



TWENTY YEARS OF THE  
**LUIGI MICHELETTI AWARD**

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**LUGI MICHELETTI AWARD**



museo  
dell'**industria**  
e del **lavoro**  
brescia  
musil

**EMA**  
European Museum Academy

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Fondazione Luigi Micheletti  
Via Cairoli 9 - 25122 Brescia, Italy  
Tel. +39 03048578 - Fax +39 03045203  
[micheletti@fondazionemicheletti.it](mailto:micheletti@fondazionemicheletti.it)  
[www.fondazionemicheletti.eu](http://www.fondazionemicheletti.eu)

Fondazione musil  
Via Cairoli 9 - 25122 Brescia, Italy  
Tel. +39 0303750663 - Fax +39 0302404554  
[fondazione@musil.bs.it](mailto:fondazione@musil.bs.it)  
[www.musilbrescia.it](http://www.musilbrescia.it)

European Museum Academy  
Kanaalweg 46 - 2584 CL The Hague, The Netherlands  
Tel. +31 703515160 (Chairman) - Tel. +39 028977556 (Director)  
[europeanmuseumacademy@gmail.com](mailto:europeanmuseumacademy@gmail.com)  
[www.europeanmuseumacademy.eu](http://www.europeanmuseumacademy.eu)

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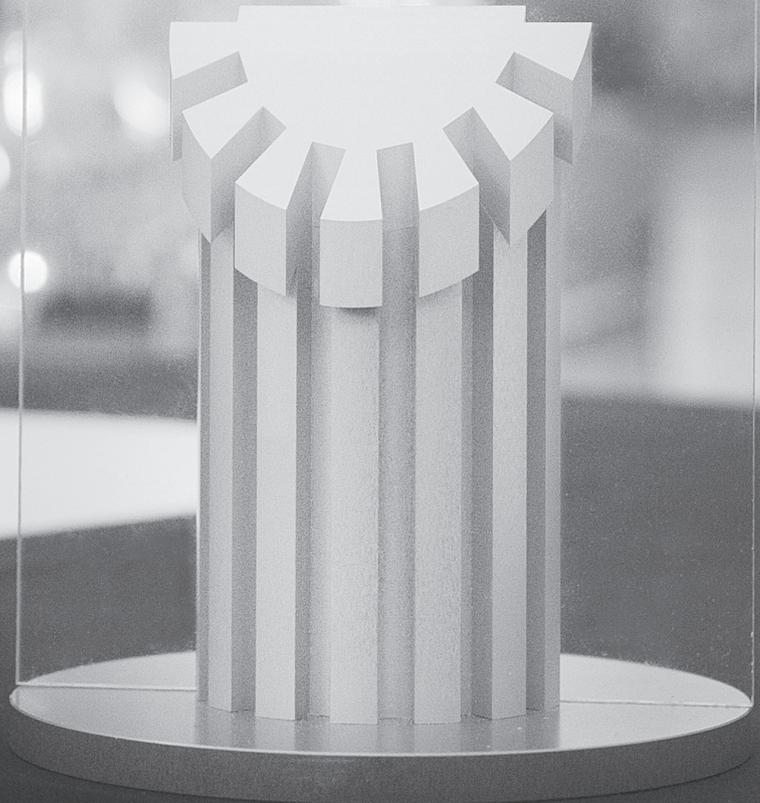
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EMA

EUROPEAN MUSEUM ACADEMY

LUIGI MICHELETTI

AWARD 2017



# Introduction

Launched in 1995 by the Micheletti Foundation and the European Museum Forum under the patronage of the Council of Europe, the Luigi Micheletti Award has put at the centre of the stage a series of innovative experiences of influence in the European museum field.

The story of the award is an Italian story because it is connected to the life of the Micheletti Foundation, founded in 1981 by Luigi Micheletti, a partisan during the Second World War and afterwards an entrepreneur in the field of economics. The Micheletti Foundation soon became an important archive in the domain of contemporary history and one of the first Italian institutions engaged in the preservation of industrial heritage, more than 30 years ago. A meeting with the great museologist and father of industrial archaeology, Kenneth Hudson, led to the birth 20 years ago of an award whose success has been confirmed, year after year, by the number and the quality of participants. The Luigi Micheletti Award is also a European story, both for the partnership with European organisations and for the extent of its influence, including all 48 countries within the borders of the Council of Europe.

Like any successful story, the story of the Luigi Micheletti Award is marked by the ability to renew itself. From the 16th edition onwards, the award has been run in collaboration with the European Museum Academy (EMA), a Dutch foundation whose qualified Pool of Experts have proven scientific and museological experience. This report aims to provide, through the presentation of summaries, an overview of all the winners and finalists of the Luigi Micheletti Award 1996-2015. The Report includes the winners of the DASA Award, launched in 2011 and devoted to museums of work.

The Report is opened by an important document related to the 20th Ceremony of the Luigi Micheletti Award (Brescia, 9 May 2015), the speech delivered by Ms Gabriella Battaini-Dragnoni, Deputy Secretary-General of the Council of Europe. Pier Paolo Poggio, Director of Luigi Micheletti Foundation and *musil*, intertwines the growth of these scientific institutions, the story of the award (until the 2016 edition, won by Den Gamle By, Aarhus, Denmark) and the development of the territory of Brescia, where it all began. Massimo Negri, Director of EMA, observes the impact of the notion of 'industrial heritage' on the cultural and social scene from the 1970s onwards, using the story of the Luigi Micheletti Award as a vantage point. As a postscript, there is an unpublished contribution by the late Kenneth Hudson. Born 100 years ago, the voice of Kenneth Hudson still sounds inspiring and contemporary... as does the Luigi Micheletti Award!

Brescia, December 2016



# 'Creative Museums, Smart Citizens'

Gabriella Battaini-Dragoni

Deputy Secretary-General of the Council of Europe

Ladies and Gentlemen,

It is a huge honour for me to be with you for the 20th Luigi Micheletti Award Ceremony. Brescia, as many of you will know, is where Micheletti created his Foundation; it is where eminent experts meet every year, to pick the winner; and it is where I grew up.

I moved away from the city when in my twenties and during this time the city has changed a lot. But one thing will never change – the same thing which makes Brescia the perfect home for this award: it is our faith in the power of work and innovation. From when we are little *ragazzi e ragazze* we are taught about the value of enterprise and industry; about the capacity of men and women to change their own circumstances through their skills and knowledge – and sometimes simply through sheer bloody mindedness. And all of the institutions which have been celebrated by Micheletti, in the fields of contemporary history, industry and science in their own ways embody this idea: that people can take control of their world, shaping it and designing it and we take responsibility for it too.

This is something we believe at the Council of Europe, where we work with our member states to help them build strong societies, founded on democracy, human rights and the rule of law. The Council is old friends with the Micheletti Foundation and I am delighted to have been invited here, where I can show our support both for the Foundation as well as for the European Museum Academy, now responsible for administering the award.

The Academy does a huge amount to promote dynamic museums: museums which bring people face to face with their histories and which encourage them to engage, to question, to challenge – so that we become active participants in our historical analysis. In doing so we develop a much deeper understanding of ourselves and of others. As the theme for this year's award puts it: 'creative museums, smart citizens'.

It has not always been the case. Two centuries ago Europe's early museums began as platforms for ethnocentric collection. Their job was to glorify the building of a nation and to define a people. They served to cement our self-image. Then came a period of exoticism: explorers would bring back artefacts from far-flung parts of the world. We would display these pieces in glass boxes, crowding around to be entertained by their novelty, but at the same time affirming our own sense of cultural superiority. In the post-colonial period, many museums underwent what has become known as a 'bad conscience syndrome', where triumphant national identity made way for self-criticism and guilt. And then, at some point during the last two decades, there was a realisation of the role museums can play in promoting intercultural

dialogue. So not placing one person's truth above another, but instead showing the interplay between different historical narratives and revealing the function of our own biases and interpretations in the ways we recant our past. Where we once had only multi-cultural archiving, we now have much more intercultural exchange.

For me, and for the Council of Europe, this has been a very welcome development – particularly in these fragmented times in which we live. Division and xenophobia are on the march across many of our societies and our cultural meeting points play a vital role in bringing different people together to share in their common heritage. The Council of Europe Museum Prize since 1977 encourages the contribution for museums to a greater understanding of the rich diversity of European culture. The European Museum Forum, operating under the auspices of the Council of Europe, organises the prize selection.

The Luigi Micheletti Award was founded 20 years ago, and since the beginning was associated with the Council of Europe. As a result, the Council of Europe had the opportunity to get in touch with this special part of the European museum world which has proved of special interest for the themes dealt with as well as for the rapid process of innovation in the display and communication techniques which have interested this kind of museums. Industry and science are at the roots of modern Europe and its culture and the aims of the Micheletti Award fit well with the Council of Europe mission to foster policies of protection and enhancement of cultural heritage in the broadest sense of the word. Also in geographical terms there are common views as the Micheletti Award is open to all the countries members of the Council of Europe which is the oldest and largest European organisation. From 2011 onwards the system of recruitment of candidates to the Luigi Micheletti Award has changed radically. The award is now administered by the European Museum Academy and applications are invited from museums of any age. Another innovation which is interesting for the Council of Europe is the enlargement of the scope of the award to the history of the 20th-century museums. A subject of the greatest importance for raising public awareness of the necessity to know history if we aim at preventing conflicts and sharing memories in our continent.

Micheletti Award nominees and winners do this in inspiring and innovative ways, continually pushing the boundaries and reinventing the museum experience thus paving the way for the museum of the future. I would like to wish all of this year's contestants the best for this competition, and for the future. And to the Micheletti Award – I wish you another fantastic 20 years.

9 May 2015

Address delivered on the occasion of the  
Ceremony of the 20th Luigi Micheletti Award

# An Inner, European Source of Inspiration

The Luigi Micheletti Award for the **musil** - Museum of Industry and Labour of Brescia

Pier Paolo Poggio

Scientific Director, Luigi Micheletti Foundation

The Luigi Micheletti Foundation is a study centre on contemporary history, a library and an archive, but today its main project is... a museum. The Luigi Micheletti Award plays a major role in nurturing a permanent link between papers and machines, the world dominated by study and researchers and the larger world of heritage, mostly populated by 'normal' people. The award has been for us an inner source of inspiration, a paradigm of excellence, which we are trying to enrich.

Founded in 1981, the Luigi Micheletti Foundation remained for many years 'just' a little, non-profit institute specialising in contemporary history, with a dedicated library and a wide and heterogeneous collection of documents (postcards, leaflets, photos, reels, etc.). This is the material background of remarkable scientific activity: seminars, conferences, around 180 books edited, mainly dedicated to political ideologies, social history and ecological movements.

In this story, the meeting between Luigi Micheletti and Kenneth Hudson marked a significant turning point. At the end of the 1970s, interest in industrial archaeology was blossoming all over Europe. Luigi Micheletti, a typical self-made man of post-war Italy, discovered a new theoretical frame in which his curiosity for the social complexity of work and innovation could be developed. The unexpected friendship with Kenneth Hudson led to the birth of an award whose success has been confirmed, year after year, by the number and the quality of participants.



Today this story is still going on, beyond the reach of its founders. This has been made possible through the passion, the professionalism and the friendship of EMA - European Museum Academy for their work: without them, nothing would have been possible. And now the Luigi Micheletti Foundation is even more engaged in its award, since its museological project, the **musil** - Museum of Industry and Labour, is now approaching its last mile.

Brescia has been for centuries the manufacturing backyard of hegemonic centres like Venice and Milan. It became autonomous in relatively recent times, acquiring a central role in years ruled by the rush to 'deindustrialisation' and 'advanced services'. In the last



years, Brescia has become the first manufacturing centre in Europe. The relationship with a region so strongly marked in a classical, almost 'rétro', industrial sense, is one of the main features of our project.

musil is a regional system conceived during the 1990s and based on the model of some of the most innovative European experiences. The concept is grounded in the dialogue between the central unit, located in the city of Brescia, and a little network of three sites in the region. The Museum of Hydroelectric Power of Cedegolo - Camonica Valley is based in a former hydroelectric plant, an extraordinary building dating from the beginning of the 20th century. In 2015 this site was rewarded as an Anchor Point of ERIH - European Route of Industrial Heritage. The

Museum of Rodengo Saiano, in Franciacorta, is an open storage including a permanent exhibition dedicated to cinema and cartoons. Finally, the Museum of Iron, located in an old iron forge in Brescia, tells the story of one of the most ancient industrial traditions of the region.

Now it is the turn of the central unit: the most important 'industrial box' in Italy is under construction in the old industrial area of Brescia, located near the city centre.

In this sense, the Luigi Micheletti Award is also a permanent benchmarking, a unique vantage point on good ideas and effective practices, a rich source of insights and innovation.

May this Report provide the same, valuable service to all our friends and colleagues, in Europe and beyond.

# Industrial Museums

Massimo Negri

Director, European Museum Academy

## Introduction

The impact of the notion of 'industrial heritage' on the cultural and social scene from the 1970s onwards generated a profound revision of the traditional tools for the interpretation of heritage in general, and especially as far as museums are concerned. Museums have always been among the foremost means for the interpretation of objects documenting our past at any time and in any sector. They create the necessary prerequisite for any interpretation programme, firstly to guarantee the future of objects by means of a set of procedures aimed at their best possible conservation, and secondly to make them accessible to the public by exhibiting them with more or less sophisticated tools of interpretation. Industrial, scientific and technological items do not 'speak for themselves' as works of art are supposed to do (not always true, especially with contemporary art). They need to be put in a physical and conceptual framework which renders them intelligible and makes comprehensible the variety of possible meanings which any object brings with it. The changes in these intellectual and practical processes have driven and continue to direct the development of museums in our society.

## Science and technology museums

For many years, industrial heritage remained confined to the model of museums of science and technology generated over the last two hundred years by the Conservatoire des Arts et Métiers in Paris (1794), the Science Museum in London (1857), the Deutsches Museum in Munich (1903), the Tekniska Museet in Stockholm (1921) and Milan's Museo Leonardo da Vinci (1953), just to mention a few traditional examples of great popularity. But the more comprehensive idea of industrial heritage caused a crisis in this established model, for various reasons. One is cultural. Industrial archaeology and industrial heritage have been characterised from the outset by a strong interdisciplinary approach. Individual items have been studied, evaluated and interpreted from various points of view: the history of technology, social history, business history, the history of design and form, cultural history in the broadest sense of the phrase. Industrial heritage has always shown its potential as a subject for specialists, as well as a subject for the broader public, even for those unfamiliar with modes of production, machinery, railways or canals. It is important to stress that industrial heritage has initiated a more comprehensive approach to interpretation in the methodologies adopted by museums.

Could one define it as an anthropological approach? Yes, this is a legitimate definition, with all its limits. Another less intellectual and more practical factor, but of the same importance, is the question of the size of the artefacts of industrial

heritage. How to make a museum exhibit of a bridge still in operation, or of a canal, a forge, a row of working-class houses? Or a working steam engine? This was a challenge rarely dealt with by traditional museums. In most cases, the task was attempted by using dioramas, using smaller-scale replicas, by exhibiting parts of the whole, simply by using pictures, or by means of so-called demonstrations. It is meaningful that the first recipient of the European Museum of the Year Award in 1977 (a programme specifically devoted to innovation in the field of museums in Europe, founded by Kenneth Hudson, a leading figure in making industrial archaeology a popular subject) was the Ironbridge Gorge Museum in England. Here all the dilemmas involved in the creation of a museum whose main piece was a bridge still in use were solved in a brilliant way (although it raised some perplexity in continental Europe). And equally meaningful was the museological revolution started by the ecomuseums, with the opening of the Ecomusée de la Communauté Le Creusot Montceau in France in 1972 in an area rich in industrial remains. Ironbridge and Le Creusot Montceau represent two different approaches to similar problems, namely conceiving of a museum embracing a collection made up of open-air structures preserved and interpreted *in situ*, a large area of land with its combination of natural and industrial landscapes, and even an entire community with its way of life, its memories, its contradictions.

### Museums of influence

Since then, museums dealing with industrial heritage have come to play a substantial role, both in terms of quantity and quality, in the continual proliferation of museums throughout the world, and especially in Europe where their number has more than doubled in less than 50 years.

It is not easy to orientate ourselves in this tumultuous process, especially in search of outstanding examples, those institutions which Kenneth Hudson so effectively defined as 'museums of influence'. A possible tool for such an effort is the Luigi Micheletti Award, which is devoted solely to the recognition of excellence in the museum field and is specifically addressed to industrial and technical museums. It was established in 1996 by the Micheletti Foundation, based in Brescia in Italy, an area of ancient industrial tradition in the iron sector. It is now run jointly by the Micheletti Foundation with the European Museum Academy. After more than 20 years of activity, with hundreds of candidates, it is a special observatory for identifying emerging trends in this field.

The earliest and one of the latest winners are indicative of the variety of museological uses of industrial objects as a cultural resource for permanent exhibitions. First was the DASA, a very special museum in Dortmund, Germany, devoted to safety at work. The only one in Europe (and perhaps the world) focused on such a theme, it is a large museum housed in a building expressly built for the purpose where the protagonists are 'men at work', as the subtitle of the museum expresses it. There are industrial objects here, albeit no real exhibits of industrial archaeology, but instead a lot of industrial history and especially industrial atmosphere. Industrial tools are shown in their most direct relationship with people and the working environment (in the most extensive sense of the phrase). More precisely, at the DASA the working human being's milieu is analysed, represented, even imagined in its future possible evolutions. More than 15 years after its opening, the DASA is still unique, original and provocative, and it exemplifies the large variety of possible interpretations of industrial objects in museum terms.

The Textile and Industry Museum (TIM) in Augsburg (again in Germany), the 2011 winner, can be considered to be at the opposite end of a possible 'curve' of museum development: an old industrial complex which dates from 1836, carefully converted with precise attention paid to the reinterpretation of an industrial collection with a special accent on social history. The style of exhibiting is sometimes closer to contemporary art than to the classical museography of industrial collections. But it is also a place where an old industrial tradition is revisited with a contemporary eye, without

any indulgence toward the industrial nostalgia which characterised many of the first generation of museums dealing with industrial archaeology.

The Micheletti Award enlarged its scope in recent years, orientating its interest much more on museums of science and on science centres, on one side, and on contemporary history on the other. But the backbone of the award has remained industrial heritage museums. Two recent winners and the complex of industrial heritage sites in the Ruhr illustrate the variety of problems industrial museums have had to face. The Herring Museum (2004) in Iceland is a community-oriented museum based on the efforts of volunteers, who have restored, maintained, and revitalised ships, equipment and the fishing harbour of Siglufjörður, once a major centre for the processing of herring. The museum includes the main features of an ecomuseum ('a mirror where the community reflects itself' in Hugh de Varine's words) and at the same time tries to find a compromise between the inevitable nostalgia for the past and the re-use of memories as a resource for the present.

Brunel's SS Great Britain (2007) in Bristol, UK, is a museum focused on one large ship, an artefact emblematic of the first industrial revolution. Designed by the Victorian engineer Isambard Kingdom Brunel, it is considered one of the most significant historic steamships as the world's first screw-propelled, iron-built passenger liner. Salvaged from the Falkland Islands in 1970, she now lies in the original dry dock from which she was launched in 1843. Conservation plans were based on a decision to preserve all the fabric of her working life, rather than identifying a single point in time for the restoration. To create a dry, stable atmosphere, a horizontal glass plate running from the edge of the dock to the waterline of the ship seals the contaminated lower part in a dry atmosphere, at the same time creating the illusion of floating, an effect that is enhanced by a shallow flow of water across the glass surface. The adjoining museum occupies an adapted historic workshop and houses original objects and large interactive displays. Visitors step back through 'Time Gates' that mark the four key stages back through the ship's dramatic working life until they reach 1843 and her launch. At that moment visitors are ready for their voyage on board. The ship itself provides an emotional experience. Visitors are provided with a free automatic audio companion and are asked if they would like to travel first-class, steerage class or – for children – with Sinbad the cat. Once on board, visitors can roam freely through the cabins and public spaces and hear documented stories of those who travelled and worked on the ship.

The issue of the size of industrial heritage has already been raised. The physical dimensions of industrial heritage objects, especially large machines or complexes of machinery such as ironworks, blast furnaces and so on, present complex problems in terms of defining a conservation policy as well as choosing an effective interpretation path. The museums and preserved historic industrial sites located in the Ruhr area of western Germany provide an outstanding example of the spectrum of possible solutions to these problems, and the range of possible interpretative options: how to present large buildings and gigantic industrial installations as in the Ruhr Museum at Zollverein in Essen, or the great complex of the Volklingen Ironworks, dating from 1873. This great plant closed in the 1980s and is now a very original museum. A science centre focused on iron-making, the Ferrodrom provides the door to visit the now-abandoned old productive plants; a large power hall hosts temporary exhibitions; and the whole site is used for concerts and performances. This gigantic piece of industrial landscape thereby becomes a stage for cultural events of post-industrial life.

### Museums of renewal

But the most important cases of large-scale interpretation involve the regeneration by museums of derelict former industrial areas. The first example of a clear and comprehensive programme of urban renewal of an historically important industrial centre is the pioneering intervention carried out in Lowell, Massachusetts. But the positive impact of an actual

museum in the urban context is the Museum of Science and Industry (MOSI) in Manchester, UK. Founded in the early 1980s in the Castlefield district, a typical derelict industrial neighbourhood, within a few years a radical improvement was evident. The museum includes several historic buildings, a segment of railway line, a station (the terminus of the world's first inter-city passenger railway, the Liverpool & Manchester), and other important structures from the history of the industrial revolution. Moreover, MOSI is always renewing itself, offering fresh visions of the old and more recent industrial past. For example, the museum restored Baby, one of the first computing machines with resident memory, created by Manchester University in the 1950s, while its Collection Centre enables visitors to understand that part of the museum's work which is usually kept behind the scenes.

In this context, the town of Tampere in Finland goes in the same direction. Here, a varied industrial townscape in Finlayson, the heart of the town, has a dense urban 'texture' of industrial buildings, a wide variation in terms of styles and formal solutions, and is of a comparable size to Castlefield, to note only some of the most important similarities. Tampere is well represented in its museums and cultural institutions where stories of its industrial past, in all its multi-faceted aspects, are told in a modern and very effective way. Nowadays, Finlayson is a key feature in the contemporary identity of the city. A strategic choice made by local public authorities is still bearing fruit with the creation of an innovative museum environment which is closely connected to the historic industrial setting characterising this part of the city. In this sense, the Museokeskus Vapriikki is a museum centre of considerable substance which clearly interprets the spirit of Tampere, providing a powerful tool for 'cultivating a feeling for the industrial past', as Kenneth Hudson entitled one of his last lectures.

The Museum of Science and Technology of Catalonia (MNACTEC) based in Terrassa, Spain, but articulated in a geographically dispersed network of sites, museums and interpretation centres, was a pioneering case of a museum model capable of governing an entire territorial system. It created the necessary flexibility by establishing different levels of membership in a sort of experimental 'federation' of museums and sites. The headquarters in Terrassa had the great merit of saving a masterpiece of industrial architecture, using it for a variety of permanent exhibitions. Around this hub was established an innovative 'web' concept whose knots were small museums or old industrial sites made accessible and understandable to the public. This complex of sites is a real work in progress, with always something new for the public. It is an experiment which has inspired similar projects but none comes close to the original model.

The outstanding effects of industrial heritage on the development of interpretation techniques cannot be fully documented on this occasion, but before ending, attention needs to be directed towards two areas that cannot be ignored. First, there is the vast area of company museums. These have gone beyond the original idea of a collection addressed mainly towards employees, like the original Siemens Museum, founded in Berlin in 1916 to collect the company archives; it has evolved over decades into a public space for discussions about technology and science (now the Siemens Forum, in Munich). Many company museums have proved able to take on wider responsibilities, going beyond the limited mission of attracting the attention of potential clients or collecting individual company histories. The Museu da Água in Lisbon is one example. It was founded to preserve the great aqueduct, which brought water to Lisbon, dating from the 18th century. The Museu Agbar de les Aigües of the Barcelona water company Agbar provides another case where the conservation of industrial heritage goes together with the pursuit of a company mission.

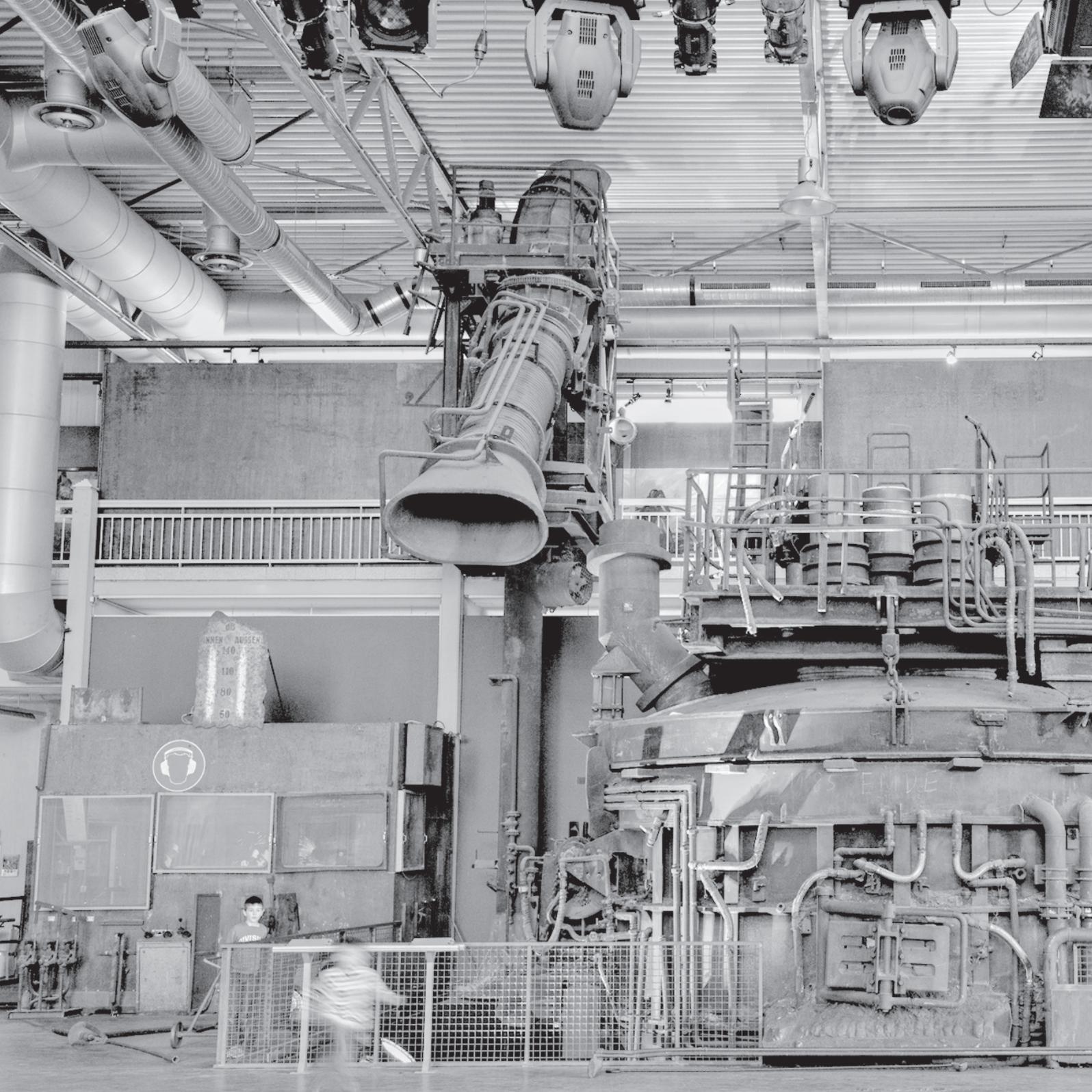
The other area of interest which merits attention is provided by those cases of 'contamination' among different museological categories that are built up around historic industrial sites transformed into museum centres. A recent example is SantralIstanbul, founded in 2007 in Istanbul and based in an old electric power plant from the first decades of the 20th century. The original plant has been restored and preserved *in situ* and is fully accessible to the public as a fascinating energy museum. Moreover, the museum's facilities are integrated into a large space for contemporary

art exhibitions and the performing arts. Finally, the whole area is used as the campus of a private Turkish university in which workers' houses have been transformed into student accommodation. The museum's structures are spread over 118,000 m<sup>2</sup> and it has become an essential cultural and leisure resource for the city. This is excellent example of a good balance between conservation and innovation based on the clever re-use of an important historic industrial site.

#### Further reading

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INNEN AUSSEN



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YEARLY REPORTS  
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## Criteria

The Micheletti Award is in its 21st year. It is the most prestigious European award for innovative museums in the sectors of science, industry and 20th-century history. The first winner of the Micheletti Award, in 1996, was DASA – the German Safety at Work Exhibition in Dortmund, Germany.

Up to and including the 2010 competition, candidates were drawn from the list of applicants for the European Museum of the Year Award. The EMYA candidates were either new museums, established for the first time during the past two or three years, or older museums which had been substantially remodelled or had moved to new premises during the same period. This necessarily limited the candidates which qualified for the Micheletti Award, and from 2011 onwards the system of recruitment changed radically. The award is now administered by the European Museum Academy and applications are invited from museums of any age.

The new format of the Micheletti Award has four main features:

1. Its extension to examples of innovative and creative presentations and interpretations of collections, both of totally new museums or of existing institutions.
2. The inclusion of eligible candidates from the sector of science centres, visitors' centres and similar institutions.
3. The active involvement in the nomination and selection process of candidates of former winners and of other museums which have made a contribution to the development of museological discourse in this specific area of interest.
4. For the first time, in 2013, the award was extended to include museums of military, political and 20th-century history, in order to reflect the wider interests of the Micheletti Foundation.

It has always been considered essential for one or two members of the judging panel to visit each candidate, as it is unwise to rely solely on printed material and photographs when making final decisions.

The criteria are concentrated on those aspects of a museum which – more than the quality of the exhibitions, of the building, etc. – contribute most directly to attracting

and satisfying visitors beyond their expectations. Kenneth Hudson, the founder of the European Museum of the Year Award, called it 'public quality'. This means that the judges try to find out to what extent a museum meets the needs and wishes of its visitors and provides for their comfort and convenience. And as one of the pioneers of industrial archaeology, Kenneth Hudson supported museums of influence in this particular field.

The following criteria are the most important in a whole package of factors which are evaluated:

#### A. Basic appearance and performance

- The building should be suitable for visitors, displays, collections and staff. It should, for example, serve the needs of the exhibition and the public, and not be merely a monument to its architect.
- Exhibition, displays should cater for different levels and have a strong storyline supported by objects. For example, does the museum ask questions without providing all the answers? How is the industrial or technical theme explained to a non-technical audience?
- Design, media, graphics: their functionality, readability and use of media.
- Amenities (taking into consideration the standards of the area) – parking, café or restaurant, shop, information desk, toilets, multilingual facilities, disabled access, publications of various kinds.
- Management and staff – customer friendliness; knowledge of current museum trends.

#### B. Activities

- Events, to include educational programme, adult education, family and/or special group events, courses, workshops.
- Website, taking into account its accessibility, quality and quantity, attractiveness, complementary to exhibitions and other activities.
- Social responsibility in relation to local, regional, and national communities. Mission statement.
- Marketing and PR – scope of media attention, acquiring support (friends, business club, etc.), network partnerships.

#### C. General atmosphere and bright ideas

- Bright ideas, for example in exhibitions, funding, logistics, co-operation, new audiences.
- General atmosphere – visitor satisfaction after the visit.

An important background consideration is to investigate the ways in which a candidate is likely to change the course of museum thinking or museum practice in these respects, nationally and internationally. That is why special attention is given to imaginative interpretation and presentation – conveying the mission of the museum – education, communication and amenities.

Attention is also paid to conservation, storage, documentation and training, even though their influence on the museum's public image is rather small. However, these activities must meet professional (inter-)nationally accepted standards.

#### Conclusions

In practice, the judges compare the information sent by the museum with the reality at the time of their visit, taking into account the following five areas:

1. The institution (building, displays, website, multimedia, organisation, general atmosphere).
2. Innovative and creative elements of interpretation and presentation by the museum.
3. Impact of the museum on the local, regional and (inter-)national scene.
4. Contribution to the development of museological ideas and/or practices in the fields of industry, technology, science or 20th-century history.
5. The role of the museum as a meeting place for the community, initiating discussion and exchange of ideas.

The members of the judging panel come from a number of different countries and have different backgrounds, experiences and professions. They therefore deliberately reflect a variety of professional and cultural backgrounds when judging museums. This gives a comprehensive approach to the evaluation of each candidate.

## The Panel of Judges 2011-2016

**Arno van Berge Henegouwen**

Former Head, Natural History Department, Museon, The Hague

**Thomas Brune**

Head, Department of Ethnology, Landesmuseum Württemberg, Stuttgart

**René Capovin**

Representative of the Micheletti Foundation, Brescia

**Christopher Grayson**

Expert in European cultural cooperation, Strasbourg

**Karl Borromäus Murr**

Director, TIM Staatliches Textil- und Industriemuseum Augsburg

**Massimo Negri**

EMA Director; Scientific Director of the Master Course of European Museology, IULM University, Milan

**François-Xavier Nève de Mévergnies**

Professor, Service de Linguistique expérimentale, Université de Liège

**Ann Nicholls**

EMA Co-ordinator, Bristol

**Virgil Nițulescu**

General Manager, National Museum of the Romanian Peasant, Bucharest

**Andreja Rihter**

EMA President and Director, The Forum of Slavic Cultures HRH

**Hermann Schäfer**

Former General Director for Culture and Media, Chancellor's Office, Berlin;  
Founding President of the Haus der Geschichte, Bonn

**Sibilla de Luxembourg**

Art historian

**Danièle Wagener**

Director, Les 2 Musées de la Ville de Luxembourg

**Jorge Wagensberg**

Departamento de Física Fundamental, Universidad de Barcelona

**Wim van der Weiden**

EMA Chairman, former General Director of Naturalis, Leiden

**Henrik Zipsane**

CEO, Jamtli Foundation, Östersund



# LUIGI MICHELETTI AWARD 1996

## LIST OF FINALISTS

Austria

**STEYR** [Museum of the World of Industrial Work](#)

Germany

**DORTMUND** [DASA Working World Exhibition](#)

Slovenia

**IDRIJA** [Anthony's Shaft - Idrija Mercury Mine](#)

Turkey

**ISTANBUL** [Rahmi M. Koç Industrial Museum](#)

## DASA WORKING WORLD EXHIBITION

Dortmund (Germany)

★ 1996 LUIGI MICHELETTI AWARD WINNER

The DASA Working World Exhibition in Dortmund presents the past, present and future worlds of work on an exhibition area covering no less than 13,000 m<sup>2</sup>. It is the permanent educational facility of the Federal Institute for Occupational Safety and Health Care (Bundesanstalt für Arbeitsschutz und Arbeitsmedizin) and informs the general public about the world of work, its status for the individual and society, and the importance of tailoring work to human requirements.

Three terms: 'People', 'Work' and 'Technology', define DASA's 'playing field'. Technology and work affect people. The relationship between the three is demonstrated and explained in a variety of different ways in the exhibition. The central theme is to establish human values at work, like good health and dignity. DASA focuses on people and their physical, intellectual, social and cultural needs. Visitors can discover the working worlds of the past, present and future in 12 exhibition units and three-dimensional exhibits form the basis of all the themes dealt with in the exhibition.

As a rule, collections of objects are the basic requirement for a museum. One of the main duties of such institutions is to present these collections in an attractive and informative manner. In the past most of these objects were authentic witnesses of their time, pinning down an original, chronological and geographical situation. Precedence is given to objects whose story and contents can be documented. Alongside DASA's collection of three-dimensional objects it also has an archive with a fascinating stock of historic photos, books and (as far as its size is concerned) a unique collection of occupational safety posters.

DASA also can offer its visitors a large number of attractions such as 'The Ruling Road' – the visitor can take a seat in a simulated truck complete with original noises, or the 'Dig Dig Dig' where you climb aboard on the PC14R-2, a mini excavator with a maxi performance, and the extremely hot, dusty and loud 'Electric Furnace'. This is the sober abbreviation for the most weighty exhibit in DASA: a rusty brown monster almost 10 metres in height, dozens of tons in weight and covered in a jungle of cables, equipment and doors – a 'hellfire' in which Dortmund steelworkers smelted steel for thirty years.



DASA was awarded the Micheletti Award for its outstanding design. The DASA presents themes from the world of work in a very particular way – by means of technical exhibits in an unusual combination with art, lighting, different spatial atmospheres and multimedia experiences. The design is focused on communicating ideas which can be taken up by society to contribute towards making people's life and work more humane. DASA presents colloquia on scenography every year aiming to keep up with the latest developments in the area of exhibition concepts and design.

#### **DASA Arbeitswelt Ausstellung**

Friedrich-Henkel-Weg 1-25 | 44149 Dortmund | Germany  
[www.dasa-dortmund.de](http://www.dasa-dortmund.de)

## **ANTHONY'S SHAFT - IDRİJA MERCURY MINE**

Idrija (Slovenia)

The 500-year-old Idrija mine is the second largest mercury mine in the world, after Almaden in Spain. The entrance to the shaft is through a large building, the Selstev, in the centre of the town, which has been renovated in order to

house an introductory exhibition describing the mines and the miners' life. Over the centuries, the miners dug out more than 700 km of roadways and shafts, reaching a depth of 400 metres. A number of these routes have been restored and made accessible to visitors. The museum part of the mine consists of 1,100 metres of roadways on three levels.

Due to the ore deposit's interesting geological structure, students from Ljubljana and from foreign universities include the Idrija mine in their programme of studies. As the Selstev building and the upper part of the mine are protected as part of Slovenia's technical and cultural heritage, the restoration work carried out on them has received financial support from the Ministry of Culture. The site is on the UNESCO World Heritage List.

#### **Antonijev Rov - Rudnik Živega Srebra Idrija**

Kosovelova 3 | 5280 Idrija | Slovenia  
[www.antonijevrov.si](http://www.antonijevrov.si)

## **MUSEUM OF THE WORLD OF INDUSTRIAL WORK**

Steyr (Austria)

The museum occupies the two 19th-century buildings of a former knife factory, in a quarter of the town which was once characterised by a number of small iron and steel-working enterprises and which are now protected as historic monuments. The two small factories have now been linked by a new steel and glass structure, producing a total of 3,000 m<sup>2</sup> of exhibition space. The museum has no permanent collections, other than a few old industrial items which were displayed during the 1987 Regional Exhibition. These include a large waterwheel, a steam engine, an electric generator, an old hammer workshop and two metal-working factory scenes reconstructed for the 1987 exhibition.

Changing theme-displays are arranged in the museum. Each lasts for two years and is created by a team of two architect/designers and an historian, working for a specialist firm in Vienna. Extensive use is made of audiovisual equipment and the computer room allows visitors to take advantage of networking and databank facilities. The museum is run by an association and attracts 20,000 visitors a year, most of whom come in groups.

**Museum Industrielle Arbeitswelt**

Wehrgrabengasse 7 | 4400 Steyr | Austria  
[www.museum-steyr.at](http://www.museum-steyr.at)

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**RAHMI M. KOÇ INDUSTRIAL MUSEUM**

Istanbul (Turkey)

The first and only Turkish industrial museum has been created by the Rahmi M. Koç Industrial Museum and Cultural Foundation and was opened in December 1994. Its purpose is to present to young people in Turkey the techniques and organisation of the Industrial Revolution in Europe and to show their effects on the development of Turkish industry since the days of the Ottoman Empire.

The museum is located in a former foundry, an historic building in the Golden Horn district, which has been the centre of the industrial and commercial activities of two empires. This has been restored over a two-year period. A small annexe has been added to house the museum restaurant and café. The exhibition area covers 2,400 m<sup>2</sup>. It contains a large collection of scale models of machines made in the 19th century, mostly in England or France, which illustrate the history of energy, motive power, transport and communication. There are also a small number of original machines. A fine collection of scientific instruments has been lent to the museum by the Astronomical Observatory in Istanbul.

There is an extensive programme of guided tours and talks about the works of the great inventors, presented by actors.

**Rahmi M. Koç Müzesi**

Hasköy Cad. 5 | Hasköy | 34445 İstanbul | Turkey  
[www.rmkmuseum.org.tr](http://www.rmkmuseum.org.tr)

LUIGI  
MICHELETTI  
AWARD  
**1997**

LIST OF FINALISTS

Czech Republic

PRAGUE National Technical Museum

Finland

TANKAARA The Gold Prospector Museum

Germany

BIELEFELD Historical Museum

HAUENSTEIN German Shoe Museum

Norway

BODØ Norwegian Aviation Centre

Slovenia

IDRIJA Municipal Museum

Sweden

NORRÖPING Museum of Work

United Kingdom

LONDON The Old Royal Observatory

## MUNICIPAL MUSEUM

Idrija (Slovenia)

★ 1997 LUIGI MICHELETTI AWARD WINNER

The extraction and processing of mercury ore was Idrija's major industry from the 15th century until very recently. The mine was the second most important in Europe and the town grew up around it. The museum is in Idrija's 16th-century castle, built to protect the inhabitants against Turkish invasion. It was completely restored in 1990.

The main exhibition 'Five Centuries of the Mercury Mine and Town of Idrija' occupies 11 rooms in the castle. It deals with the technical and social history of the mine and includes a permanent exhibition, 'Idrija Lace - A History Written in Thread'. This home industry was encouraged and developed in order to provide employment for the town's exceptionally large number of widows, whose husbands had died of mercury poisoning. The most beautiful pieces of lace and products with lace show its development from earliest times to the present, when Idrija lace is becoming an important element in famous designers' creations shown on catwalks.

A total of 11 monuments are under the museum's care. Among them are a magnificent water-driven pumping device, with the largest wooden wheel in Europe; a museum of steam-engines formerly used in the mining industry; the Slovenia Partisan Printing Shop; and the Franja Partisan



Hospital, a secret hospital which operated from 1943 to 1945 in an almost inaccessible gorge. In 1989 it was buried by a landslide but has since been dug out and restored. 15 per cent of the museum budget is covered by entrance fees and shop sales.

### Mestni Muzej Idrija

Prelovčeva 9 | 5280 Idrija | Slovenia

[www.muzej-idrija-cerkno.si](http://www.muzej-idrija-cerkno.si)

## GERMAN SHOE MUSEUM

Hauenstein (Germany)

Hauenstein has a long tradition of shoe production and the museum is located in a former shoe manufactory built in Bauhaus style, with exhibitions on the development of shoemaking. As well as historic belt-driven machinery and the original transmission system the social history of the 1920s and 1930s is also featured.

Since 2004, the museum has been a public foundation. Previously, it was administered by the municipality of Hauenstein, which was responsible for the planning of the museum and is still the main founder and owner of the historic building. According to the foundation's mandate, the mayor is also the Chairman of the Council.

The displays are spread over four levels, comprising about 3,000 m<sup>2</sup> of exhibition space. They include the Ernst Tillmann Collection, the largest privately-owned shoe collection in Europe. It comprises more than 3,500 pairs of shoes, from Roman sandals to contemporary examples, as well as several hundred pairs bought and worn by present-day celebrities.

The presentation of shoe culture in its social history context provides a holistic view of technical and historical contexts with its main theme, 'Cultural Shoes'. The mom-and-pop store, for example, has an educational function in focusing on social issues at the time of National Socialism, with the example of French STO forced labourers in the German shoe industry.

In this historic building the museum provides an authentic experience for visitors, where they can take a journey through the development of German shoe culture. With its combination of historic needlework, social history, early in-

dustrial manufacturing processes and impressive transmissions with the flair of the 1920s and 1930s, the result is a comprehensive picture of an important local industry.

The German Museum of Shoemaking Hauenstein sees itself as an active and vibrant institution, which combines the past with the present and long-term energy signals for the future.

#### Deutsches Schuhmuseum Hauenstein

Turnstraße 5 | 76846 Hauenstein | Germany  
www.museum-hauenstein.de

## THE GOLD PROSPECTOR MUSEUM

Tankavaara (Finland)

Tankavaara is 250 km north of the Arctic Circle and is the home of the only international museum in the world displaying the past and present of gold panning and prospecting.

The museum site contains an open air section, with small dwellings lived in by gold prospectors, and a small number of reconstructed buildings from various gold mining towns throughout the world, as well as an area where the annual gold panning competitions are held.

The Gold Prospector Museum offers an extensive display covering the gold history of more than 20 countries. In 35 years the small nut-shaped log cabin has grown into an internationally recognised science centre. The museum is housed in a purpose-built structure, with displays illustrating the history of gold-rushes in Finland during the past hundred years, featuring techniques, social history and personalities. There is a mineral and rock collection.

'The Golden World' consists of a large hall, linked exhibitions provided by countries all over the world where gold is found.

The museum is financially supported by the government and is managed by Kultamuseosäätiö, founded in August 2009 for the purpose of maintaining and acquiring information on the culture, history and locations of gold prospecting in Lapland. The goal of the foundation is to preserve and display the history of gold prospecting and to present the current situation of this activity as well as to collect items and other material related to gold prospecting for display.

#### Kultamuseo

Tankavaarantie 11 C | 99695 | Tankavaara | Finland  
www.kultamuseo.fi

## HISTORICAL MUSEUM

Bielefeld (Germany)

The museum is housed in one of the oldest former factory buildings, the Ravensberger spinning mill. It opened in 1994 as a city history museum with an emphasis on industrial history, and since then it has attracted more than half a million visitors.

The Historical Museum is a cosmopolitan, modern visitor-oriented history museum. With its huge collection it is, together with the City Archives, the historical memory of the city. It therefore contributes significantly to the identity of the city and its inhabitants, deals with the turbulent history of this East Westphalian city and makes its past more familiar to local people.

The central theme of this municipal museum is the history of the city of Bielefeld, with an emphasis on its social and industrial development from the mid 19th century onwards.

Care has been taken to present the story in a clear, yet imaginative way, using original objects wherever possible to illustrate technical and historical details. There are particularly large collections relating to two of the most important Bielefeld traditional industries, the manufacture of bicycles and sewing-machines.

Research means for the museum not only the writing of scientific papers. A much wider part of the research concerns the inventory. Every object which comes into the museum must be described and classified according to its historical and functional properties. In this way, these objects will also be valuable in 50 years' time for future museum work. For the same reason, the museum is working with a digital database that allows rapid access to the objects.

The museum provides a wide range of educational programmes for children and young people.

#### Historisches Museum

Ravensberger Park 2 | 33607 Bielefeld | Germany  
www.historisches-museum-bielefeld.de

## MUSEUM OF WORK

Norrköping (Sweden)

The Museum of Work is a private foundation owned jointly by the following organisations: Landsorganisation – the Swedish Trade Union Confederation; Tjänstemännens Centralorganisation – the Swedish Confederation of Professional Employees; Arbetarnas Bildningsförbund – the Workers' Educational Association; Kooperativa Förbundet – the Swedish Cooperative Union and Sensus Studieförbundet – the Sensus Study Association.

It is housed in an old cotton mill, described by Carl Milles as the most beautiful industrial building in Sweden and known locally as 'the flat iron building' (*strykjärnet*). The museum depicts working life and working conditions of men and women through exhibitions, seminars and programme activities. There are six exhibition areas over 4,000 m<sup>2</sup>. Many of these exhibitions are carried out as projects in co-operation with other museums, institutions and organisations. The museum also arranges exhibitions with individual artists and photographers. The building houses a well-equipped workshop, including a photographic laboratory, graphic studio, painting and joinery workshops, audiovisual and lighting studios as well as an assembly studio. The basic theme running through the museum's exhibition production is the everyday lives of working men and women and includes democratic issues. Documentary films and especially documentary photographs play a central role.

The museum has a special responsibility for all the working life museums in Sweden. Its role is to preserve and cultivate our cultural heritage so that it lends perspective to the development of our society and the conditions under which we live. The museum documents the progress of industrial history and works together with other museums and institutions whose area of interest also lies within this sphere. It is also interested in developing its own knowledge base and has developed close contacts with universities, colleges and other museums active with similar interests.

The museum has produced a working model for profession-related exhibitions. The project begins with the collection of memories after which in-depth interviews are conducted. This process is observed by an ethnologist who works together with either a photographer or an artist or sometimes all three. The result is sometimes also presented in published form.

### Arbetets museum

Laxholmen | 602 21 Norrköping | Sweden

[www.arbetetsmuseum.se](http://www.arbetetsmuseum.se)

## NATIONAL TECHNICAL MUSEUM

Prague (Czech Republic)

The National Technical Museum in Prague was established in 1908. For over a hundred years extensive collections have been assembled here, documenting the development of many technical fields, of the natural and exact sciences, and of industry in the territory of today's Czech Republic. Visitors can view the most interesting and, in many cases, rare and unique exhibits of the collections in the museum's permanent and shorter-term exhibits. Those interested in a more thorough knowledge of the history of technology and its broader contexts have the vast library and archive of the history of technology and industry at their disposal. The Department of Museum Pedagogy prepares illustrative and interactive educational programmes for basic and secondary schools, as well as for visitor groups notifying the museum in advance. The National Technical Museum also has its own research centre with its own publication and educational activities concerning the history of the sciences and technology.

The first permanent exhibitions were gradually opened in this building, starting in 1948. These initial exhibitions included cycling, cinematography, radio technology, the history of transportation and mining in the form of a grandiosely-built model of a coal and ore mine (1953). Joining these later were electronics, metallurgy, astronomy and photography and film technology. Over time, the exhibitions were modified and improved. Still more were added in the 1970s: timekeeping, mechanical engineering, acoustics and soundscape (1989) and telecommunications (1999). All exhibitions were disassembled as part of the general renovations to the NTM building begun in 2003 that was geared toward basic repairs and expanding the exhibitions spaces to adapt the building to the original design by architect Milan Babuška.

In February 2011, after a long renovation process (2003-11) the first part of the permanent exhibition was opened: architecture, building engineering and design, astronomy,

transportation, photo studio, printing and household appliances. In time, photography and film technology will be added to this list, as well as mining, metallurgy and time-keeping.

The museum has an archive and a library and the staff work closely with schools.

#### Národní Technické Muzeum

Kostelní 42 | 170 78 Praha 7 | Czech Republic  
www.ntm.cz

## NORWEGIAN AVIATION CENTRE

Bodø (Norway)

Bodø, in the far north of Norway, has served for a long time as a major NATO air base. The Aviation Centre adjoining the airfield occupies a specially-designed building of striking appearance, shaped like a twin-bladed propeller.

The premises of the National Norwegian Aviation Museum cover 10,000 m<sup>2</sup> and house collections of civilian aircraft, military aircraft, and helicopters. Visitors can experience the exciting history of aviation at close quarters. Famous and illustrious military aircraft can be seen, such as the Spitfire, CF-104 Starfighter, Ju 88 and the U-2 spy plane, or workhorses and passenger aircraft like the Ju 52, Twin Otter and F.28.

The story of Norwegian aviation is divided into military and civilian sections. The museum's exhibition on civil aviation depicts the history that progresses from the pioneer spirit and hair-raising bravado to aviation as a vital means of transport today. Aviation in Norway started with demonstrations in the early 1900s. Record setting was a major sport. Transportation of mail by air was attempted in 1920, while the first regular passenger routes commenced in 1935. It was not until the 1950s that aviation became significant for Norwegian transport. In the exhibition visitors can test aerodynamic principles, and subjects like engines, meteorology, the Norwegian Aero Club, airlines and the rescue service are presented in depth in separate departments. See what happens behind the scenes before aircraft takeoff, and which support systems they have and visit the control tower at the top of the museum, with its spectacular views over the city and airport.

From being an aid in monitoring the enemy's movements, Norwegian military aviation has developed into a significant independent branch of defence. The exhibition includes the establishment of the Army and Navy's Air Force, the 1940-45 war and the construction of Norway's modern air defence following the Second World War.

Children are an important focus for the Norwegian Aviation Centre and there is an annual programme of educational activities. Facilities include a library and archive, a shop and a café.

#### Norsk Luftfartsmuseum

Olav V gate | 8004 Bodø | Norway  
www.luffart.museum.no

## THE OLD ROYAL OBSERVATORY

London (UK)

Royal Museums Greenwich comprises the National Maritime Museum, the Royal Observatory Greenwich and the Queen's House. The museums work to illustrate for everyone the importance of the sea, ships, time and the stars and their relationship with people.

The Royal Observatory, home of Greenwich Mean Time and the Prime Meridian line, is one of the most important historic scientific sites in the world. It was founded by Charles II in 1675 and is, by international decree, the official starting point for each new day, year and millennium. The Observatory is now part of the National Maritime Museum and is one of the most famous features of Maritime Greenwich – since 1997 a UNESCO World Heritage Site. Visitors to the Observatory can stand in both the eastern and western hemispheres simultaneously by placing their feet either side of the Prime Meridian of the world, longitude 0°0'0" – the centre of world time and space. Every place on the Earth is measured in terms of its distance east or west from this line.

The Observatory galleries unravel the extraordinary phenomena of time, space and astronomy, the Planetarium, combining real images from spacecraft and telescopes with advanced CGI, can fly guests into the heart of the sun, transport visitors to distant galaxies, show you the birth of a star or land guests on Mars.

Flamsteed House, the original Observatory building at Greenwich, was designed by Sir Christopher Wren in 1675 on the instructions of King Charles II, and also has a public *camera obscura*.

The museum provides a number of audiovisual programmes and interactive exhibits.

There are special access days for wheelchair users and for people with sight and hearing difficulties.

#### **The Old Royal Observatory**

Blackheath Avenue Greenwich | London SE10 8XJ | UK

[www.rmg.co.uk/royal-observatory](http://www.rmg.co.uk/royal-observatory)

# LUIGI MICHELETTI AWARD 1998

#### LIST OF FINALISTS

France

**DUNKERQUE** [Museum of the Port of Dunkerque](#)

Germany

**BERLIN** [Werkbund Archive and Museum](#)

**FRIEDRICHSHAFEN** [The Zeppelin Museum](#)

**PADERBORN** [Heinz Nixdorf MuseumsForum](#)

Portugal

**SETÚBAL** [Michel Giacometti Museum of Work](#)

Sweden

**LUDVIKA** [Ekomuseum Bergslagen](#)

United Kingdom

**MOTHERWELL** [Motherwell Heritage Centre](#)

## EKOMUSEUM BERGSLAGEN

Ludvika (Sweden)

★ 1998 LUIGI MICHELETTI AWARD WINNER

Bergslagen is the name given to a large area in central Sweden that covers several districts: Värmland, Närke, Västmanland, Dalarna, Uppland and Gätrikland. The name itself is related to 'rock' or 'mining', the 'berg' suffix being found in countless place names where mining has been carried out. Bergslagen achieved its distinctive character with the advent of mining in the early Middle Ages. This changed the nature of the region. From being a wilderness, covered in forest and interspersed with lakes and rivers, it was gradually transformed into a powerful economic and political region, with iron being exported across the Baltic Sea.

The aim of the Ekomuseum is to preserve local industrial history and to strengthen local identity, making people proud of their background. In 1986 the museum was founded in the form of a collaborative venture, involving seven local authorities and two county museums. In 1990, an institution was created with 10 founder members: the seven local authorities (Ludvika and Smedjebacken in Da-

larna, and Norberg, Fagersta, Skinnskatteberg, Surahammar and Hallstahammar in Västmanland); two county museums (Dalarna and Västmanland); and a tourist organisation, Westmannaturism. It brought together some 50 (today over 60) heritage sites.

The museum is professionally managed but much of the work involved is carried out by enthusiastic volunteers, without whom it would be almost impossible to keep all the sites open to the public. The main task of the director is to bring a feeling of cohesion to a large geographical area, as well as supervising a complicated financial situation, with funds coming from the communities in which the sites are located, together with an annual contribution from the Ministry of Culture.

**Stiftelsen Ekomuseum Bergslagen**

Nils Nils gata 7 | 771 53 Ludvika | Sweden

[www.ekomuseum.se](http://www.ekomuseum.se)

## HEINZ NIXDORF MUSEUMSFORUM

Paderborn (Germany)

The museum is located in a building which formerly housed the headquarters of the Nixdorf Computer company, completely renovated to make it suitable for its new purpose. The aim has been to show the development of human communication, from the emergence of arithmetic and writing in Mesopotamia to the development of computers and the internet.

The Heinz Nixdorf MuseumsForum is the world's biggest computer museum, as well as a vibrant venue. The 5,000-year history, present and future of information technology is depicted over 6,000 m<sup>2</sup> of floorspace, from the origins of numbers and characters in 3000 BC all the way to the computer age of the 21st century. The 2,000-plus objects on show are presented within the broad context of social and economic history, making the exhibition appealing to laymen and computer experts alike. The extensive offering of events in the MuseumsForum complements the exhibition. Lectures, workshops and conferences focus on aspects of far-reaching influence exerted by information technologies on both man and society at large. The remit of the HNF is to address the issues of man's guid-



ance and education in the present-day information society. Each year there is a wide range of activities surrounding the exhibitions. These are planned for a variety of target groups.

The museum's name indicates its determination to carry out the function of a forum, a place of discussion. It tries to show not only the techniques of communication, but to suggest and discuss their consequences.

The Heinz Nixdorf MuseumsForum is sponsored by the Stiftung Westfalen, founded by Heinz Nixdorf himself. This concentrates on promoting science and teaching, especially in the field of information technology.

#### Heinz Nixdorf MuseumsForum

Fürstenallee 7 | 33102 Paderborn | Germany  
www.hnf.de

## MICHEL GIACOMETTI MUSEUM OF WORK

Setúbal (Portugal)

This municipal museum, created in 1987, is housed in the former Perienes sardine-canning factory in a former fishing district, which was adapted to museum use in 1995. The building consists of five floors (restaurant, reception, shop sales, documentation centre, shop rents, educational service, auditorium, administrative offices). The museum is dedicated to the industrial heritage, especially urban crafts and trade-related services, and the old canneries and lithographs based in the municipality of Setúbal. There is also a collection of agricultural implements and traditional crafts.

The collections are in two parts: on the top floor is material illustrating the traditional occupations of the area. These items were acquired by Michel Giacometti, a Corsican of independent means, who had lived in Setúbal for much of his life. On the ground floor there is an extensive collection of items relating to the fish-canning industry in general and to this factory in particular.

Throughout this municipal museum there is an emphasis on the living and working conditions of the men and women who earned their livelihood in the various occupations to which the tools and equipment displayed relate.

In recruiting and training its staff the Museum of Work has tried to avoid extremes of specialisation and to create an atmosphere in which everyone employed, whether full-time or part-time, is willing to engage in a wide variety of jobs.

This museum is essentially one which is run mainly for the benefit of local people, not for tourists. It has an exceptionally wide range of activities, which are regarded as possibly more important than the museum itself.

#### Museu do Trabalho Michel Giacometti

Largo dos Defensores da República | 2910-470 Setúbal | Portugal  
www.imc-ip.pt

## MOTHERWELL HERITAGE CENTRE

Motherwell (UK)

Traditionally the people of Motherwell, near Glasgow, have earned their living from the steel and coal industries, both of which have declined, almost to the point of extinction.

The town's Museum and Heritage Service was established in 1986. Since then objects have been acquired relating to all aspects of the town's history.

Housed in a stunning modern building at the top of Hamilton Road, just opposite the station, Motherwell Heritage Centre features 'Technopolis', an award-winning interactive experience on the area's past from the Romans to the great days of heavy industry. The heyday of the area's traditional industries such as mining, railways and steel production are brought to life through the foundry and street scenes, while the domestic life and living conditions are re-created through talking figures and interactive interpretation.

A ground-floor gallery shows a variety of exhibitions, both from the council's own collections and from those on national and UK tours.

The centre is also home to the local studies and family history research room which is open to visitors who wish to research their local or personal history through various reference media. Microfilm, microfiche readers and PCs are available for use. There is also a fifth-floor viewing tower – a distinctive feature of the local landscape – from which visitors can see right up and down the Clyde Valley, over to the Campsie Fells and even to Ben Lomond, if the weather permits!

Craft activities and events for families are run over most weekends and school holidays.

#### Motherwell Heritage Centre

High Road 1 | Motherwell | North Lanarkshire | ML1 3HU | Scotland | UK  
www.culturenl.co.uk

## MUSEUM OF THE PORT OF DUNKERQUE

Dunkerque (France)

Dunkerque is the fourth largest port in France in terms of the traffic handled. Its history goes back to the 10th century. It was much used for deep-sea fishing, including whaling, and for shipbuilding and it was bought back from the English in 1662 by Louis XIV, who developed it as a naval base. Commercially, however, it really began to develop at the end of the 19th century. It was heavily and repeatedly bombed during the Second World War.

The museum's collection objects, pictures, maps and plans illustrate all these elements in the history of the port.

A number of ships, moored at different points in the port, also form part of the collection. Among them are the canal boat, *Guilde*, built in 1929, which contains an exhibition showing the conditions in which the boatmen lived and worked; the three-masted sailing ship, *Duchesse Anne* (1901), used as a training vessel; the *Sandette* (1948), the last lightship indicating the Flanders sandbanks; and the *Dyck*, the oldest surviving lightship in France. The intention is to display the *Dyck* in a primitive type of graving dock, so that the public would be able to see the remarkable shape of its function as a piece of equipment essential for the operation of a port.

A lighthouse is also under the management of the museum. Built in 1842, the lighthouse is part of the iconic landscape of Dunkerque. It has been recently renovated and reopened to the public.

The museum itself is housed in a former dockside tobacco warehouse and an adjoining building, in an area generously surrounded by cafés, restaurants and small shops. There is a large specialist library, together with an archive containing a number of record-deposit from shipbuilding firms, shipping companies and other enterprises connect-

ed with the port.

The museum organises a wide range of port tours, special days and educational activities.

#### Musée Portuaire

Quai de la Citadelle 9 | 59140 Dunkerque | France  
www.museeportuaire.com

## WERKBUND ARCHIVE AND MUSEUM

Berlin (Germany)

The expression 'Werkbund' is almost impossible to translate into English. 'Craftsmanship Association' is perhaps the nearest. The Deutsches Werkbund was founded in 1907 to highlight everyday design. The historical collection consists of entire or partial bequests of Werkbund members, Werkbund publications and other materials, including publications, annual reports, records, circular letters, correspondences and more. There are also copied fragments of bequests kept elsewhere and archive materials, giving essential information about the development of the Werkbund. The documents relate to the period from the Dresden Arts & Craft Exhibition of 1906 to the present and the collection comprises about 25,000 objects.

Housed in a former factory building, the objects are displayed in model collections, illustrating the basics of Werkbund aims, as well as common aspects of the material, functional, formal and utilitarian history of items from the 20th century and contemporary product culture. The exhibits are contrasted in combinations full of potential: objects of well-known designers and anonymous creations, functional, purist objects and so called taste aberrations or 'Kitsch', substantial 'honest' objects and surrogate materials, trademark and no-name products.

Since the summer of 2007 the museum has shown a significant part of its large and rarely exhibited collection of 20th-century design and everyday culture in an open storage presentation. On the one hand objects are arranged in a display which gives visitors information about the polarising programme of the Deutsches Werkbund, and on the other hand there is basic information about function and use in the 20th-century and contemporary product culture.

This museum laboratory aims at directing the visitors' at-

tention – starting from today’s product culture – to visualise and re-experience the objects from the 20th century.

#### Werkbundarchiv - Museum der Dinge

Oranienstraße 25 | 10999 Berlin | Germany  
www.museumderdinge.de

## THE ZEPPELIN MUSEUM

Friedrichshafen (Germany)

The Zeppelin Museum Friedrichshafen is unique in Germany. The museum was (re)opened in 1996 in its new home – the Hafenbahnhof (harbour railway station). Since then 3.5 million visitors have come to see its permanent collections and special exhibitions.

The museum houses the world’s largest collection on the history of airship building in about 4,000 m<sup>2</sup> of gallery space. Together with the LZ Archives, it forms the competence centre on the history of German airship aviation. The museum is also dedicated to the art of the Lake Constance region and owns valuable works of art, among others the Otto Dix Collection. The fact that the museum shows both technology and art collections accounts for its singular position among German museums. No other museum in Germany is dedicated to two such different subjects.

The aim is to shift the emphasis and concentrate on the thematic common denominators of the museum’s two subject areas. The museum therefore presents themes from the history of technical developments and studies how these found their way into the creative arts such as painting, architecture and design. In addition, the museum’s collection and exhibition policy will also deal with artistic positions which based on scientific and technological knowledge. The museum plans to develop a third sector of interest, making the connection between the two. Visitors will then not move abruptly from Zeppelin to art history, but will be guided almost imperceptibly from one to the other.

A large temporary exhibition gallery and the Border Room show special exhibitions on themes related to the history of technology and art. The world’s largest exhibition on the history and technology of airship aviation is displayed on 2,300 m<sup>2</sup> of floor space. A wealth of original exhibits, models and photographs offers comprehensive informa-

tion about all aspects of the fascinating (and again topical) subject of airship aviation. The art galleries with a total floor space of 1,200 m<sup>2</sup> offer visitors an overview of about 500 years of Lake Constance regional arts and crafts from the Middle Ages to modern times. The exhibits were collected over a period of only 50 years. The museum has a library which holds and collects publications on the subjects of the museum’s two departments of airship aviation and art.

#### Zeppelin Museum Friedrichshafen GmbH

Seestraße 22 | 88045 Friedrichshafen | Germany  
www.zeppelin-museum.de

# LUIGI MICHELETTI AWARD 1999

## LIST OF FINALISTS

Finland

LAHTI [The Radio and TV Museum](#)

Germany

ALBSTADT [The Stitch Museum](#)

HAMBURG [Museum of Work](#)

Spain

TERRASSA [National Museum of Science and Technology of Catalonia](#)

Switzerland

LUCERNE [Swiss Transport Museum](#)

United Kingdom

DUNDEE [Dundee Heritage Trust - Verdant Works](#)

LONDON [The Science Museum - 'Challenge of Materials' Gallery](#)

## DUNDEE HERITAGE TRUST - VERDANT WORKS

Dundee (UK)

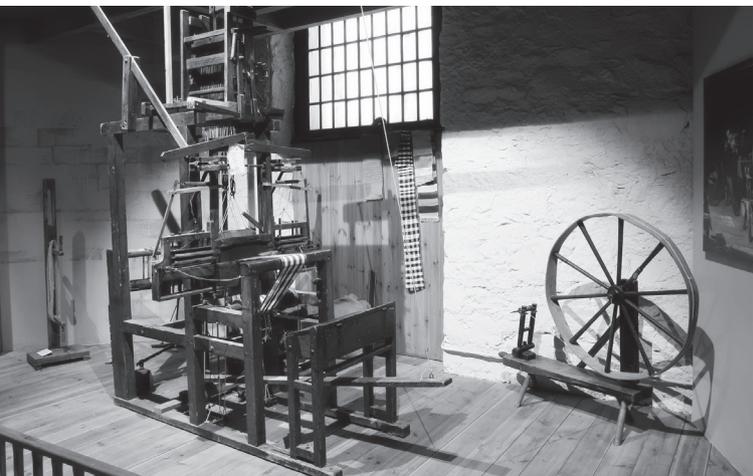
★ 1999 LUIGI MICHELETTI AWARD WINNER

Verdant Works weaves the tale of jute with the life and work of old Dundee, from the incredible rise of the industry to its subsequent decline. It is a story that transports visitors back over 100 years when jute was king and Dundee was its realm.

Verdant Works is so called because when it was built for the merchant and flax spinner David Lindsay in 1833 the area was surrounded by green fields. The ready availability of water made it a perfect location for a mill. In 1991 Dundee Heritage Trust purchased Verdant Works as a derelict site. Restoring 25,000 square feet of jute mill was a labour of love that took six years in all. Thankfully many of the original features remained, including, hidden under the floor, a lade, or stone channel used to divert water from the Scouring Burn to power the mill. As far as possible, historic materials and techniques were used to restore the building, which officially opened as a museum in September 1996.

Verdant Works is a hands-on experience for everyone. Multimedia technology lets visitors touch the lives of the mill workers. Interactive displays demonstrate how jute fibre was grown and how it is woven. Using a combination of audio, visual and touch exhibits means there is something for everyone, regardless of their age, educational level or disability – good practice in the field of disability access has been recognised by the Adapt Trust (physical access) and the Intact Trust (intellectual access). Over 8,500 school children visit the sites each year, providing a variety of resources and experiences which are unavailable in the classroom context – the value of experiencing the ‘real thing’ cannot be underestimated.

→ THE MUSEUM TEAM SAID “Winning the Micheletti Award produced a huge sense of pride in all the staff and volunteers at Verdant Works. The museum is very rooted in the community as its origins lay with a small group of local people who took action to ensure that one of the most important parts of Dundee’s history would not be lost. The prize was a vindication of their vision. The prize undoubtedly raised the profile of Verdant Works, both within the museum community and to the public at large. As a mark of quality it has been a fantastic marketing tool and the benefits still continue.”



#### Verdant Works

West Henderson's Wynd | Dundee | DD15BT Scotland | UK  
[www.rrsdiscovery.com](http://www.rrsdiscovery.com)

## MUSEUM OF WORK

Hamburg (Germany)

The museum is located in a former rubber factory, the New York-Hamburger Gummi-Waaren Compagnie dating from 1871, in Barmbek, a working-class area in the centre of Hamburg. The Museum of Work was inaugurated in 1990 with the declared aim of becoming a living museum, one that addresses questions of history and faces new departures and developments of the present. After the opening of the permanent exhibition to the public in 1997, the museum continued to pursue this goal by offering a varied programme of changing exhibitions and events.

The museum directs its attention to life beyond the place of work, focusing on the testimony of material vestiges and its historical relevance. In what ways do specific working conditions influence leisure time? How do people cope with the demands of their everyday lives? Finally, what did objects donated to the museum mean to their former owners? Even what is seemingly trivial may contain clues to hidden structures, may permit us to trace hierarchies and personal sanctuaries, dispositions such as pride or fear, as

well as various ways of coping with everyday life. Throughout these various areas of interest the Museum of Work keeps a keen eye on the gender perspective. This goes for the determining conditions of socialisation, the social division of labour between the sexes and its appraisal, as well as ideas about the nature of man and woman, which have determined the assignment of social roles since the Enlightenment.

The permanent exhibition includes 'Getting to Work', the various stages by which Hamburg's workers got to work in the industrial age become clear – by which means of transportation, from which regions, and in what kind of specific historical circumstances. 'Industrialised Man', where series of exhibitions kicks off with a motley collection of objects from the turn of the century, grouped under the heading 'Life in an Industrialised World'. It includes items of both unusual and commonplace appearance, whose relevance for certain aspects of industrialisation – such as mobility, hard work and punctuality – will often only be revealed on closer inspection.

The first floor houses exhibits relating to the printer's trade. The history of printing – from hot-metal composition to filmsetting – provides an illustrative example of the emergence and eventual disappearance of an entire profession in the course of industrialisation. The workshops, all of them in operation, include a composing-room and printing-works, as well as a lithographer's workshop and a large area reserved for supplementary information (lectures, slide-shows) offer ample opportunity for active participation. The third floor is reserved for the museum's special exhibitions and events.

#### Museum der Arbeit

Wiesendamm 3 | 22305 Hamburg | Germany  
[www.museum-der-arbeit.de](http://www.museum-der-arbeit.de)

## NATIONAL MUSEUM OF SCIENCE AND TECHNOLOGY OF CATALONIA

Terrassa (Spain)

The building that houses the museum, the Aymerich, Amat and Jover Mill, is the finest example of Art Nouveau industrial architecture in Spain. The mill contained all the

industrial processes to transform wool, from the moment when the raw wool entered the building to when it left as finished cloth. There are 22,200 m<sup>2</sup> of surface area, of which 11,000 m<sup>2</sup> correspond to the original rectangular plan shed of the mill. This great room, in which the permanent exhibitions 'Power', 'The Textile Mill', 'Homo Faber' and 'Transport' can be found today, is covered by a special saw-tooth roof. The usual straight forms of these roofs was reinterpreted by the architect Muncunill into 161 bell-shaped Catalan vaults, supported on 300 cast-iron columns. These also function as rainwater pipes and support for the line shafting, the apparatus that transmitted the force from the steam engine to each of the machines in the factory.

'Homo Faber' is a permanent exhibition in the basement and shows the evolution of science and technology since the first great technological revolution of mankind, the Neolithic revolution, to beginning of industrialisation, emphasising especially the Catalan context.

'Power' presents the visitor with a whole world of practical and interactive experiences. Among the most interesting are Faraday's cage, which explains various experiences of high tension electrical discharges; working models (some life-size) such as a windmill that pumps water from the ground; detailed stage sets such as an electrical shop from the early 20th century, or the kitchen and bathroom of one of the first houses fitted with gas; different machinery and objects such as steam engines, motors and so on; and finally interactive video and CD screens.

The permanent exhibition, 'The Textile Mill', explains the whole chain of manufacturing woolen cloth in the original context of an early 20th-century factory, as a modern and evocative museum experience. The visit begins in the underground area of the factory where the coal store, the boilers, the chimney and the steam engine, the heart of the old mill, are conserved. In the main part of the mill the different phases of the production process, from preparing the wool, spinning, weaving, dyeing and finishing are shown, finishing in the warehouse. Throughout the exhibition the visitor can enjoy a textile machinery collection that is exceptional and unique to Catalonia, both in its technical quality as well as its state of conservation.

The collection of cars, lorries, engines, airplanes, motorbikes and bicycles on display takes the visitor on a journey through the history of transport, from its beginnings in Spain in 1857 up to the present.

#### Museu de la Ciència i de la Tècnica de Catalunya

Rambla d'Ègara 270 | 08221 Terrassa | Spain

[www.mnactec.cat/es](http://www.mnactec.cat/es)

## THE RADIO AND TV MUSEUM

Lahti (Finland)

The Radio and TV Museum is situated on the Radio Hill area in Lahti, which is a vibrant lakeside city in southern Finland. As the national museum of broadcasting, the task of the Radio and TV Museum in Lahti is to collect, research and exhibit artefacts and traditions connected with broadcasting. Regular American radio broadcasts reached Finnish listeners in 1923. The Radio Amateur Association in Lahti (Lahden Radioharrastajat ry) began transmissions in 1924. Finnish Broadcasting Company (O.Y. Suomen Yleisradio - A.B.) began its operation on September 1926 and its first major transmitter was situated in Lahti because of the town's central location in Finland.

The first central radio station in Lahti was inaugurated in 1928, and the new, more powerful station was completed in 1935. The Lahti transmitter and radio masts were in use by 1928. A new AM station was built in 1935. Regular broadcasting started in December 1935 with an increased capacity which covered the south of the country up to Jyväskylä in Central Finland. The short wave transmitter Lahti II and Lahti III started broadcasting between 1938 and 1940 and were in operation until 1949. Two 100 kW long wave transmitters were acquired in 1953, the same year that the first VHF transmitter started broadcasting. Regular television broadcasts began at Lahti in 1958. In 1967 the VHF and television operations were moved to Tiirismaa. Long wave broadcasts from the AM station continued until May 1993. The radio masts are still in active use.

The collections comprise radio and TV receivers, broadcasting studio technology, items related to programme production, amateur radio and DX listening devices, domestic audio recording equipment, radio valves and telephone appliances. The collection forms a good basis for research work. Visitors have the chance to see the enormous progress of radio technology, the different sectors of programme production and the social and economic effects of both radio and television. The main exhibition traces the

century of radio technology, development and applications and includes everything from 1920s crystal sets to modern technology, providing a fascinating insight into its time. In addition to domestic devices, themes include radio and TV industry, trade, broadcasting and studio technology as well as local telephony operations.

The Radio and TV Museum offers over 30 activity stations for visitors to try out and experience. Visitors can listen to old radio programmes and familiar voices from years gone by. They can travel in time via old movie clips and TV programmes. Computers and video films satisfy the most enthusiastic information seekers.

#### Radio- ja TV-Museo

Radiomäki, Radiomäenkatu 35 | 15100 Lahti | Finland  
www.lahdenmuseot.fi

## THE SCIENCE MUSEUM - 'CHALLENGE OF MATERIALS' GALLERY

London (UK)

The Science Museum was founded in 1857 as part of the South Kensington Museum, and gained independence in 1909. Today the museum is world renowned for its historic collections, awe-inspiring galleries and inspirational exhibitions.

'Challenge of Materials' is the latest in a series of galleries at the Science Museum that have developed as a part of a planned renewal of entire museum. The gallery provides an exhibition about how we choose materials, use them and dispose of them at the end of their first and subsequent lives.

The 'Challenge of Materials' gallery is home to a whole range of fascinating objects, all chosen for their material, not for their function. Criteria for inclusion include the first or early use of material, its association with notable material scientists, an unusual though functional use of material, or use of a material that has changed our lives.

Visitors can discover historic gems such as Egyptian glass sitting alongside state-of-the-art materials and a host of bizarre items, including a cardboard chair and a steel wedding dress. Guests can even find significant art installations from around the world.

Perhaps the most striking feature of the gallery is the magnificent glass bridge, which spans the main hall and responds to the visitor in light and sound. Other interactives invite visitors to experience materials by touch, sound and experiment.

The curators regularly update the gallery with new stories on materials science covering topics ranging from superconductors to spider silk.

#### The Science Museum

Exhibition Road | South Kensington | London SW7 2DD | UK  
www.sciencemuseum.org.uk

## THE STITCH MUSEUM

Albstadt (Germany)

Albstadt is a newly-created town, formed in the 1970s by the amalgamation of five separate communities. The museum is in the centre of Tailfingen. It is housed in a former building of the textile machine company Mayer & Cie., giving the premises an authentic atmosphere of previous working conditions.

The Stitch Museum presents the history of the knitting industry in Albstadt from 1750 until the present day, with wide-ranging collections representing the rural subsistence economy to early industrial forms of production, from the industrialisation of the home work of women to modern production.

An old *Handculierstuhl*, the implement of the stocking weavers, illustrates the origins of craft knitwear production. Winders, circular knitting frames and knitting machines, cutting machines, an assembly table of 1920 – machines from virtually all areas of production – illustrate the production process from the raw material to the finished product. An historic steam engine and nearly all other machines have been restored by the members of the working group within the museum complex. Visitors can see various operations and particular functions are explained.

A spectacular collection of textiles, especially in the field of knitted and crocheted underwear allows an almost complete representation of the historical development of fashion knitwear in the period 1870 to 1970. Vivid photographs document the production process in the 1930s. Video

demonstrations also bring the working and living conditions of past time back to life.

The museum organises quizzes and other activities to help children and young people to understand some of the processes.

#### Maschenmuseum Albstadt

Wasenstraße 10 | 72461 Albstadt | Germany  
[www.albstadt.de/museen/maschenmuseum](http://www.albstadt.de/museen/maschenmuseum)

## SWISS TRANSPORT MUSEUM

Lucerne (Switzerland)

The museum, opened in 1959, has developed into one of the most important of its kind in the world, concerned not only with the history of all forms of transportation, but with the close links between transport and culture. In addition to its large collections relating to rail, road, water, and air travel and to telecommunications, postal services and tourism, it has the only planetarium in Switzerland.

Visitors can find a comprehensive collection on the theme of Swiss rail transport, ranging from the Spanisch-Brötli-Bahn to the new trans-Alpine railway (NEAT) – from the horse-drawn tram via steam railways to rack railways and last but not least, the electric railway. This is expanded to include the legendary Gotthard railway model, a trip on the service train to the tunnel construction site as it was in 1875, recollections by a train driver, historical documents, films and interactives. And last but not least, the impressive fleet of original vehicles in Rail Transport Halls 1-3.

All four sides of the hall – an area of some 1,600 m<sup>2</sup> – are brightly adorned with road signs, a total of 344 from all regions of Switzerland. Each face of the façade is dedicated to a specific type of sign. A solar energy system has been installed on the roof of the hall, with an area of 290 m<sup>2</sup> and 192 high-performance modules. Once it is fully up and running the system will generate 41,000 kWh of electricity annually, corresponding to the consumption of approximately ten 4-person households. The two-storey hall with an exhibition area of roughly 2,000 m<sup>2</sup> comprises a display store, an interactive car theatre, individually designed theme islands covering topics such as safety, commercial traffic, car and work, and a display workshop.

The oldest means of transport at the museum is a dug-out canoe from Lake Biel, dating back to the Neolithic period. The more recent side of Swiss navigation is shown by the engine from the Lake Lucerne paddle steamer Pilatus and a fully operational marine diesel from a 1929 River Rhine vessel. In the 'Nautirama', visitors are taken on an audio-visual tour through the history of navigation. The exhibition is complemented by historic models, original boats, marine engines and a model lock. There is also a permanent cableway exhibition showing visitors how to get from the valley up to the highest peaks in the twinkling of an eye – from manually operated cableways to the first ski lifts and to modern spacious cable cars. More than 30 historic aircraft and flying machines are presented, together with over 300 original artefacts, models, dioramas, experiments and simulators will take you to spectacular new heights. The museum offer also conferences, guided tours and school programmes.

#### Verkehrshaus der Schweiz

Lidostraße 5 | 6006 Luzern | Switzerland  
[www.verkehrshaus.ch](http://www.verkehrshaus.ch)

# LUIGI MICHELETTI AWARD 2000

## LIST OF FINALISTS

The Netherlands  
KERKRADE [Industrion](#)

Spain  
GERONA [Museum of Cinema](#)

United Kingdom  
CAMBORNE [The Trevithick Trust](#)

## INDUSTRION

Kerkrade (The Netherlands)

★ 2000 LUIGI MICHELETTI AWARD WINNER

‘A dark mine entrance, faintly lit. A sudden movement on the right. When your eyes become used to the dark you see a life-sized miner, kneeling in a cross-heading. As you approach, he starts to speak. The miner talks about his work in one of the former coal mines in South Limburg. In the background you can hear the jackhammers and the voices of his mates. A little later you stand in the middle of a metal-working shop from the 1930s. Rotating shafts and wheels, leather drive belts an internal racket. Slowly the smell of leather and oil fills the air...’ This was Industrion in Kerkrade, when this museum won the Micheletti Award.

Industrion became the Discovery Centre Continium in June of 2009. It was the first discovery centre of The Netherlands. With an extensive collection of industrial heritage and a vast amount of hands-on exhibits, the Continium combines the best of a museum and a science centre. Visitors can discover how science and technology affect their day to day life, not only in the present time, but also in the past and the future. They can travel through time, experiment with science and build their own technical gadgets. Discovery Centre Continium regularly presents a new temporary exhibition with a current topic.

With a wide variety of activities, from exhibition to travelling ‘Science Truck’, Discovery Centre Continium wants to stimulate the participation of its visitors in creating a sustainable future.

→ **THE MUSEUM TEAM SAID** “Winning the Micheletti Award was an important moment in the short history of Industrion. The award was a reassurance of the idea and vision behind the concept of the museum. It positioned Industrion in the field of science and technology museums in Europe. The spin off was that Industrion was seen as a serious partner in national and international projects. Winning the award gave a tremendous boost to the media attention and created a lot of publicity. The award gave a positive signal in the direction of governments, financial partners.”

### Continium

Museumplein 2 | 6461 MA Kerkrade | The Netherlands

[www.continium.nl](http://www.continium.nl)



## MUSEUM OF CINEMA

Gerona (Spain)

The origin of the Museum of Cinema is the acquisition by the city of Gerona of the pre-cinematic collection of Tomàs Mallol in January 1994. The Cinema Museum was opened in Gerona in 1998, and was the first of its kind in Spain, comparable in terms of the quality of the collection and exhibition project with leading film museums in Europe. It aims to become a centre for promotion of cinema and visual spectacles, on the basis of an ongoing programme of activities and services targeted at a much wider potential audience, ensuring recognition locally, nationally and internationally.

The museum is a permanent, non-profit institution, open to the public as a place for scientific participation, cultural and recreational activities, and the service of society and its development. Its mission is to promote understanding and awareness of the history of the moving image and cinema through the preservation, research, interpretation and exhibition of the permanent collection, and also through organising activities and offering services that allow interaction

with museum visitors and users. It is housed in a late 19th-century building known as the Water House which was the seat of the city's water company and is halfway between one of the most important commercial and tourist areas of the city and a very large open area. The building has about 2,500 m<sup>2</sup> of floor space spread over three floors and a mezzanine. Two elevators enable easy access.

The Tomàs Mallol Collection consists of approximately 20,000 items and was formed mostly between 1968 and 1998, from flea markets and from Catalonia, Spain and France. Mallol established personal contact with antique specialists in film and photography. Besides the nearly 8,000 objects, equipment and accessories, pre-cinematographics and film, the collection includes nearly 10,000 documents with still images (photographs, posters, prints, drawings and paintings), 800 films of all types and a library of over 700 books and magazines.

The museum has a library, specialising in film history, especially of early cinema, and pre-cinema. It includes more than 4,000 titles, and a 'Videoteca' formed by films from the origins of cinema, classic cinema, educational material, documentaries and film material produced by the museum. It currently has nearly 5,000 titles, with the possibility of loan or viewing on site.

### Museo del Cinema

Carrer de la Sèquia 1 | 17001 Girona | Spain  
[www.museudelcinema.cat](http://www.museudelcinema.cat)

## THE TREVITHICK TRUST

Camborne (UK)

Named after the great Cornish engineer, Richard Trevithick (1771-1833), a pioneer of steam engine, the trust was set up in 1990 to preserve and promote the industrial heritage of Cornwall. The network of museum sites created by the trust was intended to form England's first eco-museum.

The trust took over the management of former tin mines and a tin-streaming works, 19th-century mine engine-houses, and two disused lighthouses, which were all made accessible to the public. It was also responsible for the Museum of Submarine Telegraphy at Porthcurno, in conjunction with Cable and Wireless, which subsequently moved

all its archives from London to Cornwall.

From 1869 onwards, Porthcurno was the gateway to a worldwide cable network. In 1901 Guglielmo Marconi succeeded in bridging the Atlantic by means of a radio link and eventually the British government decided that an integrated Cable and Wireless Company was in the best national interest. The cable station at Porthcurno finally closed in 1970. The museum was installed in one of the tunnels built to protect it during the Second World War. It tells the story of Porthcurno and contained an important collection of historic telegraph equipment from the Victorian period onwards. Many exhibits were in working order and demonstrated to visitors.

The trust was also responsible for Tolgus Tin, the only remaining tin streaming mill in the Duchy of Cornwall. Its importance can be gauged from the fact that this site is now a Scheduled Ancient Monument; the Givor tin mine at Pendeen, the largest preserved mine complex in Europe; the Pool Mine and Engines; and the Levant Beam Engine, the oldest beam engine in Cornwall.

The Trevithick Trust ceased operating in 2004.

# LUIGI MICHELETTI AWARD 2001

## LIST OF FINALISTS

France

TOULOUSE [Cité de l'Espace](#)

The Netherlands

KOOG AAN DE ZAAAN [Zaans Museum](#)

Portugal

LISBON [MUDE - Design and Fashion Museum](#)

SILVES [English Mill's Cork Museum](#)

Slovenia

VELENJE [Coal Mining Museum of Slovenia](#)

United Kingdom

YORK [National Railway Museum](#)

## ENGLISH MILL'S CORK MUSEUM

Silves (Portugal)

★ 2001 LUIGI MICHELETTI AWARD WINNER

The English Mill's Cork Museum was founded in 1999 after the renovation of an old cork factory (1894). The project came from a private initiative and aimed to combine, in an original way, the preservation of industrial heritage and tourism, the main economic activity in the Algarve. The establishment of the museum is a tribute to the town that was in the recent past one of the biggest cork producers and exporters in the country, with an important contribution to the preservation of the community's collective memory and identity. One of the main museum objectives is to develop serious work around cork and its culture, promoting a product that has a great future in a more responsible and conscious society in ecological terms.

The museum is composed of several spaces, including the main room with an area of 1,400 m<sup>2</sup>; the 'Interpretation and Audiovisual' room; the 'Processing Plant', with the machinery that was used in the past for processing cork; the area of the 'Metalwork Workshop, Blacksmith's Forge and Saddlery', with the old workshop where the machinery that had been used since the 1920s was repaired; the 'Machine Room'; the 'Pressing Room'; the documentation centre, which investigates and disseminates information about the

growing of cork in the region.

The complex closed in 2009 and the contents of the museum were auctioned off in 2014 and acquired by the Nogueira Group.

→ FROM THE EUROPEAN MUSEUM ACADEMY NEWSLETTER, JULY 2014 "The current news, that this relevant patrimony and the experiment carried out by this museum are in danger, is not only very sad, but contradictory. Portugal has in its cultural heritage one of its main resources and to spoil it is not profitable at all. Industrial tourism is growing all over Europe and we hope that there will be a positive solution for not only the protection, but the development of new ideas and projects to add value to the Museu da Cortiça, to make it a flourishing evocative place of industrial memory as well as a valuable resource for cultural tourism."

## CITÉ DE L'ESPACE

Toulouse (France)

Toulouse is well established as the European capital of the space, being the home since the 1960s of the National Centre of Space Studies (Centre National d'Études Spatiales - CNES) and numerous industries and institutions associated with space activities, as well as the presence of Aerospatiale.

Collections and exhibits attempt to answer the question, 'How does it work and what does it do?' As well as the general public, both young and not so young, it is hoped to encourage what is called 'intelligent tourism' to the city, as well as providing a shop window for institutions and enterprises involved in various aspects of the space industry. The permanent exhibition is 2,000 m<sup>2</sup> and has recently been renewed.

The visit looks at six main themes or six stories and as many decorations. Visitors will discover the space activities across a wide variety of manipulations, simulations, games and experiences adapted to everyone's tastes: visitors with their family or friends, adults or children, tourist groups or school groups. With this very immersive development, guests will initiate space in a lively, current and accessible way, no matter what their age and their knowledge.

There are a large number of exhibitions: 'From Earth to the Edge of the Universe', with original objects, models, audiovisual material as well as MIR Space Station or Ariane5 Rocket, the famous giant European launcher, interac-



tive exhibits, a planetarium, illustrating the exploration of the universe and life in space as well as the more technical aspects of these achievements and a stellarium.

Themes include space from an historical perspective, the anatomy of a satellite, the work of mission control, the role of space modern communications, observation of the Earth from space, personalities in space exploration, and the space programme. There are programmes for children, schools and groups.

#### Cité de l'Espace

Avenue Jean Gonord | 31506 Toulouse Cedex 5 | France  
www.cite-espace.com

## COAL MINING MUSEUM OF SLOVENIA

### Velenje (Slovenia)

The museum is a co-operation between the working coal mine, Velenje Municipality and the Velenje Museum. The aim is to bring the story of Slovenian coal mining to as many visitors as possible. The Museum of Slovene Mines was founded in 1957 and opened to the public in 1966. In 1998, when extraction of coal moved from the Škale area to the new working field in Preloge, the museum was relocated in the abandoned underground tunnels of the Škale pit.

In the underground part of the museum visitors are guided along old mine workings where miners had to be aware of many dangers, such as cave-ins of thick layers of lignite and the dangerous explosive gas, methane. Visitors will hear the sad whine of the siren that sounded in January and February 1893 when first 11, then 17 miners lost their lives in two successive methane explosions. The story is presented with sets and puppets of miners in their typical positions at work and rest, brought to life by the means of audio and video equipment. Before entering the modern part of the museum, visitors can enjoy a miner's lunch in a canteen that is the lowest in Slovenia and probably in Europe as well. There is then a tour through more modern mechanised underground roadways. With the introduction of protective supports and excavation machinery, work was modernised to such an extent that Velenje coal mine became known as one of the safest and most modern underground coal mines in Europe.

In the above-ground part of the museum the develop-

ment of coal mining in Slovenia is presented, from ancient times in China 3,000 years ago to the 17th century in Slovenia when the first known references to the application of coal are found. Early records indicate coal was employed by apothecaries under the name of 'sanguis draco' – dragon's blood – as a cure for sick cattle. Exhibits depict the lives of miners, their customs, the evolution of the miner's uniform, and the way of life in their mining camps, where most miners used to live. The earliest humble cottages had a common kitchen used by two or four families and only one room. Later, miners' cottages would provide a kitchen and at least one room per family. The reconstruction of a typical miner's dwelling from about 1920 can also be seen. Most of the items on display were once owned by the well-known Stropnik family of miners, and could be found in their little cottage in the middle of the Škalsko Jezero Lake, which can be seen through the window of the dwelling.

All parts of the museum, including underground facilities, are fully accessible to physically handicapped people in wheelchairs. Guided tours are available in several languages and there is also material in Braille.

#### Muzej Premogovništva Slovenije

Stari Jašek - Koroška cesta | 3320 Velenje | Slovenia  
www.muzej.rlv.si

## MUDE - DESIGN AND FASHION MUSEUM

Lisbon (Portugal)

Located in the heart of Lisbon's historical centre, the former headquarters of the Banco Nacional Ultramarino was converted and opened to the public in May 2009. MUDE is a museum that generates a network with cultural institutions, universities, companies, studios and shops, museums, involving the community of designers, artists, architects and curators for the developing of a new urban cultural centre. It aims to be a venue for debate on experimental creation and industrial production, discussion on the relationship between design, art and handicrafts, and reflection on today's urban, socio-economic, environmental and technological challenges.

The museum is based on a private collection gathered over 15 years by the financier Francisco Capelo, compris-

ing furniture, practical objects and equipment which illustrate the history of design. The deposit agreement for the Francisco Capelo Collection which was signed between the Portuguese government, the Belém Cultural Centre Foundation and the collector in the creation of the museum also encouraged the presentation of temporary international exhibitions dedicated to design. The Francisco Capelo Collection is a collection of excellence because of the creators represented and the quality and significance of the objects which have been brought together. It has a particular coherence and intrinsic unity stemming from the direct and complementary relation between the two areas of fashion and design. Furniture and small household objects reflect the main design movements and tendencies, while the generally *haute couture* clothing, footwear and accessories weave the history of fashion during the same period.

In December 2002 the Francisco Capelo Collection was acquired by Lisbon City Hall with the obligation of establishing a new museum dedicated to design, preserving this heritage of excellence. The acquisition of this important collection was possible thanks to the will that the collector has always shown that the collection remain in the city. The Design Museum remained open at the Belém Cultural Centre (CCB) until August 2006, after which the City Hall found the current home for MUDE.

#### MUDE - Museu do Design e da Moda

Rua Augusta 24 | 1100-053 Lisboa | Portugal  
www.mude.pt

## NATIONAL RAILWAY MUSEUM

York (UK)

The National Railway Museum (NRM) opened in 1975 at Leeman Road in York as part of the Science Museum and was the first national museum to be established outside London. It is the largest railway museum in the world and houses an extensive and diverse range of railway material, including *Mallard*, the world's fastest steam locomotive, and the *Flying Scotsman*, arguably the most famous locomotive in the world. In 2004, it was purchased for the nation, using money donated by the public. Since then, the National Railway Museum has been restoring the *Flying*

*Scotsman* to full mainline running condition, so that it can once again pull trains around the UK.

The collection, built up over the past 80 years, includes over 100 locomotives and nearly 200 other items of rolling stock, telling the story of the railways from the early 19th century to today. There are approximately 280 rail vehicles in the National Collection, with around 100 being at York at any one time and the remainder divided between Locomotion at Shildon and other museums and heritage railways. The important collection of railway posters features the work of many well-known artists and forms a comprehensive archive of railway style and graphic design. There is also a huge collection of 1.75 million photographs and a collection of 776 railway company seal dies: these are metal stamps that were used with a seal press machine to stamp official company letters. Some of these seals are the only surviving evidence of failed companies that didn't survive long enough to actually run trains.

The collection boasts a fantastic display of royal 'Palaces on Wheels', along with information about the incredible history and preservation that make these trains so popular. From the opulent carriages of Queen Victoria to the armour-plated war transport of George VI, there are plenty of fascinating royal stories to take in during the visit.

Today the NRM is one of Britain's busiest museums and is perhaps the most popular railway museum in the world. It serves a diverse audience at its two sites and elsewhere through its network of partnerships with museums and heritage railways across the UK.

#### National Railway Museum

Leeman Road | York YO26 4XJ | UK  
www.nrm.org.uk

## ZAANS MUSEUM

Koog aan de Zaan (The Netherlands)

Situated in an industrial area which has retained much of its natural landscape and near the Zaanse Schans, a main tourist attraction, this historical museum brings the surroundings into the museum by means of large windows and a camera on the roof linked to a monitor inside the museum which allows visitors to see what is going on outside.

When visitors step into the museum they will immediately get a taste of a prosperous past. The magnificent collection of regional costumes, Zaans painted furniture and objects from Zaans homes and businesses shows a rich cultural and industrial past.

The source of Zaans' prosperity was its industry. As early as the 17th century, the region was one of the most important industrial areas of Western Europe; a position the region held up to the 20th century. The museum is a proud possessor of collections from the heritage of Zaans industry which include historical films that bring the industrial past to life.

There is a rich exhibition, thanks to the 19th-century inhabitants' passion for collecting. Countless images and paintings tell stories of typical Zaans people and events from centuries past. Ships' models, paintings and original objects let visitors see the imposing history of shipbuilding and whale hunting.

In the 'Verkade Pavilion' visitors will find themselves in an early 20th-century factory where authentic machines continue to run and where history is brought to life. This is where the famous 'Verkade girls' went to work and where *Waxines*, biscuits and chocolate were made. Guests will be taken on a journey through time to see the history of the Verkade products. A unique selection of 9,000 photographs tells the story of Verkade: the girls, the work, the products, the factories and the Verkade family.

In the 'Coopery' the interior comes from the barrels and cooperage trade, S.R. Tiemstra & Sons. On the death of the last cooper, Jaap Tiemstra, in 1999 he left behind a completely intact cooperage. Visitors can see not only the craft of the cooper but also the spirit of cooper in the interior. The Tiemstra Cooperage was established in 1919 by his father Simon Tiemstra. Until 1987, Jaap ran the company with his brother Simon. The cooperage was a wet cooperage, making containers for wet goods such as herring and drinks.

From the top floor of the museum is a beautiful view over the Zaanse Schans and the Kalverpolder – a view which varies with the seasons. In the last 400 years over 1,000 windmills were in use in this region. The museum organises temporary exhibitions, guided tours, workshops, films, lectures, special activities for children.

#### Zaans Museum

Schansend 7 | 1509 AW Zaandam | The Netherlands

[www.zaansmuseum.nl](http://www.zaansmuseum.nl)

# LUIGI MICHELETTI AWARD 2002

## LIST OF FINALISTS

Belgium

MECHELEN [Technopolis](#)

Finland

TAMPERE [Vapriikki Museum Centre](#)

Greece

ERMOUPOLIS [Industrial Museum of Ermoupolis](#)

Portugal

OPORTO [Museum of Transports and Communications](#)

SACAVÉM [Ceramics Museum](#)

Switzerland

FRIBOURG [Gutenberg Museum](#)

United Kingdom

ST HELENS [The World of Glass](#)

SWINDON [STEAM - Museum of the Great Western Railway](#)

## CERAMICS MUSEUM

Sacavém (Portugal)

★ 2002 LUIGI MICHELETTI AWARD WINNER

The number 18 furnace of the Sacavém Ceramics Factory remains as a unique and priceless part of the old faience factory created in 1856 by Manuel Joaquim Afonso. Opened on 7 July 2000, the Sacavém Ceramics Museum is located in a recent development called Real Forte. The sober lines of the building and its open indoor spaces recall life at the factory, where men and women worked at a pace marked by machines and repeated gestures.

On the façade of the building the bas-relief entitled *A enforna*, created by Armando Mesquita in 1946, illustrates what was once the largest faience factory in Portugal and on the Iberian Peninsula, lending its character to the collections of this museum of social history and industry.

With exhibition rooms on two floors, collection storage rooms open to visitors, workshops and a documentation centre named after its founder, Manuel Joaquim Afonso, the Sacavém Ceramics Museum also possesses an auditorium and a museum shop. Concerned with the specific needs of a wide variety of different publics, the museum provides audiotapes, Braille catalogues and specific orientation for visually impaired visitors. The Micheletti Award strengthened the importance of the museum and turned it into an object of academic interest.



→ THE MUSEUM TEAM SAID “The Micheletti Award given to the Sacavém Ceramics Museum, for its quality and 19th-century industrial patrimony preservation, was received with pride by the Sacavém community. It has reinforced their self-esteem by making public their industrial collective memory. Since then, the museum became a museological reference point, due to its exhibition policies, which are pioneering in Portugal. The museum collections became known abroad. As a consequence, we have received an invitation for an exhibition in New Jersey, with international impact, concerning the 18 most important Portuguese ceramics factories.”

### Museu de Cerâmica de Sacavém

Praça Manuel Joaquim Afonso | 2685-145 Sacavém | Portugal  
www.cm-loures.pt

## GUTENBERG MUSEUM

Fribourg (Switzerland)

The museum was established as a tribute to the German inventor of printing by moveable type, printer's ink and hand press, Johann Gensfleisch zum Gutenberg (1400-1468). This invention in 1440 formed the basis for the revolution communication experienced today with the internet, new computer technology and mobile telephones. It is housed in a restored Corn House (1527), the oldest industrial building in the town.

The collection focuses on the history of printing, graphics and bookbinding, and on communication through language symbols, pictures and writing. It is also a centre for information about cultural history, the technology of writing and printing, means of production, with exhibits of the objects produced. The museum links the past and the present, information and entertainment in an original way. It traces the developments from manuscript to printing, from crafts to industrialisation and automation.

The Swiss Gutenberg Museum was founded in 1900 as House Gutenberg in the Historical Museum of Bern. In 1991 it was decided that there should be a separate museum. This was opened in 2000 under the name of the Swiss Museum of Graphic Arts and Communication. The idea behind the museum is to link the history of printing to

advanced communication techniques, making the most diverse aspects of printing and communication understandable in a vivid way. Specialists and non-specialists, schools, young people and adults are invited into the colourful world of art printing.

A fascinating multimedia show presents the development of word, language, symbols and writing in an entertaining and formative way, giving an excellent summary of the cultural-historical background. The permanent exhibition gives visitors an insight into the development of the art of printing in Europe. Life-size wax models and printing machines from various periods illustrate the history of this craft and industry. A workshop offers demonstrations of the traditional technique of typesetting, printing and book-binding. As well as temporary exhibitions the museum has a library, both for specialists and the general public, with an historical collection.

#### Gutenberg Museum

Liebfrauenplatz 16 | 1702 Fribourg | Switzerland  
www.gutenbergmuseum.ch

## INDUSTRIAL MUSEUM OF ERMOUPOLIS

Ermoupolis (Greece)

Ermoupolis, the capital of the Cyclades archipelago, lies on the coast of a small bay of Syros, an island in the Aegean Sea. The city, built by refugees during the Greek War of Independence, became the first centre of trade, navigation, and industry within the bounds of the early Greek State. On the southern side of the city, in the old industrial area, some buildings have already been converted to commercial or recreational use.

The opening of the Industrial Museum in May 2000 signified a new promising day for the conservation of Greek industrial heritage. As the principal component of the Technical Culture Centre, the museum provides for the collection, preservation, documentation and promotion of the historical industrial complexes and remaining equipment, most dating from the 19th century. The Centre of Neohellenic Research of the National Research Foundation and the Municipality of Ermoupolis has implemented the pro-

ject of the Technical Culture Centre and the Industrial Museum of Ermoupolis.

The collections of old machines and tools are housed in two of the three buildings of the Technical Cultural Centre which stand in the middle of the city's industrial zone. These buildings constitute a representative sample of 19th-century industrial architecture in Greece. The first one was initially used as a lead-shot factory of which the characteristic shot tower has been reconstructed in its original form. This building houses the exhibition 'A Museum in the Making', which contains more than 300 items concerning the industrial heritage of Ermoupolis.

The main exhibition material consists of 22 restored machines and several tools and products from the local industries. Together with the main exhibits, the visitors can see on the projection screens many pictures of the port from the times of sailing and steam shipping, a video with scenes from manufacturing, a virtual collection of 19th-century scientific instruments, a digital archive of oral history and a digital 3D animation of Ermoupolis buildings.

Anerousis lead-shot factory is the second small building of the Industrial Museum. It is maintained almost intact and contains lead-shot equipment as well as an exhibition. The museum has a third complex, the Kornilakis tannery, which houses the museum's main exhibition galleries. Among other activities, the Industrial Museum gives priority to educational and training in the local community and includes seminars on conservation of industrial heritage.

#### Viomichaniko Mousio Ermoupolis

Georgiou Papandreou 11 | 84100 Ermoupolis Syros | Greece  
www.ketepo.gr

## MUSEUM OF TRANSPORTS AND COMMUNICATIONS

Oporto (Portugal)

A governmental deliberation issued by the Council of Ministers in 1987 stated that a Museum of Transports and Communications should be opened in Oporto with the purpose of preserving and safeguarding the heritage of transport and communications. In 1992 a non-profit association was founded to create and maintain a museum and doc-

umentation centre, preserve relevant infrastructures of historic interest, and develop the interest of general public on issues relating to transport and communications.

The museum is housed in a late 19th-century former New Customs House on the banks of the River Douro, with an area of 36,000 m<sup>2</sup>. It comprises a central body and two lateral wings designed to function as warehouses. With the opening of European frontiers in 1992, the New Customs-House building lost its function as a warehouse and many of its services found their way to more appropriate locations. Renovation work on the building began in the 1990s, under the direction of Oporto architect, Eduardo Souto de Moura.

A large programme of temporary exhibitions and other events was launched and in 1997 a large auditorium seating 1,200 people was added, together with an area of 10,000 m<sup>2</sup> to house a congress centre. The first permanent exhibition opened in 2000, 'The Automobile in Space and Time', organised in collaboration with the Antique Automobile Club of Portugal. It is based on the interpretation of the concept of the car in relation to 20th-century social history. Starting with a chronological display of automobile history, it includes advertising, design, social interactions, the ratio of car traffic to the mobility of people and the organisation of space.

In September 2001 a further exhibition, 'Communication of Knowledge and Imagination' opened, aiming at exploring issues of communicating through different media and over different times. This exhibition has adopted a model that dilutes the presentation of content in favour of offering interactive and workshop spaces. There are six workshops: television, radio, newspaper, science, computers and imagination body.

Another permanent exhibition dedicated to the history of the New Custom House building opened in 2002. With the project architect, Nuno Graça Moura, and design of Antonio Queiroz Design, this exhibition aims to establish a historical relationship between the construction of the building, its connection with the citizens, the customs institution and customs regulations, and finally the transformation of this building for cultural spaces. Exhibits include furniture, tools, uniforms, pictures and historic documents.

#### Museu dos Transportes e Comunicações

Edifício da Alfândega | Rua Nova da Alfândega | 4050-430 Porto | Portugal  
www.amtc.pt

## STEAM - MUSEUM OF THE GREAT WESTERN RAILWAY

Swindon (UK)

The museum tells the story of the men and women who built, operated and travelled on the Great Western Railway – 'God's Wonderful Railway' – a railway network that, through the pioneering vision and genius of Isambard Kingdom Brunel, was regarded as the most advanced in the world. The museum celebrates the many thousands of ordinary people who made the GWR famous. It is housed in a restored building in the heart of what was once one of the largest railway engineering complexes in the world. The Grade II listed structure consists of a number of buildings built over a long period.

Swindon has had a railway museum since 1962. However, it struggled to reflect adequately the importance of the town's railway engineering achievements and its status as the centre of the GWR following Brunel's choice of the town as the mid-point for his new line between London and Bristol. In 1986 the Swindon Railway Works closed, leaving behind many large, unwanted buildings. After more than six years of preparation the 6,500 m<sup>2</sup> museum was opened on 14 June 2000 by HRH The Prince of Wales.

The museum has been recognised as a leading museum in the south of England by the President of the Museums Association, with the award of a golden medal; the granting of Civic Trust Award for the architectural excellence; by the Good Britain Guide, as Wiltshire's Family Attraction of the Year; and by the South West Tourist Board, for its exceptionally high standards of customer care and visitor facilities. The museum is fully accessible.

The earliest part of the museum building, dating from 1846, forms the entrance foyer, with access to a special exhibition gallery, conference facilities, shop, toilets, café and office accommodation, as well as the exhibition galleries, parts of which date from 1865. The story is brought to life with videos – mixing rare archive film footage with the stories of ex-railway workers – and hands-on exhibits and interactive displays, famous locomotives and GWR memorabilia. The museum is peopled by character figures life-cast from Swindon people – many of them former railway workers. Visitors are taken into the world of the railway worker at Swindon, passing through a series of reconstructions, with original equipment, supported by video and interactive displays.

A library/archive offers a valuable source of reference for the study of GWR history. The research collection has grown to include reference books, documents and ephemera, periodicals, postcards, photographs and plans. The museum works with visiting school children through a range of specially developed modules providing a learning experience not available in the classroom. STEAM's permanent exhibitions are complemented by a range of large and small-scale events, including the Swindon Railway Festival.

#### STEAM - Museum of the Great Western Railway

Fire Fly Avenue | Swindon SN2 2EY | UK

[www.steam-museum.org.uk](http://www.steam-museum.org.uk)

## TECHNOPOLIS

Mechelen (Belgium)

Technopolis is the Flemish science centre for science and technology, opened in 2000 under the initiative of the Flemish Institute. Its proud boast is that it took only 625 working days from the official go-ahead to the test opening one month before the inauguration of the centre. It reached its target for the first full year in less than six months, due partly to the fact that a science centre is a new leisure attraction in Belgium, and also to the popularisation of the subject, international co-operation and an aggressive marketing plan.

The mission of Technopolis is to bring science and technology closer to people. It wants to engage people in science and technology. The motto of Technopolis is 'I hear and I forget. I see and I remember. I do and I understand.' By doing experiments themselves, visitors discover numerous technological and scientific phenomena.

The exhibitions explain everyday matters from an uncommon perspective and demystify the most complex scientific phenomena in a crystal-clear way. Science, after all, begins with amazement. A science centre is fun, but it's not a theme park: all the interactive exhibits have, above all, an educational purpose. The science centre has much on display, but it is not an exhibition: visitors are not passive spectators, but active participants. Technopolis operates on the principle of the Trojan horse. Science, as science, is not always attractive to people; they sometimes have an aversion to it because they think it is too difficult. In response

to this attitude, the centre often presents science in an attractive package or associated with an attractive element, ranging from an exciting story that stimulates youngsters to carry out experiments in a science vehicle, to more well-known ways of presenting the material.

There are more than 280 permanent interactive exhibits, made in such a way that everyone can access, reach or enter them. Explanations are given in three languages (Dutch, French and English). During the weekend, on public holidays and during the school holidays, edutainers – a new word meaning a person who will be happy to help the visitors but only if they really want help – treat visitors to exciting and educational shows and demos. The show is used to demonstrate specific phenomena, by involving the audience.

'From Head to Bone' offers an original mix of moving 3D objects, video projections and special sound and light effects. A violent thunderstorm with as its finale a bright bolt of lightning is the starting shot of a spectacular and educational show. The onlooker stands at the centre of the action and as it were, becomes part of the decor. The Children's Science Centre is designed for visitors between the ages of 4 and 8 who can visit Technopolis with their family, group or school.

#### Technopolis

Technologielaan | 2800 Mechelen | Belgium

[www.technopolis.be](http://www.technopolis.be)

## VAPRIIKKI MUSEUM CENTRE

Tampere (Finland)

The museum building (14,000 m<sup>2</sup>) was formerly an engineering workshop, its oldest parts dating back to the 1880s, with most parts built in the 1910s and 1920s. It is located near the city centre, in a historical area which includes the Tammerkoski Rapids, and which is one of the most important urban industrial-historical landscapes in Finland.

The main idea of Vapriikki ('Fabrics') is the breakdown of traditional barriers between different types of museum in the minds of both museologists and visitors, by bringing together seven of Tampere's museums – the Technical Museum, Tampere City Museum, The Museum of Natural History, Tampere Museum of Modern Art, the Finnish Ice-Hock-

ey Museum, the School Museum, the Textile Museum and the Doll Museum.

In addition, for the first time a number of facilities are being brought together – the regional unit responsible for environmental operations; conservation of wood, textiles and art; administration and maintenance of historical museum's collections; research, library, and archives of the Historical Museum; administration of the City Council's Museum Department; part of the storage collections; changing exhibition space and workshops. Facilities for visitors include an auditorium, a restaurant and a shop.

Vapriikki houses the collections of several museums, comprising 367,000 objects. A really interesting exhibition is 'Tampere 1918' about The Finnish Civil War between the Red and the White Guards: a short, but traumatic and sorrowful period in Finnish history. The exhibition approaches this difficult topic by shedding light on the chain of events and the viewpoints of different parties of the war. Understanding the 1918 war and its aftermath requires events to be recollected and presented, and different perspectives to be illustrated, through unique items, photographs and contemporary voices. For the first time original material from the battlefields, collected immediately after the war, is being put on display to the general public. 'Tampere 1918' received a Special Commendation in the 2011 European Museum of the Year Award.

The museum cooperates with universities, educational institutions, companies and other experts. The Vapriikki Museum Centre produces some of its exhibitions itself, but most exhibitions are produced by means of a diverse cooperation network which also involves other museums and museologists in Tampere.

#### Museokeskus Vapriikki

Alaverstaanraitti 5 | 33100 Tampere | Finland  
www.vapriikki.fi

## THE WORLD OF GLASS

St Helens (UK)

The World of Glass is a museum and visitor centre in St Helens, which opened in 2000. It includes 7,000 objects from the Pilkington Collection of historic glass arte-

facts and the Local History Collection from St Helens Metropolitan Borough Council. These two collections form the 'Glass Roots' (glass artefacts) and 'Earth into Light' (social history) galleries, with objects dating back 2,000 years. Items include paintings, sculptures, contemporary and ancient glass, clothing and textiles. Galleries include interactive elements: touchscreens, a recreated Victorian parlour and schoolroom, and recorded oral history.

'Glass Magic' is an area of interactive exhibits and experiments – 'The Nature of Glass', a glassblowing Studio where a resident team of glassblowers give demonstrations several times a day; 'Glass Revolution', a multimedia show, about the development of glass from ancient times to the present day. Also important is the Level One Gallery, which specialises in original pieces from talented regional artists. The collection features a wide range of art, glass, photography, sculpture, ceramics and jewellery at seriously affordable prices.

The centre is fully accessible, with designated parking spaces; adapted toilets on all three floors; induction loops in some areas, and a video of Cone Building furnace tunnels which are not easily accessible to wheelchair users and the infirm. The foyer, café, shop and main galleries are all on ground floor level.

Visitors can cross the Sankey Canal – the oldest industrial canal in Britain – to the Jubilee Cone House, a Grade II listed building dating from 1887, the oldest Siemens Regenerative Furnace in Europe, where visitors learn about the development of continuous glass furnace production, and can tour the maze of tunnels beneath the building. The centre also has a large temporary exhibition gallery, The Reflections Gallery, which is also offered as a venue for larger groups. There is a passenger lift to the first floor, for access to the bridge across to the Cone Building, offices, and function rooms, and to the Reflection Gallery on the second floor.

The canalside Kaleidoscope Café is situated in the glass pavilion, overlooking the 'Hotties' part of the Sankey Canal, and makes an attractive venue for evening functions. A large, well-stocked gift shop sells souvenirs, books, toys, and all sorts of glassware, including Studio glass produced on site and by other contemporary glass artists.

#### The World of Glass

Chalon Way East | St Helens | Merseyside WA10 1BX | UK  
www.worldofglass.com

# LUIGI MICHELETTI AWARD 2003

## LIST OF FINALISTS

France

LEWARDE [Mining History Centre](#)

SAINT-ÉTIENNE [Museum of Art and Industry](#)

Germany

VILLINGEN-SCHWENNINGEN [Industrial Museum of Clockmaking](#)

Ireland

BIRR [Birr Castle Demesne & Historical Science Centre](#)

Spain

ALCOBENDAS [CosmoCaixa](#)

Sweden

GOTHENBURG [Universeum](#)

United Kingdom

BRADFORD [National Media Museum](#)

## INDUSTRIAL MUSEUM OF CLOCKMAKING

Villingen-Schwenningen (Germany)

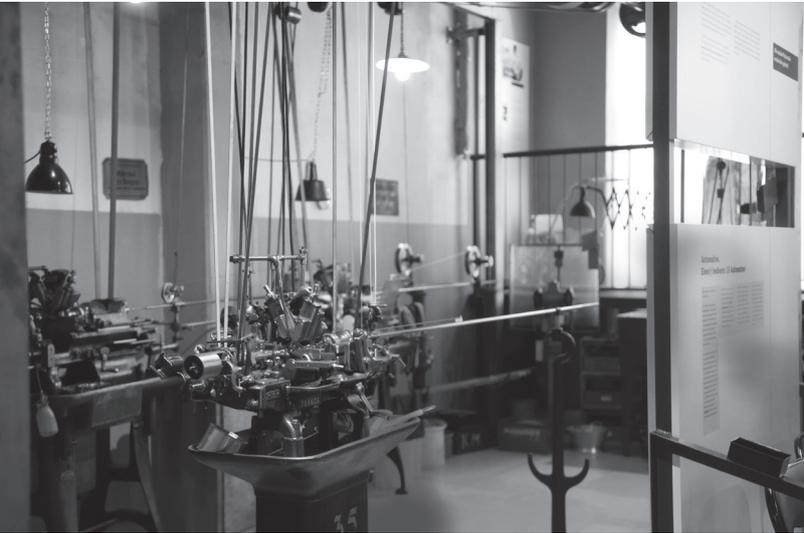
★ 2003 LUIGI MICHELETTI AWARD WINNER

In 1989 a group of like-minded people formed a project to counteract the decline of the clock making industry in the Black Forest. For more than 200 years clock manufacturing was the main occupation in the area.

The first part of the exhibition was opened in 1994 on the site of the very first clock factory, where 150 years previously the industrialisation of clock making in the state of Württemberg began. The 'Visitors' Laboratory' opened in 2000 and the 'Exhibits' Hall' in 2001. The aim of this is to capture the interest of the younger and more technologically minded layperson and secure the appreciation of the actual working mechanisms of a clock. This hands-on exhibition enables the visitor to grasp and experiment with working parts such as the clock springs, pendulum, balance wheel, escapement and clockwork. There is a feeling for factory life immediately on entering the museum. Transmissions are set in motion, gears are milled and clock hands are stamped. At the same time, staff with first-hand experience of life in the factories, relate stories and anecdotes. Visitors can read about the social history on information plates or leaf through photo albums.

Three types of clocks played a dominant role in industrialisation: the night watchman's registration timer, the invention of which ushered in Schwenningen's clockmaking industry. The time clock came next and offered factories worldwide the possibility of controlling and documenting working hours. The third most important type of clock for both workers and the clock factories alike was the alarm clock. An alarm clock produced at good value not only trained workers in discipline, it also made them their own customers. The museum presents a wide range of these three types of clocks as well as mechanical clocks and various measuring instruments for traffic, such as the parking meter.

→ **THE MUSEUM TEAM SAID** "The Luigi Micheletti Award was a great praise for all the unpaid helpers, who worked for the museum for more than 10 years. The initial goal was to create a local museum for the former clock industry and the prize was a stunning success for the small group of people who realised the museum against many reserves. The prize did help, in that the contributions of the town Villingen-



Schwenningen and the district Schwarzwald-Baar-Kreis have not been cancelled but only lowered. The museum cannot exist without these contributions, as the amount for the tenancy and the salaries cannot be financed only by private donations. The museum became more known and it is now easier to cooperate with other museums and to share the temporary exhibitions with other institutions.”

**Uhrenindustriemuseum Villingen-Schwenningen**

Bürkstraße 39 | 78054 Villingen-Schwenningen | Germany  
[www.uhrenindustriemuseum.de](http://www.uhrenindustriemuseum.de)

**BIRR CASTLE DEMESNE & HISTORICAL SCIENCE CENTRE**

Birr (Ireland)

The Science Centre in Birr Castle Demesne is almost certainly unique, with the same consistency of scientific, technological and artistic achievement over four generations of the same family, embracing astronomy, engineering, photography, botany/horticulture. The Demesne itself is a living, evolving landscape of engineering, scientific and horticultural endeavour.

Engineering is represented in the 1822 suspension bridge,

the water works feeding the lake, and the Turbine House. In the early 1840s the Third Earl of Rosse designed and built the 72-inch Leviathan telescope and discovered the spiral nature of some of the galaxies. Up to 1914 anyone wishing to witness this phenomenon had to come to Birr to see it. This reflecting telescope remained the largest in the world for over 70 years and is arguably the largest historic scientific instrument still working today.

The Science Centre demonstrates how the extraordinary telescope, now magnificently restored, was built in the castle workshops by the people of Birr. Scientific instruments are displayed, alongside interactive models to explain how they were used. Also on display is the lunar heat machine designed by the Fourth Earl of Rosse to measure the heat of the moon from Earth. This machine represents in elegant simplicity the imaginative genius of mind which characterises so many of pioneering scientific and technological inventions associated with the Parson family. The strategic intention of the galleries is to demonstrate in the most positive way possible that the whole island of Ireland has made a most distinguished contribution to the history of science and technology world-wide. The Science Centre has created programmes such as ‘Discover Primary Science and Maths’, ‘Junior Science Trail’ and ‘Horticultural Internship Programme’ for children and young people.

The gardens have a rich history. They were originally landscaped around the lake in the 18th century by Sir William Parsons, and over the generations of the Parsons family the Demesne has increased in beauty and interest. It now has plant material collected and subscribed for by three generations of the Earls of Rosse, as well as some of the most famous plant hunters past and present.

**Birr Castle Demesne & Historical Science Centre**

Green Street Birr | Co. Offaly | Ireland  
[www.birrcastle.com](http://www.birrcastle.com)

**COSMOCAIXA**

Alcobendas (Spain)

Opened in 2000 in a purpose-built building, CosmoCaixa is an interactive science museum prioritising two main aspects: objects and phenomena. This idea is a futuristic

concept midway between the traditional natural history museum (with static objects and without phenomena) and the modern science centre (with phenomena but without real objects). Designed by Robert Terrades Esteve, the museum occupies 7,000 m<sup>2</sup> and is divided into four main areas: temporary exhibitions, the permanent exhibition, a digital planetarium and a rock garden with samples from all parts of the Iberian Peninsula.

The museum offers activities for all ages, among which are conferences, seminars, exhibitions, guided activities for the family audience and public astronomical observations, which help the public to approach science in a playful way and with great rigour. It has Spain's first digital planetarium, which uses one of the most modern projection systems, generating high quality images in 3D on a hemispherical screen, creating the feeling of being immersed in a dynamic universe and allowing visitors to see the heavens in the past, or travel to the future and see how it will change the position of the stars.

This project also aims to achieve three main objectives: to extend the current idea of interactivity; to offer broad-ranging scientific content; to create scientific opinion among the visiting public. Interactivity means the chance for visitors to enter directly into contact with nature in order to experience the same emotion as the experimenting scientific researcher. The hands-on concept refers to visitors' physical intervention. At CosmoCaixa, two more levels are envisaged: the first is a mental activity, since visitors are invited to think, for example, to find analogies and parallelism with other natural phenomena and with their daily lives which they had hitherto not thought about. This is known as minds-on. The third level, the emotional interactivity, will be known as heart-on.

The contents of traditional museums are based on classified naturalists' collections and recent science centres were based on physical experiments grouped by academic discipline. CosmoCaixa introduces a range of contents which is extended to include all of reality, ranging from an elemental particle to human civilisation itself. Another important idea is the introduction of the concept of large-scale museum representation. The story of how matter develops from quark level to a human manifestation such as, for example, art, is illustrated through a long succession of carefully-selected authentic pieces.

Other features of the museum are a 'Toca Toca' (please

touch) small zoo and 'Clic', a centre for small children, as well as a shop and café restaurant.

#### CosmoCaixa

Calle del Pintor Murillo 5 | 28100 Alcobendas | Madrid | Spain  
www.fundaciolacaixa.es

## MINING HISTORY CENTRE

Lewarde (France)

The Mining History Centre stems from the desire of the management of the 'Collieries of the Bassin du Nord/Pas-de-Calais' and in particular its General Secretary, Alexis Destruys, to preserve a site which would provide future generations with a record of nearly three centuries of mining, industrial and social activity in the region's mining basin. The Delloye Colliery in Lewarde near Douai was chosen in 1973 due to the charm of the place, its location close to the motorway network, and its position at the heart of the mining area. This pit had in fact been in operation from 1931-71, through the 'battle for coal' period, and employed about 1,000 miners. From then on, equipment and documents poured into the Delloye Colliery from other pits around the mining basin, as and when they closed down.

In 1982, the Mining History Centre Association was formed, with the participation of the Ministry of Culture, the Regional Council of the Nord/Pas-de-Calais and the General Council of the Nord. Today the centre has a wonderful repository of mining memories from the Nord/Pas-de-Calais. It incorporates 7,500 m<sup>2</sup> of industrial buildings and superstructures on a 20-acre site. It is the largest mining museum in France and includes a Mining Museum, which holds 15,000 objects and offers guided tours by former miners; a Documentary Resource Centre, which contains 2.5 km of archives and 500,000 iconographic documents, and an Energy Science Centre.

There are two new large permanent exhibitions. 'Life in a Mining Village' immerses the visitor in the daily life of the miner and his family. The inside of the family home, the garden and the pub are reconstructed in minute detail. Many objects relate to music, sport, pigeon-fancying and immigration. The second exhibition is dedicated to the coal formation process, which began 320 million years ago in the

Carboniferous period. The primary era in the Nord/Pas-de-Calais, the source of the area's coalfields, is illustrated through promotional materials and posters, different types of coal, microscopic displays and fossils.

In the glass building, the 'Energies of Yesterday, Today and Tomorrow' exhibition puts coal-mining in the context of the general history of energy in France and displays various machines which mark major steps in the use of energy for operating a pit. 'The Machine' traces coal extraction systems from the early days of the mines to their closure, in the building housing the winding engine for Pit N°2. The exhibition on 'The Horse and the Mine' shows the part played by the pit pony in the miners' work and the rapport that existed between man and beast. The visitor can also learn about the medical care provided when needed at the First-Aid Post. A restaurant, cafeteria, shop, an auditorium and access for people with disabilities are among facilities for visitors.

#### Centre Historique Minier

Rue d'Erchin | 59287 Lewarde | France

[www.chm-lewarde.com](http://www.chm-lewarde.com)

## MUSEUM OF ART AND INDUSTRY

Saint-Étienne (France)

The origins of the museum lie in the Factory Museum, which held collections built up since 1833 with the support of regional industrialists. In 1861 the museum was moved to the Palais des Arts and became the Museum of Art and Industry in 1889. Grouping together the products of industry – mainly soft furnishings and gun-making – with fine art, the museum set out to become a centre for training and competition for the city's artists who had qualified at the regional school for industrial arts (ribbon designers and gun engravers). The museum's collections aim to illustrate the interrelation of art with industry, beauty with practicality and form with function.

Collections include an important section on the history of the cycle: the first French cycle was invented in 1886 in Saint-Étienne. Donations by the Chambre Syndicale Cycle Saint-Étienne and French Manufacture d'Armes et Cycles, with documentation, have enriched the collection. The mu-

seum has the largest collection of French weapons after the Musée de l'Armée in Paris, dating from the Middle Ages to the present day. The focus is mainly on hunting weapons manufactured locally, with more than 2,000 pieces from the former weapons factory in Saint-Étienne.

The museum also houses the largest collection of ribbons in the world. It is rooted in the Museum of Fabrication founded by the 19th-century regional manufacturers. Passmentier workshops, textile machinery and furnishings illustrate the manufacturing processes, and items include sketches, fashion plates and sample books, together with embroidery samples, weaves and prints, Lyonnaise and Japanese silks, tapestries and needlework.

The historic building was renovated and modernised with a view to making visitor access easier, and an extension built to house new equipment and public services. These include a reception/resource area, an auditorium, educational workshops and activity areas. Emphasis is placed on new information technology, to meet the demands of an increasingly sophisticated public as well as educational targets.

#### Musée d'Art et d'Industrie

Place Louis Comte 2 | 42026 Saint-Étienne | France

[www.musee-art-industrie.saint-etienne.fr](http://www.musee-art-industrie.saint-etienne.fr)

## NATIONAL MEDIA MUSEUM

Bradford (UK)

The National Media Museum first opened as the National Museum of Photography, Film & Television in Bradford in 1983, with a remit to explore the art and science of the image and image-making. It is home to over 3.5 million items of historical and cultural significance, and its diverse collection encompasses some of the finest and most compelling visual material to be found anywhere in the world.

Visitors can choose from several collections over eight floors: 'National Photography' includes key images by the most influential photographers of our time alongside an extensive collection of photographic technology; 'National Cinematography' traces the history and prehistory of cinema, focusing on professional and amateur film production and consumption in Britain; 'National Television' dem-

onstrates the evolution of the medium from its earliest rudimentary inventions to modern refined technologies; 'National New Media' records the evolution of digital media, and represents the internet and gaming as well as traversing the boundaries between photography, film, television and radio which have been blurred by digital technology.

Another important part of the museum, linked to the collections, is represented by 'Insight into our Collections and Research Centre', where visitors can explore behind the scenes.

Facilities include: a climate-controlled store rooms; three print rooms housing over 3.2 million photographs and three stores containing thousands of items of equipment and apparatus; a reference library of books, periodicals, journals and trade literature; and photographic and conservation studios.

'Life Online' is the world's first gallery dedicated to exploring the social, technological and cultural impact of the internet. In the 'Kodak Gallery' go on a journey through the history of popular photography and view the hundreds of objects on display which illustrate its development, from the earliest pioneers to the technological innovations of today, and 'Experience TV' illustrates the invention and development of television, shows how programmes are made and funded, and investigates the social and cultural impact of television.

The museum is the home of the BBC in Bradford, and the UK's first IMAX theatre opened here. Two other cinemas can accommodate a wide range of film formats. The museum organises three major film festivals every year. There is a comprehensive programme of cultural and educational events and activities.

#### National Media Museum

Little Horton Ln. | Bradford | West Yorkshire | BD1 1NQ | UK  
[www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk)

## UNIVERSEUM

Gothenburg (Sweden)

Inaugurated in 2001, Universeum is located in the heart of Gothenburg, next to the Liseberg Amusement Park and was founded by Chalmers University of Technology, Gothenburg University, the Gothenburg Regional Federation of Local Authorities and the West Sweden Chamber of Com-

merce and Industry. The seven-floor building was designed by Gert Wingårdh and is a model of good environmental practice, using natural convection ventilation, recycling and waste water sorting.

The mission of this science discovery centre is to have a positive effect on children's attitudes to science, technology and mathematics. Universeum wants to fire up their sense of curiosity through activities and experiences that create understanding and faith in the future. Themes are chosen for pupils with different levels of knowledge and different backgrounds, with work beginning in the classroom, continuing in Universeum and finishing back in school. Universeum also welcomes the wider public and seeks to be a first choice destination where visitors can learn something new in a fun way, or just have a great time.

Everything at Universeum is based on real science and focuses on interactivity as far as possible. Water is the exhibition's common theme and takes visitors from the Swedish mountains to the very heart of the rainforest via brooks, lakes, vast oceans and the South American jungle. Here visitors can find everything from Swedish birds, fish and snakes to exotic caimans, shark, parrots, monkeys, and the world's most poisonous creature, the poison-arrow frog.

Universeum features everything from cells and elementary particles to rockets and the solar system. The exhibitions have been designed to appeal to all the senses: feeling, seeing, hearing and touching will arouse visitors' curiosity. It is all about creating context and showing how man, nature, society and technology interact.

Guided tours and special events take place and facilities for visitors include a café and shop. Large sections of Universeum are adapted for buggies and wheelchairs.

#### Universeum

Södra vägen 50 | 400 20 Göteborg | Sweden  
[www.universeum.se](http://www.universeum.se)

# LUIGI MICHELETTI AWARD 2004

## LIST OF FINALISTS

France

ROUBAIX [La Piscine - André Diligent Museum of Art and Industry](#)

Finland

HELSINKI [The Newspaper Museum](#)

Germany

OBERHAUSEN [Rhineland Industrial Museum](#)

Iceland

SIGLUFJÖRÐUR [Herring Era Museum](#)

Italy

ARGENTA [Reclaimed Land Museum](#)

The Netherlands

VLISSINGEN [Zeeland Maritime Museum](#)

Poland

DUSZNIKI-ZDRÓJ [Museum of Papermaking](#)

Portugal

PAÇOS DE BRANDÃO [Terras de Santa Maria Paper Museum](#)

United Kingdom

FALMOUTH [National Maritime Museum Cornwall](#)

## HERRING ERA MUSEUM

Siglufjörður (Iceland)

★ 2004 LUIGI MICHELETTI AWARD WINNER

The Herring Era Museum is a museum specialising in the history of the herring fisheries in Iceland. The oldest museum building is Róaldsbrakki, built as a Norwegian herring station in 1907 and a grand monument to Norwegian influence in the Icelandic herring fishery.

The museum includes an exhibition on fish-salting in Iceland and the history of herring fisheries elsewhere in Europe, and another focusing on Norwegian influence on the Icelandic herring industry. The old building has largely been left as it was when it housed dozens of girls working in the herring fishery in the summer season, and an atmosphere of olden times prevails. In summer, the gold rush-like atmosphere of the 'herring era' is recreated on the museum dock, as locals dressed in period costume salt herring into barrels, sing and dance to accordion music. The museum in Róaldsbrakki opened in 1994, and in 2000 it was the first winner of the Icelandic Museum Award.

Grána, a herring meal and oil factory of the 1930s, shows how men and machines processed herring into meal and oil, which was an important industry for the economy of Iceland. The opening of Grána in 2003 was the main reason for the Iceland Museum Council's first nomination of an Icelandic museum to the European Museum of the Year contest. The Boat House recreates the town's bustling harbour of the 1950s, with many old fishing boats at the dock. It was opened on 29 June 2004 by His Royal Highness Prince Haakon, Crown Prince of Norway. Since then the Herring Era Museum has become Iceland's largest maritime museum. Grána and the Boat House are multifunctional cultural venues, hosting Siglufjörður's annual Folk Music Festival and a wide range of musical events and lectures, as well as including art gallery space.

→ **THE MUSEUM TEAM SAID** "The impact and importance of the Micheletti Award for the Herring Era Museum is very clear. First and foremost it is a huge honour for this museum in a remote place 'on the edge of the world'. The awarding of the prize in 2004 brought the museum welcome coverage in the Icelandic media, and in conjunction with the opening of the Boat House this led to a sharp rise in visitor numbers, from 6,000 in 2003 to 14,000 in 2004. The Micheletti Award has given a huge boost to the Herring



Era Museum in the Icelandic cultural sphere; not least, the prize has been important to the people of Siglufjörður, and the many volunteers who have contributed to making the museum what it is today.”

#### Sildarminjasafnið

Snorrögata 10 | 580 Siglufjörður | Iceland  
www.siglo.is/herring

## LA PISCINE - ANDRÉ DILIGENT MUSEUM OF ART AND INDUSTRY

Roubaix (France)

The former Roubaix municipal swimming pool was built between 1927 and 1932 on a plot of land in the middle of gardens belonging to the family of a textile magnate. The architect, Albert Baert (1863-1951), took a Cistercian abbey as a model, interpreted in neo-Byzantine style, with a modern version of a cloistered garden. The large nave of what would have been the basilica was formerly the site of the swimming pool. Wings leading off it have individual bathrooms on two floors resembling monks' cells. The 'Swimmers' Refectory' also evokes monastic life, but more modern parts included a hairdressing salon, steam baths and a launderette. The complex was closed down in 1985 for safety reasons.

Renovated by the architect Jean-Paul Philippon, a new

museum of art and industry opened in October 2001, reflecting economic life in the region through the textile and fashion industries. The main pool has been turned into a space where a long stretch of water creates a mirror effect and can be adapted for a wide range of display techniques. The applied art collection is housed around the former pool area and the changing and shower rooms have been made into exhibition areas and consultation cabinets. The fine art collection is arranged chronologically and by themes in the former communal bathrooms. The Centre Georges Pompidou and the Musée d'Orsay deposited paintings, sculpture and objets d'art at the time of the museum's opening. 19th- and 20th-century paintings and sculptures, together with vases, jewellery, textiles and furniture came from the National Fund of Contemporary Art (FNAC).

Workshops are held regularly at the museum, together with special events and guided tours. The fabric library is equipped with a computer database and is situated on the first floor of the pool area, with books and periodicals relating to artistic movements of the 19th and 20th centuries.

#### La Piscine - Musée d'Art et Industrie André Diligent

Rue de l'Espérance 23 | 59100 Roubaix | France  
www.roubaix-lapiscine.com

## MUSEUM OF PAPERMAKING

Duszniki-Zdrój (Poland)

The Museum of Papermaking in Duszniki-Zdrój is the only professionally run museum in Poland dealing with the subject of paper and papermaking. Its collections include the history of papermaking, painting and town history. It also takes an active interest in paper art, reflected in its co-operation with paper artists. The educational and scientific and research activities of the museum prove popular.

The museum opened in 1968 and is located in a German baroque paper mill dating from 1605. After a modest start the exhibitions on the papermaking history were successively enlarged. In 1992 the Museum of Papermaking obtained the status of an independent cultural institution under the Ministry of Industry. At this point additional funding enabled the museum to employ academics who reorganised the existing collections.

On 23 July 1998 the museum suffered a great loss in a disastrous flood that only lasted several hours, destroying the basement and also affecting the building's foundations. Thanks to the enormous efforts of the museum staff and financial assistance from the Polish government, paper factories and plants, as well as countless organisations and private donors, the damage was gradually repaired. The post-flood reconstruction was completed in 2003 with the construction of a park and garden.

The permanent exhibition, in rooms on the first floor of the main building, presents the history of paper and papermaking in Poland and Silesia and further afield in the period of the production of paper by machine and the history of papermaking techniques and technology. The main exhibition themes are complemented by exhibitions closely related to the history of papermaking such as writing materials prior to the invention of paper, painting techniques and paper goods. In the windows of the showrooms visitors can see copies of filigrees from various paper mills all over the world as well as in Poland and Silesia, and logos of contemporary Polish paper plants. In the basement there is a display of hand papermaking, which is very popular. Rooms on the first floor, with beautiful wall and ceiling paintings, house temporary exhibitions. In the pavilion, in the museum yard, visitors can see an exhibition on the history of printing. There is also a comprehensive library.

The museum offers classes for all age-groups of children, youth and adults. Workshops and lessons complement the school curriculum in history, art and ecology.

#### Muzeum Papiernictwa

Kłodzka ul. 42 | 57-340 Duszniki-Zdrój | Poland  
www.muzpap.pl

## NATIONAL MARITIME MUSEUM CORNWALL

Falmouth (UK)

The museum, opened in December 2002, is the result of a joint application to the Heritage Lottery Fund by the National Maritime Museum at Greenwich (NMMG) and the Cornwall Maritime Museum, which was on another site in Falmouth. NMMG had been searching for a suitable waterfront loca-

tion for its collection of small boats. The Maritime Museum had evolved from a collection of county's rich maritime history gathered over 150 years by the Royal Cornwall Polytechnic Society, an independent charitable trust with its own governing body which is responsible for the new museum.

The museum's mission is to promote an understanding of boats and their place in people's lives, to inspire new boat design and to promote a deeper knowledge of Cornwall's maritime history. The collections consist of a range of objects, boats, art, books and archives in support of this aim. Much of the Cornish Maritime Collection came from the former Cornwall Maritime Museum in Falmouth. It contains objects, pictures, models and archives relating to the history of Cornwall and the sea, and Falmouth in particular. An important element is the material relating to the Falmouth Packet Ships, which includes six watercolours by the Maltese artist, Antoine Camilleri.

The boat collection is representative of boats from the UK and around the world. A maximum of length overall of 30 ft (14.2 m) is set for the collection although there are exceptions. The National Maritime Museum Cornwall is also the home for the Royal Society of Marine Artists, Diploma Collection, which consists of around 100 works of art. On appointment to the society, a member contributes a painting to this collection, which is currently on long-term loan to the museum. The pictures are used to support the special exhibitions programme.

With an award-winning architectural design and unique waterside location, the museum enjoys stunning views over Falmouth harbour. The museum is used as a venue for a variety of events including wedding receptions, car launches, and dinners. Facilities include a learning centre, a lecture theatre and a waterside café.

#### National Maritime Museum Cornwall

Discovery Quay | Falmouth TR11 3QY | UK  
www.nmmc.co.uk

## THE NEWSPAPER MUSEUM

Helsinki (Finland)

The Newspaper Museum was named after the predecessor of the *Helsingin Sanomat*, Finland's largest daily news-

paper. Opened to the public on 16 November 2001, the museum is located on the traditional press street, Ludviginkatu, in the centre of Helsinki. Maintained by the Päivälehti Archives Foundation, the museum is self-supporting and presents the history of newspapers from the late 19th century to the present day. Interesting and important news items are shown in parallel with the story of the *Helsingin Sanomat* and news items link the two themes. Topics of general interest, such as communication, journalism and freedom of speech are illustrated by letters, diaries and memoirs related to historic and cultural events in Finland.

Two or three temporary exhibitions each year focus on particular features of newspaper production and contrast with the style of the permanent exhibition. The museum also organises exhibitions at other locations. The exhibition space also functions as a reading room and the newspaper collection is open to the public, containing both old and new daily newspapers and periodicals, as well as a web point with the access to web papers and digital news archives. A children's corner allows young visitors to learn to type and to read electronic papers for their own age group.

Guided tours are tailored to each group's interests, and educational work with schools has proved that newspapers can add a valuable dimension to the school curriculum. Students from media courses come to the museum and it has become a meeting place for retired newspaper professionals and for corporate events.

The museum has a small shop, has wheel-chair access, a toilet for the disabled, a lift and a range of visual auxiliaries. Upon request, the museum can also arrange for sign language services.

#### **Päivälehti Museum**

Ludviginkatu 2-4 | 00130 Helsinki | Finland  
[www.paivalehdenmuseo.fi](http://www.paivalehdenmuseo.fi)

## **RECLAIMED LAND MUSEUM** Argenta (Italy)

The first stage of the Ecomuseum of Argenta – The Marsh Museum – began life in 1991, in the area surrounding the Campotto Natural Oasis, an important wetland area with a rich natural habitat. In the following years Argenta Town

Council continued with its project to enhance and promote its cultural and environmental heritage in order to highlight the relationship between man and his environment in the history, traditions and economics of the area. In 1994 it opened the Reclaimed Land Museum in the Saiarino water pumping plant, a remarkable example of engineering works in Art Nouveau style, leading from the emission drain to the scooping pump room. In 2002 the museum was expanded and completed with the restoration of the original turbines and electrical equipment which once powered the water pumps. The whole complex is still in use and plays a vital role in the stability of the local water control system.

The Reclaimed Land Museum is an example of a living museum. Within the museum there are historical machines and installations alongside the modern automation machinery systems that produce the energy needed to work the scoops and the pumps so necessary in this low-lying area. Workers are still active here, the plant is in full operation, but is equipped with all the interpretative tools which explain the system for visitors. Design of the internal and external exhibition spaces by the Milanese architect Massimo Simini aims to capture the spirit of the generations of technicians, mathematicians, workers, prisoners of war and wheel-barrow workers who came from all over the region to take part in the great hydraulic works. The key moments of the land reclamation and the working plant are reproduced with theatrical stage effects. Multimedia and audiovisual tools are used in the exhibition, computer and video room as well.

The museum presents the general system, artefacts, plants and their operation. A permanent exhibition within the building sewer emissary provides historical and technical information, and the 'Archaeological Walk of Reclamation', a collection of machines used in the past, visits places in direct contact with the channels and the delivery tank and reaches the great hall of the water pump, also showing the system of watercourses affected (Rhine river channels Lorgana and Barrel). Visitors can see what happens in times of emergency, when the plant and drainage works are defended from major floods, with live events threatening and defences in operation.

The Reclaimed Land Museum is a positive example of co-operation between the public administration and the private organisation which owns and runs the hydraulic plants. It is an original combination between a company museum and a public social history museum.

**Museo della Bonifica**

Via Saiarino 1 | 44011 Campotto di Argenta | Italy  
[www.comune.argenta.fe.it](http://www.comune.argenta.fe.it)

## RHINELAND INDUSTRIAL MUSEUM

Oberhausen (Germany)

The LVR Industrial Museum has six locations in Oberhausen, Ratingen, Solingen, Bergisch Gladbach, Engelskirchen and Euskirchen illustrating the changing history of industrialisation in the Rhine and Ruhr and everyday life and work, housed in former factories. Together with the eight locations of the LWL - Industrial Museum of Regional Association of Westphalia-Lippe is the LVR Industrial Museum from the major industrial sectors and different stages of industrial development in North Rhine-Westphalia.

Oberhausen. The dramatic history of the iron and steel industry in the Rhine and Ruhr is illustrated by enormous giants like a 10-m-high and 53-ton steam hammer. The site includes an exhibition on heavy industry in the former Altenberg zinc factory, Eisenheim's oldest working class neighbourhood, the St Antony Ironworks, and the LVR Industrial Archaeological Park relics from the early days of the ironworks.

Ratingen. The first factory on the continent was built here by the industrialist Johann Gottfried Brügelmann over 200 years ago. Today it is the first mechanical cotton mill outside England to show the processing of raw cotton to the finished yarn. Working conditions of the men, women and children are featured, together with historical clothing and luxury cotton accessories. The magnificent Cromford mansion near the factory was the nerve centre of the former organisation, owned by the Brügelmanns, one of the leading manufacturing families of the time. An exhibition on the lives of the family tells of economic conditions in politically uncertain times, as well as favourite food, hunting, marriage prospects, servants or the preparations for a feast.

Solingen. Known as a 'workshop of the world', the city is famous for its 19th-century cutlery industry, the history of which can be followed step by step. There is an historic drop forge, a locker room with the old lockers, laundry room, the engine room and the office with everything is still in place. The adjoining villa of 1896 illustrated the living con-

ditions of an owner's family.

Bergisch Gladbach is Germany's biggest paper museum in the former paper mill, showing the papermaking process and including a mill, a rag stamp mill and a paper machine lab in action. Visitors can try making paper themselves.

Engelskirche is in the Ermen & Engels former cotton mill founded by Friedrich Engels, father of the famous companion of Karl Marx and one of the first power plants in the region. The exhibition gives a vivid impression of how the force of the river Agger has been transformed into electricity since 1903. Historic household and office appliances testify how much life and work has been changed by electricity. A few kilometers away, the LVR Industrial Museum, houses the *Oelchenshammer*, the last still functioning water-powered hammer.

In Euskirchen the Müller woollen mill is brought back to life, with demonstrations of processes from the loose wool to the finished cloth. The permanent exhibition tells the story of wool, its colours, patterns, and clothing. The museum houses educational facilities and space for meetings.

**LVR-Industriemuseum (Zentrale)**

Hansastraße 18 | 46049 Oberhausen | Germany  
[www.rim.lvr.de](http://www.rim.lvr.de)

## TERRAS DE SANTA MARIA PAPER MUSEUM

Paços de Brandão (Portugal)

Inaugurated on 26 October 2001, the Terras de Santa Maria Paper Museum is the first museum dedicated to the history of paper in Portugal and is part of a group of industrial museums with the same subject. In the county of Santa Maria da Feira the industry had existed since 1708. Buildings include early 19th-century papermills, the Old Paper Mill Custodio Parents and former Paper Mill of Azevedos.

The permanent exhibition is housed in a former paper factory (1822) which ceased production in 1989. It shows the two phases of the history of the most outstanding paper in Portugal: a sheet-fed production (1822-1916), proto-industrial character, in the space of the mill's 19th-century manufacturing Lourença, industrial and manufacturing (1916-89), with a machine which integrates a continuous round shape.

Also important is the water circuit inherent in the two manufacturing processes (from the dam and water wheel), which provide the hydraulic power needed for the mill gauges. The machinery is driven by electrical energy.

Material on display includes information on manufacturers, proto-industrial and industrial history of the paper, involving visitors in manufacturing processes, and the memories of working men and women who worked there from the early 19th century.

The educational services are an essential element in the operation of the museum, streamlining the relationship with the public that visit, presenting the collections through guided visits to different age groups, promoting activities and exhibitions, programming initiatives targeted at special groups (visually and/or hearing disabled persons), and organising workshops tailored to their specific requirements. Since 2001 a set of pedagogical and training activities have been developed, aimed at various audiences and stakeholders with specific characteristics.

Housed in a space with the history of a region where the paper industry has been significant since the early 18th century, the Terras de Santa Maria Paper Museum's mission is to preserve memories of the history of paper, enhancing the historical, cultural, social and economic aspects of an industry with three centuries of activity, a permanent commitment between past and present.

#### Museu do Papel Terras de Santa Maria

Rua de Riomaior 338 | 4535-301 Paços de Brandão | Portugal  
www.museudopapel.org

## ZEELAND MARITIME MUSEUM

Vlissingen (The Netherlands)

The Maritime Museum was opened in 2002 and is heir to the Stedelijk Museum Vlissingen, founded in 1890 and one of the oldest museums in The Netherlands. This is why the muZEEum had an impressive collection at its disposal from the very start. The muZEEum is housed in a block of houses from the 16th, 17th, 18th and 21st centuries, which have been connected to one another in a very special way by means of modern architecture. The beautifully restored Lampinshuis is the heart of the muZEEum. This former town

house from the Golden Age was built in 1641 by order of the Lampsins brothers. These shipbrokers wanted to flaunt their wealth and the house was built according to a new style that came into vogue: Dutch Classicism. Lampsinshuis is one of the first and most striking examples of this architecture in all of Zeeland. The construction of the Maritime Museum of Zeeland muZEEum was started in 2002, to a design by Marc van Roosmalen. A new construction was the key to more room and to connect the various historical buildings.

The muZEEum has taken the importance of the sea for the people of Zeeland in past and present as its guideline. The muZEEum wants to make this clear through its collection, buildings and services. The sea is the source of inspiration and the sea defines the identity of Zeeland.

This is why the Maritime Museum of Zeeland muZEEum has taken the sea as its keynote and why it wants to share its search for insight into the importance of the sea for the people of Zeeland with the public.

Exhibition rooms include the 'Scheldezaal' (Scheldt Room), located in the new part of the building and offers a beautiful view of the marina and the Western Scheldt.

In 'Onderdoor' (Subway) the visitors can enjoy the historical underground vaults. 'Pakhuizen' (Warehouses) is the largest exhibition room. They are the original warehouses of Lampsinshuis and they have a 19th-century façade. Inside, the floor is still paved with the original bricks. The old masts that were used as joists at the time are still visible, too.

Zeeland is surrounded by water, which for centuries has been the most important transport route. Transport by sea facilitates trade as well as the spread of culture.

The muZEEum collection contains portraits of naval heroes from Zeeland, seascapes and harbour scenes. Since 1982 there have been diving expeditions to the sunken East Indiaman 't Vliegend Hart in the estuary of the river Scheldt, as a result of which this museum now has the second largest collection of items from an East Indiaman in The Netherlands, which went down with all hands in 1735. The cargo and the crew's personal belongings bring the past back to life. The muZEEum also has a rich collection of ship models, for example ships that were used for regular barge services.

#### Zeeuws Maritiem muZEEum

Nieuwendijk 11 | 4381BV Vlissingen | The Netherlands  
www.muzeem.nl

# LUIGI MICHELETTI AWARD 2005

## LIST OF FINALISTS

France

MULHOUSE [EDF Electropolis Museum](#)

Italy

NAPLES [Città della Scienza](#)

PRATO [Textile Museum](#)

Germany

CHEMNITZ [Chemnitz Museum of Industry](#)

Russia

SAINT PETERSBURG [The A.S. Popov Central Museum of Communications](#)

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Sweden

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BLAENAFON [Big Pit - National Coal Museum of Wales](#)

NEWCASTLE UPON TYNE [Discovery Museum](#)

LONDON [Museum of London Docklands](#)

LONDON [Royal Air Force Museum](#)

## CITTÀ DELLA SCIENZA

Naples (Italy)

★ 2005 LUIGI MICHELETTI AWARD WINNER

Rooted in Naples but looking towards the Mediterranean, Città della Scienza is a multifunctional structure designed to play a leading role in the dissemination of scientific knowledge and the culture of innovation. It was established in the restored buildings of a mid 19th-century factory in Bagnoli, a seaside area north-west of the city. Until the mid 1900s Bagnoli was one of the most important industrial areas of Italy, providing employment for over 15,000 people. The establishment by the Fondazione IDIS of the City of Science represented the first step in the redevelopment of Bagnoli. It offers a mixture of functions and services aimed at supporting the processes of economic, social and productive development in Naples and southern Italy in relation to Europe and the Mediterranean basin. Its main role lies in the fields of education, guidance, training and business start-up. Occupying an area of over 10,000 m<sup>2</sup>, the centre houses hands-on exhibits, interactive multimedia games and laboratories which enable the replication and observation of scientific phenomena, experiments and theories. The exhibition area is divided into six main parts, representing science in nature, astronomy, communications, nutrition, labs for ceramics and arts, and an area where children can explore all senses. Some original factory machinery has been retained, maintaining the link with the building's past. Spaces are also available for temporary exhibitions, debates and school laboratories.

→ **THE MUSEUM TEAM SAID** "The awarding of the prize to the City of Science has strongly contributed to the increase of the Neapolitan structure prestige within a city, regional, national and international context. This is clear also if one has a glance through the Italian press and media review. The event further testifies the work we have been carrying out during all these years, it confirms the greatly original and innovative value of our reality and for us all, it is source of emotion and legitimate pride."

→ **EMA RESOLUTION ADOPTED IN BURSA, DURING THE 2013 LUIGI MICHELETTI AWARD MEETING** "The participants express their sympathy with the science and museum community of Naples for the disastrous fire that destroyed the City of Science on 4 March 2013. The City of Science was a major Italian interactive science museum and a winner of the



Micheletti Award. Both the science centre and areas related to training, development and events were completely destroyed. This deliberate act is a crime against European culture. We consider that it is the duty of the whole European museum community to help rebuild the centre as there are many people, from all over the continent, who visited it and benefitted from the valuable exhibits and educational programmes it carried out. The European Museum Academy offers its expertise, together with that of its partners and associates, in the coordination of the several public and private initiatives that are already being taken towards the rebuilding of the centre and in the dissemination of relevant information.”

Fondazione IDIS - Città della Scienza

Via Coroglio 57/104 | 80124 Napoli | Italy

[www.cittadellascienza.it](http://www.cittadellascienza.it)

## THE A.S. POPOV CENTRAL MUSEUM OF COMMUNICATIONS

Saint Petersburg (Russia)

Located in the historical centre of the city, the museum was founded in 1872 in a late 18th-century former palace of the Chancellor, Prince A.A. Bezborodko, constructed by the Italian architect Giacomo Quarenghi. Because of the

precarious state of the building the exhibition rooms were closed in 1974 and they were not opened until 2000, when plans were approved for reconstruction and at the same time the museum recovered its status as a State museum with federal budget funding. The opening of the first part of the main exhibition was in December 2003.

The museum archives and collections contain well over eight million items, consisting of authentic documents and objects relating to the history of post, telegraph and telephone, radio and broadcasting, space communication and all modern means of telecommunication. The museum cares for 15,000 pieces of apparatus and technical pieces, 50,000 archival documents, and a specialised research library with 50,000 books and periodicals.

Items presented at the Moscow Polytechnic Exhibition of 1872 provided the primary base and became the first exhibits. In 1884 the museum was enriched with postal material and the Postal Department Collection of the marks of postal payment. These valuable entries had formed a basis of the Russian National Collection of Philately, which is now kept in the A.S. Popov Museum. As the progress in telecommunication technology continued, the museum acquired new material illustrating major developments in telephony, radio and television, broadcasting, satellite and space communication. Now a new collection of the present-day means of communications is being formed.

The Apparatus Collection includes postal materials, devices and apparatuses representing the history of the development of telegraphy, telephony, radio, television, satellite and space communication. The original electromagnetic telegraph device invented by P.L. Schilling, the B.S. Jacobi telegraph recorders, telephones of the P.M. Golubitsky's, Yu.L. Okhorovich's, E. Gvozdev's systems are among the rarities. The museum is justly proud of its unique collection of the devices and appliances used by Professor A.S. Popov in his experimental work. The collection also includes unique transmitting and receiving devices of the first systems of mechano-optical television, a large number of black-and-white and colour electronic TV sets. Space communication is represented by the first civil communications satellite Luch-15, terrestrial receiving devices of the Ehkran satellite communication system.

Visitor facilities include a cafeteria with adjoining internet centre, a post office with museum souvenirs, technical and research libraries, and computer classes.

**Tsentralnyy Muzei Svyazi Imeni A.S. Popova**  
 Pochtamtorskaya ul. 7 | Sankt-Peterburg | Russia  
[www.rustelecom-museum.ru](http://www.rustelecom-museum.ru)

## **BIG PIT - NATIONAL COAL MUSEUM OF WALES**

Blaenafon (UK)

For 100 years Big Pit in South Wales, standing on the edge of Blaenafon, produced the best quality steam coal which was exported to fuel the railways and navies of many European and South American countries. By 1980 the workable reserves of coal were exhausted and the mine was closed. The decision was then taken to convert Big Pit into a museum. The surface buildings, including the pithead baths, were preserved and visitors equipped with safety helmet and cap lamp can now descend the 90-metres shaft to see what life was like for the generations of Welsh miners and horses who worked there. At the end of 2000 the immediate area became the Blaenafon World Heritage Site and in February 2001 the museum acquired new national status as one of the National Museums & Galleries of Wales (NMGW), securing its future. The original collections have been supplemented by those of NMGW and after major redevelopment, it re-opened in 2004.

In the 'Underground Tour' visitors wear the same equipment – helmet, cap lamp, belt, battery and 'self rescuer' – used by miners. The area around the top of the shaft, or the 'pit bank' as it is usually known, was always a noisy, busy place with men and materials descending the mine and drams of coal brought to the surface. The 'Tram Circuit' nearby is the route taken by the filled drams. Raised to the surface by cage, they ran along the rails and were turned upside down, emptying the coal on to screening belts to be graded into various sizes according to market requirements. The modern 'Lamp Room' is a working area, used to maintain and charge the electric cap lamps used by both visitors and staff. The Big Pit lamp man and his staff also look after the flame safety lamps. Today carried only by colliery officials as gas detectors, these lamps were once the miners' only source of light. Once underground, visitors are guided around the coal faces, engine houses and stables in the company of a former coal miner.

The 'Pithead Baths' building houses four exhibitions on the story of coal mining in Wales. Themes include children in mines, health, home life and the mining communities. In this area visitors learn about the geology and uses of coal, mining disasters and rescue, discover the role and impact of Trade Unions and nationalisation, and get a closer look at mining memorabilia. Visitors can see and interact with various buildings and machinery around the museum site that would have been crucial to the mining operations at Big Pit. In the mining galleries visitors can enjoy an exciting audiovisual experience with exhibitions of modern mining equipment in the 'Big Pit Mining Galleries'. A multi-media presentation tells the story of how the Welsh mining industry evolved.

A large educational programme is linked to the national curriculum and conservation work in progress can be seen when the NMGW conservators are on site. There is a coffee shop and the original miners' canteen serves hot meals all the year round.

### **Big Pit - National Coal Museum of Wales**

Blaenafon | Torfaen | NP4 9XP | UK  
[www.museumwales.ac.uk](http://www.museumwales.ac.uk)

## **CHEMNITZ MUSEUM OF INDUSTRY**

Chemnitz (Germany)

The Museum of Industry in the former DDR city of Karl-Marx-Stadt was established after the unification of Germany in 1991. Upgraded in 1998, it then became the administrative and scientific centre of the newly-founded museum association known as the Saxony Museum of Industry, which is also responsible for the preservation of industrial heritage monuments on four other sites in the region. In 2003 the main exhibition opened in the listed buildings of a former foundry situated in Chemnitz. Here visitors are given the opportunity to gain an insight into 200 years of industrial history of Saxony. Exhibits from the museum's own collection have been enriched by loan objects from more than 100 museums.

The exhibition is divided into eight topics that are related to people playing a prominent role in industrial history: Saxons, entrepreneurs, families, workers, consumers, Europeans and citizens of Karl-Marx-Stadt. The approach is supported by a striking work of art: from a portrait frieze sur-

rounding the entire hall, people are looking at technical and socio-historical artefacts and products from the industrial age to the present day. Original objects are presented on pedestals, in glass cabinets or suspended from supporters.

There are only brief explanations. Visitors who wish to know more may use the multimedia information system. Touch screen terminal offer texts, pictures, sound and film clips. The visit becomes a personal experience through guided tours, demonstrations of numerous exhibits – a steam engine with live steam, machine tools, textile and office machines – and through interactive such as playing on an asphalt skittle-alley, safe biking, simulation of machine embroidery, riding on a locomotive.

A large area is allocated to special exhibitions. Workshops for children are popular and close educational links have been established with several universities.

#### Sächsisches Industriemuseum / Industriemuseum Chemnitz

Zwickauer Straße 119 | 09112 Chemnitz | Germany  
www.saechsisches-industriemuseum.de

## DISCOVERY MUSEUM

Newcastle Upon Tyne (UK)

This is the largest free-entry public museum in the north-east of England, and completed a four-year programme of modernisation between 2000 and 2004. Exhibitions, regularly updated, relate to life in Newcastle and Tyneside, from the area's renowned maritime history and world-changing science and technology right through to fashion through the eras and military history. The museum has many interactive displays.

The museum houses the finest collections of scientific and technical material outside London and keeps important collections of maritime history, social history, regimental militaria and costume. For more than two centuries developments in science, technology and industry which were pioneered or became established in Tyne & Wear had a powerful influence worldwide. Examples of world 'firsts' include Charles Parsons' Turbinia (1894), the first vessel to be powered by steam turbine, and Joseph Swan's historic light bulbs. Turbinia was designed by the Tyneside engineer Sir Charles Parsons and was the world's first ship to be

powered by steam turbines. Until 1899, she was the fastest ship in the world, reaching speeds of up to 34.5 knots.

There are many exhibits in the museum illustrating working lives, where real stories, dramatic reconstructions and a variety of objects bring to life the experiences of working on Tyneside over the last 300 years; 'Play Tyne' about the River Tyne; 'Newcastle Story' about the history of Newcastle from Roman times to the present day. Another permanent exhibit is 'Tyneside Challenge', where the region's rich history of scientific invention and industrial activity is explored in a display featuring some of the most interesting products made on Tyneside. 'Soldier's Life' explores 200 years of life in the army.

For children there is a 'Science Maze' which features a variety of interactive displays bringing to life a wide range of scientific and engineering artefacts.

Within the Discovery Museum are also the archives, which hold documents relating to Gateshead, Newcastle Upon Tyne, North Tyneside, South Tyneside and Sunderland, dating from the 12th to the 21st centuries.

#### Discovery Museum

Blandford Square | Newcastle Upon Tyne | NE1 4JA | UK  
www.twmuseums.org.uk

## EDF ELECTROPOLIS MUSEUM

Mulhouse (France)

Situated at the crossroad of three countries – France, Germany and Switzerland – Mulhouse is the home of Electropolis, the museum of EDF (Electricité de France) which unveiled its new exhibition space in May 2003. This is the largest museum in Europe dedicated to electrical energy. With an exhibition area of 4,000 m<sup>2</sup>, a futuristic architectural setting and a dynamic scenography, it displays objects and models, holds audiovisual projections and events which retrace the fascinating saga of electricity.

One of the buildings is an electricity generating plant in use from 1901 to 1947 in the Mulhouse textile industry, and includes a Sulzer steam engine driven by an alternator manufactured by Brown Boveri. The plant, rescued from destruction in the 1980s thanks to the initiative of a number of Mulhouse industrialists, was restored after 20,000 hours of work and presented to the museum in operational condition.

There are over 1,500 m<sup>2</sup> of permanent exhibitions: audiovisual projections, animated presentations and new technologies offer a very lively approach to the history of electricity from antiquity to the 19th century. Four main areas deal with electricity: the natural manifestations of electricity (lightning, Saint Elmo's Fire); first sparks, dedicated to the pioneers of electricity (Thalès de Muet, William Gilbert); world electricity, with the experiments with static electricity and the discoverers of the invisible, with Volta, Ampère and Faraday. Additional exhibitions show the changes electricity made in the 20th century.

In a section alternating shows, collections of extraordinary objects and domestic items, special effects and interactive exhibits, three main themes are illustrated: the fairy and the financier or the era of the world fairs; the electrical servants and the arrival of electrical appliances in the home and 'A Machine and Men', a theatrical multimedia show based on the Great Machine. In the electrostatic theatre one can experiment with machines which will make their hair stand on end, and get a 100,000 volts certificate.

The BBC-Sulzer Great Engine is the museum's prized possession. Built in 1901, this 170-ton steam engine drove a BBC alternator which supplied electricity for the DMC Company at Mulhouse until 1947. After many years of inactivity, it was decided that this would be kept as part of the museum's technical and industrial heritage.

Outside are two pavilions and in a pleasant landscape with displays of technological sculptures, such as turbo-alternators, circuit-breakers, rectifiers and regulators. The museum has a wide-ranging educational programme for children, together with a large number of publications.

#### Musée EDF Electropolis

Rue du Pâturage 55 | 68057 Mulhouse Cedex | France  
www.electropolis.tm.fr

## FISHING MUSEUM

Palamós (Spain)

At the end of 1980s the City Council took over the collections of the old Museum of the Costa Brava, which had been established in 1920 by a group of enthusiasts and consisted of material from many different cultures and countries. A

decision was taken to concentrate on the life of the town of Palamos and the new museum was established in a warehouse (1935) at the port on the fishing wharf, which has originally been used to store goods used in marine transportation. A private foundation was created and remodeling of the museum was completed in September 2002.

Through an audiovisual introduction and five areas, visitors discover the world of fishing in the region. The key to the permanent exhibition of the Fishing Museum is finding the origin of a world alive and active, as can be seen in the nearby fishing harbour. In its exhibitions the museum places great emphasis on involving visitors in the story linking themselves with the consumption of fish. The main theme is the present, past and future of fishing and fisherman, beginning with an audiovisual presentation showing present-day fishing, its importance for the economy and its place in our eating habits. Visitors then walk through the exhibition where a series of questions are put to them. The final section deals with the future of the industry.

The museum has made strenuous efforts to ensure that the local fishing industry feels that it is their museum, not only reflecting the past but also able to be of assistance in future projects and conveying its point of view to the rest of society. The establishment of the Fishing Museum is based on the recovery, preservation and study of maritime heritage. For this reason, it advocates an extension to the water, the natural environment of boats through the preservation of vessels transferred to the museum and the launch of the 'extension point'. To board a ship is a challenge for the senses: the instability, the smell of an engine room, the impression of a small space, the perception of the seabed or a fish through a tube monitor, a radio conversation, the touch of a network... these are sensory elements that bring people to craft and reinforce the discourse of the museum, and make it more understandable, and participatory.

The mission of the Fishing Museum is to contribute an element of quality, cultural, economic and social development to the community. It works to help bring about changes and reflections towards favouring fishing and the maritime heritage society.

#### Museu de la Pesca

Edifici del Tinglado | Port de Palamós | Moll pesquer, s/n | 17230 Palamós | Spain  
www.museudelapesca.org

## MÖLNDAL MUSEUM

Mölndal (Sweden)

The name of the town comes from two words; 'Möln', which is a short form for 'Möllor', an old word for mills, and the word 'dal', which is the Swedish word for valley. Mölndal is thus the Valley of Mills. The high, narrow waterfalls in Kvarnbyn provided the necessary power for all the water-mills which, together with windmills, gave birth to the industrialisation of Mölndal. The municipality has a cultural and industrial heritage rooted in farming, gardening, milling and paper manufacturing. Paper manufacturing started in 1653 and continued on the same site until the early 21st century.

The museum stands on the mighty rapids in the historic industrial setting Kvarnbyn. Kvarnbyn (Mill Village), the source of the water power used to drive the mills, is today a well-preserved and much-visited area of social historical interest. Many industrial buildings and workers' houses still remain, and the museum moved from another site to a former textile factory nicknamed 'The Stocking'. The exhibitions focus on feelings, recollections and storytelling. The exhibition of furniture from the Lindome area includes a collection of beautiful artefacts from the 18th to early 20th centuries.

There is a small area for permanent and temporary exhibitions, and a storage area, divided into themes such as 'Status and Pride', 'Joy and Sorrow', is completely open to visitors, with only fragile items unable to be handled. In order to encourage exchange of information the museum holds workshops and informal meetings in a storytelling café where visitors can exchange memories triggered by museum objects they have discovered in the storage area. Computers and the website enable people to add their memories to the digital archive or to search information on the museum's database. In this way the museum has been able to gather contrasting and sometimes diametrically opposite views on the same event or experience. Modern technology is important too. 'The Oval', a concave cinema room, displays a 3D virtual reality simulation of Kvarnbyn in 1920s.

The museum received a Special Commendation in the 2005 European Museum of the Year Award competition.

### Mölndals Stadsmuseum

Kvarnbygatan 12 | 431 82 Mölndal | Sweden

[www.museum.molndal.se](http://www.museum.molndal.se)

## MUSEUM OF COMMUNICATION

Bern (Switzerland)

The museum first opened as a Post Museum in 1907, was renamed the Swiss PTT Museum in 1949 and after moving to a new building in 1990 became an independent foundation called the Museum of Communication in 1997. Collections cover post and transportation, philately, telecommunications and computers, radio and television, art and new media, and photography and graphic art.

The permanent exhibition 'So Near and yet so Far: People and Their Media', provides an overview of communication and its development – from body language to the exchange of information, using both old and new media. Throughout the exhibition the focus is on people, not the history of technology.

The exhibition 'As Time Goes Byte: The History of Computing and Digital Culture', takes over with the introduction of new media and illustrates the development of information and computer technology from midway during the last century to today. No other innovation has changed human life more fundamentally than the computer. Digital technologies have not only made calculating simpler but have also entered into all areas of everyday life. In particular, communication has been strongly affected, modifying it from the bottom up and diversifying it at incredible speed. Within an area of some 600 m<sup>2</sup>, visitors can follow the developments achieved over the last 50 years, from the main frame machines for specialists, right through to the very latest equipment used by people all over the world.

The third permanent exhibition 'Imagery that Sticks: The World of Stamps', reveals the exciting stories behind the prosaic postage stamp that is ultimately a reflection of our everyday world. Stamps are our means of paying for postage. But stamps are far more than merely functional items. Stamps mirror the world. The pictures on them tell a multitude of fascinating tales. Every image on a stamp sends a message. Sometimes, the message is upfront and clear; sometimes it is veiled. Either way, it is not by accident. Social, political and cultural conditions impact the imagery on stamps. And for that very reason they are wonderful witnesses to their times, revealing a great deal about the countries they come from and the times when they were issued.

In addition to the three permanent exhibitions, the Museum of Communication provides an insight into its art collec-

tion within a very small space in the art booth.

The museum's approach concentrates on reducing barriers between visitors and the exhibits, and involvement of visitors of all ages. While targeting schoolchildren and families, the museum also aims to attract a broad public and special interest groups.

#### Museum für Kommunikation

Helvetiastraße 16 | 3000 Bern 6 | Switzerland  
www.mfk.ch

## MUSEUM OF LONDON DOCKLANDS

London (UK)

The museum is located in the heart of redeveloped Docklands overlooking Canary Wharf and tells the story of 2,000 years of London's river, port and people. It is housed in the late Georgian No.1 Warehouse within London's oldest range of commercial dock warehouses, built to store sugar and rum from the slave-run plantations of the West Indies, and its 10,000 m<sup>2</sup> interior has been sensitively converted into the museum, retaining its wooden floor and columns.

The collections grew out of a major collecting initiative begun in the late 1970s by the Museum of London, in response to dramatic changes taking place as the docks closed in the 1960s. By the early 1990s Europe's largest historical collection of dock-related material had been assembled, covering almost every trade and activity within the Port of London.

Chronological displays in 11 permanent galleries from Roman times to the present, tell the story of local communities in the East London riverside, making this the real museum for London's East End. They include the award-winning 'London Sugar Slavery Gallery', which explores London's part in the system of slave labour that transported Africans to the Caribbean to work on sugar plantations. No other part of London has seen more dramatic and controversial change. In the 18th century, life was focused on the river. In the 19th century the area became the world's largest docks complex. In the 20th century the old docks were swept away, to be replaced by Canary Wharf's current landscape of high-rise offices. How has this history of change affected the people who lived here? The galleries explore all this and more.

The Museum of London's collections reflect the collecting practices of its four constituent institutions: the Guildhall Museum (1826), the London Museum (1911), the Museum of London itself (1976), and the Museum of London Docklands (2003).

There are about one million items in the core collections, plus six million 'finds' discovered during archaeological excavations, which will also ensure there is a record of life in the 21st century. All human life is represented: from a Roman 'bikini' worn by a female athlete, to a suitcase carried by a Turkish-Cypriot refugee when he arrived in London in the 1970s.

The museum sees itself as a cultural and historical bridge between the wealthy new financial centre of Canary Wharf and the wider community in East London.

#### Museum of London Docklands

No.1 Warehouse | West India Quay | London E14 4AL | UK  
www.museumoflondon.org.uk/docklands

## ROYAL AIR FORCE MUSEUM

London (UK)

The Royal Air Force Museum is Britain's only national museum dedicated wholly to aviation. It occupies two sites, at Colindale in North London, and Cosford in Shropshire, West Midlands. Each site offers a unique experience to the visitor and the exhibits complement each other. Both museums tell the story of aviation from early bi-planes to the latest strike-jets.

In 1962 the Air Force Board formed a committee, under the chairmanship of Marshal of the Royal Air Force Sir Dermot Boyle, to advise the board on historical and museum matters. Arising from the committee's deliberations there came a recommendation to establish a Royal Air Force Museum. Hendon was chosen as the most suitable site for the museum as it had a long aviation history and on 15 November 1972, Her Majesty the Queen officially opened the museum. On its opening Hendon's hangars housed some 36 aircraft. Over the following years, however, some 130 aircraft were acquired for the museum, including early aircraft designs to the latest modern jets and military aircraft. Reserve collections are held at a number of RAF stations

around the country, including RAF Cosford. Other than on Battle of Britain Open Days, these stored aircraft were seldom available for public display.

With a world-class collection and display of aircraft, integrated with special exhibitions, films, interactive media, artwork, engines, missiles, photographs, medals and uniforms and research and education facilities, the museum takes an innovative approach while keeping with tradition. While offering a detailed insight into aviation technology, it also focuses on the people who made it possible – daredevil early aviators, wartime heroes and the thousands of ordinary service men and women whose contribution shaped the world.

Visitors can see the Grahame-White Factory & Watch Office, the UK's first aircraft factory that displays the museum's oldest aircraft. 'Milestones of Flight' opened in 2003, 100 years after the first powered flight by Orville Wright, a high viewing area with state-of-the-art interactive technology, 'Bomber Hall, the Aeronauts Interactive Centre' is a gallery devoted to interactive experiments surrounding the subject of aviation and flight. There are also the Historic Hangars, the Marine Craft Collection and the Battle of Britain Hall.

With free admission plus free interactive and fun activities, including a 3D Cinema (located in Milestones of Flight) and an emotive and uplifting sound and light show, 'Our Finest Hour' (located in the Battle of Britain Hall), the museum offers an entertaining and educational day out for all the family. In addition the museum offers a calendar of free events and exhibitions. The museum has restaurant and a shop and provides excellent facilities for disabled visitors and wide aisles to accommodate wheel-chairs.

#### Royal Air Force Museum

Grahame Park Way | London NW9 5LL | UK  
www.rafmuseum.org.uk

## TEXTILE MUSEUM

Prato (Italy)

Prato is the second largest city in Tuscany, and its textile industry dates back to the 12th century. Opened in 1975 at Tullio Buzzi Technical Institute, Prato Textile Museum commenced its cultural mission by providing a collection of items testifying the history of local textile production

since the beginning of the 12th century for use in the training of new technicians in the textile design sector. Prato Textile Museum is now a flourishing institution whose mission is to promote the study, enhancement and exploitation of historic and contemporary textiles and all related artistic, industrial and technical aspects of interest. The industry comprises around 8,000 companies and employs over 40,000 people.

The museum is Italy's largest centre for the study, conservation and exhibition of historic and contemporary textiles. Managed by Prato Textile Museum Foundation, a foundation founded in November 2003 by Prato Chamber of Commerce, Industry and Craft, the Municipality of Prato, the Province of Prato and Prato Industrial Union and supported by Fondazione Cassa di Risparmio di Prato and Cariprato banks, Prato Textile Museum initially opened in 1975 at Tullio Buzzi Technical Institute, but since 2003 it has been housed in the Cimatoria Campolmi Leopoldo e C. textile mill, the only 19th-century industrial complex located within the 14th-century walls of the city. The museum occupies a total surface area of 2,400 m<sup>2</sup> in the long west wing (ground and first floor) of this immense architectural complex, while the rest of the building is dedicated to Prato Municipal Library in such a way as to create a cultural centre of regional and national importance.

The collection is displayed in a series of thematically-organised areas (Familiarisation Area, Historic Room, Boiler Room, Prato Textile City Room, Contemporary Room, Temporary Exhibitions Room) according to a strictly implemented criterion of rotation, the purpose of which is to provide variety in the exhibition contents, ensure correct conservation of the museum's antique textiles and enable a constant updating of the contemporary section.

Also included are a wide range of items of international importance, documenting the production of textiles from pre-Christian times to the modern day. Donations have come from associations such as the Association of Former Pupils of Tullio Buzzi Technical Institute and the Association of Friends of Prato Textile Museum, as well as private and public organisations such as the Municipality of Prato, Cariprato Bank, Prato Industrial Union and private citizens.

#### Museo del Tessuto

Via Puccetti 3 | 59100 Prato | Italy  
www.museodeltessuto.it

# LUIGI MICHELETTI AWARD 2006

## LIST OF CONFIRMED CANDIDATES AND FINALISTS

Denmark

**COPENHAGEN** The Workers' Museum

Finland

**TAMPERE** The Shoe Museum of Vapriikki

Germany

**WADGASSEN** German Newspaper Museum

Norway

**RØRVIK** Norveg - Centre of Coastal Culture and Coastal Industries

Russia

**SAINT PETERSBURG** Water World of St Petersburg

Spain

**BARCELONA** CosmoCaixa Barcelona

**BARCELONA** Maritime Museum

Sweden

**SÖDERTÄLJE** Tom Tits Experiment

United Kingdom

**DRE-FACH FELINDRE** National Wool Museum

**GREAT YARMOUTH** Time & Tide

**SHILDON** Locomotion - The National Railway Museum

## TOM TITS EXPERIMENT

Södertälje (Sweden)

★ 2006 LUIGI MICHELETTI AWARD WINNER

This is now Sweden's largest science centre of its kind, having expanded dramatically since its opening in 1987. Its focus is on education and the exhibition has interactive exhibits around which the educational programmes and outreach activities are built. There has been a continuous programme of improvement and updating and new exhibits have been added on the human body, the brain, chemistry, machines and illusions, as well as a large outdoor exhibit park opened in 1992. There are also specially-designed areas for less able visitors. Experienced teachers as well as young students at teacher training colleges already attend courses at Tom Tits and number over 600 every year.

15 years of working on the design and architecture of the exhibition have been invaluable in the planning, design and building of the latest addition to the museum site – a permanent nursery school. It opened in April 2004 and now has 60 pupils between the ages of two and five, with a waiting list of 120. The school gives extra room for exploration and play closely associated with the science of everyday activities that have an important role in the development of small children. By placing the school on the premises of the museum extra educational materials are easily available.

The owner of Tom Tits is the Municipality and the museum is a limited company. Finance is mainly through entrance fees and revenue from educational programmes, outreach activities, conferences and the museum shop. Other visitor facilities include a cafeteria, a restaurant and generous picnic areas, both indoors and outdoors.

→ **THE JUDGES SAID** that they were convinced they are witnessing a very new phenomenon in the museum world: a kindergarten linked to a museum. It is a perfect example of a museum which lets youngsters get acquainted with science in a very special way. Everything is done at this school to let children grow up in an environment which is safe, but also stimulating and inspiring. As the winner of the Micheletti Award in 2006 this science centre was judged to be amongst the most exciting in Europe, taking into account its mission to explain basic scientific principles in a way which can be understood by a broad section of the visiting public. The addition of a nursery school on the premises has been designed to enable young children to grow up



in a safe environment which is also stimulating and inspiring, where knowledge of science is absorbed in daily situations. Together with its activities for older age groups and extensive visitor facilities, and the motivation of all its staff members this award should give the museum the European attention it deserves.

#### Tom Tits Experiment

Storgatan 33 | 151 36 Södertälje | Sweden  
www.tomtit.se

## COSMOCAIXA BARCELONA

Barcelona (Spain)

The Barcelona Science Museum was founded by the Fundación 'la Caixa' as the first interactive museum in Spain. New scientific discoveries and a substantial rise in visitor numbers led to the construction of a new museum, situated at the foot of Tibidabo on the site of the older museum, comprising nine storeys, six of which are underground.

Opened in September 2004, CosmoCaixa is a fine example of modernist architecture, built between 1904 and 1909 by Josep Domènech i Estapà. The modern extension

complements the century-old building while placing it in a new context.

The museum's philosophy is not only to illustrate its subject by interactive exhibits, but also to offer mental and emotional interactivity, using all five senses. CosmoCaixa offers the visitor a range of activities and exhibitions, permanent and temporary, with the intention of bringing science to anyone who is interested.

Among the most unusual exhibition spaces of the museum is the 'Flooded Forest', which recreates an Amazonian ecosystem inside a greenhouse of 1,000 m<sup>2</sup> and features piranhas, crocodiles and other animal and plant species typical of the area. The 'Geological Wall' consists of seven major sections of real rock geology to interpret the world and the 'Room of Matter', a journey through the evolution of matter and life on our planet, with real objects and living beings. Finally, the Planetarium invites anyone who wants to take a trip in time and space through the stars and planets in the sky.

CosmoCaixa also offers other areas, exhibitions and activities related to science for children, adults and families: 'Click' and 'Flash', two programmes for 3-6 and 7-9 year-olds which explore scientific phenomena, and 'Mornings at the Museum', aimed at secondary school pupils. Family activities include 'Explore the Museum' and there are programmes designed specifically for older people. 'Arscientificum' is a collection of musical and theatrical shows, while outside the building the Plaça de la Ciència is a space with views over the city where visitors can take part in a programme of activities within five huge modules.

#### CosmoCaixa Barcelona

Carrer d'Isaac Newton 26 | 08022 Barcelona | Spain  
www.fundaciolacaixa.org

## GERMAN NEWSPAPER MUSEUM

Wadgassen (Germany)

Wadgassen is near Saarbrücken in south-west Germany. The museum is housed in the only remaining part of a former 12th-century Premonstratensian abbey, which was abandoned and largely destroyed in 1792 during the French Revolution. Exhibits tell the story of the newspa-

per, from its predecessors to the present day, leading the visitor through the technical and organisational stages of production. Information boards in each room give an overview of topics, and in-depth information can be found in newspaper cabinets with drawers containing original exhibits. One area contains historical presses and working machinery, which is supervised daily by trained student helpers and volunteer guides. Here visitors can try their hand at various processes.

The museum aims to convey the significance of the newspaper as well as of other forms of print media in a way that is attractive to students, trainees and experts as well as the general public. The educational programme ranges from papermaking for kindergarten children to training young people in media skills, as well as programmes for teachers, and workshops. The museum is also aware of its responsibility to support reading and writing skills. Birthday parties provide an additional source of income, and the museum also offers itself as a venue for conferences, forums and scientific meetings.

→ **THE JUDGES SAID** that the section on the upper floor is very well designed, using modules that can be changed. In their opinion it appeals to the imagination and provokes dialogue. Each part includes artful installations that treat a theme in an iconic, metaphorical way, with a good selection of newsprint, and hidden materials that provide in-depth insights into a theme. Thus, the exhibition has different 'layers' for different types of visitors – joggers, strollers and educational tourists, as defined by the museum's director.

Being one of the few newspaper museums in Europe, this museum promises to be an influential player in its group. It is open, dynamic, interactive and designed in a contemporary way. Its style and language is suitable for its theme. The museum operates on the border of Germany, France and Luxembourg, attracting visitors from all three countries. Although German material prevails in the exhibitions, in some parts it goes well beyond national borders. Although it is strictly not a museum of technology it can be considered under this category as it makes good use of the machinery for its purposes.

#### Deutsches Zeitungsmuseum

Am Abteihof 1 | 66787 Wadgassen | Germany  
www.deutsches-zeitungsmuseum.de

## LOCOMOTION - THE NATIONAL RAILWAY MUSEUM

Shildon (UK)

Locomotion was the first national museum to be built in the North East and opened in 2004. Built on a former brown-field site on the route of the Stockton to Darlington railway, it is the result of a ground-breaking partnership between the National Railway Museum at York and the local authority, with additional funding from major sponsors.

Locomotion incorporates a number of features designed to lessen its impact on the environment. These include harvesting the rainwater from the huge roof which is stored and pumped via a wind turbine providing electricity to be used for filling locomotive boilers when offering steam rides to visitors; the use of recycled and sustainable products; and on-site transport via a green-fuel bus.

The National Railway Museum collection has been built up over the past 80 years. It has over 100 locomotives and nearly 200 other items of rolling stock, telling the story of the railway from the early 19th century to today, with around 100 being at York at any one time and the remainder divided between Locomotion at Shildon and other museums and heritage railways. One of the main aims is to care for the collection and make it accessible. The objects come in all shapes and sizes, and range from delicate china tea services to working steam locomotives, from water colours to a railway bridge. The Search Engine stores meet high standards for the care of archives, photographic and art collections.

The poster collection features railways and the places they served and includes the work of many well-known artists. It forms a comprehensive archive of railway style and graphic design.

There is also a huge collection of 1.75 million photographs, as well as a library and archive centre.

Special emphasis has been placed on links with local people and consultation took place at every stage of the development. A digital art project was set up involving over 1,000 children from four local schools; residents were interviewed as part of an oral history programme; and local people were consulted on the branding of the new attraction, voting overwhelmingly for 'Locomotion', the name of the Stephenson locomotive that famously hauled the world's first public train from Shildon in 1825.

**Locomotion - The National Railway Museum**

Dale Road Industrial Estate | Shildon | DL4 2RE | UK  
www.nrm.org.uk

**MARITIME MUSEUM**

Barcelona (Spain)

The Maritime Museum is an institution dedicated to 75 years of maritime culture, with mission to preserve, study and disseminate a collection of the most important maritime heritage of the Mediterranean. It is located in the building of the Royal Shipyards, the Drassanes Reials, on the waterfront of the city at the foot of Montjuïc. It is one of the best examples of civic Gothic architecture dating from the 13th, 14th and 17th centuries. 75 years after the foundation of the museum a decision was taken to update part of its exterior and make a new glass-covered area facing the sea. A similar enclosure enables the work of restoration of ships in the museum's collection to be visible to passers-by.

The permanent exhibition concerns the central relationship between man and the sea in all its forms, and incorporates elements that encourage interactive dialogue, life experience and knowledge of culture and maritime history from other disciplines, such as music and cooking.

Developments in the museum go deeper than these physical changes. A decision was made to make the collections easier to understand for all sections of the public, regardless of age or educational background. The entrance charge includes an audio guide in seven languages and the exhibition space incorporates an interpretation centre so that visitors can pursue their particular interest further. The programme of educational activities for all ages has been extended and diversified, and free advice is available to all teachers in Catalonia. 14 different 'teaching chests' are available on loan to Catalan schools with themes ranging from fishing poetry and songs of the sea, pirates and emigration.

Recovery and protection of historical and traditional boats is essential within the guidelines of the museum. The early 20th-century schooner Santa Eulàlia has been restored by the museum and sails along the Catalan coastline as an example of the recent history of the maritime trade, calling in at ports en route. Among its other activities the museum

co-operates with 11 maritime museums along the Catalan coast, with directors meeting once a month.

**Museu Marítim de Barcelona**

Avenida de les Drassanes s/n | 08001 Barcelona | Spain  
www.mmb.cat

**NATIONAL WOOL MUSEUM**

Dre-fach Felindre (UK)

The National Museums and Galleries of Wales (NMGW) has a long-term strategy to care for and promote the industrial heritage. From the late 19th century to the early 20th the textile industry in Wales was centred on the village of Dre-fach Felindre in the Teifi Valley. Known as the 'Huddersfield of Wales', the village exemplified the special relationship between the industry, the landscape and the community. More than 50 mills once sustained the industry here and there was a strong sense of working-class identity.

A small museum opened in 1976 in part of the Cambrian Mills, the latest surviving working mill in the district, and the site was purchased by NMGW in 1984 when the Cambrian Mills ceased trading. As well as two three-storey mill buildings (1902), it includes a weaving shed, mill offices and packing rooms, and the only surviving wind shed in Wales. The museum displays were expanded and opened to the public on a seasonal basis as the Museum of the Welsh Woollen Industry until 1997, when a major development plan was drawn up and additional land acquired. The museum closed in 2002 and reopened in March 2004 under its present name.

The story of the Welsh woollen industry is interwoven with this major site-based national industrial museum, with exhibits relating to the landscape, resources and skills of the Teifi Valley and its community. Contemporary manufacturing continues on the site. Visitors can see hand machinery and artefacts from the mid-18th century to the present day and the textile section includes blankets, shawls, lengths of cloth and sample books. A research and collections centre houses documents, photographs, audiovisual material and a library.

→ **THE JUDGES SAID** that this museum, which is dedicated to a lost industry in an under-developed region, is help-

ing local people to remember and to be proud of their past. In the education programmes children can see, touch and try to produce different textile with easy or complicated patterns. New technology (with the help of mathematics) which is so close to nowadays children is used for exploring tradition and work in the textile mills in the past. Workshops give children the basic knowledge, which is fulfilled in the schools.

The museum illustrates the wisdom of renovating buildings of the old textile industry and installing exhibitions which not only tell the history of the technological processes but stress the social history of the workers. Many of the guides formerly worked in the industry, each with his or her personal stories to tell, a valuable resource but a dwindling one. The jury were pleased to note the museum's role and influence in the region.

#### Amgueddfa Wlan Genedlaethol

Dre-fach Felindre | Llandysul | Carmarthenshire SA44 5UP | UK  
www.museumwales.ac.uk/wool

## NORVEG - CENTRE OF COASTAL CULTURE AND COASTAL INDUSTRIES

Rørvik (Norway)

Norveg opened on 16 June 2004 in the presence of His Majesty the King and Her Majesty the Queen. Norveg is one of the departments of the Coastal Museum of Nord-Trøndelag.

The county of Nord-Trøndelag chose this centre as its Millennium Site, i.e. a centre that combines historical and cultural legacy with the influences of other culture to pass values on to future generations.

Norveg lies at the harbour of Rørvik, next to the fairway along the Norwegian coast, and it has taken the name of this fairway that gave name to the country – Norvegen – the North Way. The architecture of Norveg is spectacular in itself, with a bow in the front and three great sails reaching up from the ship.

This is a national centre that aims to be a window to the world about the qualities represented by the coastal and fishing Norway. This includes highlighting the significance of the coast in the past as well as in the future, and estab-

lishing a meeting place for everybody who is engaged in the future of a coastal Norway. It is also a meeting place for the locals, where they can enjoy the various cultural events.

'The Land with Vast Sea Beyond' is the exhibition at the heart of the centre. It describes 10,000 years of Norway's coastal development, with reconstructions of various periods and makes use of audiovisual and interactive material.

The centre has an auditorium which can be used for theatre performances, conferences and concerts as well as showing films on its theme. Visitor facilities include a shop, café and the 'Seilet' restaurant, where visitors are invited to participate in 'a culinary voyage in various compositions of tastes from the sea'.

#### Norveg / Sør-Gjæslingan

Strandgata 7 | 7901 Rørvik | Norway  
www.mumidt.no

## THE SHOE MUSEUM OF VAPRIIKKI

Tampere (Finland)

The idea of a shoe museum came from the Shoe and Leatherworkers' Club. Exhibition space was provided in the Technical Museum in 1971 and the material then became the property of the city. After 1982 the collection was put into storage, although collecting, documenting and research continued.

The Museum Centre Vapriikki opened in 2003 and has displays in the factory hall showing the different stages involved in the manufacture of the industrial shoe, from the design table to the finished product. Authentic films take visitors into the world of a busy shoe factory. The levers, screws and working parts of machines from different eras can be easily understood when animated figures Handy Andy and Big Bill are shown using the machines, and a finished shoe is assembled from a number of different parts. Visitors will also be able to try making a shoe themselves by playing the 'Shoe Game'. The guides are the shoemakers, Henry Heel and Bootmaker Bob, masters of the traditional shoe. Younger visitors to the museum can play the 'Shoe Memory Game' or they can step into their grandparent's past by picking out the most pleasing pair of the try-out shoes from the museum's shoe box.

The Tampere – city of shoe factories – database introduces local shoe factories. Here the visitors can find shoe manufacturers such as Emil Aaltonen and Pertti Palmroth, factory buildings such as Attila, Aaltonen, and Huttunen, touching stories about individuals working in the profession, and information about hundreds of shoes made in Tampere.

In Carl the Cobbler's workshop visitors can discover information about the times when shoes were made by hand. The exhibitions introduce patterns from the Middle Ages and buckled shoes in the rococo style, as well as Finnish footwear such as birch bark shoes, heavy cloth boots and beak toed boots. The creation of these shoes can be seen in a video film. The story of the industrial shoe recounts the survival of the shoe industry from the 1870s until the present day. The exhibition explains why Tampere became the centre of the shoe industry, how new materials and new inventions affected shoe fashions, how new factories were rapidly founded, and why they started to vanish after 1960s.

There are 6,000 footwear exhibits in the collection. In addition, there are machines and tools, as well as archive and photographic material. The industrial shoe collection covers the period from the 1870s until today and is the subject of active research. The Cultural History Shoe Collection displays the traditional shoes of Finland, fancy fashion shoes from different eras, and much-loved shoes worn at confirmations and weddings.

#### Museokeskus Vapriikki

Alaverstaanraitti 5 | 33100 Tampere | Finland

[www.vapriikki.fi/en/nayttelyt/kenkamuseo](http://www.vapriikki.fi/en/nayttelyt/kenkamuseo)

## TIME & TIDE

### Great Yarmouth (UK)

Time & Tide occupies the premises of the Tower Fish Curing Works (c. 1850) and enlarged in 1880. The works closed in 1988 and in 1998 the Tower Fish Curing Works were purchased for conversion into a museum. Time & Tide opened its doors to the public in 2004.

The museum tells the story of Great Yarmouth and its herring industry. The collection is of regional significance with the emphasis being on Yarmouth, Norfolk and the North

Sea. A range of maritime subjects are covered; fishing, fish curing, shipwreck and lifesaving, merchant trade, shipbuilding and supporting maritime trades such as sailmaking. Other subjects represented are seaside holidays, off-shore exploration and Nelson.

The collection is dominated by fishing equipment, mainly from herring drifters and baskets for unloading the fish at the quay. Herring fishing is most strongly represented, from the influence of Scots fishermen and vessels, through to the early 20th century when the fishing grounds off Great Yarmouth were the most productive in the world and the port was the most important in the country, to the subsequent decline of the industry in the 1960s. Shellfish, eel catching and whaling are also featured. Lifesaving and rescue is represented by equipment from early lifeboats, together with models and fine art relating to Captain Manby, the local inventor of lifesaving apparatus.

Marine art works depict vessels and beach and quay scenes by such artists as William Joy, Joseph Nash and Rowland Fisher, members of the Norwich School and 19th-century Italian marine artists. The art collection includes a number of Pierhead Paintings (naïve ship portraits influenced by the Mediterranean tradition) by Tom Swan and others.

The collection of ship models includes accurate representations of boats that fished from Great Yarmouth, as well as shipwrights' full and half models. There are also tools used in a variety of maritime trades; ship and boatbuilding, net mending, basket making, sail and rope making and coopering. Navigation collections include celestial and terrestrial globes, and on-board equipment such as compasses, sextants and sea-charts. Sailors' crafts such as inscribed ostrich eggs, knotwork and wool pictures and personal possessions and documents relating to merchant sea captains can be seen.

The Maritime Heritage East archive includes a comprehensive maritime library with volumes covering topics including fishing, ship building and lifesaving, together with books on topics as diverse as smuggling, lighthouses and admirals. There is a large photographic collection and over 500 shipbuilding plans. The archive also holds letters and papers from other local companies, oral history recordings and a database of locally registered vessels. Tours, workshops, exhibitions and themed family activities take place throughout the year.

**Time & Tide**

Blackfriars Road | Great Yarmouth NR30 3BX | UK  
[www.museums.norfolk.gov.uk](http://www.museums.norfolk.gov.uk)

## WATER WORLD OF ST PETERSBURG

Saint Petersburg (Russia)

SUE Vodokanal of St Petersburg, the water authority, returned to the city part of its land in the city centre, including the water tower which is the starting-point of the municipal water utility. It financed the exhibitions, which illustrate the relationship between people and water in a historical context, and describe the development of water and waste water systems in the St Petersburg area. The exhibits are housed on floors 2-7 of the water tower and in two adjoining buildings, the first of which contains an introductory multi-media show, 'Underground World of St Petersburg'. Visitors can then take a trip through the installation, following the passage of water through the underground networks. Starting at the water intakes on the floor of the Neva River, visitors pass the filtration unit and waterworks, go through the water mains and enter the bathroom of a house before finishing at the waste water treatment plant on Bely Island. The second building is used for temporary exhibitions, workshops and children's festivals.

In the water tower itself a café was opened in January 2005 on the second floor. It forms part of the exhibition, showing the way water and other water-based liquids are used in food preparation. The third floor shows the relation between people and water through the history of Russia, as well as water holidays, firefighting and flooding. Floors 4-5 cover the period 1858-1917 and the exhibition area on floors 6-7 tell the story from 1917 to the present day, including the siege and the Second World War, post-war reconstruction, and the modern status of the company. Nearby is the Children's Environmental Centre, which encourages children to participate in solving environmental problems.

→ **THE JUDGES SAID** that this is a very beautiful example of 19th-century industrial architecture, and that in Russia this combination of a museum, educational and research centre is not new, but is still very rare. There are plans to make the exhibitions a little more dynamic, and it was suggested that some of the stories told to the judges should be in-

corporated in the displays, to create some light and shade. The Education Centre is felt to be the heart of the museum. The exhibition is an inspiration for many programmes, whose goals are to teach children to think about ecological problems and to be aware of them. In general the museum has a very welcoming atmosphere and incorporates a restaurant that is also a part of the exhibition, with objects which are connected with drinking habits. The fast change (from a library to a restaurant on the request of visitors) shows flexibility of museum professionals.

**Muzeyniy Kompleks Vselennaya Vodi**

Shpalernaja Str. 56 | 191015 Sankt-Peterburg | Russia  
[www.vodokanal-museum.ru](http://www.vodokanal-museum.ru)

## THE WORKERS' MUSEUM

Copenhagen (Denmark)

Originally opened in 1984, the museum was refurbished in 2003-4 with an underground extension, and re-opened in August 2004. Because of its location in the centre of Copenhagen, permission was not given to extend upwards, and the construction of the underground space doubled the cost of work. At the same time, the museum had to withstand heavy political pressure from ministers and prominent politicians who demanded the removal of a statue of Lenin from the museum courtyard. The museum refused this form of censorship and won a well-publicised battle to retain it.

As well as updating the permanent exhibition, a new temporary exhibition area has been created, together with a new entrance, conservation workshop and improved facilities for visitors. The new underground facility has been constructed to take art exhibitions as well as cultural history exhibitions.

In 2004 the museum absorbed the Workers' Movement Library and Archives, an institution dating from 1909. Its stated aim is to create a labour historical attraction of international standard offering the users the best possible experience and insight into working-class history and art. It has a good collection of Danish art dating from the Second World War.

There are four permanent exhibitions: 'The 1950s' depicts the living conditions of a working-class family in the

years following the Second World War. Despite shortages and rationing this period heralded a new time to come: families had more money to spend and the consumer culture, heavily influenced by American ideals, gained ground. 'Under Our Own Roof - The Workers' First Assembly Hall 1879-1983', an interactive installation brings alive the story of the workers' first assembly hall in Denmark. Through touchscreens visitors can interact with 18 short films that tell the story of the building and the many activities that have taken place here through more than 100 years. The exhibition on the Sørensen family begins with an original 1915 flat, and it shows how the family lived its life, in everyday circumstances and when something special was afoot.

The museum also runs programmes for social and ethnic inclusion. Visitors can enjoy access to the library, reference library and reading room facilities. Also important is the café and pub. The restaurant in the museum's basement is the only scheduled basement bar-room in Copenhagen. The bill of fare has been brought back to the time around the turn of the 19th century. The historic rooms have been restored to their 1892 appearance, and the restaurant has kept its original name: Café & Ølhalle 1892.

#### Arbejdermuseet

Rømersgade 22 | 1362 København K | Denmark  
www.arbejdermuseet.dk

# LUIGI MICHELETTI AWARD 2007

## LIST OF CONFIRMED CANDIDATES AND FINALISTS

### Denmark

HELLERUP Experimentarium

### Finland

TAMPERE Media Museum Rupriikki and TR1 Exhibition Centre

### France

COGNAC Museum of Art of Cognac

### Germany

ZWICKAU August Horch Museum

### The Netherlands

UTRECHT The Railway Museum

### Slovenia

MEŽICA The Underground of Peca Tourist Mine and Museum

### Sweden

LANDSKRONA-VEN The Tycho Brahe Museum

### United Kingdom

BRISTOL Brunel's ss Great Britain

GOSPORT Royal Navy Submarine Museum

SWANSEA National Waterfront Museum

## BRUNEL'S SS GREAT BRITAIN

Bristol (UK)

★ 2007 LUIGI MICHELETTI AWARD WINNER

Designed by the Victorian engineer, Isambard Kingdom Brunel (1806-1859), this steamship is considered to be one of the UK's most significant historic ships. Salvaged from the Falkland Islands in 1970, she is the world's first screw-propelled, iron-built passenger liner (1843) and now lies in her original dry dock in Bristol. Conservation plans were based on a decision to preserve all the fabric of her working life, rather than identifying a single point in time for restoration. To create a dry, stable atmosphere, a horizontal glass plate running from the edge of the dock to the waterline of the ship seals the contaminated lower part in a dry atmosphere, at the same time creating the illusion of floating, enhanced by a flow of water across the glass surface.

The museum adjoining the ship, in adapted historic workshops, houses original objects and large interactives, while the ship itself provides an immersive and emotional experience. Through the museum visitors step back through 'Time Gates' that mark the four key stages of the ship's dramatic working life until they reach 1843 and her launch, and are ready for their voyage on board. Visitors are provided with a free automatic audio companion and are asked if they would

like to travel first class, steerage class or – for children – with Sinbad the cat. Once on board, visitors can roam freely through the cabins and public spaces and hear documented stories of those who travelled and worked on the ship.

The privately-run trust which administers the project worked with deaf organisations to develop British Sign Language video companion guides, and lifts hidden inside the funnel allow physical access usually denied on historic ships. Future plans include the re-creation of a 19th-century backdrop to the ship in her dock.

→ **THE JUDGES SAID** that this was an outstanding achievement by a privately financed trust. The daring decision to bring a rusting hulk from the Falkland Islands to Bristol, followed by a major study to find the best solution for its preservation was a huge task in itself. The subsequent preservation, reconstruction and interpretation of the vessel has transcended all expectations and with its associated museum telling the story of the ship in reverse time order in historical, cultural and technical terms, visitors are provided with a unique experience. The installation of lifts within the ship's funnel makes accessibility available to all, which is rare aboard a historic ship. The jury had no hesitation in making the ss Great Britain the winner of this year's Micheletti Award.

### Brunel's ss Great Britain

Great Western Dockyard | Bristol BS1 6TY | UK  
[www.ssgreatbritain.org](http://www.ssgreatbritain.org)

## AUGUST HORCH MUSEUM

Zwickau (Germany)

The museum is located in Zwickau, in Western Saxony, where August Horch worked for decades. It is in the heart of the former Audi plant, one of the birthplaces of automotive history from Horch to Audi and later to the Trabant. In this refurbished building visitors can see an exhibition on legendary automotive history. The exhibition is supplemented by opening the former Kontorgebäude (office building) and the Horch villa and now features almost 3,000 m<sup>2</sup> of exhibition space.

A great many ideas that have influenced the entire automotive industry of Germany, were born here. See, feel, hear, and smell the pioneer spirit and ingenuity of more than 100 years of automotive tradition. Experience the milestones,



the history of the brand, and the spirit of the era. It is not only August Horch who is honoured on the two floors of the exhibition area. Visitors may familiarise themselves with developments made during more than a century of automobile production in Zwickau. Individual exhibits include the 1911 Horch Phaeton, the DKW F1 micro car with the first standard front wheel drive, the elegant Horch luxury models or the Audi and Wanderer automobiles.

The reproduction of a historical street and various scenarios from the 1930s and 1950s take visitors to the proper historical environment of the exhibits. Cars and prototypes of the post-war period, and above all the 'legend on wheels', the famous Trabant, are among the 70 large exhibits on show. Informative displays, animated scenes and historical video material document interesting facts and connections.

The Kontorgebäude (office building), opened in September 2005, allows the visitors to obtain an impression of the technology and mechanical production of the 1920s and 1930s. Fully operational machinery, propelled by transmission belts, together with an engine test rig of the 1930s transport visitors into the production period of historical automobiles. Details of the art of coachbuilding can be seen on a cut-away Audi. The cinema features a movie on the development of the Zwickau automotive industry from the early years to the fall of the Auto Union.

The Horch villa, also made accessible to the public in September 2005, returns visitors to the time when one of the most famous German pioneers of the automotive industry lived and worked here.

Facilities include a cafeteria and a shop, as well as a meeting room for presentation and conferences.

#### August Horch Museum Zwickau

Audistraße 7 | 08058 Zwickau | Germany  
www.horch-museum.de

## EXPERIMENTARIUM

Hellerup (Denmark)

Experimentarium is housed in Tuborg's old bottling hall, close to Tuborg harbour, north of Copenhagen. It was opened in January 1991 as a science centre and an activity centre for nature, technology, the environment and health.

Experimentarium's philosophy is described in the articles of the Centre for Promoting Natural Science and Modern Technology. The philosophy outlines the aims that Experimentarium wishes to fulfil in its activities – to increase public interest in natural science and technology; promote awareness of methods and results within natural science; and focus in particular on the younger segment of the population.

In the permanent exhibition, visitors can experiment, play and touch with more than 300 different hands-on displays. Subjects include 'You and Me', where visitors can explore inside the human body. 'Dynamic Earth' focuses on untamed power and effective energy; 'Soap Bubble' where a soap bubble can be analysed through physics and mathematics; the 'Kids' Pavilion' with adventurous activities in child-sized dimensions, for the 3-6 year-olds and 'Energy', where guests feel the power hidden in sun, water and wind.

Demonstrations are recommended for smaller groups. These are usually set at the last minute, depending on which pilots are available, such as 'Brain Demo' about the brain's numerous, and life-essential functions; what does a lemon have in common with Lego and CO<sub>2</sub>? 'Heart & Lung Dissection' where visitors find out what their heart and lungs look like, and how they work; 'Hot Air Balloon', where a model of a hot air balloon is displayed in the entrance hall; 'Pressure': are you stronger than air?

Facilities for visitor include a gift shop, café, meeting rooms and provision for disabled.

#### Experimentarium

Tuborg Havnevej 7 | 2900 Hellerup | Denmark  
www.experimentarium.dk

## MEDIA MUSEUM RUPRIIKKI AND TR1 EXHIBITION CENTRE

Tampere (Finland)

Media Museum Rupriikki is located in the historic Finlayson factory area (1837) in the heart of the City of Tampere. The museum operates in association with the City of Tampere, *Aamulehti* (a Finnish newspaper published in Tampere), the University of Tampere and Pirkanmaan Journalistit ry (regional non-profit-making association of journalists). Through this exceptional partnership, the museum has gathered a

large and valuable collection and comprehensive expertise in both the past and the present of mass communications.

The museum's three permanent exhibitions present the history of mass communication, and the role of media in our everyday lives. Topics include the history of networking, hacking and gaming culture, as well as the ways that social media has changed our lives.

Media help us interact with each other. Rupriikki's exhibition, 'Our Daily Media', focuses on both media technology and message content. When we talk about media, we mean the channels of communication and communicators of messages. In a way, even gestures, facial expressions, language and speech are media. The use of media makes humans special.

Visitors can also see TR1 in the same building as Rupriikki. TR1 offers views of visual and media arts, design, handicrafts, and photographic art. TR1 Kunsthalle is an exhibition centre of the visual arts in Tampere. Its exhibition profile focuses on the display of visual and media art, design, applied art and photography. The exhibitions change at a rapid pace and are mainly staged by the Tampere Art Museum, the Museum of Contemporary Art, the Modus Association, the Nyky aika Photographic Centre and the Rupriikki. Built in 1837, Media Museum Rupriikki operates in connection with TR1, and the Rulla Centre for Children's Culture is also in the same building. TR1 offers 450 m<sup>2</sup> of exhibition space, used by private associations as well as city organisations, Media Museum Rupriikki and Tampere Museum of Contemporary Art. Space is also available for rent to other exhibitors. This represents a groundbreaking type of partnership between city organisations and private exhibitors in Finland.

A joint museum shop contains publications, catalogues, postcards and gifts.

#### Mediamuseo Rupriikki

Väinö Linnan aukio 13 | PL 487 | 33101 Tampere | Finland  
www.rupriikki.net

## MUSEUM OF ART OF COGNAC

Cognac (France)

The name of Cognac is known and appreciated throughout the world, as a famous *eau de vie*. Since the 18th cen-

tury a variety of crafts and industries as well as a wide range of expertise has grown up around this product, combining a respect for tradition with modern techniques. In the late 1980s Cognac Town Council wished to give more importance to the history of the glass-making industry which developed in the wake of the product, and by 1996 a national architectural competition was launched for the project. Work began in earnest in 2001, with the objectives of making the town a point of reference for the *eau de vie*; illustrating the cultural heritage linked to the industry; studying the relationship between a territory and its product; and creating activity in the old town with the aim of developing tourism.

The Museum of Art of Cognac is located near the marina and the banks of the river Charente. Inaugurated in June 2004, it incorporates the renovated Hôtel Perrin de Bousac, on the site of the former Marrett ageing warehouse. It is constructed around two courtyards and is a blend of classical and contemporary architecture, using both traditional and modern materials. During the construction of the museum, the wall that encircled the city in the 17th century was discovered, and the remains of the Lusignan tower.

At the crossroads of history, economic, technical and industrial arts, the museum illustrates the history of cognac and its related industries, with exhibitions on viticulture, oenology, distillation, cooperage, trading, industry and glass-packaging design, in more than 1,600 m<sup>2</sup> of permanent exhibition space on two levels and more than 800 objects and documents. There is a large collection of cognac labels. The collector, Paul Ronne, donated nearly 25,000 19th- and 20th-century labels to the museum. In 2005, Martell & Co donated to the City of Cognac a large collection of archives and objects reflecting the activities of Homes Augier, and Robin Briand, among them dozens of models illustrating the evolution of the ranges of labels used by the Augier and Jules Robin houses in the 19th and 20th centuries. The permanent exhibition about wine packaging design has four thematic sections: the promise of a land; expertise and alchemy; innovation and creativity; pleasure, symbols, images.

Incorporated in the exhibition are film projections, sounds and games involving the senses of smell and touch. All texts are bilingual. The museum also houses a computerised source of documents. It runs a programme of temporary exhibitions and holds meetings and seminars open to researchers and the industry.

**Musée des Arts du Cognac**

Les Remparts | Place de la Salle Verte | 16100 Cognac | France  
[www.musees-cognac.fr](http://www.musees-cognac.fr)

## NATIONAL WATERFRONT MUSEUM

Swansea (UK)

Opened in October 2005, the museum is located in the heart of Swansea's Maritime Quarter and is housed in a refurbished late Victorian warehouse and new-build galleries. It is a partnership between Amgueddfa Cymru-National Museum Wales (NMW) and the City and County of Swansea, and is operated by NMW as one of its seven museums across Wales. The design of the museum's main new gallery comprises four interlocking rhomboid structures aligned to the curve of the railway marshalling yard that formerly occupied the adjoining site. The museum park has been landscaped to reflect this previous industrial use.

The collections illustrate the effects of industrialisation, innovation and maritime trading on the people and communities of Wales and beyond, from the 18th century to the present day. The story is told through 15 themed areas within the four main gallery spaces, enabling a variety of links to be made across time and subject matter. In many sections touchscreens and the latest interactive multimedia technology provide written, spoken and British Sign Language signed texts, photographs, moving images, maps and documents, and extracts from oral history recordings.

Considerable space has been devoted to educational facilities, with dedicated cloak and lunch rooms, two educational rooms, a seminar room and a research room with library and photographic reference collections. The interpretation scheme has taken into account curriculum requirements for pupils aged 8-13 years in history, geography, science, religious education, ICT and design and technology, as well as English and Welsh language skills.

→ **THE JUDGES SAID** that in this museum 300 years of industrial history in Wales is featured, with multimedia being a very strong point. In every section different devices and methods of navigation are used in a sensible and creative way. What may seem a modest artefact reveals its hidden meaning and qualities through interactive multimedia programmes. The judges agreed this is a very well designed

and run museum, demonstrating social responsibility and having a clear mission, with very high standards of interpretation of the industrial heritage while maintaining a perfect balance between industry and post-industry, as well as between industry and social issues.

**National Waterfront Museum**

Oystermouth Road | Maritime Quarter | Swansea SA1 3RD | UK  
[www.waterfrontmuseum.co.uk](http://www.waterfrontmuseum.co.uk)

## THE RAILWAY MUSEUM

Utrecht (The Netherlands)

In 1999 the museum was in decline: trains stood in the open air, prey to the vagaries of the weather, with consequent disruption of maintenance schedules, and visitor expectations had also changed. The director, Paul van Vlijmen, persuaded the museum's principal source of funding, Dutch Railways, to support an ambitious programme of extension and refurbishment. The museum closed its doors in September 2003 and reopened in 2005.

The Maliebaan Station (1874) stands in front of the new museum and forms the portal through which visitors pass to visit the exhibitions. The building was used as the museum until 2003, housing smaller items, with trains outside on the former railway tracks. It has now been restored to its former glory, with chandeliers, marble floors, a Royal Waiting Room and old-fashioned lavatories.

The new museum has been divided into four worlds, each with its own theme. 'The Great Discovery' begins in the age of steam, with the first Dutch railway driver telling visitors how it began in 1839. Visitors pass through a mine gallery, via English cottages to a workshop with steam engines, and can see Arend, the first steam engine built in The Netherlands. 'Dream Trips' focuses on journeys to far-away places on luxury trains in the early 19th century, with actors in costume bringing events to life. In the third world, 'Steel Monsters', the visitor joins Grandpa Harry Gommers in his attic, where he has created his own personal museum. Finally, the workshop gives an impression of the work involved in maintaining and repairing engines and rolling stock. Here 'edutainers' in working clothes mingle with the visitors, telling them anecdotes and the secrets behind

the rolling stock. Behind the museum is a completely redesigned railway yard. The museum has an extensive collection of uniforms, posters, scale models and paintings.

→ **THE JUDGES SAID** “The museum has achieved a sophisticated creation of different areas and experiences. There is a clever use of technology throughout – often blending best of old and new interpretation methods – and a high standard in all areas, from marketing, to exhibitions, to public services. The management has not been afraid to pick up on theme park-type ideas, but backs this up by objects and scholarship. This museum is a complete rethink of a classical national railway museum and has now dropped the word ‘National’ from its title to stress its European dimension. It has succeeded in varying its exhibitions to create different spaces aimed at different kinds of people, and the judges praised the blending of the best of old and new interpretation methods and the high standard of all areas, offering visitors a diverse and quality experience.”

#### Het Spoorwegmuseum

Maliebaanstation | 3581 XW Utrecht | The Netherlands  
www.spoorwegmuseum.nl

## ROYAL NAVY SUBMARINE MUSEUM

Gosport (UK)

The museum dates from 1962 and the latest project is the John Fieldhouse Building, opened in September 2005. This submarine-shaped building, incorporating a conning tower complete with navigation lights, companionway stairs and expressed rib and floor structures reminiscent of submarine, is an extension of the existing History Galleries, which have also been updated.

The project also includes new exhibition areas in a submarine and Science Gallery, and a temporary exhibition area. There are additional corporate and lecturing facilities and the conservation and preservation of HMS X24, the only surviving mini-submarine to have seen action in the Second World War.

The three submarines HMS Alliance, Holland I and X24 represent the core of the museum’s unique collection. However, the collection also contains extensive holdings of photographs, documents, ship plans and artefacts. Much

of the collection is on display in the museum’s galleries but in the case of the archive and photographic archive these two areas comprise tens of thousands of items, the majority of which are in storage but are accessible to the public via the historical enquiry service that the museum provides.

The archive contains complete construction and underwater fittings photographs of various submarines and images of torpedoes, mines, guns and missiles of submarines over the last 100 years. As well as photographs the archive contains postcards, negatives, glass plate negatives and lantern slides.

An area of remembrance contains the names of 5,300 submariners who gave their lives serving their country.

The museum has a submarine shop with a great online range of books, pictures, badges, pins, clothing and collectables and a coffee shop with views across Portsmouth Harbour.

#### Royal Navy Submarine Museum

Haslar Jetty Road | Gosport | Hampshire PO12 2AS | UK  
www.submarine-museum.co.uk

## THE TYCHO BRAHE MUSEUM

Landskrona-Ven (Sweden)

The Tycho Brahe Museum is situated on the island of Ven just off the coast of Landskrona.

Tycho Brahe (1546-1601), Danish by birth, was one of the leading astronomers and scientists of his time, and laid the foundations for our modern view of the universe. In 1576 Brahe was granted the Island of Ven between Denmark and Swede by King Fredrik II, and built Uraniborg castle in Italian Dutch renaissance style. From here he developed more accurate astronomical instruments and his pioneering use of empirical methods as a tool for verifying scientific theories. He also had the Stjärneborg observatory built underground, the first to be created solely for the purpose of astronomical observations carried out by Brahe and his assistants. He also established a Renaissance-style garden, which has been partly reconstructed.

Scientists and students from all over Europe came to Uraniborg, but after Tycho Brahe left Ven for Prague in 1597 the site fell into despair and the mansion was demol-

ished 20 years later. The land and remains are owned by the National Swedish Property Board (SFV). A small museum has existed on the site since 1931 and in April 2005 a new museum was opened in the former parish church adjacent to Uraniborg.

The exhibition contains films, archaeological discoveries from the area, reconstructed instruments, models, images and multimedia. The two films – *The Celestial Castle* and *The Celestial Order* – are shown continuously. *Himlaborgen* is a 3D animated film where Shakespeare's Ariel and the spirits melt into thin air and visit Uraniborg mansion. *Himmelska Nyordningen* tells how the modern picture of the universe was formed from Copernicus to Newton. Two of the instruments used by Tycho Brahe in Stjärneborg have been reconstructed by Czech craftsmen – the large steel quadrant and the astronomical sextant. Texts and film are available in three languages: Swedish, Danish and English. Texts will also be translated into German. *The Celestial Order* is available with subtitles.

The museum is also working to build up a science centre for children. The aim is to stimulate curiosity about science. Today there is a weather station, a historic playground, and a planet walk running over the island.

#### Tycho Brahe Museet

Landsvägen 182 | 260 13 S:t lbb | Sweden  
www.tychobrahe.com

## THE UNDERGROUND OF PECA TOURIST MINE AND MUSEUM

Mežica (Slovenia)

The Mežica Valley is located in the north of Slovenia, on the border with Austria. Mining activities have been recorded here since Roman times, with written documentation dating from 1665. The steep slopes of the limestone and dolomite mountains are a rich source of lead and zinc ore, and this sparsely populated area changed for ever with the development of the mining industry. In 1988 the Assembly of the Socialist Republic of Slovenia passed a law on the gradual closure of mines, and in 1994 the government of the Republic of Slovenia took over the Mežica Lead and Zinc Mine – one of the last such mines in Europe to be still

active. Production ceased in the same year, when former and retired employees started an initiative to build a miners' museum, incorporating a section of the mine to remain open for tourist, education, research and study purposes. With the approval of the Ministry of Culture and the Institute for the Preservation of Natural and Cultural Heritage, agreement was reached and it opened in 1997 as part of the tourist attractions of the wider region. Since then there has been a constant programme of development.

A mine train conveys visitors through the 3.5 km Glančnik Tunnel, after which they continue on foot with a guide. Tracks and tunnels illustrate the development of mining over the centuries. At the mine entrance, the museum in the old mine directorate building has exhibits on minerals and fossils and an ore collection from three centuries of mining here. 19th-century mine measurement charts can be seen, as well as photographs of the daily life of miners, and the Maks Kunc photographic collection, a miner who photographed local flora and fauna in his free time. The upper floor has an apartment furnished as a miner's home from the period between the World Wars. A unique feature offered by the museum is a five km cycling route in the mine, accompanied by a guide.

→ **THE JUDGES SAID** "The museum provides its visitors with a realistic experience, including the opportunity – seized by one intrepid judge – to cycle through six km of its tunnels. The museum is an excellent example of recent industrial heritage with a very long history. With only group visits permitted, visitors learn more than they would during an individual visit."

#### Podzemlje Pece - Turistični Rudnik in Muzej

Glančnik 8 | 2392 Mežica | Slovenia  
www.podzemljepece.com

# LUIGI MICHELETTI AWARD 2008

## LIST OF CONFIRMED CANDIDATES AND FINALISTS

Denmark

**COPENHAGEN** DieselHouse

Germany

**STUTT GART** Mercedes-Benz Museum

Italy

**FLORENCE** MNAF - Alinari National Museum of Photography

Portugal

**COIMBRA** University Science Museum

**ILHAVO** Maritime Museum of Ilhavo

Sweden

**TUMBA** Tumba Paper Mill Museum

## UNIVERSITY SCIENCE MUSEUM

Coimbra (Portugal)

★ 2008 LUIGI MICHELETTI AWARD WINNER

Coimbra University holds one of the most important scientific collections in Portugal, originating in the university reform of 1772 by the Prime Minister, the Marquis of Pombal. It follows the model of the Vienna medical school, itself inherited from the Leiden school of Boerhaave, the founder of clinical teaching. Specialised structures and buildings were created, the best example of which is the Cabinet of Physics, displayed in its two rooms and amphitheatre. Anthropological collections include material from 18th-century Amazonian tribes as well as from Angola and Mozambique. Other important collections include botany, mineralogy, geology, zoology, astronomy, medicine and pharmacy.

The university has installed a Museum of Science in two historic buildings and Phase I, the refurbished Laboratório Chimico, opened in December 2006. This 18th-century laboratory is the only one in Europe and the world to survive almost intact. Designed by William Elsdon in 1772-73 its plan was influenced by its first director, the Italian professor Domenico Vandelli. It is an enlarged version of the 17th-century alchemy laboratories, where furnaces and the arts of fire play a central role. The refurbishment was preceded by archaeological fieldwork which identified original structures, aided by a set of original plans and drawings. It was decided to return to the original 18th-century layout, leaving important structures from the 19th and 20th centuries, including 19th-century fume cupboards. Phase I includes a permanent interdisciplinary exhibition, 'Secrets of Light and Matter', which covers aspects of the building's interpretation and experimental science in the Enlightenment, in the practical laboratory with its historical furnishings. The second part has a modern design, presenting five sections relating to light and matter.

→ **THE JUDGES SAID** that the Science Museum had impressed the jury with its sensitively restored and designed neoclassical Laboratio Chimico. This is a very professional, dynamic museum. With its theme of 'secrets of life and matter' the museum has crossed scientific discipline-lines and the integration of the historic building and objects with thoughtfully chosen computer interactives and experiments has proved very successful. Add to this a very varied programme of activities and a high standard of publications,



and the resulting experience for visitors is excellent. The museum is a worthy winner of the Micheletti Award this year.

#### Museu da Ciência

Universidade de Coimbra | Largo Marquês de Pombal | 3000-272 Coimbra | Portugal  
www.museudaciencia.pt

## DIESELHOUSE

Copenhagen (Denmark)

In one of the buildings of the H.C. Østed power station in Copenhagen's harbour stands a gigantic diesel motor built by the Danish machine works B&W in 1932, and which for more than 30 years was the largest in the world. This now forms the core of the museum and experience centre opened in 2006. The motor is surrounded by modern exhibitions relating the development of diesel technology, as well as the story of B&W and of the H.C. Østed power station. The industrial building in which the motor is housed is the size of a small block of flats, with its original materials and colours. A contemporary addition to house exhibition areas and school services is sensitively integrated into the complex in order to leave the original features of the building unchanged.

DieselHouse is owned and run by MAN Diesel & Turbo – a high-tech and international group. The company is the

world leader in developing and designing large two-stroke diesel engine for ships and power plants. The company is also leading in the field of developing generator sets for electricity production. MAN Diesel & Turbo can trace its history back to 1843, when a small engine workshop later world-known as Burmeister & Wain was founded.

DieselHouse is founded and run in a partnership with the Museum of Copenhagen. The museum is a cultural historic local museum with the municipality of Copenhagen as a geographical area of responsibility and the cultural history of the city as a subject area. Since the foundation in 1901, the museum has worked on telling and exploring the city's development from the Middle Ages to the present.

Visitors can see an introduction on the history of the motor, with pictures, sound and light. This leads on to the exhibitions; the collection of items in DieselHouse comes primarily from the old B&W Museum. In addition, Museum of Copenhagen has gathered several items in connection with the building of the new exhibitions in DieselHouse. Former employees have donated many odd items relating to B&W's history through time. The many models of ships and engines have travelled around the world on maritime trade fairs. The collection contains several important items from the B&W history, such as the ship's bell from the first ocean-going motor ship M/S Selandia, the first diesel engine delivered by B&W in 1904 and now, with the move, also the gigantic engine.

#### DieselHouse

Elværksvej 50 | 2450 København SV | Denmark  
www.dieselhouse.dk

## MARITIME MUSEUM OF ÍLHAVO

Ílhavo (Portugal)

The Maritime Museum of Ílhavo (MMI) was founded on 8 August 1937 and was established by the town's inhabitants, to preserve the region's ethnography and history, which has strong links with the Atlantic and also with the Aveiro lagoon. The building which now houses the museum, inaugurated on 21 October 2001, is in itself a work of public art. It is a fine example of modern architecture, praised by critics at various times. To visit MMI is an adventure of the senses, knowledge and pleasure.

The Ílhavo Maritime Museum has four permanent exhibitions, all on maritime themes. Exhibitions relate to cod fishing in the north-west Atlantic, to agro-maritime activities and fishing techniques in the Aveiro lagoon. The museum aims to show fishing on a global scale, based on local and regional examples. On the first floor a Seas Hall contains displays on Portuguese discoveries, in which seamen from Ílhavo have played an important part over the centuries. The museum is also responsible for the Santo André trawler, built in 1948 in The Netherlands. Originally part of the cod fleet, it became a museum in 2001, showing visitors the techniques of cod fishing and standing as a testimony to those who sailed on the ship during its working life. Each of the themes offers visitors the chance to rediscover many traces of a still recent past. There is also a varied collection of ship models that express the diversity of fluvial-Portuguese maritime heritage and the strong link with Ílhavo.

A valuable collection of ceramics can be seen, with special emphasis on glass and porcelain from Vista Alegre, as well as collections of 19th- and 20th-century paintings, sculpture and drawing and a vast collection of malacology, as well as a collection of seaweed.

In 2007 the museum set up a Studies Centre of Maritime Culture, with a fishing company as a sponsor. This will be linked to the library and archive and will also become the source of the museum's future temporary exhibitions. The educational service is developing a project entitled 'Memories of the Maritime Professions', collecting the memories of those whose working lives were spent at sea. This will culminate in an exhibition prepared by those taking part in the project. 'Oral History and Histories of Life' is another project on the memories of cod fishing 1940-90, which will form a database of all the Portuguese cod fishermen and will also result in a book and a DVD-ROM.

#### Museu Marítimo de Ílhavo

Avenida Dr. Rocha Madahil | 3830-193 Ílhavo | Portugal  
www.museumaritimom-ilhavo.pt

## MERCEDES-BENZ MUSEUM

Stuttgart (Germany)

Designed by the Dutch architect Ben van Berkel, the

museum building has become a prominent feature of the Stuttgart landscape. It is based on a symmetrical three-leafed ground plan, corresponding to the nearby junction of the B14 and B10 federal highways. Planning and construction took place at the same time, with the model being updated 50 times during the construction phase. The museum opened to the public in May 2006.

The exhibitions present the 120-year history of the automotive industry from day one, with 160 vehicles and 1,500 other exhibits, presented to visitors on two connected tour routes. Beginning at the uppermost level on the 9th floor, the two routes spiral down in a double helix through nine levels to the starting point. On the first route there are seven 'Legend Rooms', beginning with the invention of the automobile, telling the story of the Mercedes-Benz brand, with chronological tables illustrating events in corporate history. The last room deals with motor racing history. The second route groups the vehicles on display in five separate 'Collection Rooms', which present the huge variety of models. The 100-year commercial vehicle history of the company is also documented. Visitors can switch between the two tour routes at any time, with both routes ending at a section entitled 'Races and Records'. Original items can also be seen throughout the Legend and Collection Rooms, ranging from vehicle components to a penalty notice or a caricature of a driver. An exhibition, 'The Fascination of Technology', looks at the day-to-day work of engineers and gives a glimpse of the future of the automobile. The museum is privately operated and is owned by DaimlerChrysler AG. It has no government support and operating costs are supplemented by income from ticket and shop sales and external events.

→ **THE JUDGES SAID** that the building has already become a noted landmark in the city with its beautiful geometric structures. Inside, the attention to detail in outlining the history of the company within its historical context impressed the judges, as did the quality of the audiovisual and electronic media. Lack of interactivity was one question that was raised, together with the comment that here, as in many other company museums, the product is seen solely as a force for good.

#### Mercedes-Benz Museum

Mercedesstraße 100 | 70372 Stuttgart | Germany  
www.mercedes-benz.com/museum

## MNAF - ALINARI NATIONAL MUSEUM OF PHOTOGRAPHY

Florence (Italy)

The Fratelli Alinari Foundation for the History of Photography was set up in 1998 to safeguard, promote and enhance all aspects of photography and its history, as well as the figurative arts in general. The foundation has access to the company's library of the history of photography, a restoration laboratory, paper archives, Historical Glass Plate Library (up to 1985) and the New Glass Plate Library (1985 onwards). The foundations of the museum go back to the activities of the Fratelli Alinari, a firm which originated in Florence and known as a leader in the field of Italian photography. The mission of the museum is to illustrate the history of photography and as a place in which to discover its various aesthetic and technical aspects. The museum was inaugurated in October 2006 and it is located in the 15th-century building known as 'delle Leopoldine', renovated thanks to the fundamental contribution of the Ente Cassa di Risparmio di Firenze.

The MNAF consists of two areas: the exhibition space for temporary exhibits connected to the theme of historical and contemporary photography assembled by the museum itself or hosted on the basis of agreements with international institutions, and the permanent space devoted to the history and technique of photography, with exhibits of original vintage materials illustrating the history of inventions and techniques, as well as works by the leading photographers. There are seven sections: a visual historical itinerary that leads from the origins of the new invention, with reference to the great photographers of the 19th and 20th centuries, to contemporary Italian and international photography.

The didactic section of MNAF, with the creation of workshops for school-age children, adapts visits to the museum to different age groups, keeping in mind the specific interests of each group. The Alinari National Museum of Photography (MNAF) and the Museo degli Innocenti (MUDI) have signed a partnership agreement to promote their respective activities and together create specific programs dedicated to a school-age public. A tour itinerary – the Touch Museum – has been specifically set up for the visually disabled, for the first time technical information about photography and the pictures themselves can be 'read' using specially created Braille supports, thanks to the collaboration of the Un-

ione Italiana Ciechi (Italian Association for the Blind) and the Stamperia Braille of the Region of Tuscany. Equal attention has been given to providing assistance for the deaf, and a sign language interpreter is available for guided tours, in collaboration with the Ente Nazionale Sordomuti (National Association for the Deaf).

One of the primary aims of the MNAF is to create a network of scientific and artistic institutions on a civic, regional, national and international level, working together to program various exhibition projects, above all with regards as to how to exploit the educational aspect, accessible to a heterogeneous public.

### MNAF - Museo Nazionale Alinari della Fotografia

Piazza Santa Maria Novella 14a rosso | 50123 Firenze | Italy  
www.alinari.it

## TUMBA PAPER MILL MUSEUM

Tumba (Sweden)

The history of the buildings of the museum is also that of Swedish banknotes. Until the mid-18th century the old Central Bank of Sweden (Sveriges Rikes Ständers Bank) had been buying its banknote paper from abroad, mostly from The Netherlands. However, from time to time forged notes appeared in circulation, many on the correct paper, and as a result of this the Bank decided to build its own paper mill in 1755 to supply secure paper, designed with special watermarks and other security features. Today the Tumba Paper Mill boasts 250 years of unbroken banknote papermaking. In 2001 the Central Bank of Sweden (Sveriges Riksbank) sold the paper mill and printing facilities to the American company Crane Inc., together with a large piece of land. The remaining area and buildings now belong to the National Property Board. The museum is run by the Royal Coin Cabinet in Stockholm and mainly financed by a trust fund set up by the Central Bank of Sweden.

The museum opened in June 2005 and is located in three restored buildings. The Red Warehouse has displays on the history of papermaking worldwide, and especially in Tumba, with equipment which includes a vat, Hollander beater and press. The Kölnan building is where visitors can see the local history of the paper mill community, with exhibits cov-

ering life at work and at home, told through the eyes of residents at different periods. The Oxen Stable has an exhibition on the history of Swedish banknotes, and of the Swedish Central Bank. Guided tours are available in Swedish, Finnish and English, and there is an audio guide in Swedish and English. Handmade papermaking demonstrations are a regular feature of the tours.

→ **THE JUDGES SAID** that this is a small museum which fulfils modern museum requirements and illustrates the long history of the factory where banknotes are still printed. It was noted that this is a museum where visitors are still treated as individuals, not mere statistics, and where the whole visitor experience is hugely enjoyable, with opportunities in good weather for picnics and sports activities. It was noted that the museum has established a small garden which follows Linné's idea of putting together flowers which flower at different time of the year/day to create a cycle. In the 18th and 19th centuries there were more than 80 gardens jointly owned by the workers and the bank: they were important source of survival with their production of vegetables.

**Tumba Bruksmuseum**

Sven Palmes väg 2 | Tumba | Sweden

[www.tumbabruksmuseum.se](http://www.tumbabruksmuseum.se)

# LUIGI MICHELETTI AWARD 2009

## LIST OF CONFIRMED CANDIDATES AND FINALISTS

### Finland

HELSINKI Printing Museum

TAMPERE Finnish Labour Museum Werstas

### Greece

VOLOS Rooftile and Brickworks Museum N. & S. Tsalapatas

### Italy

MILAN Triennale Design Museum

### The Netherlands

HILVERSUM Sound and Vision Experience

LEIDEN University Anatomical Museum

### Norway

NÆRBØ Museum of the Jæren Region

### Portugal

COIMBRA Water Museum

### Romania

SIBIU ASTRA National Museum Complex

### United Kingdom

GAYDON Heritage Motor Centre - The British Motor Museum

SHIFNAL RAF Museum Cosford

## MUSEUM OF THE JÆREN REGION

Nærbø (Norway)

★ 2009 LUIGI MICHELETTI AWARD WINNER

Jæren is the region surrounding the city of Stavanger in the south-west of the country, and has seven municipalities which established the museum in 1985 as an independent foundation. In 2003 the Norwegian Ministry of Knowledge appointed the museum as a regional science centre, one of seven in Norway, responsible for the counties of Rogaland, Vest- and Aust-Agder.

The museum's aim is to reflect the important characteristics of the region and the interaction between the rural and urban areas, regional agriculture and industry, with an emphasis on interdisciplinary perspectives. The Science Farm (Vitengarden) is the main headquarters and is located in one of Norway's most dynamic agricultural areas. A museum farm which offers visitors the chance to experience farm life from the early post-war period was opened here in 1995, followed by the exhibition hall in 2002, and the science centre galleries in 2005.

The Science Factory (Vitenfabrikken) opened as a new branch in the city of Sandnes and in 2008 it moved into new premises, housing an exhibition area, planetarium, workshops, auditorium, museum shop and cafeteria. The opening exhibition, 'Abel's Sketchbook', was named after the Norwegian mathematician, Niels Henrik Abel (1802-1829) and presents basic information on science, technology and mathematics, with the aim of stimulating interest in the subjects as a vehicle for social awareness. The exhibition was part of the main programme for Stavanger 2008 as the European Capital of Culture. The museum also runs an outreach programme called 'Science Circus', which visits schools in three counties.

→ **THE JUDGES SAID** that they were impressed by the combination of the Science Farm and the Science Factory, where the main achievement in both venues is the stimulation of visitors' curiosity about contemporary science and technology, offering them the opportunity to take part in experiments and carry out research. The scientific explanations were clear and knowledge of the subjects was gained by hands-on experience rather than long explanations. This museum illustrates a level of creativity and imagination, combined with success in fundraising which should stand it in good stead in the future.



### Jærmuseet

Kviavegen 99 | 4365 Nærbø | Norway

[www.jaermuseet.no](http://www.jaermuseet.no)

## ASTRA NATIONAL MUSEUM COMPLEX

Sibiu (Romania)

The National Museum Complex brings together three ethnographical museums and is planning to add a fourth. The appointment of Sibiu as a European Capital of Culture in 2007 prompted plans for a new concept for these museums, moving away from the objects themselves and concentrating on the cultural and historical aspects of the collections.

The Museum of Transylvanian Civilisation is the oldest museum, founded in 1962 in Dumbrava Sibiului. This is the largest open-air museum in Romania, comprising more than 360 buildings and over 22,000 objects, and the infrastructure of the museum has been recently developed and modernised, to offer facilities for cultural events designed to attract a wider audience. The Franz Binder Museum of Non-European Ethnology has been established, with core collections of African art from Sudan, collected between 1860 and 1865 by Franz Binder from the town of Sebes. The Emil Sigerus Museum of Transylvanian Saxon Folk Art

was opened in the 16th-century House of Arts, formerly the premises of the Butchers' Guild. Its thematic exhibitions concentrate on pre-industrial technical civilisation in Romania and on ecumenism and traditional iconography.

ASTRA has a publishing house and bookstore, and since 2005 has begun a wide-ranging educational programme, as well as collaboration with the department within the Ministry of Foreign Affairs which is responsible for relations with Romanians abroad. There is also a documentation centre and film studio, as well as a restoration laboratory.

→ **THE JUDGES SAID** that they wished to praise the museum's publications, mentioning specially the alphabet book with an etymological dictionary, and the excellent shop with high quality products from different regions of the country. An interesting project is 'The European Village', where each EU country will build a traditional house at the museum, developing educational programmes within it. The shop was warmly praised, with its high-quality products (ceramics, wooden objects, textile, baskets, toys, glass paintings) from different regions of Romania (products of their Academy of Traditional Folk and Arts in Romania).

#### Muzeul Civilizației Populare Tradiționale 'ASTRA'

Piața Mica 11 | 550182 Sibiu | Romania  
www.muzeulastra.ro

## FINNISH LABOUR MUSEUM WERSTAS

Tampere (Finland)

The Finnish Labour Museum Werstas is located in the Finlayson area in the heart of Tampere. The museum has an exhibition area of some 2,000 m<sup>2</sup> and the museum occupies about 5,000 m<sup>2</sup> in all, which makes Werstas the second biggest museum centre in Tampere. At Werstas, visitors can visit the Textile Industry Museum, the Steam Engine Museum as well as the Labour Museum's changing and permanent exhibitions.

The museum was founded in 1993 and has been based at the current premises since 2001. The museum is maintained by a designated association with member organisations representing a wide range of Finnish civil society partners: the Trade Union Movement, the Co-Operative Movement, the

Labour Movement and the Field of Labour Heritage.

The exhibitions at Werstas offer an overview of the history of the industrial era, worker population and civil society from different perspectives. The constantly refreshed exhibitions present the most interesting events from the history of social issues, workers' culture, visual arts and politics. At Werstas, ordinary people take centre stage and their everyday lives, work and the differences between them are re-counted in the form of memorable stories. Werstas is a versatile museum with a difference. The Finnish Labour Museum Werstas has recorded Finnish social history and the history of working life from the beginning of the 19th century to the present day. The collections comprise about 70,000 objects and some 350,000 photographs.

The social historical collections of the museum contains material about the history of the co-operative movement, the workers' movement, workers' cultural activities and different kinds of popular movements, among other things. Werstas also has extensive collections relating to the events of 1917-18 when Finland separated from Russia and fought a civil war. Moreover, the collections contain material about different kinds of marginal phenomena in society. Working environments and practices, working cultures, occupational safety, unemployment and the trade union movement are some of the focal themes when collecting historical material pertaining to working life.

The museum actively co-operates with labour heritage organisations around the world and is a member of IALHI and Worklab, among others.

#### Työväenmuseo Werstas

Väinö Linnan aukio 8 | 33210 Tampere | Finland  
www.tyovaenmuseo.fi

## HERITAGE MOTOR CENTRE - THE BRITISH MOTOR MUSEUM

Gaydon (UK)

The Heritage Motor Centre, opened in 1993, is situated in Gaydon, Warwickshire. The building itself is a spectacular piece of architecture with an Art Deco design, and stands proudly in a beautifully landscaped setting of 65 acres, which rolls out on to the Warwickshire countryside.

The Heritage Motor Centre began as the amalgamation of the British Motor Industry Heritage Trust's preserved car collection, which was previously split between offices in Studley in Warwickshire and a museum in Syon Park in London. The trust decided that the car collection and artefacts were outgrowing its two locations and a dedicated purpose-built residence was needed to give the collection pride of place and open for public viewing. It was the trust's mission to keep the memory of the British motor industry alive and to tell its story to all, starting from the beginning of the 20th century to present day.

In 2006 the Heritage Motor Centre was awarded a Heritage Lottery grant of 1.3 million pounds, which allowed the museum to offer a whole new experience to its visitors. Closed for 5 months of building work, the museum was officially re-opened in September 2007 by Her Royal Highness, The Princess Royal, who was fascinated and impressed with the new exhibitions.

The original vehicle collection included many important British badges such as Austin, Morris, Mini, MG, Wolseley, Riley, Triumph, Rover and Land Rover. The remit has now been widened to encompass names such as Aston Martin, Bentley, Morgan, along with companies such as Toyota and Honda who manufacture here in the UK. Around 160 of approximately 300 vehicles are on display in the exhibition hall.

The trust also works closely with the heritage arms of Britain's major car concerns, including Ford, Jaguar and Vauxhall, to bring some of their historic vehicles to the museum.

The Heritage Motor Museum, now renamed the British Motor Museum, also has a comprehensive archive and picture library, education and learning programmes, a calendar of specialist motoring events, clubs, rallies, group visits, to weddings, corporate team building and conference facilities.

#### The British Motor Museum

Banbury Road | Gaydon | Warwickshire CV35 0BJ | UK  
www.britishmotormuseum.co.uk

## PRINTING MUSEUM

Helsinki (Finland)

Located on the 'Fleet Street of Finland' in the centre of the city, the museum has an extensive network of co-operation

with university and educational institutions in the communications industry and close connections with the leading independent newspaper, *Helsingin Sanomat* and the Sanoma WSOY media group. The museum has thus become a significant meeting place for media professionals and researchers. First established in 2001, the museum has been completely renovated and reopened in January 2007.

The largest project was the construction of a printing cellar, which is the centre of Finnish printing house history. Old tools used in the composing room have been repaired and expertise is being passed on to new generations.

The main exhibition, 'Times of the News', describes the history of Finnish journalism through objects, interiors, pictures, films, multi-media and games, and also covers the history of *Helsingin Sanomat*. Themes include censorship and freedom of speech, changes in the work of journalists, and developments in newspaper layout and communication.

Activities as part of guided tours can include interactive news 'orienteeing', a comic strip workshop or demonstration of printing techniques. The museum has a small film theatre, internet access, a newspaper reading room, a media industry reference library and a coffee corner. It also produces three temporary exhibitions each year, targeting different audiences. A number of trainee posts are offered to social sector students.

→ **THE JUDGES SAID** that the Printing Museum combines the history of a newspaper with the general history of the country. The quality of its technical demonstrations was praised, but it was felt that the storyline could be stronger.

#### Päivälehti Museum

Ludviginkatu 2-4 | 00130 Helsinki | Finland  
www.paivalehdenmuseo.fi

## RAF MUSEUM COSFORD

Shifnal (UK)

The Royal Air Force Museum Cosford is located in Shropshire and situated next to an active airfield. The museum is Britain's only national museum dedicated to Aviation. 7 February 2007 marked the opening of the 'National Cold War Exhibition' at its Cosford site in the West Midlands.

It tells the story of the Cold War from Churchill's 'Iron Cur-

tain' speech in 1946 to the fall of the Berlin Wall in 1989 and was born of the need to house the museum's collection of the massive post-war aircraft, which were displayed outside and subject to all weather conditions. Each aircraft in the collection at Cosford is special in its own way and there are over 70 on display.

Alongside the aircraft are related exhibitions, memorabilia and touchscreen kiosks as Roland Rat and Percy the Penguin in the Lucky Charms display in the model room adjacent to Test Flight. Paintings on the Battle of Britain are the latest display in the art gallery and are available to purchase. Some of the more unusual items on display in the hangars include a huge range of instruments in the dental wagon.

There are a number of vehicles to see from tanks to cars, to a folding motorbike from the First World War. Alongside the Aircraft Collection are a number of fascinating exhibitions and displays. These include 'Radar Echoing Models', aircraft, missiles and tanks used in intelligence gathering; 'Air Gunners', a description of who, what, where, when and how air gunners operated; 'Prisoners of War', exploring Cosford's role as a POW reception centre; 'History of Cosford', a description of Cosford's role during and since the Second World War.

The Michael Beetham Conservation Centre is responsible for aircraft and artefacts in the museum and those on loan.

The museum has an annual events programme and school programme, and a team of volunteer guides have an interest in aviation and the RAF.

#### RAF Museum Cosford

Shifnal | Shropshire TF11 8UP | UK  
www.rafmuseum.org.uk

## ROOFTILE AND BRICKWORKS MUSEUM N. & S. TSALAPATAS

Volos (Greece)

The Tsalapatas Brickworks was founded in 1925 by the Tsalapatas brothers, under the direction of Belgian engineers. At that time Greece lagged behind the rest of Europe in this field, but the factory adopted cutting-edge technology and at its peak employed 200-250 workers and had an

output of 8-9 million assorted types of bricks and roof-ridged tiles. The factory ceased operation in 1976 and was acquired by the Municipality of Volos in 1995, within the framework of the urban programme. The completeness of the installations and equipment, together with the plant's historical importance and position in Volos, prompted the Greek Ministry of Culture to designate it as a protected monument.

In 2004 the Piraeus Bank Group Cultural Foundation (PIOP), a non-profit organisation which aims to study, preserve and promote the history of technology and industrial archaeology in Greece, undertook the establishment of a museum in the main factory building. When it opened in March 2007 visitors were able to see the production process, from the clay bricks and grinding mills to the production room, the drying chamber and the Hoffmann kiln. The restored brick-making machinery and other equipment are supplemented by working models and other materials. The permanent exhibition covers the history of the factory and includes aspects of the life of the workers. It also relates the factory's history to the industrial history of the city. Visitor facilities include a multi-purpose hall, a shop and café. Future plans include the development of educational programmes and the organisation of cultural events in collaboration with the local community.

→ **THE JUDGES SAID** that the explanations of the technical process were very intelligible and the range of temporary exhibitions on architecture, technology and cultural expressions of technology were diverse. The foundation has taken a courageous step in converting a dead space into a cultural facility where there is no previous tradition of doing this and it has proved very successful. PIOP was praised for its network of thematic museums which studies, rescues and promotes Greek heritage and Greece's cultural identity, running the managerial, accounting and secretarial affairs of the museums from the centre, 'while at the same time providing for their maintenance, impeccable operation and enhancement, by organising various events on location.' Their museums aim to become meeting places and reference points for local societies and especially for young people.

#### Mouseio Plinthokeramopoiias N. kai S. Tsalapata

Notia Pyli | GR-38334 Volos | Greece  
www.piop.gr

## SOUND AND VISION EXPERIENCE

Hilversum (The Netherlands)

The Netherlands Institute for Sound and Vision is a foundation with a supervisory council and a board. The Dutch Minister of Education, Culture and Science appoints the chair of the Supervisory Council. The Netherlands Public Broadcasting (Nederlandse Publieke Omroep, NPO) appoints three members of the council. The other three are appointed by the council itself.

The institute is a cultural-historical organisation of national interest. It collects, preserves and opens the audiovisual heritage for as many users as possible: media professionals, education, science and the general public. In addition, it develops and disseminates knowledge in the area of audiovisual archiving, digitisation and media history. A central theme in its mission is the idea of 'media wisdom': the whole of knowledge, skills and mentality that citizens use to consciously, critically and actively take part in a complex, changing and fundamentally mediated world. Sound and Vision has developed different educative cross-media programmes and products about 100 years of audiovisual history, especially for scholars and students.

The Experience has one of the largest audiovisual archives in Europe: the institute manages over 70 percent of the Dutch audiovisual heritage. The collection contains more than 750,000 hours of television, radio, music and film from the beginning in 1898 until today. The institute ensures that the material is optimally preserved for (re)use. Broadcasters, producers and editors use the archive for the creation of new programmes. The collection is also used to develop products and services for a wide audience, such as exhibitions, smartphone applications, DVD boxes and various websites.

The Experience shows the wonderful world of television. Visitors can read the news, be a real star on stage or act in a soap opera. Dutch radio and television personalities virtually show the visitors around in the world of radio and TV. While the kids are singing, dancing, producing or acting, parents and grandparents can sit down in an easy chair and enjoy the video and audio material from the 1930s until today. The collections contain the complete radio and television archives of the Dutch public broadcasters; films of virtually every leading Dutch documentary maker; newsreels; the national music depot; various audiovisual corpo-

rate collections; advertising, radio and video material of cultural and social organisations, of scientific institutes and of all kinds of educational institutions. There are also collections of images and articles from the history of Dutch broadcasting itself, like the elaborate collection of historical television sets.

**Nederlands Instituut voor Beeld en Geluid**

Media Parkboulevard 1 | 1270 WW Hilversum | The Netherlands

[www.beeldengeluid.nl](http://www.beeldengeluid.nl)

## TRIENNALE DESIGN MUSEUM

Milan (Italy)

La Triennale di Milano is an international cultural institution which organises exhibitions and conferences as well as hosting arts, design, architecture, fashion, cinema, communications and social events. It organises exhibitions on contemporary art and social issues, with nationally and internationally renowned architects. It is also a museum which researches, studies and represents Italian design from all different points of view. It is also the Teatro dell'Arte (Art Theatre), amongst the most significant theatres on the Milan scene, recently annexed to the Triennale and it is also the Palazzo dell'Arte (Art Palace) in the centre of Milan, within Parco Sempione, one of the city's historical parks.

La Triennale di Milano, established in Monza in 1923 as the first Biennial of Decorative Arts, has been located since 1933 in the Palazzo dell'Arte in Milan, designed by Giovanni Muzio and built between autumn 1931 and spring 1933. Conceived by Muzio as a flexible container, it represents an innovative multi-use organism for the period in which it was designed. Created in 1923 as a showcase for modern decorative and industrial arts, with the aim of stimulating relations among the industry, production sectors and applied arts, La Triennale di Milano has soon become the mirror of artistic culture and architecture in Italy. It is the main Italian event for the sectors of architecture, visual and decorative arts, design, fashion and audio/video production, it is a cultural production centre and organises and produces exhibitions, meetings, film festivals and traveling exhibitions.

The first edition of the 'International Exhibition of Decorative Arts' was promoted in 1923 by the Consortium Mi-

lan-Monza Human Society and was held in the Royal Villa of Monza Park, as well as the subsequent editions of 1925 and 1927. In 1929, the Italian government finally recognised the exhibition, giving it every three years and not more than two years. In 1990, after a new law about reorganisation, the Triennial expanded the scope of its research and documentation, as well as exposure, 'in the fields of architecture, planning, decorative, design, of craft, industrial production, fashion, audiovisual communication and artistic and creative expressions that refer to them'.

Finally, the Legislative Decree 20 July 1999, n. 273, transformed the Triennale into a foundation, whose purpose is now defined as 'the development and promotion of research, documentation and sector exposure and interdisciplinary of national and international importance, particularly in the fields of architecture, urbanism, the decorative and visual arts, design, craft, industrial production, fashion, audiovisual communication and the artistic and creative expressions in different ways that they relate to'.

#### Triennale di Milano

Viale Alemagna 6 | 20121 Milano | Italy  
www.triennale.it

## UNIVERSITY ANATOMICAL MUSEUM

Leiden (The Netherlands)

The University of Leiden had realised early the importance of acquiring knowledge of the human body in the history of medicine, and had investigated the subject from 1575 onwards. The Anatomical Theatre was founded in 1592 to perform public anatomical demonstrations, where people could see and learn about the human body and pathologies. The academics performing these lectures used anatomical preparations they had made themselves or had bought and it was common practice to leave these to the University on death. A large collection was thus formed which was brought together in the Anatomical Cabinet, later the Anatomical Museum.

The museum has a long history, founded by an 18th-century university professor called Albinus, who dedicated his life to the anatomy of the body by making the first atlas of human anatomy. The museum was relocated, and reo-

pened to the public in January 2007.

The collections have been reorganised. Instead of grouping preparations and specimens by organs, they have been divided and placed in five different life stages, according to where they originated, and representing foetal life, the child, the young adult, the adult and the elderly person. The exhibition also contains a 'Wall of Fame', giving an overview of the professors responsible for the formation of this extensive collection, which now comprises some 11,000 preparations.

Financial support for the museum has come from the Leiden University Medical Centre. In future it is planned to have two changing exhibitions each year.

→ **THE JUDGES SAID** that the museum had exceptionally good lighting and presentation, with curved cases and objects suspended from steel trees. This important and very old collection sits well in a dignified setting. They also noted the use of students as guides. The relationship between an historic collection and cutting edge teaching of science was highlighted, and also the emphasis on the way symptoms may look by the way they present in organs as well as the technical/cell level teaching.

#### Anatomisch Museum

Hippocratespad 21 | 2333 ZD Leiden | The Netherlands  
www.lumc.nl

## WATER MUSEUM

Coimbra (Portugal)

The Water Museum, which opened in March 2007, is located in a former pumping station set in a garden belonging to the City Council and is supported financially by the Coimbra Public Water Company.

The water company is a pioneer in its communication with its customers. The original building has an adjoining mirror image newly-constructed building and the two are linked by a glass corridor. The pumping station has a passage leading to the river, now used by three exits, which are used by children, the exit from the terrace on the water is used by young people, especially students, and elderly visitors use the space on the terrace in the park for discussions, playing cards and socialising.

The museum's exhibitions relate to the city and its associations with the Mondego River throughout history, with its economic, social and cultural relevance to Coimbra.

Activities, both inside and outside the museum play an important part and these include exhibitions of modern paintings and sculpture, photography, video presentations, musical concerts, seminars and meetings.

The museum also co-operates with high schools, universities and the regional youth philharmonic orchestras, and in this way acts as a meeting place for local residents.

#### **Museo da Água**

Parque Dr. Manuel Braga - Parque da Cidade | 3000 Coimbra | Portugal  
[www.museudaagua.com](http://www.museudaagua.com)

# LUIGI MICHELETTI AWARD 2010

## LIST OF FINALISTS

Germany

GLASHÜTTE [German Watch Museum](#)

The Netherlands

ENSCHEDÉ [TwentseWelle](#)

Spain

CORNELLÀ DE LLOBREGAT [Agbar Water Museum](#)

United Kingdom

LONDON [Royal Institution of Great Britain](#)

## AGBAR WATER MUSEUM

Cornellà de Llobregat (Spain)

★ 2010 LUIGI MICHELETTI AWARD WINNER

The Fundació Agbar dates from 1998, with the mission of ‘making a significant contribution to the generation, promotion and dissemination of an integrated knowledge of water and the environment’. Its museum was first opened in 2004 in the grounds of the Central Cornellà, a plant of the Aigües de Barcelona company, dating from 1909. It contains a hydraulic steam installation and is still in operating condition, used for extracting water from the river Llobregat aquifer and pumping it to the city of Barcelona.

The permanent exhibition presents the properties of water and describes the history of water supply to a large city. It was decided to compile a programme of reinterpretation of this heritage to provide visitors with a clearer understanding of the functioning of the installation as a whole and of each of the machines, as well as providing additional background information. This project was completed in 2008.

An audiovisual at the beginning of the tour has archive footage and original pictures of the plant, together with 3D illustrations. Current and retired workers from the water authority collaborated with volunteers to restore the steam engine in the Electricity Room which supply the power to run the well pumps, and visitors can see the engine running

on Saturdays and Sundays, with a member of the museum’s education team present to answer questions.

→ **THE JUDGES SAID** that the museum has gone a long way to achieving its goal of inviting visitors to take a look at fresh water from a number of standpoints – not only scientific, technological and environmental, but also historical and ethical, and all in an enjoyable way. Visitors’ interest is maintained by a variety of means, both inside the building and in the garden – working models, a station where they can taste four different kinds of water, the development of taps, and an historical overview of water supply through the ages. Many events are organised and there are 30 programmes for children. The museum displays an ideal combination of historical and present-day importance of water for mankind, shown in a very evocative way.

### Museu Agbar de les Aigües

Ctra. de Sant Boi 4-6 | 08940 Cornellà de Llobregat | Spain

[www.museudelesaigues.com](http://www.museudelesaigues.com)

## GERMAN WATCH MUSEUM

Glashütte (Germany)

The Saxon town of Glashütte has been an important centre of timekeeping and watchmaking for more than 160 years. After reunification, this small town near Dresden has again become synonymous with high quality, precision and German craftsmanship. In order to convey the rich history of the town and its traditions of watchmaking, the authorities, together with the watch manufactory Glashütte Original, decided to establish a foundation dedicated to the creation of a museum. Housed in the former German School of Watchmaking, which has been extensively renovated and refurbished, the museum opened in May 2008.

The museum aims not only to illustrate the fine art of watchmaking, but also to provide emotional and philosophical access to the phenomenon of time itself. With its motto, ‘The Fascination of Time - Bringing Time to Life’, displays can be seen on two floors and are divided into historical rooms and time rooms, telling the history of the town as well as aspects relating to the sensation of time and its measurement. More than 400 objects are on display, including Glashütte pocket watches, wristwatches and pen-



dulum clocks from different periods, marine chronometers and escapement models, as well as patents, tools, work benches, astronomical models and metronomes. In an interactive display visitors are transported into the microcosm of the mechanical watch. Throughout the exhibition the development of the town is set against wider historical events. Professional administration is provided by the Glashütte Original manufactory, which also gives financial support for a starting-up phase of up to 15 years.

→ **THE JUDGES SAID** that the museum could have been merely a showcase for the examples of craftsmanship of the local industry, but it was felt to have achieved much more than this, with its history of the watchmaking school in which it is housed, and its displays on the emotional and philosophical concepts of time. The section devoted to the effects of inflation and to the Second World War and its aftermath, was noted as being particularly interesting, showing how the factory was diverted to producing timing mechanisms for bombs, time fuses and watches for pilots.

#### Deutsches Uhrenmuseum

Schillerstraße 3a | 01768 Glashütte | Germany  
www.uhrenmuseum-glashuette.com

## ROYAL INSTITUTION OF GREAT BRITAIN

London (UK)

The Royal Institution was founded in 1799 with the aims of 'diffusing knowledge', introducing 'useful mechanical inventions and improvements' and 'teaching by courses of philosophical lectures and experiments, the application of science to the common purposes of life'. Albemarle Street, on which the RI stands, became the first one-way street in London in order to accommodate the number of carriages dropping off members of high society attending Michael Faraday's evening lectures. In 2002 the RI decided to redesign the Faraday Museum, at the time located in one room on the lower ground floor, the only interpretive space in the building.

The series of Grade I listed buildings underwent a £22 million refurbishment, completed in 2008 and in December of the same year the museum reopened. Visitors can now

explore the whole building, guided by a PDA system. The lower ground floor deals with 'Experimentation', where actual objects built and used by scientists can be seen. On the ground floor the theme is 'People', where visitors meet characters from the story of the RI, including Michael Faraday (1791-1867), the bookbinder's apprentice who became a scientific hero, and his boss, Humphry Davy (1778-1829), inventor of the Davy lamp which enabled miners to enter gassy coalmines. The first floor is devoted to 'Communication'. Many great scientists of the past 200 years have spoken in the classic Lecture Theatre, and are celebrated in paintings, unusual props and film clips.

The Young Scientists Centre opened in the summer of 2009, comprising a laboratory and state-of-the-art facilities which provide tailor-made hands-on experimental opportunities for students aged 8-18. The aim is to make this a place where young people can satisfy their natural curiosity in a first-class scientific facility with enthusiastic teachers to guide them.

→ **THE JUDGES SAID** that the museum should be praised for its exhibitions, noting particularly the introductory display in the basement with its interactive game, and also the multimedia installations in different parts of the building. It was felt that marketing was not a priority for the museum and many potential visitors could pass the entrance without realising they could enter, which was their loss.

#### Royal Institution of Great Britain

Albemarle Street 21 | London W1S 4BS | UK  
www.rigb.org

## TWENTSEWELLE

Enschede (The Netherlands)

The museum opened in April 2008 in the former Roombeek textile factory, situated in the industrial suburb of Roombeek, an unusual architectural development where the remains of the textile factory have been incorporated into a modern design. The museum tells the story of how people came to the Twente region, after the last Ice Age. Subjects covered include the environment, the hunt, farming, the development of towns and regions, the industrial revolution, the workforce, innovation, technology and so-

cial communities. 'The Epic Story' illustrates the evolution which arose out of the interaction between the environment and mankind, a phenomenon which is occurring all over The Netherlands and elsewhere. The large collection of objects is displayed in an open depot, one of the largest showcases in Europe, and the story is set in context by means of interactive presentations.

The museum works closely with a number of societies which have active work groups using its collections as a source of information. The foundations of the education programme were laid at the end of 2008, and by 2011 the museum expects to produce a package proposal which fits into the curriculum of schools in Germany.

Visitor facilities include a shop and a restaurant and additional income is generated by hiring of facilities. Already a popular place for voluntary work, the museum aims to play a part in the integration of newcomers, offering learning and work experience possibilities and providing practical work.

→ **THE JUDGES SAID** that the museum had a different approach, by aiming to illustrate world history by regional examples. Its 100-metre long open depot is a striking feature of the exhibition space, and the judges remarked on the intriguing use of a former industrial building. Visitors can take as much from the exhibitions as they want, by making limited or full use of the computerised material. The judges also commented on the fact that questions were asked throughout the exhibition: 'How does nature shape people, and people shape nature?' 'What did peat have to do with poverty?' 'Why did the sons of manufacturers go to England?' It was felt if the quality of future temporary exhibitions matches the one on the GDR they will attract many returning visitors.

**TwentseWelle**

Het Rozendaal 11 | 7523 XG Enschede | The Netherlands  
www.twentsewelle.nl

# LUIGI MICHELETTI AWARD 2011

## LIST OF CONFIRMED CANDIDATES AND FINALISTS

Austria

LINZ Voestalpine Steel World

Belgium

LIÈGE The House of Science

Germany

AUGSBURG State Textile & Industry Museum (TIM)

BERLIN German Technical Museum

COLOGNE Odysseum

MANNHEIM Technoseum

MUNICH BMW Museum

STUTTGART Porsche Museum

Ireland

DUBLIN Science Centre

Italy

FLORENCE Galileo Museum

GENOA MathFitness - The Mathematics Arena

RECANATI Landscape of Excellence

The Netherlands

OOSTERBEEK Airborne Museum

TILBURG Scryption

ZAANDAM Verkade Pavilion

Portugal

PORTIMÃO Portimão Museum

Spain

LES MASIES DE VOLTREGÀ Copper Museum

MANRESA Technical Museum

United Kingdom

MANCHESTER Museum of Science & Industry (MOSI)

## The Judges' Report

This year the list of candidates covers the whole range of industrial, technical and scientific museums, as well as science centres which have no permanent collections. As museums play an increasingly important role in the education of children and the wider public in scientific matters, it is gratifying to see the efforts which they are making to attract visitors of all ages and backgrounds, with well-considered interpretation of their collections and good facilities combining to make a satisfying experience.

In Austria, it is no surprise to find that the exterior of the building of the **VOESTALPINE STEEL WORLD** in Linz is constructed of steel. The combination of a factory tour with an exhibition on steel production and processing, which was praised by the judges, is enhanced by the use of multimedia, which includes the opportunity to see individual workers in their various occupations. It is a good example of a modern visitor centre for an old industry.

**THE HOUSE OF SCIENCE** at Liège in Belgium is praised for the efforts it is making to ensure good contacts between its staff and the public. The quality of its temporary exhibitions indicates the possibilities for the future if sufficient funding can be found to enable the museum to play a key role in the city's ambitions to be once again a centre of industry and culture.

Germany provided no less than six candidates this year. In the Bavarian town of Augsburg the **STATE TEXTILE & INDUSTRY MUSEUM (TIM)** occupies part of an old textile factory complex which is being revitalised. This new industrial museum integrates traditional techniques with modern displays of objects and covers the history of textiles from 1600 onwards, with the sections on social history and patterns being particularly noted by the judges, together with exceptionally good applications of multimedia.

The **GERMAN TECHNICAL MUSEUM** in Berlin is one of the largest technical museums in Europe. It is currently concentrating on attracting recent immigrants and elderly people, and updating its exhibitions in a systematic way. The new 'Technoversum' focuses on key themes such as mobility, energy, communication, life and urban development. It is a pointer towards the new approach being taken by the museum, and was particularly praised by the judges. It is a good example of the sustainable development of a museum.

**ODYSSEUM** in Cologne describes itself as a 'science ad-

venture', and in its short but confident life has already had great success in terms of the quality of its visitor experience. The thematic displays cover life, earth, cyberspace, mankind and youth, and the judges were particularly enthusiastic about the tropical rain forest and the section for children. Praise was also given for the quality and ease of understanding of the interactive and multimedia, as well as for the participation of the local savings bank.

**TECHNOSEUM** is the new brand of the State Museum of Technology and Work in Mannheim, which is in the course of reinventing itself after a difficult few years. Historical presentations are now combined with elements of a science centre, a move which has proved especially popular with schoolchildren. Two of the three 'Elementa' presentations have been completed, about the situation at the start of the Industrial Revolution, and industrialisation around 1900, together with a new temporary exhibition hall. The judges felt that the museum is on its way towards becoming an attractive place for visitors once more.

The **BMW MUSEUM** in Munich has triumphed in a way in which some other motor museums have been less successful, by appealing to both men and women. The company is represented by themed displays with imaginative audiovisual presentations, including a montage linking car numbers with the favourite colour of the moment. The ability to link motorcars with art and design is the key to the success of the museum, commented the judges, who also praised the excellent visitor facilities.

Stuttgart is the home of the **PORSCHE MUSEUM**, and its spectacular building houses a collection of cars, in a setting which enables the vehicles to speak for themselves, with comparatively little media. All the cars on show are in full working order, many taking part in international events. The judges expressed their pleasure in walking among the elegant displays, and the harmony between the architecture, design and objects. They also remarked on the high quality of the visitor services.

The **SCIENCE CENTRE** in Dublin, Ireland, does not have a permanent collection but puts on five exhibitions a year. It is not so much an interactive centre as a participatory one, with visitors of all ages being encouraged to take part in various scientific activities. More than 45% of visitors between the ages of 15 and 40 have returned more than 10 times. The judge described the visit as a unique experience, commenting that the centre has succeeded in estab-

lishing linking the outside world with artists, scientists, and undergraduates and their research.

The **GALILEO MUSEUM** in Florence, Italy is in the 11th-century Palazzo Castellani and highlights the importance of the Galilean legacy in its collections. As well as about 1,000 top quality historical scientific objects and experimental apparatuses it displays Galileo's only surviving instruments. A very elegant aesthetic display emphasises the quality of the objects, supplemented by a very informative, interactive and attractive website, the Virtual Museum. Rich multimedia contents are made accessible to visitors by state-of-the-art electronic devices. The Multimedia Laboratory is responsible for spreading the resources of the museum, and animated films without spoken text explain the structure and performance of some instruments. This laboratory works also for external clients producing highly qualified information technology packages. The judges described the museum as a unique, outstanding collection of scientific artefacts shown in a very elegant, aesthetic display which emphasises the quality of the objects and underlines the attentively balanced integration between traditional display techniques and multimedia specifically addressed to individual users.

**MATHFITNESS - THE MATHEMATICS ARENA**, in Genoa occupies one room of the Palazzo Ducale and is presented as a classroom. It demonstrates simple and well-known mathematical interactive games. The target audience is young people from kindergarten age upwards, and the judge commented on the very well informed and enthusiastic guides. It was felt that this is a project in its infancy that needs time to fulfil its true potential.

Recanati, in the Marche region of Italy is the home of the exhibition centre, **LANDSCAPE OF EXCELLENCE**. As its name suggests, the temporary exhibitions – each lasting about eight months – illustrate the variety of the region. The judges commented favourably on the rich database which documents the region, and the activities of the association set up to establish the centre. The association consists of 26 limited companies, the Municipality and the University of Camerino. The entire activity of the centre is based on the voluntary contributions of the members of the association.

In The Netherlands the **AIRBORNE MUSEUM** at Oosterbeek has an international following as it traces the story of the Battle of Arnhem (17-24 September 1944) in the Second World War and its consequences. The museum is housed in the villa which was the headquarters of Major-General

Roy Urquhart during the operation, and an underground section houses 'The Airborne Experience', which is the focus of the application. The judges praised the witness reports, the rich archive, and the enthusiasm of the large number of volunteers essential to supplement the small number of permanent staff, as well as the effort to offer a strong emotional experience to visitors.

**SCRYPTION** in Tilburg has its problems, and since the judges' visit it has moved to new premises. The emphasis of the museum is firmly on the present and future of written communication and media and the judges commented that this approach has been very successful in attracting an age-group (18-35) which is notoriously difficult to lure into museums. There is an important connection with the local university, with about 50 project students a year.

The **VERKADE PAVILION** is a recent addition to the Zaans Museum in Zaandam. The area housed the Verkade Company, a famous manufacturer of biscuits and chocolate. When the company was sold, the museum acquired its extensive archive, which included 9,000 photographs. The story of the company is now displayed in a purpose-built box-like structure linked to the main museum. The production line machinery is supplemented by historical displays, and visitors can try their skill at mixing ingredients and packing biscuits. A mezzanine gallery gives an overview of the exhibits. The judges were impressed with the very accurate balance between interactive devices, showcases, running machinery, memorabilia and company paraphernalia in the context of very clear and logical museological and museographical planning.

Portimão lies on the Algarve in Portugal and the **PORTIMÃO MUSEUM** is housed in a former Spanish fish canning factory, combining contemporary architecture with elements of the old structure. The museum tells the story of the historical and industrial heritage of the canned fishing industry and places it within the context of the other activities taking place on the river and the seashore. The judges commented on the rich educational programme and the impressive documentation centre, which is used as the main reference centre in the community.

Les Masies de Voltregà lies in the Catalonia region of Spain and the **COPPER MUSEUM** was opened in 2008 as an initiative of the La Farga Group. It is managed by a foundation, and is housed in the first factory owner's house, linked by walkways to the copper plant which is still a major eco-

nomic and industrial resource in this rural area. The exhibition illustrates the historical importance of copper and its contemporary applications, together with artwork and recycling possibilities. The judges noted that the combination of the factory visit and the thematic displays resulted in a very satisfactory visitor experience, although some improvement was needed with signposting and access.

Also in Catalonia, the **TECHNICAL MUSEUM** in Manresa is located in the old waterworks of the city and houses one exhibition relating to ribbon manufacture, and a second one on the history of the la Sèquia, a medieval engineering water channel. The museum also looks after a Visitor Centre in the Agulla Park, where the history evolution and use of the ancient water channel is explained in an audiovisual display. There is also a Water Centre in Can Font Park, in a typical 12th-century Catalan house, where visitors learn about the water cycle and its use. The judges commented that these three installations were interesting in themselves but needed to be linked more closely to fulfil their potential.

The **MUSEUM OF SCIENCE & INDUSTRY (MOSI)** in the United Kingdom is the oldest and most well-known museum in Manchester, housed in five listed buildings. It has undertaken an ongoing programme of renewal. The new MOSI brand is used creatively, with the design of the 'O' varying according to the theme of the exhibition. The most recent gallery is the Revolution Manchester Gallery, which opened in January 2011. A bar-code card activates a series of games and challenges, and by registering a card the visitor becomes part of the gallery, with a photo on a huge digital sculpture. The gallery experience can be revisited on the internet. The judges praised the newly-installed panoramic wall and the bar-code card, with its various possibilities for visitors.

## STATE TEXTILE & INDUSTRY MUSEUM (TIM)

Augsburg (Germany)

★ 2011 LUIGI MICHELETTI AWARD WINNER

The south German city of Augsburg was one of the most important centres of the textile industry in Europe and the museum opened in January 2010 in the halls of the former Augsburg worsted yarn spinning mill, founded in 1836. The permanent exhibition takes the visitor through three main routes.

The first route explores the textile production process, from the raw textile fibres, the spinning, weaving and refining stages, right up to the tailored item of clothing. Here in the museum's own weaving mill, historical looms demonstrated by former textile workers produce a vast array of textiles, enabling visitors to experience the sounds, sights and smells of the original mill. Within this route TIM presents a section devoted to fashions of the past two centuries, with displays illustrating the different body concepts which have redefined clothing with each new era.

On a second route the museum tells the story of the workers and the entrepreneurs whose lives were shaped by the industry from the 19th century onwards. Exhibits portray the economic, social, political and cultural aspects of work in the textile industry, with the last exhibit extending the history into the present day, focusing on high-tech textiles such as an artificial muscle, the rear flap of an Italian racing car made of carbon fibres, or medical textiles. The third route contains the pattern book collection of the New Augsburg Calico Factory (1780s-1990s) which contains more than 1.3 million printed fabric patterns. Traditional and modern opportunities for children and for adults include trying out various spinning, weaving, knitting and printing techniques, as well as examining textile raw materials under a microscope.



→ **THE JUDGES SAID** “The museum starts with the great advantage of being in an original building of the former industrial area of the city which is in the course of rehabilitation. Technical history is explained very well, with volunteers operating working textile machines which show visitors the production process. The story of the employers and workers is well illustrated and provides a good picture of the social history of the period. Particularly commended is the pattern section, designed by the Brückner Studio. Here many patterns can be projected by the visitor onto giant-sized female figures, and visitors can change not only the pattern, but also the colours, size and combination of patterns. The package of qualities the museum provides comprises the extension of the presentation to include future technologies and development; good educational programmes for children from the age of three upwards; a textile garden; and the commissioning of young designers to produce new patterns, some of which are on sale in the shop, with a very original selection of products. The ambition of the director is to become a meeting place, an aim which is fostered by hosting jazz concerts and fashion shows, and the establishment of links with other cultural organisations.”

**Staatliches Textil- und Industriemuseum Augsburg (TIM)**

Augsburger Kammgarnspinnerei | Provinostraße 46 | 86153 Augsburg | Germany  
www.timbayern.de

## PORTIMÃO MUSEUM

Portimão (Portugal)

★ 2011 DASA AWARD WINNER

This year a DASA Award is being presented for the first time. In its exhibition the DASA shows themes of the world of work from the past, the present and the future. The aim is to address not only experts in this field, but also, as the principal target group, the broad general public. The DASA is thus endeavouring to achieve effectiveness on a social level.

The presentation of old, modern or future worlds of work, while at the same time focusing on man with all his concerns, needs and abilities, is very rare. That is why the DASA wishes to present other museums with the DASA Award and accord them recognition for their presentation

of the world of work.

In the first year the DASA primarily identified with the judgement of the EMA jury and chose an award winner from the list of Confirmed Candidates. The selection was therefore based on the criteria for the Micheletti Award. As an additional criterion the evaluation of the presentation of the world of work as a theme was chosen. It was also intended to evaluate mainly the social-historical context and regional impact of working life on society. Beyond the work of the EMA jury, the relevant candidates were scrutinised by the DASA.

In Europe there are many industrial buildings which are being preserved as cultural institutions or monuments. But only a few people are aware today of the human destinies that have been played out. Even fewer know anything about how manufactured products are made and the work processes involved. Who spares a thought for how the tasty titbits got into the sardine tin as we eat them?

Something like this can now be seen in a museum. Not only the work itself, but the working conditions and the social life which was played out around a factory: what did this mean for a region? The region is in the Algarve in Portugal, and this is where the new museum is located – the Museu de Portimão – a great institution documenting our world of work deep in the south-west of Europe.

In a highly educational and very public-friendly form of knowledge transfer, the planners of this new exhibition domain have succeeded in depicting not only the working operations and the technical equipment used in them, but also the people's lives in a world of work which dominates our age.

The DASA 'World of Work Award 2011', the bronze sculpture created by the artist Barbara Wilhelmi, will be offered annually throughout Europe and will be given to a museum for the best exhibition of the world of work.

**Museu de Portimão**

Rua D. Carlos 1 | Zona Ribeirinha | 8500-607 Portimão | Portugal  
www.museudeportimao.pt

# LUIGI MICHELETTI AWARD 2012

## LIST OF CONFIRMED CANDIDATES AND FINALISTS

### Belgium

FLÉMALLE Préhistorite de Ramioul  
MECHELEN Technopolis

### Denmark

LYNGBY Brede Works

### Germany

ESSEN Monument Path Zollverein and Portal of Industrial Heritage  
HAMBURG Miniatur Wunderland  
NUREMBERG Museum for Communication

### Greece

LESVOS Natural History Museum of the Lesvos Petrified Forest

### Italy

COMACCHIO Marinating Factory  
LONGIANO Italian Museum of Cast Iron

### The Netherlands

DELFT Science Centre  
DEN HELDER Royal Netherlands Navy Museum

### Portugal

SÃO JOÃO DA MADEIRA Hat Industry Museum

### The former Yugoslav Republic of Macedonia

BITOLA Museum and Institute for Protection of Cultural Monuments

### Sweden

LULEA Teknikens Hus

### Switzerland

LUCERNE Swiss Museum of Transport

### Turkey

ISTANBUL SantralIstanbul Museum of Energy

### United Kingdom

CHATHAM Historic Dockyard  
GLASGOW Riverside Museum

## The Judges' Report

Twelve European countries are represented this year in the competition, with a wide geographical spread – from Lesvos in Greece and Istanbul in Turkey, to São João da Madeira in Portugal and Glasgow in Scotland. The wide range of subjects represented illustrates the diversity of institutions which come under the umbrella headings of science, technology and industry, and an increasing trend can be seen, blurring the demarcation lines between the academic disciplines of science and art.

The first of the two candidates from Belgium is the **PRÉHISTOSITE DE RAMIOUL**, the Museum of Prehistory at Flémalle in Wallonia, the French-speaking part of the country. Run by a non-profit organisation, it has its origins in the Cave of Ramioul where the earliest remains of prehistoric humans in the region were discovered, and the museum has a considerable impact on the region. Its thematic approach is illustrated by 62 aspects of life in prehistoric times which are presented in the shape of questions relevant to contemporary life and to which the visitor can relate. It is also an important place of scientific research and documentation. The judges said: "It has been successful in bridging the considerable communication gap between prehistoric people and today through the medium of technology, and its programme of cultural activities help the public to discover the past by re-enacting it."

**TECHNOPOLIS**, the Flemish Science Centre at Mechelen, consists of 280 interactive displays housed in a large, bright rectangular hangar. Founded by the regional Flemish government, it also houses a children's science centre for 4-8 year-olds. Since its creation it has been influential in the setting up of other science centres in Europe and co-operates actively with similar institutions on all levels. Seven themes have been deliberately chosen outside the classic school subjects – air and wind, structures, waterside, house, invisible, space travel and action reaction – which allow the visitor to experience science as it is encountered in modern everyday life. The judges said: "The museum enables its visitors to experience science as they encounter it in everyday life, in an entertaining and interactive way."

**BREDE WORKS** - Museum of Industrial Culture at Lyngby in Denmark, to the north of Copenhagen, is part of the National Museum, on the site of the former Brede Cloth Factory. An active ticket is given to the visitor or 'user', which en-

ables him/her to see, hear and interact with multimedia stories connected to the objects in the exhibitions. The section on 'The Factory' contains thematic exhibits on working life in the textile industry, next to a weaving workshop, while the area of 'The Machine' is an installation of two small factories competing on speed, quality and adaptability, as in the real industry. A small worker's apartment has been restored and furnished in 1950s style. The judges said: "The museum is praised for its highly developed approach to the key subject in the history of industrialisation, and also for its ActiveTicket, which enables users to interact with multimedia stories on personal attitudes and past and present ideas."

Germany provides three candidates this year, the first being the **MONUMENT PATH ZOLLVEREIN AND PORTAL OF INDUSTRIAL HERITAGE** at Essen. The Portal consists of a section within the Coal Washing Plant, the largest building on this UNESCO World Heritage Site. A series of multimedia stations gives information on the past and present history of 18 points of the Ruhr industrial area and a 360-degree panoramic film shows the Ruhr area in its various stages of development. The Monument Path Zollverein illustrates the former path of the coal above ground, from production to transport to the processing, with processes projected on to the machines themselves. Towards the end of the tour, former workers talk about their everyday life. The judges said: "The clear way in which the Monument Path's industrial processes have been explained helps to bring this part of the UNESCO World Heritage Site to life. Together with the Portal's background information, the revitalisation of this former major industrial area is secured."

Hamburg's waterfront is the setting for the **MINIATUR WUNDERLAND**, the largest model railway in the world and one of the most successful permanent exhibitions in Germany. Eight large sections, linked by railways, complete with miniature buildings and figures represent various themes, the most recent being Knuffingen Airport. The displays are technical masterpieces, with no bulk production of the 215,000 figurines, for instance. It can be considered to be a mixture of technology and leisure, now adding another element, as illustrated by seven dioramas on the history of Berlin from the Second World War to reunification, and a temporary exhibition on the development of civilisation, showing the same landscape from prehistory to the present time. The judges said: "It is commended because of the skill of its modellers and the complex, specially devel-

oped technology behind the public exhibitions, as well as its growing interest in educational projects."

The **MUSEUM FOR COMMUNICATION** in Nuremberg is part of a foundation which administers three museums for communication, in Berlin, Frankfurt and Nuremberg, as well as a philatelic archive in Bonn. It is the smallest of the three and shares its premises with the German Railway Museum. The museum goes back to the beginning of communication, starting with its earliest manifestations – sounds of animals, signals, images, the way we dress, and non-verbal signals. Only then does it concentrate on communication supported by technical means – the telephone, telegraph, painting, photography, print, post and finally computer technologies, the internet and mobile phones. The judges said: "The museum has a new way in treating communication, from an emotional, subjective point of view, and organises a wide-ranging series of special events."

In Greece the **NATURAL HISTORY MUSEUM OF THE LESVOS PETRIFIED FOREST** is the only museum responsible for the scientific research of this unique natural monument, which is one of the largest fossil tree sites in the world. The museum is built against volcanic rocks, amid excavations of fossilised trees. It has good quality models illustrating the tectonics of the Aegean, and has an open-air excavation area for children. Thanks to the museum there is more awareness among the people of Lesbos about the high volcanic activity on the island, and schoolchildren know more about the protection of the landscape and environmental matters in general. The judges said: "It is commended for its support for scientific research to raise awareness on environmental matters related to the protection of the landscape."

Two museums in Italy concentrate on manufacturing, in very different ways. The **MARINATING FACTORY** in Comacchio in the Po Delta was well-known in the 20th century for its marinated eels, a very important source of income for the community. The eels disappeared, the factory closed and was restored in 2000, reopening as a museum and a laboratory of traditional marinated eels from the Comacchio lagoons. As much as possible of the old structures have been preserved, and the displays are sober but effective. A film made in the 1940s shows the harsh life of the eel fishermen and their families, often working at night in a damp, wet and health-endangering environment. The judges said: "The museum is praised for its efforts to preserve the memories of this important local industry as an authentic work-

ing museum.”

At Longiano the **ITALIAN MUSEUM OF CAST IRON** was born as a private collection in the 1980s on the initiative of Domenico and Antonio Neri, proprietors of Neri S.p.A., a company producing elements for public lighting and décor. In 1998 a small museum was opened in the former church of Santa Maria delle Lacrime, supplemented by a new exhibition (May 2010) in the premises of the factory itself, in a space originally used as a painting plant. Exhibits include lamp posts produced by 19th-century foundries, together with objects from public spaces, such as benches, drinking foundations and door-knockers. The website presents a detailed catalogue of historic pieces and in-depth information on themes of urban decoration. The judges said: “The museum is noteworthy because of its importance as a research centre and archive for experts and students in the field of cast-iron objects.”

Moving on to The Netherlands, the **SCIENCE CENTRE** in Delft is in a 19th-century listed building on the site of the Delft University of Technology, with a bright, colourful interior which is attractive to all ages. It markets itself as ‘the most unfinished museum of The Netherlands’, because science itself is never finished. University students are encouraged to display their work in exhibitions they design themselves and visitors of all ages can experiment and make discoveries in a large public workshop area. The centre contributes to Dutch business development: a successful business, originally tried out in the Science Centre, will then become a potential sponsor, creating a bridge between the academic and economic worlds. The judges said: “The museum has a successful dialogue with its visitors, it has a visitor ticket which evaluates the success of experiments, and it acts as a bridge between the university and society.”

Den Helder in the north of the country is the home of the **ROYAL NETHERLANDS NAVY MUSEUM** (Marinemuseum) and is also the historical Royal Navy defence base. The museum consists of three large vessels – a ram ship, a submarine, and a minesweeper – and an indoor exhibition in a 19th-century clock house. As well as traditional exhibits visitors can see all aspects of shipbuilding – linked to families in the area – life on board ship, and games of naval battles showing the importance of radar. The museum’s open-mindedness can be seen in its temporary exhibition on present-day Somali pirates, which includes information on the Somali economy and life, and the work of the naval forces in this

conflict. The judges said: “There is a serious attempt to open up the normally taboo subject of naval technology and military activities, and to integrate this into the local community.”

São João da Madeira in Portugal is a small town 30 km south of Porto. The **HAT INDUSTRY MUSEUM** is a reminder that it was once the largest industrial region in Portugal. The last hat factory, the Fábrica Nova, closed in 1995 and former workers came up with a plan to preserve it. Visitors can see the machinery and tools, technical processes and the influence of the conditions of work on daily life. A growing documentation centre collects the history of this industry and catalogues the stories and memories of the many workers and their families. The museum is active in producing temporary exhibitions and plays an important role in the local community, as a centre of discussion on cultural identity and memory. The judges said: “It is important because of the insight it gives to an important local industry and the influence this has had on the town, backed up by the memories of the people. Its modern and professional documentation centre is also praised.”

At Bitola, in the former Yugoslav Republic of Macedonia, the **MUSEUM AND INSTITUTE FOR PROTECTION OF CULTURAL MONUMENTS** is housed in the building of the former army barracks (1848), which is significant not only for its structure but because of its historical associations and personalities who stayed there. The museum is a leader in its innovative approach to the presentation of the rich cultural heritage of the region, and has recently begun several projects, including a digitisation programme of its rich photographic archive, a website through which there is active communication with the population of the region, increased media presence and many educational activities. The judges said: “In a country where technical museums as independent museum institutions are unknown, it has had the courage to recognise the special use of its building and to combine modern technology with special attention towards its visitors to fulfil its mission. It is a true example for other museums in the country.”

Luleå in Sweden lies 60 km south of the Arctic Circle and is the home of the **TEKNIKENS HUS**, a science centre which was the initiative of the Technical University. It was the first science centre established in Sweden and has been influential for those coming after, in Europe as well as in Scandinavia. Its open-plan purpose-built structure means the space is flexible, and its displays have a holis-

tic approach and relate to the local industries, as well as everyday technology found in homes. There is also a small planetarium with a Digistar3 system, whose programmes include time-lapse displays on the Northern Lights. The level of educational work, especially for younger children, is impressive. The judges said: “The museum has a continuing ability to look forward and is willing to take risks, while continuing to be a model for science centres established more recently. Its work with younger schoolchildren is also warmly praised.”

In Lucerne, Switzerland, the most important tourist attraction in the region is the **SWISS MUSEUM OF TRANSPORT**. Over more than 50 years it has established an enviable reputation in the fields of transport, mobility (seen in its historic evolution) and communication. It also houses a planetarium, a large cinema and the Hans Erni Museum. Multimedia devices figure strongly in the museum, and noteworthy are the Media Factory which consists of 11 stations including a radio and television studio, a news wall and the I-Factory, a highly interactive section which explains the four basic techniques that underlie information technology. New exhibitions are financed by partners/industries. The judges said: “This museum is praised for its continued popularity and growth over many years, its commitment to its visitors and its role as a platform for innovation and new technologies.”

The **SANTRALİSTANBUL MUSEUM OF ENERGY** in Turkey is on the site of the Silahtaraga Power Plant, the Ottoman Empire’s first urban-scale electrical power plant. It is an outstanding piece of industrial archaeology for the Middle East and has been carefully restored, with the addition of a contemporary wing devoted to contemporary art exhibitions. Warehouses and workers’ row houses on the site have been preserved and reused. There are hands-on devices about energy and interpretation through video screens throughout the tour. The museum has a strong educational focus and organises many training and education courses, workshops and programmes for adults, children and young people. The judges said: “It is important for the total preservation *in situ* of the power plant and the total reuse of the site for the educational purposes of the Bilgi University, thus becoming a hub for the whole neighbourhood.”

The United Kingdom provides two candidates this year. In Kent, the **HISTORIC DOCKYARD** at Chatham is an 80-acre site which includes 100 buildings and structures. It was a na-

val operating base until 1984, after which many years were spent clearing the site. Most of the 19th-century buildings are rented out, and the museum site now comprises three ships, a historical gallery, the dockyards and a spectacular 200-metre long Victorian ropery, where rope is still made. ‘No. 1 Smithery: National Treasures Inspiring Culture’ is a new facility and has been established as a partnership with the National Maritime Museum and the Imperial War Museum, to house their model ship collections. The judges said: “The museum is praised for its new initiative in establishing a partnership with the National Maritime Museum and the Imperial War Museum, to house their model ship collections, an important addition to the visitor experience.”

The **RIVERSIDE MUSEUM** in Glasgow is Scotland’s Museum of Transport and Travel, housed in a spectacular building designed by Zaha Hadid, and is the successor of the Museum of Transport. In the 19th and first half of the 20th century the city was one of the most important producers of heavy engineering, such as locomotives and ships and made a significant contribution to the production of bicycles, prams and cars. The vast collection is displayed by type and also as part of nine main themes. Each of the story displays has been tailored to a specific target audience, and visitors are encouraged to contribute their memories, objects and images to the displays. The judges said: “It is a showcase of the past, present and future transport industries of the city, with its flexibility and commitment to the public.”

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## RIVERSIDE MUSEUM

Glasgow (UK)

★ 2012 LUIGI MICHELETTI AWARD WINNER

Opened to the public in June 2011, the museum replaced the previous Museum of Transport and illustrates the important heritage of Glasgow in the heavy engineering field. The architect and museum designers were appointed at the same time, to ensure that the development design of the building and the displays were integrated. Among those incorporate at an early stage were the ‘Car Wall’, the ‘Bicycle Velodrome’ and the ‘Street’ displays. The historic setting, landscape design and incorporation of the Tall Ship Glenlee alongside the museum ensure that the museum experience extends beyond its walls.

The museum adopts a story-based approach to tell self-contained stories around a museum object or group of objects. These stories use a flexible display system to make changes easier in response to new research, acquisitions or visitor interest. A range of museum collections – costumes, paintings, decorative art, natural history, photographs, letters, memorabilia – as well as vehicles and models, are used to tell the stories. The broader picture of travelling and transport emerges: how things work, why a technology failed, how ladies' fashion shaped cars. Technology is used in an innovative way, to communicate with different audiences, and includes e-story books for children under five, e-intros to provide background multimedia information on the most significant displays and collections, and the ships conveyor, which provides both a symbolic and actual sense of movement on this historic maritime site.

→ **THE JUDGES SAID** "The building, designed by the Iraqi architect Zaha Hadid, and the outdoor facilities are a very interesting work of modern architecture, and the system of small island exhibits makes changes easy and less costly. The careful planning of the museum included involving visitors and volunteers at every stage of the development. Advisory panels have been established, including the educational panel which addresses children and teachers, with a separate teens panel for high schools. There is also a community panel for parents and older people and an ac-

cess panel for all types of handicaps. The museum is not afraid of showing the negative side of transport: accidents. A 12-minute film shows an accident scene and follows the victim through hospital treatment and the long recovery period, with policemen, a witness, doctors and family members. This is the less glamorous side of transport." In the judges' opinion the tablet computer system for texts is especially noteworthy. "Special research has been done in order to adapt the needs of a museum to the advantages of this technology (for corrections, using different languages, interactivity, and the addition of information, images, graphics and videos). The results of this application are exceptional and are pioneering in this area. The museum has put its budget and its large workforce to excellent use, it is completely publicly oriented, flexible and always on the outlook. It is making a change to a rundown neighbourhood, as well as being a showcase of past, present and future transport industries of Glasgow."

#### Riverside Museum

Pointhouse Place 100 | Glasgow G3 8RS | UK

[www.glasgowmuseums.com](http://www.glasgowmuseums.com)

## SANTRALİSTANBUL MUSEUM OF ENERGY

Istanbul (Turkey)

★ 2012 DASA AWARD WINNER

This is the second year of a DASA Award. In its exhibition the DASA shows themes of the world of work from the past, the present and the future. The aim is to address not only experts in this field, but also, as the principal target group, the broad general public. The DASA is thus endeavouring to achieve effectiveness on a social level. The presentation of old, modern or future worlds of work, while at the same time focusing on man with all his concerns, needs and abilities, is very rare. This is why the DASA wishes to present other museums with the DASA Award and accord them recognition for their presentation of the world of work.

The Silahtaraga Power Plant was the Ottoman Empire's first urban-scale electrical power plant. Its first two engine rooms, built in 1913 and 1921 respectively, were reinforced and converted into the museum, retaining as many origi-



nal elements as possible, and was a collaboration between public and private sectors and non-governmental organisations. The Main Gallery is a 3,500 m<sup>2</sup> space for contemporary art exhibitions and cultural events, Gallery 1 houses the Krek theatre as well as exhibition spaces, and the former maintenance workshop and storage buildings now house dining and entertainment venues. This comprehensive transformation and conservation project has resulted in the first industrial archaeology museum in Istanbul.

The 'Energy Play Zone', described as a fun-meets-science space, has 22 interactive exhibits, allowing visitors of all ages to try their hand at scientific experiments. The 'Reactable' installation is a revolutionary electronic musical instrument using an illuminated round table-top interface. The museum attracts children and teenagers with its school programmes, workshops and education-focused projects on energy, science and art. It is also used by students from the Bilgi University. A television programme is broadcast every Saturday from the museum about cultural issues.

→ **THE JUDGES SAID** "This old industrial building has been preserved on site with the necessary integration to make it fully accessible to visitors. Of great importance is the total preservation *in situ*, and the total reuse of the site (including the green areas, now a public park), making the whole area at the same time contemporary as well as historical. It has been a hub for the regeneration of the whole neighbourhood, and is an example of urban regeneration which has no competitors in this part of Europe and the Middle East. There is an excellent balance between the various elements of the project, as well as a good balance in terms of scale between the area development and the surroundings, as well as giving an excellent example for future developments. The museum is a meeting place for different generations and is thought-provoking regarding the future of society. It is a circulation channel for culture, science, education and creativity, and is now recognisable in Istanbul and throughout the whole country."

**Santralİstanbul Enerji Müzesi**

Kazım Karabekir Street 2 | Emniyettepe District | 34060 Eyüp-İstanbul | Turkey  
[www.santralistanbul.org](http://www.santralistanbul.org)

# LUIGI MICHELETTI AWARD 2013

## LIST OF CONFIRMED CANDIDATES AND FINALISTS

Czech Republic

ČESKÝ KRUMLOV Museum Fotoatelier Seidel

Finland

TAMPERE Ruppriikki Media Museum

France

WINGEN-SUR-MODER Musée Lalique

Germany

DRESDEN Bundeswehr Military History Museum

PEENEMÜNDE Historical Technical Museum

Greece

MESSINIA Navarino Natura Hall by Hellenic Postbank

Italy

ANZOLA DELL'EMILIA Carpigiani Gelato Museum

BRESSO Museo Zambon

TURIN Widespread Museum of Resistance, Deportation, War, Rights and Freedom

Luxembourg

LUXEMBOURG Museum Dräi Eechelen - Fortress, History, Identities

Portugal

PESO DA RÉGUA Museu do Douro

The former Yugoslav Republic of Macedonia

SKOPJE Museum of the Macedonian Struggle for Statehood and Independence

Serbia

BELGRADE Nikola Tesla Museum

Slovenia

MARIBOR Regional Museum

Spain

BARCELONA Natural Sciences Museum

GRANADA Science Park

Sweden

STOCKHOLM Nobel Museum

Switzerland

BASEL Swiss Museum of Paper, Writing and Printing

Turkey

BURSA Bursa Merinos Energy Museum

United Kingdom

BIRMINGHAM Thinktank - Birmingham Science Museum

BRISTOL M Shed

## The Judges' Report

Sixteen European countries are represented this year in the competition, with a wide geographical spread – from the Peloponnese in Greece to Peso da Régua in Portugal and from Belgrade in Serbia to Alsace in France. The wide range of subjects represented illustrates the diversity of institutions which come under the umbrella headings of science, technology, industry and 20th-century history, and an increasing trend can be seen, blurring the demarcation lines between the academic disciplines of science and art. For the first time there are representatives from museums of military and political history on the list.

The **MUSEUM FOTOATELIER SEIDEL** at Český Krumlov in the Czech Republic is dedicated to the life and work of Josef Seidel (1859-1935) and is housed in his former workplace, a restored Art Deco house (1905). Seidel is considered to be the most important chronicler of the southern Bohemian Forest, and using his examples the museum, on the ground and first floors, shows original photographs, equipment and furniture from the turn of the century to the period following the First World War. The greatest treasure is an archive containing 140,000 photographs by Seidel, including portraits, landscapes, social and sporting events, traditional crafts and industrial sites. These are digitised and available online for research purposes. Exhibits are displayed in room settings, and the photographic studio has a north-facing glass façade. With its cross-border cultural co-operation, the museum makes an important contribution to Czech-Austrian-German understanding, with all aspects of the three countries reflected in the life of the Seidel family. The museum is supported financially by the Český Krumlov Development Fund, established in 1992 as a private enterprise subsidiary of the City Council.

Tampere in Finland is the home of the **RUPRIIKKI MEDIA MUSEUM**, which is devoted to media and mass communication. It is located in the historic Finlayson factory (1837), the first modern factory in Finland which was established by the Scotsman James Finlayson as a cotton mill with its own church, school and hospital. The factory was bought by the City Council, and co-operation with Nokia is part of the city's success story. In the same building is the TR1 Kunsthalle, an exhibition centre of the visual arts, and the Rulla Centre for Children's Culture. The museum exhibitions include the history of the telephone, radio, television, the press and

the computer, with local examples, placed within their social context and showing the significance of their development. There are outside activities – the Sound Museum is an interactive sound table in a home for the elderly, where residents gather to reminisce, prompted by 40 soundscapes of life and work in the 1950s and 1960s. Co-operation with Tampere University and its department of new technologies includes the development and testing of communications and the influence of information on the life of the city. The website is being developed as the City has decided to join all the museums and galleries into one institution.

France's entry this year is the **MUSÉE LALIQUE** at Wingen-sur-Moder in Alsace. Named after the famous creator of jewels and glass, René Lalique, this is a public museum financed by a syndicate of regional and local authorities. The construction of the museum was sponsored by the French State and the European Union. It is on the site of the Hochberg glassworks, which was active in the 18th and 19th centuries and the museum is installed in the former factory workshop. Three main sections show the history and production of different generations of the Lalique family up to the present day, displayed chronologically. Original objects are shown in a historical, cultural and social context, with additional information from the documentation centre. The history of glassmaking in the region, and particularly of Hochberg, is shown by an interpretive trail in the museum's garden. The Lalique factory itself is not open to the public, but is illustrated by films, and a touch table allows visitors to follow the life of an iconic vase, the Bacchantes vase. Items from the museum's collection are supplemented by donations and loans. There is an extensive cultural programme for visitors of different ages, backgrounds and disabilities.

The **BUNDESWEHR MILITARY HISTORY MUSEUM** at Dresden in Germany consists of two parts, a former army arsenal (1876) and a new extension by Daniel Libeskind. Shaped like a wedge, the extension cuts through the old arsenal, the light and shadow effects thus produced symbolise the eventful military history of Germany. The museum breaks with the tradition of large war museums and sets out to challenge traditional patterns, encouraging the rethinking of old chains of thought by confronting the visitor with his or her own potential for aggression. A thematic exhibition in the extension focuses on the stories of participants and the victims of war – the cultural history of violence. Different aspects of military history displayed include 'War and

Memory', 'War and Play' and 'Animals and the Military'. The chronological displays in three wings of the old building cover three periods, Late Middle Ages to 1914, 1914-45, and 1945 to the present day. Subjects covered include the economy of war, the military in society, and injury and death. Ten main showcases highlight critical turning points in German history. Visitors to the Museum Forum evening events can see historical films, witness accounts and scientific findings.

The **HISTORICAL TECHNICAL MUSEUM** occupies a large power station at Peenemünde on the island of Usedom in the Baltic Sea, built in the beginning of the Second World War. Then the whole area comprised military test sites for the Aggregat 4 or V-2 (Vengeance Weapon 2) liquid propelled rockets. This was the only building not destroyed according to the requirements of the Potsdam Agreement, as it supplied power to the town of Greifswald. There are three main sections: 'The Ends of the Parabola' focuses on the technological advances made here, and includes material on the slave labourers killed during the production process, as well as the civilians who died as a result of the V-2's launch. 'The Legacy of Peenemünde' investigates the unprecedented transfer of technology to the victorious powers after the war, and the most recent exhibition, 'The Power Station - Built for all Eternity...?' presents the power station's history until its decommissioning in 1990. Educational programmes involve teenagers from different countries in Archeo Camps, where they dig on the sites of the former buildings, dismantled by the Soviets in 1945-46. The archive comprises approximately 100,000 documents, including test site records and historical photographs.

In Greece the **NAVARINO NATURA HALL BY HELLENIC POSTBANK** at Messina in the south-west Peloponnese, is situated within the Westin Resort complex for beach and golf holidays, founded by the Tourist Enterprise of Messina (TEMES), a company with a strong commitment to environmental and social responsibility to promote sustainable tourism. It is financed by Hellenic Postbank, which also supports the development of its exhibitions and activities. The visitor centre pays special attention to the natural environment and climate change in earth, sea and air. Photographs, films and interactive games on many screens illustrate the natural beauty and richness of the local landscape, and displays illustrate environmental protection issues and current best practices which could provide local

sustainable solutions. There are nature trails, cycle paths and thematic tours in the surrounding area. In 2012 Navarino Natura Hall initiated an educational programme about the nature and history of Messina for local primary schools, and has a conference centre where workshops and scientific courses are held. It also hosts the winning entry of the annual Navarino Natura Hall Art Award, which addresses contemporary environmental themes through art.

Italy provides three candidates for the award this year. At Anzola dell'Emilia near Bologna the **CARPIGIANI GELATO MUSEUM** opened in 2012 and is a project of the company of the same name, one of the world's leading producers of ice cream machines. It is backed by a foundation established in 2011, the museum being financed jointly by this foundation and by the company. The Gelato University, a company-owned training centre for ice cream production, offers one-week courses. The museum is in a restored hall within the company office complex. Its chronological exhibition tells the history of ice cream production in general from 12,000 BC to the present day, in five thematic areas, including production technology and the history of consumption, through which cultural history around ice cream emerges. The Carpigiani Gelato Lab next to the group's headquarters has become a top ice cream parlour. As well as serving as a support for the Gelato University's students, it is also where educational activities for adults and children take place. The archive preserves photographs, audiovisual material, promotional catalogues, letters and technical drawings, 1930-2000. The museum is integrated into the tourist marketing network of Emilia-Romagna.

At Bresso the **MUSEO ZAMBON** was established in 2008 as part of the Zambon Company's centennial celebrations. Zambon is a leading producer of pharmaceuticals and chemicals in Italy with more than 2,600 employees in 15 countries, and is active on three continents. The ZOE foundation (Zambon Open Education), established in 2008, is the financial supporter of the museum. Housed in a renovated industrial building, the museum tells the story of the company by means of displays in six containers, each of which spell out the company's name: Z = history; A = the authors; M = manufacturing; B = the brand; O = opportunities; N = the new. There is no chronological sequence, and visitors can take advantage of a guided tour with additional information on the permanent collection being available by tablet computer. Temporary exhibitions concentrate on the future of the

company and enable the company's employees to identify more strongly with the company and its values. Zambon has joined the activities of Museimpresa, where there are exchanges and dissemination of knowledge and experience. An Open Circle auditorium is close to the museum and an archive contains material on the history of the company.

The **WIDESPREAD MUSEUM OF RESISTANCE, DEPORTATION, WAR, RIGHTS AND FREEDOM** in Turin is housed in the basement vaults of the recently renovated 18th-century Juvvarian palace of Military Districts, and this rather unconventional museum admits that its permanent interactive media display contains only two historical objects. However, it does share its premises with a number of historical institutes. The museum's permanent displays describe the events which occurred in Turin and its surrounding area between 1938 and 1948, from the passing of the race laws until the proclamation of the Republican Constitution. Six topics are covered: day-to-day life, the bombings, life under the fascist regime, life during the occupation, the execution of Resistance fighters by the Italian Social Republic, and the establishment of the free republic. A final room is dedicated to the central values of the Republican Constitution. The visitor is taken on a virtual tour of Turin, through eye witness accounts, pictures, film clips and sound recordings. The museum also promotes education and communicative activities with the Places of Remembrance in the Turin area, as well as hosting temporary exhibitions, film viewings, seminars and performances.

In Luxembourg the **MUSEUM DRÄI EECHELEN - FORTRESS, HISTORY, IDENTITIES** is a new section of the Musée National d'Histoire et d'Art Luxembourg, in part of the impressive fortress of Luxembourg, also known as the 'Gibraltar of the North'. It is in the restored keep of Fort Thüngen, and tells the history of the fortress from its beginnings in the 15th century until it was dismantled in 1867. The designation Dräi Eechelen (Three Acorns) refers to the three acorns on top of the three turrets of the keep, added by the Prussians in the 19th century as a symbol of strength and power. The permanent exhibition illustrates the development of the fortress and its influence on the country's history, showing also the political, economic, cultural and social consequences for its inhabitants and the entire territory, from the Middle Ages to the industrialisation of the country, the new urbanisation of Luxembourg City and the construction of the Adolf Bridge in 1903. About 700 original objects and

documents can be seen, together with a selection of 19th-century photographs of the fortress. Important themes can be explored independently through an interactive database and audiovisual documentation. Temporary exhibitions focus on society and culture in Luxembourg in the 20th and 21st centuries.

The **MUSEU DO DOURO** at Peso da Régua in Portugal is not merely one building with a collection. It considers itself a cultural centre devoted to the Douro region as a whole, and is the result of a law passed by the Portuguese government in 1997 with the intention to preserve the cultural heritage of the region, to upgrade and propose the self esteem of the population and to encourage co-operation between all parties concerned. The headquarters are in a renovated 18th-century building with rooms for temporary exhibitions, a documentation centre, conservation laboratory, restaurant, wine bar and a museum shop containing a wide range of regional products and publications, while the permanent exhibition is in a former wine warehouse. The museum's foundation is also responsible for the Bread and Wine Museum in the village of Favaios and another in Tabuaco dealing with the immaterial heritage of the region. The curators, restorers and educators provide a museum service for all the museums in the region. The museum hosts meetings of wine associations and guilds and has an elaborate educational programme. Its advisory council consists of people recruited from companies, municipalities and the local population.

At Skopje in the former Yugoslav Republic of Macedonia is the **MUSEUM OF THE MACEDONIAN STRUGGLE FOR STATEHOOD AND INDEPENDENCE** - Museum of the Internal Macedonian Revolutionary Organisation - Museum of the Victims of the Communist Regime. Situated on the banks of the Vardar River, the museum opened in 2011 as part of the celebrations for 20 years of independence. The exhibition area covers three floors and concentrates on Macedonian history of the late 19th and early 20th centuries, using 109 wax figures, huge paintings, original objects and documents in large diorama settings. There are several specially commissioned portraits by artists from Macedonia, Bulgaria, Ukraine, Russia and Serbia. In the dioramas sometimes actors are positioned side by side with some of the human figures, which suddenly come to life and start acting or singing, a real surprise for the visitors. The museum is fully equipped with a state-of-the-art climate control and security devices. It is fully accessible for handicapped peo-

ple and has a well-planned lighting system. Guided tours take place every 15 minutes.

In Serbia the **NIKOLA TESLA MUSEUM** in a villa in the centre of Belgrade is dedicated to Nikola Tesla (1856-1943), an American of Serbian origin, who was an inventor, mechanical engineer, physicist and futurist, best known for a design of the modern alternating current (AC) electricity supply system. Born in Smiljan, then part of the Austrian Empire, now located in Croatia, Tesla emigrated to the US in 1884 to work for Thomas Edison. The museum was founded in 1952 by the government of the Federal People's Republic of Yugoslavia after the inventor's nephew, Sava Kosanovic, transferred all his possessions to Belgrade in 1951. As well as its exhibition space with working models from the 1950s, and a gold-plated sphere containing the ashes of the inventor, there is also an archive, a library and a documentation centre containing correspondence, blueprints and drawings, and photographs dating from 1882 to 1943. About 150,000 items have been digitised and indexed and are available on the internet. In 2005 the National Assembly declared the archive material to be 'cultural property of outstanding value'. New storage rooms have special climatised boxes or chambers in which the microclimate is maintained by Tesla's invention, the air pump.

Slovenia's candidate is the **REGIONAL MUSEUM**, located in a former castle which was transformed into a Baroque palace and donated to the municipality after the First World War. The adjacent building, built in 1871 on the site of part of the former castle and which accommodated the Kino Partizan between 1945 and 2004, is now also owned by the museum and has been transformed into an open storage unit containing a large collection of furniture and domestic equipment of various periods. When this part of the museum first opened as a depot it provoked strong opposition and disapproval from the public media. However, when it was changed into an open depot in 2012 the situation changed and now it also houses temporary exhibitions. The permanent exhibition in the castle presents the flora and fauna, archaeology, geography, history and cultural history of the Maribor region, with great attention being paid to the needs of the visitors, both adults and children. There is also a reconstruction of a joinery workshop with tools and products, as well as an archive of the Stojan family of joiners. The museum is an important institution for the community and its educational activities are much ap-

preciated by its young public.

The **NATURAL SCIENCES MUSEUM** of Barcelona in Spain has a long history dating back to the 19th century. Currently it has four premises located in three areas of the city: in Montjuic, the Botanical Garden; in Ciutadella Park the Laboratory of Nature (centre of research, collections and documentation); and in the Forum Park the Museu Blau (exhibitions, workshops, conferences, media resource centre). The building housing the Museu Blau was designed by Herzog & de Meuron for the Universal Forum of Cultures in 2004, and its construction was the last step in opening up Barcelona to the sea. It became the Natural History Museum in 2009, and opened to the public in 2011. The 'Planeta Vida' exhibition has three sections. In 'The Biography of Earth' visitors enter a time tunnel to learn about geological and biological evolution, presented as news on 25 interactive screens, with six screen shows recreating the life that existed in each era. 'The Earth Today' has exhibits showing the diversity and wealth of forms and colours of nature. 'Islands of Science' are independent areas along the route which explain different topics of nature and their relationship with humans. In the Media Library visitors can hear over 6,000 recordings of nature and landscape sounds.

The **SCIENCE PARK** in Granada is the Science Centre and Museum of Andalucia. Opened in 1995, it houses permanent and temporary exhibitions, a planetarium, a butterfly house and a cultural gallery, together with cinemas, a café and restaurant, library, and teaching and conference rooms. The museum is a consortium formed by the national, regional, provincial and local government, together with the University of Granada and the Foundations of Caja Granada and Caja Rural. Among the permanent exhibitions are 'A Journey to the Human Body', 'Al-Andalus and the Science', 'Biosphere', 'Eureka' and 'Perception'. The museum is submitting for the award this year its Culture of Prevention Pavilion (CPP), which was inaugurated in 2008 as the last extension of the museum and the only venue of its type in Spain. It is dedicated to occupational health and the quality of life and promotes behaviour and strategies to avoid the deterioration of health from accidents and diseases. The target audience is the general public from the age of three upwards, with the message tailored to different audiences and ages. The Parque de las Ciencias considers that the dissemination and integration of this information is a social obligation.

Sweden's application is from the **NOBEL MUSEUM** in Stock-

holm. Since the first Nobel Prize was awarded in 1901, over 850 people have been honoured for their work in physics, chemistry, physiology or medicine, literature, peace and economics. The museum opened in 2001 and is located in the former Stock Exchange building in the centre of the old town. It is financed by the Swedish government, the City of Stockholm, museum income and sponsorship. The permanent exhibition, 'Cultures of Creativity', seeks to shed light on the questions thrown up by creativity – what is it, how can it be promoted, the relative importance of individual creativity, and the milieu in which the work is carried out. A selection of laureates are set against their historical, political, economic and social backgrounds, and films show the life stories of 32 laureates, together with some original objects associated with them. The story of Alfred Nobel is presented in the exhibition, together with information on the Nobel Ceremonies. A temporary exhibition takes the form of a carousel presenting in random order pictures of all the laureates. Travelling exhibitions are organised in collaboration with international organisations.

In Switzerland the **SWISS MUSEUM OF PAPER, WRITING AND PRINTING** is in Basel's historic mill district and occupies one of the country's most significant historical industrial buildings, which was originally a corn mill but has been a paper mill since the 16th century. It still has the manufacturing equipment and its late medieval living quarters. The museum was renovated and reorganised in 2011 with the aim of integrating exhibits and work and giving visitors greater involvement in the exhibitions. The damp atmosphere, smell of fresh ink and the clattering of machines stimulate all the senses. A museum tour gives visitors an insight into making various kinds of paper, typesetting and printing, book-binding and production and the printing and typesetting machines are demonstrated regularly. The collection covers the history of paper, watermarked paper, writing samples and the archives of the Haas Type Foundry, creator of the 'Helvetica' typeface. Visitors have the chance to create paper, write with quill pens or typewriters, practise typesetting, and print and glaze their own marbled paper. They can also see people practising various crafts in workshop areas. Occasional public concerts take place on the top floor of the museum.

**BURSA MERINOS ENERGY MUSEUM** in Turkey is in the former power plant which supplied power for the Merinos Wool Weaving Factory, one of the most important factories in the

country, which was opened by Kemal Atatürk in 1938. After its closure in 2004, reconstruction began and the whole site has been converted to the Merinos Atatürk Congress and Culture Centre, which stages international festivals, with large conference rooms and cultural facilities. The Energy Museum, together with the Textile Industry Museum, forms part of the complex. Visitors to the museum have the opportunity to walk through the plant, with its steam boilers, coal bunkers, turbines and generators for the production and distribution of electricity. Other items on display include radios, refrigerators, lamps and sun panels, together with the model of a dam. Because of the factory's recent closure, many former employees are volunteering to explain the processes to visitors. Financed by the Bursa Metropolitan Municipality, the museum is well known in the country and is seen as a pioneer in the preservation of the industrial heritage, a concept which is not widely practised in Turkey.

The United Kingdom has two entries this year. The first is **THINKTANK - BIRMINGHAM SCIENCE MUSEUM**, which opened its Science Garden in June 2012, turning the museum into an all-weather destination. Thinktank itself is part of Millennium Park, whose science and industry collections are based on donations from major industrialists and workers proud of the achievements of their city. It is one of nine sites belonging to Birmingham Museum Trust, and is governed by a board of trustees. Building on its success over ten years, the Science Garden project aims to add further elements to the museum experience and features large-scale interactive exhibits in a new, eight-acre city centre park in front of Thinktank, which it helps to publicise. There are three themes in the Park – 'Energise', 'Mechanise' and 'Mobilise'. These are linked to the collections and subject themes in the indoor galleries, and also to points of interest throughout the city. There are also links with local culture, built landscape and natural environment. Throughout the development of the project there was consultation with focus groups, including families, children from local schools and special needs groups.

Bristol's **M SHED**, part of Bristol Museums, Galleries & Archives, is located in a 1950s dockside transit shed, formerly home to Bristol Industrial Museum (1977-2006). Its theme is 'What Makes Bristol Bristol?' and the stories of industry and invention, families and factories, immigration and slavery are brought to life by displays of original objects, contemporary art commissioners, digital films, inter-

actives and working exhibits. There are three thematic galleries: 'Bristol Places' focuses on the built environment and the diverse neighbourhoods, encouraging visitors to follow themed trails in the city; 'Bristol People' looks at activities within the city and highlights significant chapters in its history, including trading activity as a port and its role in the slave trade (music and art are also covered, together with festivals and celebrations); 'Bristol Life' explores people's connections with the city, in their homes, neighbourhoods, schools and work environments. Interactive displays allow visitors to add their own memories and opinions. The temporary exhibition gallery features a range of touring exhibitions. From the museum balcony there is a magnificent view of the dock area, reinforcing the link between the city and the museum.

## BUNDESWEHR MILITARY HISTORY MUSEUM

Dresden (Germany)

★ 2013 LUIGI MICHELETTI AWARD WINNER

Physically the two parts of the museum are in stark contrast to each other: on the one hand is the former arsenal of 1877 and on the other the new extension by Daniel Libeskind which cuts right into the somewhat anonymous old building in a daring way, symbolising the deconstruction of the past. The interior reflects similar changes and has transformed the old Military Museum with its traditional exhibits relating to armies, the technical aspects of weaponry and success in battle, into somewhere where aggression, suffering and violence are seen as a biological or anthropological phenomenon. Man has been brought into the middle of the exhibitions.

A thematic exhibition in the extension focuses on the stories of participants and the victims of war – the cultural history of violence. Different aspects of military history displayed include 'War and Memory', 'War and Play' and 'Animals and the Military'. The chronological displays in three wings of the old building cover three periods, Late Middle Ages to 1914, 1914-45, and 1945 to the present day. The museum has already changed thinking about war and violence and is challenging visitors – who may run the gamut from pacifists to extremists – with exhibits such as 'Re-



chtsextreme Gewalt in Deutschland 1990-2013', about the extreme German right-wing parties today. Questions raised in the exhibitions include 'Is aggression in our genes through evolution? Is it part of our daily lives? How have we coped with it throughout history?'

→ **THE JUDGES SAID** "This is a museum that encapsulates the principles of the EU, unity in diversity and peace. It is making a unique effort to change the grammar of the past, as it is seen and understood by today's society, in order to bring more hope for peace in the world. Although architects place their own landmarks in their designs as Libeskind does, it is clear that to achieve a good result this needs to be balanced with a strong group of policy- and decision-makers and advisors in the museum, and this has been done to great effect. This is the best peace museum in a country which holds the European record of going to war in the last century. Also because it deals with the place of man in society, whether it be as a soldier of war or man as a victim of war. It is one of the best museums Germany can offer to a more peaceful world. It gives hope for an everlasting peace in Europe. The museum is proud to be a forum which puts questions without giving answers. However, what is obvious for any visitor is that the museum is not quite neutral: it advocates peace and understanding... It is not a hymn for the bravery of ancestors, but a very honest witness of the past and of the present. Some of the themes of the temporary exhibitions are very daring."

**Militärhistorisches Museum der Bundeswehr**  
 Olbrichtplatz 2 | 01099 Dresden | Germany  
[www.mhmbw.de](http://www.mhmbw.de)

## SCIENCE PARK

Granada (Spain)

★ 2013 DASA AWARD WINNER

This is the third year of a DASA Award. In its exhibition the DASA shows themes of the world of work from the past, the present and the future. The aim is to address not only experts in this field, but also, as the principal target group, the broad general public. The DASA is thus endeavouring to achieve effectiveness on a social level. The presentation of old, modern or future worlds of work, while at the same time focusing on man with all his concerns, needs and abilities, is very rare. This is why the DASA wishes to present other museums with the DASA Award and accord them recognition for their presentation of the world of work.

The Parque de las Ciencias is exceptional in that it has an exhibition all exclusively devoted to prevention, not only at work but in ordinary day-to-day life – in school, at home, in the street. The Culture of Prevention Pavilion (CPP) was inaugurated in 2008 and is the only one of its type in Spain. The project came about thanks to the co-operation of the partners and the Andalusian Ministry of Employment, which funds the exhibition.

All the modules are interactive, enabling the public to participate and to experience the risk or consequences of certain actions, and preventative measures which can and should be taken. Audiovisual testimonies from people who have suffered injuries can also be seen. The pavilion is a venue from which to develop conferences, seminars and workshops on this important topic, where projects can be developed on the world of work. In the museum's opinion the placing of this subject in the Science Park shows its full integration with science and technology, rather than being a space for specialists in an isolated location.

→ **THE JUDGES SAID** "The Culture of Prevention Pavilion is bright and attractive and succeeds in its attempt to show the dangers of daily modern life with a humane and not overly medical approach. The visitor can feel what it means to be exposed, for example, to overpowering sounds and

incessant vibrations, and even experience, second by second, how it feels to be involved in a crash. It is also a very appropriate venue for international and multilingual gatherings on this important subject, where discussions are concrete, comprehensive and comprehensible. This section of the museum is of great importance to people's daily lives, and is an example which should be followed by science and technical museums everywhere. The prevention of accidents and the injuries which follow is a subject which affects everyone, no matter where they live or work, and what age they may be."

### Parque de las Ciencias

Avenida de la Ciencia, s/n | 18006 Granada | Spain  
[www.parqueciencias.com](http://www.parqueciencias.com)

# LUIGI MICHELETTI AWARD 2014

## LIST OF CONFIRMED CANDIDATES AND FINALISTS

### Belgium

**MECHELEN** Kazerne Dossin - Memorial, Museum and Documentation Centre on Holocaust and Human Rights

### Czech Republic

**PRAGUE** National Technical Museum

### France

**BORDEAUX** Cap Sciences

### Germany

**BERCHTESGADEN** Haus der Berge

**HOF** Museum Bayerisches Vogtland

**MUNICH** FC Bayern World of Experience

**ZEHDENICK** Mildenberg Brick Work Park

### Greece

**ATHENS** Industrial Gas Museum, Technopolis City of Athens

### Italy

**TRENTO** MUSE - Science Museum

### Luxembourg

**CLERVAUX** 'The Family of Man'

**DUDELANGE** 'The Bitter Years'

### The Netherlands

**LEIDEN** Museum Boerhaave

**OUDESCHILD** Kaap Skil - Museum of Beachcombers and Sailors

### Norway

**STAVANGER** Norwegian Petroleum Museum

### Romania

**BUCHAREST** 'Grigore Antipa' National Museum of Natural History

### Spain

**TÁRREGA** Museum of Agricultural Mechanisation Cal Trepat

### Turkey

**BURSA** Bursa Merinos Textile Factory Museum

## The Judges' Report

Twelve European countries are represented this year in the competition, with a wide geographical spread – from Prague in the Czech Republic to Bordeaux in France, and from Stavanger in Norway to Tárrega in Spain. The wide range of subjects represented illustrates the diversity of institutions which come under the umbrella headings of science, technology, industry and 20th-century history, and an increasing trend can be seen, blurring the demarcation lines between the academic disciplines of science and art. This year we have noticed particularly the increase in visitor-friendly and experience-orientated approaches, as well as participatory processes involving the idea of a civil society.

Mechelen in Belgium is the home of the **KAZERNE DOSSIN - MEMORIAL, MUSEUM AND DOCUMENTATION CENTRE ON HOLOCAUST AND HUMAN RIGHTS**. This 18th-century barracks was used by the Nazis as a transit camp from 1942-44 for the deportation of more than 25,000 Jews and 350 Roma from Belgium and northern France to Auschwitz-Birkenau. By the 1980s most of the barracks had been turned into housing and a small museum was opened on the site in 1995. This was replaced by a new museum which opened in 2012 and which combines the role of a museum with a memorial and documentation centre on the Holocaust and Human Rights. Exhibits relate to the Belgian perspective of the Holocaust, with an analysis of perpetrators, victims and bystanders, as well as rehabilitation and the process of coming to terms with survival. The human rights material ranges from bullying in school to discrimination and exclusion as well as mass violence and brings the issue up to date. The subject was included on the initiative of the Flemish Prime Minister Patrick Dewael, whose parents died in Buchenwald. The jury praised the initiative, combining the history of the Holocaust within the framework of 20th-century violence, and considered the museum an encouraging example of how the Holocaust topic may be integrated into culture and exhibitions after the witnesses have gone. It also noted the different professional backgrounds of the members of staff of the museum.

The **NATIONAL TECHNICAL MUSEUM** in Prague, the Czech Republic, was established in 1908 by a group of leading Czech industrialists and experts, especially from the sugar industry and engineering. The museum opened in its present location in 1940 and during the German occupation the building

was confiscated and became the central post office. Parts of the building were occupied by State offices as late as the 1990s, which was when renovation work began. Further problems came when catastrophic floods in 2002 affected 25 per cent of the collections. There are now 13 permanent exhibitions, each designed by a different architect. Those interested in a deeper knowledge of the history of technology and its broader contexts can consult the vast library and archive. The museum has an important research centre with its own publications and educational activities. Its archive includes technical drawings, biographical material and an extensive collection of photographs, posters and graphics, while the restoration workshops include a specialist drying centre for paper materials. The jury praised the museum for being able to attract visitors of all ages thanks to its range of special programmes, and acknowledged that as well as being a scientific centre for research it is also an important link between science, culture and education and an excellent example for other technical museums.

France's entry this year is **CAP SCIENCES** in Bordeaux. This is a centre for scientific, technical and industrial culture, founded in 1995 on the initiative of the Ministry of Research and the Regional Council of Aquitaine. Since then it has been producing a variety of educational and cultural programmes, to develop knowledge and awareness of science and technology through on-site, travelling and online exhibitions and workshops, events, visits and social media connections. It offers services – curators and scenography – and looks upon itself as being a regional institution. One-fifth of its staff is in the communications department. There are three satellite sites, two in underprivileged suburbs, and Cap Sciences is increasingly called upon as a consultant and is commissioned to manage external science culture projects. During its first two years it staged an exhibition to interpret a major piece of engineering, the vertical lift Jacques Chaban-Delmas bridge with its 117-metre span, which is close to the museum. The exhibition illustrated bridges throughout the world with miniatures, photographs, plans, schemes and scientific explanations and aimed to involve local people in this new symbol of the city. The jury praised Cap Science's concept and development of a science centre, with not only modern, interactive exhibitions but offering a platform of services which other museums can use. The very high quality of its catalogues and periodicals was given special mention.

There were four candidates from Germany this year, the first being the **HAUS DER BERGE** at Berchtesgaden. The Haus der Berge opened in May 2013 and is the gateway into the Berchtesgaden National Park, the only Alpine National Park in Germany. The first of three areas is the Information Centre, a modern, elegant and impressive building constructed of regional, natural materials as well as of glass and steel. Gabion walls were laid by hand in the front area, creating cracks, minute cavities and niches which can be colonised by plants and insects. An open auditorium shows films of the four seasons of the park. The 'Vertical Wilderness' exhibition, designed by the studio of Uwe Brückner, shows the fascinating strategies of animals and plants for adapting to the natural habitats of water, forest, mountain pastures (alm) and rocky terrain up to the peaks of the Berchtesgaden Alps. Every three minutes the season changes by means of lighting and projection on trees, with appropriate birdsong, and periodically the screen opens to reveal a view of the real mountains. In the Educational Centre the approach follows the four themes in rooms comprising the water lab, forest workshop, meadow kitchen and rock panorama. The Outdoor Area is not yet finished, but will also show the four habitats. The judges were enthusiastic about the excellent combination of indoor and outdoor sections in a wonderful setting with very original, innovative displays and educational programmes.

The **MUSEUM BAYERISCHES VOGTLAND** at Hof is housed in a former 13th-century hospital. This is a city and regional museum with a collection relating to the history of Hof and its surroundings. The application focused on the new extension and the exhibition in this new wing – 'Refugees and Expellees in Vogtland'. The story of the arrival, acceptance and integration of refugees and Germans expelled from Eastern Europe in post-war Germany is told, using Hof as an example. Close to the Czech border, 40,000 inhabitants had to accommodate, feed and integrate two million refugees after 1944. The town had the largest refugee camp in Germany – Moschendorf – and eventually 15,000 camp residents stayed on permanently. The exhibition concentrates on people and families, without falling into the trap of taking sides. The collection was amassed following an appeal, and many associations provided information, objects and personal stories. Extensive texts in the exhibition provide detailed accounts of the situation at the time. There has been great support from the older families in Hof, who

appreciate the exhibition because of their own memories of that time. The well-researched stories are gripping and the issues still have great significance today. The jury felt that the time may have come to give more thought to linking the existing stories to similar groups in modern times.

The third German entry is **FC BAYERN WORLD OF EXPERIENCE** in Munich. Opened in 2012, fulfilling a wish long expressed by fans, it is to be found on Level 3 of the huge Allianz Arena, the impressive football stadium of FC Bayern München. In a well-designed area it tells the story of the club from its foundation in 1910 to the present day. The exhibition caters for an international audience with English translations throughout and audio guides in nine languages. Visitors enter the exhibition space via a 'Time Tunnel' and see historical items in seven small galleries, while in the middle is the 'Via Triumphalis', displaying all the trophies won by the club. The last part of the space is devoted to the Hall of Fame, the current team, the sports ground and the fan clubs. The state of the art elements of the exhibition include 110 monitors and 11 beamers which restart automatically every 20 minutes. The club reaches out to schools and emphasises the value of becoming a team player. Visitors are well catered for with a cinema, café and megastore. The judges commended the way the sponsors are integrated into the exhibition, sharing common developments and technology, using each other's inventions. The jury added that there is an opportunity to connect the history of the club with the challenges of our time – the European Union, the modern multicultural society, emigration.

The **MILDENBERG BRICK WORK PARK** is located in what was once the largest brickworks area in Europe. Production in Zehdenick in the former German Democratic Republic began in 1887 when clay was discovered during the construction of the railway, and peaked about 1910 with 63 Hoffman kilns and an annual production of 625 million building bricks. The fall of Communism marked the end of the factory complexes and they finally closed in 1990. The park opened in 1997 and is now a combination of an industrial heritage museum and a leisure park. In 15 buildings the production of bricks is explained, from manual to mechanical processes. Inventions are demonstrated and some maintenance workshops still exist, equipped with their historical tools. Interviews with former employees give an insight into their work and daily routine, and industrial relics, sounds and lights create an atmosphere that makes the visitors feel that the fac-

tory is still in production. The former narrow gauge railway which carried bricks, coal and other materials is now used for a 45-minute brickyard railway round trip, one of several themed tours. Because of the size of the park (40,000 m<sup>2</sup>) visitors can rent go-carts, bicycles, tricycles, buggies and wheelchairs. In the jury's opinion the combination of museum and leisure park has enabled the complex to survive, and it has become a good regional destination for a day out, staffed by an enthusiastic, dedicated team.

Greece's entry this year is the **INDUSTRIAL GAS MUSEUM, TECHNOPSIS CITY OF ATHENS**. The Gasworks in Athens was the first and largest of six to operate in Greece, and was founded in 1857, beginning operations in 1862. With its strategic location it encouraged further industrial growth in the surrounding district. The Gasworks shut down in 1984 because of a fall in demand and competition from electricity. It is now owned by the city, which handed over the management of the old Gasworks to Technopolis in 1999, for the protection and enhancement of the complex. This organisation manages the industrial park, part of which is a multi-arts venue hosting cultural and artistic events. The museum advertises itself as one path, six buildings and 13 stops. Some of its buildings, including a gasholder, are still awaiting restoration, and where full access is not possible on upper levels, touchscreens show visitors what can be seen above. Recordings of workers' memories can be heard within old retorts. Exhibitions include old technology *in situ*, and objects associated with coal gas such as meters, cookers and water heaters. Working conditions are described, together with health hazards encountered and information on the surrounding neighbourhood of Gazi, which suffered badly from pollution and sulphur emissions during the period of operation. The jury praised this initiative as the first industrial archaeology monument in Athens and commended the museum captions for their brevity and lack of technical jargon, being informative and easy to read.

**MUSE - SCIENCE MUSEUM** in Trento, Italy, lies in the Trentino region in the north of the country and is the successor to a museum of natural history founded in 1922. It is based in a former industrial area abandoned in the 1990s on the outskirts of the city and has become a driving force for development in the area. The city of Trento and the autonomous province of Trentino raised the funds for the realisation of a new museum, preceded by a long development phase. The goal during this period was to develop a new

museum concept through a preparatory process in co-operation with the city's population and expert committees, resulting in a concept being built on democratic foundations. The concept, architecture and presentations of the museum combine to form a convincing symbiosis. The architecture of the building, by Renzo Piano, subtly reflects the silhouette of the nearby Dolomites, and the exhibition covers six floors, with a visitor route leading from top to bottom. The various floors are arranged according to the most important layers found in the ecosystem of the Dolomites, from glaciers on the mountain peaks to the archaeological sub-regions of the mountain range. There are almost no barriers in the museum, and much use is made of digital technology and interactivity. The judges commented on the potential of so many contemporary ideas combined with more tried and tested museological approaches. It was felt that the dialogue-oriented approach characterising the museum represents a low-threshold invitation to acknowledge and strengthen social responsibility for our natural environment.

**'THE FAMILY OF MAN'** at the Château de Clervaux in Luxembourg is one of the two exhibitions organised by the Centre National de l'Audiovisuel (CNA). The centre was founded in 1989 and houses the Luxembourg heritage of photography, film and sound. The castle (12th-17th centuries) at Clervaux has 503 original prints made by 273 photographers from 68 countries exhibited in New York by MOMA, curated by the Luxembourg-born Edward Steichen (b. 1880). In 35 themes all aspects of human life can be seen, from birth to death. These historic photographs were brought together as a tribute to peace in the world after the Second World War. Between 1955 and 1964 the exhibition toured the world, including 150 museums. Its travels ended in 1964, when the American government donated the collection to Luxembourg. At Clervaux the photographs have been lovingly restored and mounted in relation to each other, exactly as planned by Steichen, with original labelling. Since 2003 the exhibition has been on the UNESCO Memory of the World list. The judges said that the centre is commended for the way it keeps the first great photographic show on Earth alive, maintaining it for future generations.

**'THE BITTER YEARS'**, on the site of a disused steelworks in the southern industrial down of Dudelange, is the second exhibition organised by the centre. A water tower (1928) and pump house (1904) have been readapted as exhibition

galleries of photography. The surrounding water cisterns are preserved as a park and the remaining area is to be developed as housing and local amenities. The water tower houses part of a collection of photographs illustrating ten of the original 20 themes of an exhibition on the US Great Depression, put together by Edward Steichen at MOMA in New York and donated to Luxembourg in 1967. Again, the restoration has been exemplary and the prints are mounted exactly as Steichen arranged them, to reflect the intended interrelationships. The pump house is an impressive open space for temporary exhibitions, with coffee tables and a shop. An adjoining building holds cinema events for young people and adults and also transmits operas and concerts from elsewhere. The museum expresses a clear vision of the role it wishes to play in the cinematographic scene and history of Luxembourg, and maintains a database of historic films and photographs. The judges again praised the quality of the restoration work on the prints and the way they are maintained.

The first of two candidates in The Netherlands is the **MUSEUM BOERHAAVE** in Leiden. It has been based in the former Caecilia Hospital since 1991 but has been open to the public since 1931. Herman Boerhaave (1668-1738) was a Dutch botanist, humanist and physician regarded as the founder of clinical teaching. The museum is the Dutch National Museum for the History of Science and Medicine and displays more than five centuries of inventions and discoveries in several sciences, addressing topical issues when possible and contributing to the current debates taking place in society at large. The rich collections include the world's oldest *herbarium* (16th century), the *papier-mâché* anatomical models of Dr Auzoux (19th century) and the reconstruction of an anatomical theatre. The museum is currently awaiting restoration, but in the meantime has managed to double its visitors in the last four years with its temporary exhibitions, including an interactive exhibition for 8-12 year-olds called 'Treasure Island Boerhaave', and exhibitions relating to present-day concerns. The jury commented that the organisation of the museum is quite innovative because of the great importance given to the Department of Public Engagement and Exhibitions, which has been created in order to involve the public in the life of the museum. The judges look forward to seeing the results of the new presentation of the permanent collections.

**KAAP SKIL - MUSEUM OF BEACHCOMBERS AND SAILORS** at Ou-

deschild is the second candidate from The Netherlands. It is an open-air museum situated on the island of Texel in the Wadden Sea, a nature reserve that became a UNESCO World Heritage Site in 2009. It tells the story of Texel and its inhabitants, who earned their living mainly from trade and fishing, from the Golden Age when the Dutch East India Company gathered its ships in the Texel Roads before departing for the Far East, until today. The entrance building, built in 2009 by the Delft architectural firm Mecanoo, has won several national awards. Its ground floor houses a spacious café and shop, while the first floor is dedicated to underwater archaeological expeditions. On the lower floor the Golden Age is brought to life with personal stories of 17th-century people. The open-air section includes two grain warehouses, a seaweed shed, a working windmill, forge and 20th-century fishermen's cottages. There is also a special collection comprising more than 5,000 objects found by beachcombers over the last hundred years. The jury said the museum plays an important role in the lives of the local people as well as for the large number of tourists visiting during the summer months.

The idea of a **NORWEGIAN PETROLEUM MUSEUM** at Stavanger in Norway was first discussed in 1974, three years after oil had been drawn for the first time from the Norwegian North Sea. Twenty-five years passed between the original scheme and its realisation, but the museum finally opened in May 1999. The building, in a central waterfront area of the city, reflects the characteristics of both the Norwegian landscape and the floating installations used for extracting oil. Adjacent to the museum is a Geo-Park constructed entirely from recycled materials from the oil industry, built during the city's time as European Capital of Culture in 2008. The exhibition space in the museum comprises 2,500 m<sup>2</sup>, with smaller special exhibitions – some provided by international partners – integrated into the route of the permanent exhibition. Subjects covered include drilling, extraction technology, economic significance, the relevance of Norway in the world economy and global impact, including climate change. The route within the building then leads away from the shore via a gangway onto an oil platform and a cylindrical room which can also be accessed from outside. In two further cylindrical rooms there is an exhibition on humanity's thirst for energy and another on the work and fate of North Sea divers. The jury felt that the museum provides a vivid presentation of the work and living conditions

of people working on various oil platforms.

'**GRIGORE ANTIPA' NATIONAL MUSEUM OF NATURAL HISTORY** in Bucharest, Romania had its roots in the National Museum of Natural History and Antiques which dates from 1834. Between 1864 and 1904 the museum was housed in various different locations and the present building in the centre of the city was designed and built by Grigore Antipa and opened in 1908 with 16 halls housing collections of minerals and rocks, fossils, invertebrates, fish, amphibians and reptiles, birds and mammals, as well as comparative anatomy exhibits and ethnography and anthropology collections. In September 2011, after two years of restoration work, the museum reopened with improved access. Two new projects, 'Feel the Art' and 'Everyone's Museum', have also been developed. For blind people there are 20 reliefs, specially built after the dioramas of the Romanian fauna section that allow animal recognition by touch. The museum runs clubs and workshops for different age groups and regular temporary exhibitions. The judges said that this is a very active institution with well-prepared, enthusiastic guides and a loyal audience. It has excellent dramatic dioramas on animal behaviour. Special mention was made of the extraordinary display of aquatic invertebrates.

The **MUSEUM OF AGRICULTURAL MECHANISATION CAL TREPAT** in Tárrega, Spain is located in the factory opened by Josep Trepát in the 1930s. The factory was active until the 1980s in the production of agricultural machinery (threshers, reapers, bailers and many tools). The machines were a commercial success, helped by the strategic position of Tárrega, a small town 120 km from Barcelona and at an important crossroads between Barcelona and inland Spain. Trepát aimed to adapt American machines to the needs of Spanish farmers; they were light, easy to handle and reasonably priced. The golden age of the factory was 1930-60, after which the factory lost its position in the market. Visitors can see here a jewel of industrial archaeology, a factory of the 1930s frozen in time. Nothing has changed. The metallurgical and mechanical sections can be seen, and visitors can touch, hear and smell what the workers were experiencing. The museum has been the location of several photographic shoots and a part of a major film will be produced here. There are three audiovisual presentations, in the sales department, the foundry and the model-making section. The spectacular belt drive from the 1930s has been restored, as has the siren that sounded the time-

table of the factory. The museum takes part in the social life of Tárrega and offers part of its offices for public activities. The museum website came in for special praise from the judges.

**BURSA MERINOS TEXTILE FACTORY MUSEUM** is Turkey's first textile industry museum, opened in October 2011. Funded by Bursa Metropolitan Municipality, it is housed in a historic building of the former Merinos Wool Weaving Factory which ceased production in 2004. It forms part of the Atatürk Culture Centre and Merinos Park, which was created by the Municipality on the extensive site of the former factory for the support and promotion of the cultural and creative life of the city. This is the second to be erected on the site, alongside the Energy Museum. The exhibition space consists of four large exhibition units which illustrate the textile manufacturing process of the former wool factory, from the keeping of the sheep, wool preparation, spinning, weaving and packaging of clothing. Silk production is also featured. There are numerous machines, photographs, drawings, laboratory equipment and technical objects. A number of former workers act as volunteers and maintain and demonstrate the machines. One room is dedicated to Atatürk, who personally contributed to the founding of the Merinos factory and educational activities include a wide range of workshops for children of all ages. Its 'Tangible and Intangible Textile Culture' project, in association with the Municipality, has been recording interviews with villagers about traditional handicrafts and archiving photographs and videos on production techniques. The judges said that within the Turkish context the museum plays an important role as a forerunner for the whole country, as does the museum landscape of the city as a whole.

## MUSE - SCIENCE MUSEUM

Trento (Italy)

★ 2014 LUIGI MICHELETTI AWARD WINNER

A museum of natural history was founded in the city in 1922, and the new museum reopened in July 2013 after a long concept development phase. The building, by Renzo Piano, simulates the slopes of the surrounding mountain peaks of the Dolomites and is a centre with a further seven external locations. With an exhibition space of 5,000 m<sup>2</sup>

covering six floors, visitors experience a tour through the natural history of both the Earth and evolution. The galleries on the various floors are grouped around a vertical corridor of light in the centre of the building, in which a range of exhibits seem to float before the eyes of the observer.

Great attention was paid to the environmental sustainability of the building using a variety of innovative techniques and materials, for example bamboo produced in Italy for the floors of the exhibition areas which is a kind of wood CO<sub>2</sub> saving. The internal climate system is certified according to the LEED (Leadership in Energy and Environmental Design). Renzo Piano, when the project was finished, said: "MUSE addresses to all those people who have discovered, even if a bit late, how fragile is the Earth".

Texts are in three languages and digital technology and interactivity play an important part in the presentations. Extensive laboratories enable school pupils and students to engage interactively with the central topics of the museum. Summer schools for students complete the comprehensive educational programme. The comfort of visitors is well catered for, with ample seating, a café restaurant and a museum shop.

→ **THE JUDGES SAID** "The combination of so many contemporary ideas with established museological approaches makes MUSE a state-of-the-art cultural institution with



great innovative potential. The combination of its museum, scientific, research and advisory activities represents a particularly seminal collection of roles for a cultural institution. The participatory element during the planning stage of the museum has been successful in reaching the local, regional and even national population with this new museum concept. Tourism in the area has increased, leading the way for other institutions to establish themselves in the vicinity of this previously underdeveloped part of the city. The jury congratulates everyone connected with the development and running of the museum and has no hesitation in declaring it this year's winner."

#### MUSE - Museo delle Scienze

Corso del Lavoro e della Scienza 3 | 38122 Trento | Italy  
www.muse.it

## NORWEGIAN PETROLEUM MUSEUM

Stavanger (Norway)

★ 2014 DASA AWARD WINNER

This is the fourth year of the DASA Award. In its exhibition the DASA shows themes of the world of work from the past, the present and the future. The aim is to address not only experts in this field, but also, as the principal target group, the broad general public. The DASA is thus endeavouring to achieve effectiveness on a social level. The presentation of old, modern or future worlds of work, while at the same time focusing on man with all his concerns, needs and abilities, is very rare. This is why the DASA wishes to present other museums with the DASA Award and accord them recognition for their presentation of the world of work.

Following the discovery of the Ekofisk commercial oilfield in 1969, the development of the idea of establishing a museum was a big challenge. Opened by HM King Harald V on 20 May 1999, the museum building is situated on a central waterfront site and was designed by the Lunde & Løvsæth architectural practice. The exhibitions reflect all aspects of oil production and are regularly updated. The economic significance of oil and gas operations for Norwegian society is an important aspect of the museum, as is modern energy consumption, with its impact on climate and the environment. A recreational platform has been designed for chil-

dren and there is an impressive educational room with excellent facilities, in which every student can work with a tablet computer, with the results being directly transferred to a smart board on the wall. Other facilities include a library, conference rooms, a café restaurant and a shop.

→ **THE JUDGES SAID** "In the context of the DASA Award the museum has a vivid presentation of the work and living conditions of the people working on various oil platforms. An animated film takes visitors on a tour underwater in the footsteps – or fins – of the divers. As pioneers of the oil industry, the North Sea divers risked their lives in a very dangerous workplace. Some experienced permanent injuries, a subject that has been suppressed for some time, and Norwegian divers were amongst the first to organise themselves in a trade union in order to improve health and safety and labour conditions. This aspect of social history makes the Norwegian Petroleum Museum a worthy winner of this year's DASA Award."

#### Norsk Oljemuseum

Kjerringholmen 1 | 4006 Stavanger | Norway  
www.norskolje.museum.no

## KAAP SKIL - MUSEUM OF BEACHCOMBERS AND SAILORS

Oudeschild (The Netherlands)

★ 2014 SPECIAL COMMENDATION

This open-air museum consists of a new building which houses two exhibitions as well as a grand café and shop, and an open-air area which can be seen from the large windows of the café. The new building was designed by Mecanoo, the Delft-based architects and uses local materials well suited to its function, taking for its shape the surrounding rooftops. The Golden Age of shipping is on display in the basement, reflecting the time when maybe hundreds of ships of the East India Company and other fleets waited for good winds in the Wadden Sea before setting out for the Far East.

The first floor houses a comprehensive display of regional underwater archaeology. This area has the atmosphere of a laboratory and an open storage area, with three levels of interpretation, with well thought out displays. On the

lower floor nine small rooms display different historical episodes with the help of personal stories. A nearby barn houses more than 5,000 objects found by beachcombers over the last hundred years and the open-air section also contains buildings relating to the history of Texel and all Dutch coastal regions. The preservation of these 20th-century buildings is especially important as so many have disappeared elsewhere.

Excursions and tours to the Wadden Sea are organised by the museum. Although the many shipwrecks there are not visible to visitors they are brought very close to the wrecks and the history of the region. The museum plays an important role in teaching traditional skills such as net mending, knot making and knitting and its many activities include fish smoking, rope-laying, ship model building and creating art out of beachcombing material.

→ **THE JUDGES SAID** “This museum deserves a Special Commendation for its creativity and high level of museological interpretation. Its combination of lively and intelligent professionalism combined with its appeal to the public makes it innovative and an example to be followed in many parts of Europe.”

**Kaap Skil - Museum voor Jutters en Zeelui**

Heemskerckstraat 9 | 1792 AA Oudeschild | The Netherlands  
www.kaapskil.nl

# LUIGI MICHELETTI AWARD 2015

## LIST OF CONFIRMED CANDIDATES AND FINALISTS

Czech Republic  
BRNO Moravian Museum

Denmark  
HELSINGØR Maritime Museum of Denmark

Finland  
MARIEHAMN Åland Maritime Museum

Germany  
LÖRRACH Three Countries Museum  
SELB Porzellanikon - The State Museum for Porcelain  
STRALSUND Ozeaneum

Italy  
FOLLONICA MAGMA - Museum of Arts in Iron in the Maremma  
PORTOFINO 202° 'Chiappa' Battery

The Netherlands  
AMSTERDAM Dutch Resistance Museum  
THE HAGUE National Archives of The Netherlands  
HOOGHALEN Camp Westerbork Remembrance Centre  
ULFT Innovation Centre ICER

The former Yugoslav Republic of Macedonia  
SKOPJE Archaeological Museum of Macedonia

Slovenia  
LJUBLJANA SEM - Slovene Ethnographic Museum

Turkey  
SAMSUN Museum of the City of Samsun Metropolitan Municipality

United Kingdom  
BELFAST Titanic Belfast  
DUDLEY Black Country Living Museum  
KIDDERMINSTER Museum of Carpet

## The Judges' Report

Ten European countries are represented this year in the competition, with a wide geographical spread – from Brno in the Czech Republic to Samsun in Turkey, and from the Åland Islands in Finland to Belfast in Northern Ireland. The wide range of subjects represented illustrates the diversity of institutions which come under the umbrella headings of science, technology, industry and 20th-century history. The increasing trend noticed last year continues, blurring the demarcation lines between the academic disciplines of science and art and between what is thought of as the traditional museum and organisations which are absorbing this role into their daily activities. This year we have noticed particularly the increase in visitor-friendly and experience-orientated approaches, as well as participatory processes involving the idea of a civil society.

Brno in the Czech Republic is the home of the **MORAVIAN MUSEUM**, which was founded in 1817 and holds collections of more than six million items in the field of natural and social science. Its recently opened exhibition, 'Mendelianum - The Attractive World of Genetics', relates to Johann Gregor Mendel (1822-1884), the discoverer of the basic laws of heredity. It was in Brno that he published his ground-breaking theory of the transfer of hereditary units. The exhibition presents Mendel's scientific legacy and its link to modern genetics and molecular biology. Visitors are given a short history of studies in genetics and then see a reproduction of the conference hall in which Mendel presented his findings. They can also view Mendel's work in his laboratory, showing models of pea flowers, tools for assisted pollination and techniques used by Mendel himself. A map of Brno shows places where Mendel worked, not only as a scientist but also as a teacher, co-operator at the parish office, prelate and bank official. Institutions in the city carrying out research in the field of molecular biology are highlighted, as are discoveries on an international level against the background of the Nobel Prizes. The Visitor Centre links scientists, teachers and students through several educational projects and illustrates science and research in a lively manner. The judges praised the museum's efforts in the wider field of the dissemination of scientific culture.

The **MARITIME MUSEUM OF DENMARK** at Helsingør was housed for 98 years in the medieval Kronborg Castle, before it moved to the old Helsingør Shipyard's dry dock near-

by, reopening to the public in October 2013. The civil engineering and construction work required were among the most complicated ever undertaken in Denmark, one major problem being that the floor of the dry dock experienced upward pressure from the ground water underneath. As it is in a conservation area needing a clear view of the castle, the museum was not allowed to have any part of its building above ground, with a result that is both ingenious and spectacular. The new museum concentrates on eight themed exhibitions on aspects of Denmark's maritime history, in displays on two levels of sloping floors. Topics include transportation, science, navigation and commerce. The museum has moved away from traditional displays, focussing on the creation of narrative environments and creatively designed spatial experiences that mix theatrical elements, multiple layers and multimedia components. Spaces change from the open sea to the confined interior of a ship, and the style of display changes accordingly. Visitors are encouraged to participate, taking the part of a merchant in a trading simulation, and as a shipping employee, handling bulk carriers and tankers in a present-day environment. The museum produces at least two temporary exhibitions a year, there is a large auditorium, a shop and a café run by the museum.

The **ÅLAND MARITIME MUSEUM** at Mariehamn is to be found in this autonomous, demilitarised, Swedish-speaking region of Finland, an archipelago at the entrance of the Gulf of Bothnia in the Baltic Sea. The population in the 18th and 19th centuries were fishermen-farmers and built their own ships. The museum, extended and renovated in 2012, was originally set up and run by the Åland Nautical Club. It is in a very attractive setting on the banks of an inlet, with a square-rigger sailing ship, Pommern, moored next to the museum. The maritime history of Åland is illustrated in eight sections on four main themes – the age of sail, engine-powered shipping, shipbuilding, and safety at sea. Personal stories and information on daily life aboard ship bring the facts to life. The three key words highlighted by the museum are people, discoveries and accessibility. The latter is taken very seriously – the museum is open daily all the year round, there is full wheelchair and buggy access, labels are in Finnish, Swedish and English, induction loops are provided, as well as mobile sound receivers and transmitters and, very important, there are plenty of seats. Volunteers have been vital to the museum, not least during the period

of renovation, and the judges praised the strong local presence and the important part the museum plays in the social life of the area. It is an excellent achievement with a very small staff of seven people, four of whom work part-time.

There were three candidates from Germany this year. Lörrach, home of the **DREILÄNDER MUSEUM/MUSÉE DES TROIS PAYS/THREE COUNTRIES MUSEUM**, is a border town close to France and Switzerland. The museum, founded in 1882, began life as a local museum. The historical part of the permanent exhibition starts with the environment, to show that in nature, in that region, there are no natural borders. During the past 20 years the main focus has been on the development of the museum's tri-national profile, the motto of the museum being 'Three Countries, Two Languages, One Museum'. The collections, as well as the exhibition, educational activities and various events, have been expanded on a multinational basis. Although the town of Lörrach is the museum's responsible body, because of its cross-border work it also receives funding from the EU Interreg Programme. The museum co-operates with Basel in Switzerland and St Paul in France, with a joint catalogue, one presentation to the press, one website, one journal and joint activities for the public. All exhibitions are accompanied by activities for adults and school groups. The museum co-ordinates two networks – museums of the Upper Rhine region and history associations. The judges praised the museum's efforts to connect people from three countries. With the support of the authorities, the museum may become an important player in the museum field because of its enthusiasm and willingness to play a role in the field of history and contemporary history of the region.

**PORZELLANIKON - THE STATE MUSEUM FOR PORCELAIN** at Selb in northern Bavaria is close to the Czech border. Up to 25 years ago there were 21 porcelain factories here, now only two still function. Porzellanikon was designated a State Museum for porcelain in 2014 and is housed in a renovated six-storey former porcelain factory, Jacob Zeidler & Co., now a listed building complex. Also here is an exhibition unit for technical ceramics and the Rosenthal Museum, as well as the central administration, a specialist library and the central archive for the German porcelain industry. With a total of 11,000 m<sup>2</sup> exhibition space and about 250,000 pieces of porcelain it is now the largest museum of porcelain in Europe. Visitors follow the production process from 18th-century handcrafted works to the

highly developed computer-aided and automated production of today. Demonstrations by former workers include throwing, moulding and decorating. By use of modern media and communication techniques, historical films and recordings made for museum purposes, visitors get a vivid picture of the industry, as well as an impression of the dangers faced by workers, noise, dust and possible injury. Guides act as fictitious characters and are assigned subjects such as children and young people, health risks, the workers' movement and societies and leisure. The judges said that while popular perception associates porcelain with the name of Meissen, in Selb the name is Wilhelm Siemen, the museum's director, who has brought the museum to life again and confirmed it as the centre of the history of porcelain manufacture in Bavaria.

**OZEANEUM** at Stralsund was opened by Chancellor Angela Merkel in 2008 and is the fourth part of the complex belonging to the German Oceanographic Museum. This spectacular building is situated on the waterfront, with a façade of light, curved steel panels in a clover-leaf formation. The four sections of the building are connected by stairways and bridges, and there is a large entrance foyer with an escalator raising 31 metres. Ozeaneum is a combination of technically fully equipped aquaria and exhibits about the seas of the northern hemisphere with an emphasis on the Baltic Sea, the North Sea and the north-east Atlantic. The series of 45 aquaria begins with a section showing the Baltic Sea in the harbour immediately outside the museum building, complete with the remains of sunken boats and an abandoned shopping trolley. As visitors progress through this area they see the variety of species attracted by the varying salinity of the different parts of the Baltic. Ozeaneum is also strongly dedicated to making visitors and politicians aware of the severe pollution of the Baltic – especially plastic litter – caused by many countries. This was the Topic of the Year in 2014. In the final exhibition, 'Giants of the Sea', reproductions of life-sized whales fill the space while light and soundscapes play around them. A large educational programme attracts schools from the region and beyond, and there are scientific symposia about the seas and oceans. The judges said that Ozeaneum had further closed the gap between zoos and museums, that its high-value exhibitions were based on the most recent scientific views, and its self-financing was remarkable for a museum of its size.

The first of the two candidates from Italy is the **MAGMA - MUSEUM OF ARTS IN IRON IN THE MAREMMA** at Follonica. Iron smelting was taking place here by the Etruscans in the 4th century BC but its heyday was in the 19th century. During this period the building housing the museum contained a state-of-the-art blast furnace for smelting and casting iron, known as the Saint Ferdinand Furnace. The exhibition brings the old foundry back to life with interactive and multimedia displays arranged in three broad sections. The first floor is devoted to art and shows the outstanding levels of specialisation and sophistication achieved by the Follonica foundry. Visitors see the great space once occupied by the blast furnace. Periodically the room is filled with the unmistakable roar of the furnace and a sculpture of metallic strips recreating the dimensions of the inner chamber of the furnace glows more brightly until it becomes white light. The four walls feature giant, ghostly silhouettes of people at work at the furnace. Visitors can also see a selection of elaborate wooden patterns, designed and sculpted by artists, used to shape the sand moulds in which molten iron was cast. The second floor exhibits explain the geographical features which made this district so favourable for iron production, while on the lower ground floor the complex technological system used to smelt and cast iron is explained. Video interviews with former workers enable visitors to select questions and piece together their own personal interviews of the foundry's final years.

The **202° 'CHIAPPA' BATTERY** near Santa Margherita Ligure is one of a series of military bunkers built during the Second World War. The Punta Chiappa and Monte Campana military installations and gun emplacements were constructed on the Portofino promontory in 1939 by the Royal Italian Army, were taken over by the German Army in 1943 and remained under its command until the end of the war in 1945. Much of the armoured concrete structure is still in existence. Today the area is part of the Portofino Park, a regional national park accessible to rambblers and tourists. One path from San Rocco di Camogli to Mortola and San Fruttuoso passes close to the site, on which a Visitor Centre has been opened. Its declared aim is to 'impart the history and defensive needs that led Genoa to build a series of coastal fortifications, batteries and walls capable of defending the territory from an enemy sea attack'. Visitors receive information, both during exploration of the fortifications and within the Visitor Centre, by means of modern multimedia. A

touchscreen has a photographic archive, video interviews, documents and 3D reconstructions of the setting and military equipment. It includes an adolescent boy of the 1940s who tells the story of the four stages of military life – construction by Mussolini before the war; the early years of the war with Italian troops; the end of the alliance with German troops, and post-war. The judges praised this historical addition to the breathtaking scenery of the Portofino Park.

The first of four candidates from The Netherlands is the **DUTCH RESISTANCE MUSEUM** in Amsterdam. A non-profit foundation set up in 1984, since 1999 it has occupied a heritage building established in 1875 by Amsterdam's Jewish community. The permanent collection covers the unexpected choices and dilemmas faced by the Dutch population due to the loss of national independence and democratic law. It also documents the experiences of the population in the former Dutch colonies. In 2013 a new exhibition for children was opened. A 'time machine' in an old-fashioned elevator transports visitors to a public square, with houses, a shop and a school of the 1940s, with sounds of aeroplanes flying overhead. Each of the four themes focuses on individual stories of two boys and two girls – Jewish Eva, Nelly from a Nazi family, Henk from a family that adapted to the circumstances, and Jan whose parents were active in the resistance. In each case the characters are based on authentic documents and artefacts, the stories supplemented by sound, animation and period furnishings. Games are incorporated with each storyline concerning Nazi propaganda, secret messages from the resistance movement, false identity papers and the difficult choice of going into hiding or not. The visit ends with the four main characters returning as old people today, explaining how the war still plays a significant role in their lives. The judges were full of praise for the way the exhibition uses authentic storytelling as an educational tool, and felt that the Junior Museum could become a role model for the communication of such demanding topics to children.

The **NATIONAL ARCHIVES OF THE NETHERLANDS** in The Hague is an authority under the Dutch government with the primary task of collecting and preserving records from the government and all its agencies as a documentary-based guarantee for the legal rights and obligations to the population and public authorities. Since 2002 the National Archives has pursued a new strategy in its approach towards the public handling of the nation's memory, intending to

make it more accessible to a much wider public through increased democratisation and participation. A new Visitor Centre was opened in October 2013 by King Willem-Alexander, with a large exhibition entitled 'The Memory Palace'. This aimed to present the extensive archival collection in an innovative, surprising way, with 11 stories of varying length taking the visitor on a journey through The Netherlands from the Middle Ages to the 1970s. Eleven artists, game developers and producers from other creative sectors were asked for their interpretation of the stories, which could also be seen as stand-alone productions. The exhibition was accompanied by an educational programme, and visits to it were part of The Hague Culture Menu, a programme in which about 75 groups in Year 8 of primary schools visit the archives. This opening exhibition is now closed, but a new exhibition, 'Eyecatcher', has replaced it, in which the archive's photographic records are brought further into the public consciousness. The judges remarked that this exhibition was excellently conceived and excitingly presented.

**CAMP WESTERBORK REMEMBRANCE CENTRE** at Hooghalen has been used for many purposes – a refugee camp for Jews fleeing Nazi Germany and Austria, a transit camp primarily for Jews but also for Sinti and Roma gypsies, a camp for internment of Dutch people accused of collaboration, and finally a camp for Dutch nationals from Indonesia and then for Moluccans. The camp was closed and demolished in the early 1970s. Camp Westerbork now comprises a classical museum and an historical site/memorial about one kilometre away, which is almost totally devoid of buildings. Currently the museum is trying to retrieve items and even houses which were sold earlier by the government to farmers in the neighbourhood. The Remembrance Centre was established near the site in 1983. Exhibits reflect 20th-century European history – economic depression, refugees, occupation and persecution of Jews, together with the rebuilding of the post-war society, as well as colonisation and the birth of the multicultural society. 30,000 pupils attend educational programmes as part of their school curriculum. Camp survivors and those who went into hiding are invited to tell personal stories at the site and in schools in The Netherlands, Germany and Austria, an activity which is organised by the National Centre for Guest Speakers from WWII-Present, part of the Remembrance Centre at Camp Westerbork. A trail from Amsterdam to Camp West-

erbork has a website, an audio tour and a walking guide. The judges remarked that the design of the exhibitions and outdoor material was of a very high standard and the general atmosphere was good.

The **INNOVATION CENTRE ICER** at Ulft is the fourth Dutch candidate and is housed in the former buildings of an iron factory, located in what used to be a large industrial area devoted to iron production and iron-based fabrication. ICER is the acronym of Industry, Culture, Education and Recreation, representing the founding partners. At the same time, ICER resembles the local term 'iezer' (iron), referring to the iron and manufacturing industry for which the region is famous. The project, opened in May 2014 by King Willem-Alexander and Queen Máxima as both a science centre and a museum, brings together many different partners under one roof – the Dutch Museum of Iron, the BREEKijzer art collective, several educational institutions, an industrial circle, and a number of tourist organisations. The enthusiasm among the partners is considerable, as is the contribution of 80 volunteers, many of whom either worked in the iron industry themselves or had close relatives who did so. As a very young organisation it describes itself as an innovation centre more than a museum, and the judges felt that the lack in the present staffing of an historian, art historian or ethnologist is a factor in the lack of a clear and consistent concept, although the exhibition itself is technically well presented and furnished with multimedia elements. Worthy of positive mention is the inclusion of a FabLab, in which the newest technologies such as 3D printing can be tested and even used by the industry itself. FabLab is open for use by schoolchildren, students, visitors, engineers and artists.

In the former Yugoslav Republic of Macedonia the **ARCHAEOLOGICAL MUSEUM OF MACEDONIA** in Skopje was founded in 1924 by the Faculty of Philosophy and has functioned under several different names since then. In 1949 it took its present name within the Museum of Macedonia, separating from its mother house in 2012. In October 2014 it moved to a new building with tall columns and huge glass windows in the city centre, where the National Archives of Macedonia are also situated. It is connected to Macedonia Square by a bridge. The collection of more than 6,000 artefacts is displayed on three levels. The ground floor is devoted to the numismatic collection and a *lapidarium* containing stone reliefs and statues, and also a replica of the sarcophagus of Alexander the Great. Visitors can also see

early Byzantine mosaics from the Suvdol archaeological site and a reconstruction of a 2nd-century Roman chariot. On the first and second floors are exhibits ranging from the Palaeolithic period onwards, enriched with paintings and wax figures to give visitors a better picture of the period. Panoramic pictures of archaeological sites and documentaries with sound also enhance the visitor experience. The museum has as its goal the confirmation of national identity on the basis of the collected, treated and presented heritage. The judges felt that this very young museum will have an impact on the Balkan area and commended it as a positive sign of modernisation.

In Slovenia, the **SEM - SLOVENE ETHNOGRAPHIC MUSEUM** in Ljubljana moved to a building in a former military barracks complex in 1997. With the move to its new location SEM left the traditional museum framework to become an open museum promoting a sense of community and participation at different levels, sharing its space with different groups. It organises European and non-European exhibitions, takes part in European projects and is part of the European cultural route. The key concepts shaping the museum's work are identity, cultural dialogue and cultural diversity, inclusiveness and participation. SEM's public programme includes exhibitions on Slovenian culture and other world cultures, exhibitions created by communities and individuals, events for children, workshops, music festivals, training courses for teachers, and seminars for people with special needs. The aim is to respond to the ever more rapid changes that have an impact on heritage protection, on preserving museum collections and on the communication of the value and worth of our common heritage for future generations. The judges said that SEM is a model of clear thinking, with good adoption of the best museological and museographical practices, excellent maintenance and good balance between different strategies of interpretation. The museum deals with a subject that is not easy to communicate in contemporary society and has adopted a variety of communicative strategies based on a clear conceptual use of the collections, with excellent results.

In Turkey the **MUSEUM OF THE CITY OF SAMSUN METROPOLITAN MUNICIPALITY** is in the Black Sea region where, in May 2011 the Union of Historical Towns met, the theme of the meeting being 'A City Museum in Each City'. Subsequently a city museum in Samsun opened in two wooden buildings dating from 1928, which were built as the State Rail-

way Houses and Samsun-Silvas Railway Construction and Management. The buildings, connected by a newly-built gallery for temporary exhibitions, have been restored meticulously, preserving the old structure, and the designers have adapted the themes presented in the museum to the size of the rooms. Collections on the history of the region are presented chronologically, supplemented with temporary exhibitions and a series of activities for students. The museum aims to create a citizenship conscience and city identity, with themes including history, migrations, fires and natural disasters, transportation, architecture, customs and traditions, marriage customs, art, handicrafts and agriculture. The latter is dominated by tobacco, one of the most important sources of income in the area. The trade goes back to Ottoman times and its story is told from field to the finished product. Two social projects have been hosted by the museum, a special educational programme for children, 'I Can't Learn Without Teaching', and a special School Supporting Project run by partners from Poland, Romania, Greece and Turkey. The jury said that the museum is a very good example for future city museums and shows the enormous progress in museography in Turkey.

There are three candidates from the United Kingdom this year. **TITANIC BELFAST** in Northern Ireland sits at the head of the slipways where Titanic and Oceanic were built. The layout includes four entrances representing four stages of shipbuilding in Belfast – timber, iron, steel and aluminium. The building stands at the same height as Titanic's superstructure, the steel sign outside the building weighs the same as the ship's anchor and the giant atrium features cladding sized to the same specification as that covering Titanic's structure. Titanic Belfast is a fully immersive experience that explores Edwardian Belfast, and charts the growth of the Harland and Wolff shipyard, the story of the Titanic, the people who built her, the passengers who sailed on her and the scientists who found her. The exhibition and experience combines nine galleries across five floors and includes a dark ride tour through the shipyard, a 3D 'cave' that allows visitors to walk through the ship, and unique HD footage of the Titanic taken by the explorer Robert Ballard after he found the ship. The project has been shared by the Catholic and Protestant communities and built by employees from both sides. Its aim is to reclaim its maritime history as national heritage, to create a tourist destination, and to get economic benefit. The judges noted that Titanic Bel-

fast regards itself as something between a tourist attraction and a museum and think it might offer a good contribution to the discussion about the future of museums, as well as being an excellent example of the use of multimedia. Praise was also due for the proportionately moderate attention which was paid to the sinking of the Titanic.

The **BLACK COUNTRY LIVING MUSEUM** near Dudley in the West Midlands occupies 26 acres of redundant industrial land containing original structures and landscape features from its past. The Black Country region was uniquely rich in coal, ironstone, limestone and fireclay. Thanks to steam power and the canal network it became the greatest iron-producing district in Britain and the first industrial landscape in the world. The existing features have been augmented by the addition of over 50 reconstructed buildings and 100 heritage items. The large collection includes lime kilns, a canal arm and two mine shafts plus relocated industrial and public buildings, shops, houses, out-buildings and backyard workshops. A large transport collection contains 16 narrow boats as well as buses, trolley buses, horse-drawn and electric trams, early motorcycles and motor vehicles. Trained costumed learning assistants and demonstrators provide a theatrical representation of the lives of the real people who lived in these buildings. Lifelong learning opportunities include community and outreach projects, particularly within care homes and sheltered housing. The judges said this is a classic British example of a faithful reconstruction of the glorious and conflicting days of the Industrial Revolution, with a focus on social history. Conflicts and difficult ways of life are not concealed, as frequently happens in this kind of museum. In the Chief Executive's view the museum must engage with audiences in ways that enable history to act as a catalyst so that visitors can think of their own lives, and in the judges' opinion the museum achieves this goal on a grand scale.

The **MUSEUM OF CARPET** in Kidderminster is housed in an old mill building. Carpet manufacture here began in the 13th century and William Shakespeare used Kidderminster carpets for his Globe Theatre. Devoted volunteers give regular demonstrations. As 'Woven Carpet Capital of the World' the town was dominated by this single industry and as such played an important role in the Industrial Revolution, with 25 companies and 15,000 employees. In the 1970s the industry had shrunk to five companies and 500 employees because of competition from cheaper imports,

while trends in interior design saw carpets being overtaken by wooden flooring. The Carpet Museum Trust was set up in 1981 to save machinery, artefacts, archives and libraries. The exhibition includes display boards, life-size figures, oral history, photographs and films. Visitors can see large working looms, colourful carpets and the traditional skills of spinning and handloom weaving. A library of the town's newspaper, *The Kidderminster Shuttle*, dating from 1874 to the mid 1980s, records the links between the town, its people and its industry. Scientific aspects of carpet-making are explored, detailing yarn types, fibre testing, colour fastness and flammability. A computer generated design interactive allows visitors to design their own patterns, which then appear on the museum floor. The judges praised the introduction of temporary exhibitions which deal with the town's history in a wider perspective, an excellent example being the ongoing exhibition about the 700 victims in the First World War.

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## NATIONAL ARCHIVES OF THE NETHERLANDS

The Hague (The Netherlands)

★ 2015 LUIGI MICHELETTI AWARD WINNER

The National Archives made a decision in recent years to pursue a new strategy in its approach towards handling the nation's memory, in order to make it more accessible to a wider range of citizens. A new visitor centre was created to house special exhibitions and opened in 2013 with a large inaugural exhibition entitled 'The Memory Palace'. Visitors were introduced to the National Archives and its collections with easily accessible, digital presentations about family history, democracy and the collection of maps and drawings. A special workshop space has been created for giving courses and teaching. The archive now employs 16 people who are working solely with the task of producing exhibitions, research, visitor services and educational programmes.

This first exhibition, which attracted 20,000 visitors, is now closed and its successor is 'Eyecatcher', in which the photographic records of the National Archives are brought more into the public consciousness. The aim with these exhibitions, with their professional design, is to break down



## MAGMA - MUSEUM OF ARTS IN IRON IN THE MAREMMA

Follonica (Italy)

★ 2015 DASA AWARD WINNER

This is the fifth year of the DASA Award. In its exhibition the DASA shows themes of the world of work from the past, the present and the future. The aim is to address not only experts in this field, but also, as the principal target group, the broad general public. The DASA is thus endeavouring to achieve effectiveness on a social level. The presentation of old, modern or future worlds of work, while at the same time focusing on man with all his concerns, needs and abilities, is very rare. This is why the DASA wishes to present other museums with the DASA Award and accord them recognition for their presentation of the world of work.

Follonica was the centre of an important iron industry which was dedicated to cast iron and which ended in the 1960s. The visible remains fell into disuse until MAGMA opened to tell the technological, artistic and human story of the ironworks in its heyday, at the peak of its production which was inextricably linked with the history of the European steel industry. Housed in the restored Saint Ferdinand Furnace, the city's most historic building, its old walls stand side by side with modern multimedia technology. The exhibitions tell the story of the birth of the community and of the factory town, and the interrelations between humans and their environment.

MAGMA's multimedia galleries and historical photographic and film archives can be accessed online, and visitors are encouraged to add their own contributions to them. In the documentation centre the public can consult the museum's database of casting files, iconographic sources and video footage. There is also a section devoted to the publications of the history of the iron industry and of industrial archaeology.

→ **THE JUDGES SAID** "The museum is an important monument for the city, with strong roots running deep into the heart of the territory and its people. The human stories of the workers are sometimes forgotten in aspects of industrial history, but the museum succeeds in bringing past generations to life again and making the current generation aware of the harsh conditions endured by their forefathers. It is a collective story that is much more than a museum in the traditional sense and is made up of many voices with

the existing barriers between the general public and an archive, thus allowing an appropriation by civil society.

→ **THE JUDGES SAID** "The National Archives of The Netherlands is, of course, first and foremost an archival organisation and as such primarily preserves written documentation from Dutch society. But it has also realised something which may sound obvious. The collections are not only documentation for researchers in the reading room but are also material heritage in the same way that museum objects are. Exactly as in a museum that means that the archival collections can be used for exhibitions and educational purposes where the institution wants to tell a story and make a point. This is very natural for a museum to do, but the National Archives demonstrates that even an archival institution can do that when the will is there and the mind is set. The exhibitions and educational programmes are of a standard as high as any museum and the National Archives of The Netherlands sets a very good example for other archival institutions. It is first of all a question of will and courage."

### Nationaal Archief

Prins Willelm Alexanderhof 20 | 2595 BE Den Haag | The Netherlands  
[www.nationaalarchief.nl](http://www.nationaalarchief.nl)

which we can identify, not only through technology but also on the intellectual and emotional levels.”

**MAGMA - Museo delle Arti in Ghisa nella Maremma**

Comprensorio ILVA | Largo F. Cavallotti 1 | 58022 Follonica | Italy  
www.magmafollonica.it

themes of a maritime museum and brought into focus additional aspects of the life and work of people who earn their living at sea, especially in the commercial field.”

**M/S Museet for Søfart**

Ny Kronborgvej 1 | 3000 Helsingør | Denmark  
www.mfs.dk

## MARITIME MUSEUM OF DENMARK

Helsingør (Denmark)

★ 2015 SPECIAL COMMENDATION

The setting and appearance of the museum are very original. Situated in front of Kronborg Castle in the former Helsingør shipyard inside a dry dock dating from 1950, its strikingly contemporary architecture by BIG (Bjarke Ingels Group) is not visible above ground in this conservation area. The museum itself is built within the dock walls and is reached by a sloping walkway from ground level.

Formerly a museum of the history of Denmark's merchant navy, it has now adopted a different approach. With the help of the Dutch designer firm Kossmann.dejong the museum has chosen to abandon all permanent displays and chronological display and has opted for the creation of 'narrative environments' and creatively designed spatial experiences that mix theatrical elements, multiple layers and multimedia components. Architecture and interiors intensify and complement each other. Spaces change, from the wideness of the open sea to the confined interior of a ship: the style of display changes according to the subject told.

Unlike most other maritime museums, it has chosen to widen the range of its displays and to bring them up to the present day and has included exhibits on how maritime culture has been portrayed in film, literature, design and marketing. The museum's flexible range of conference spaces provides a valuable forum for local people.

→ **THE JUDGES SAID** “The museum meets all the standards for this award and it does that on a very high level with its original setting in a former shipyard, its innovative and daring architecture inside a dry dock as well as a display that is perfectly integrated in the building. It delivers a strong personal experience induced by an emphasis on storytelling with the help of high performance multimedia and interactive displays. The museum has broadened the traditional





# Why Every Museum Is Really a Museum of Social History

Kenneth Hudson

For some years, I taught groups of American high school students, who came over to London for four months in order to broaden their experience. They were all about 20 years old and they lived in various parts of the United States. I shared the job of teaching them with three or four other people. Our task, in the words of our contract, was 'to expose them to an exotic culture', that culture, broadly speaking, being the one to be found in Britain, and it must indeed have appeared highly exotic to these young men and women, most of whom had never been outside America before.

I always made a point of taking them to the National Portrait Gallery in London, partly for selfish reasons – I love portraits – and partly because it provides a very good introduction to English history. You are surrounded by the men and women who made English history. Hundreds and hundreds of them are there on the walls looking at you as you walk around looking at them. I happen to be particularly fond of the 18th century. I think it means more to me than any other century so, because I had to choose, we went straight to the 18th- and early 19th-century galleries and spent most of our time there.

My method here, as in the other museums to which I took them, was to hold what I called a clinic. I would stand in the middle of the floor and tell my students to stroll about looking at the pictures and when they found something which particularly interested them to call me over. A group would then form around the two of us and we would have a mini-seminar on the spot. On one occasion, a bright and bubbly girl shouted out – these young Americans had few inhibitions – "Hey, come here, Professor, I've got a big question here." I made my way towards her and she wasted no time before coming to the point – "Why have all the people in these portraits got double chins?"

"Ah," I said, "you've turned up something very, very important. Why do you think they've got double chins?" "I don't know," she answered, "that's why I'm asking you." I threw it back at her. "Do you think they did really all have double chins or did the artists give them double chins?" "Why would they want to do that?" she asked me. So I explained that England was changing fast in the 18th century. A great deal of new money was being made out of trade, industry, colonisation and warfare, estates were being acquired and developed, dynasties founded, fine houses being built, both in the town and in the country, prudent marriages arranged, and the ranks of the aristocracy continuously extended. In such a fluid situation, it was important not only to be successful, but to be seen to be successful, and what better or more obvious proof of worldly success could there be than a double chin, a sure sign that one was prosperous, well-fed and contented. So a portrait painter could have no better way of pleasing his patrons than by giving them this badge of success, the double chin.

The group was clearly getting very excited about this, especially when I pointed out how the American face, as shown in

portraits, began to change after the Civil War, when big fortunes in abundance were being made in America for the first time. The thin, ascetic, tortured face, the Abraham Lincoln face, was out and the plump, smooth, self-satisfied face of the industrial or banking tycoon was in.

But at this moment, our happy and productive discussion was temporarily interrupted. A middle-aged lady, who had no connection at all with our group, came over to me, blazing with anger, and said, "Sir, you are prostituting art." "In what way?" I asked her. "With all this talk about double chins," she shouted. It was a meeting of two cultures. Her culture believed that there was something sacred called art and that one had a duty to keep it pure and clean, free from unworthy and unnecessary outside associations. My culture insisted that the purpose of a work of art was to stimulate and anyone looking at it must be free to allow the mind and the emotions to move in whatever direction they pleased. No two people see a painting or a piece of furniture in exactly the same way. They bring different interests, different prejudices, different attitudes and different knowledge to it and consequently they are affected in a different manner by it. There is no correct, officially approved and certified art historian's way of seeing it, although it is certainly true that the more one knows about the world in which, say, a portrait was created, the more and the richer the pleasure one is likely to obtain from looking at it.

But this is true of any field of human activity. I know a great deal about horticulture, so that a visit to a fruit farm or a vegetable-growing enterprise is a rewarding experience for me and nothing about football or ice-hockey or horse-racing, so that I understand hardly anything if I should happen to see these things on television. Ignorant people cannot be connoisseurs, but not infrequently an outsider will discover an aspect of this or that pursuit which has been of little or no interest to the *aficionado*. He may observe, for instance, that it is rare in England for a professional footballer or flat-race jockey or boxer to have a middle-class background and equally rare to come across a working-class actor. The expert does not think in these terms. For him, the performance is everything.

The American girl at the National Portrait Gallery noticed the double chins precisely because she was not an art expert. Put another way, she had not been trained to ignore them. She was looking at the people in the portraits with an innocent eye and to the innocent eye, the child's eye, everything is potentially interesting and equally significant. To her, these 18th-century men and women, shown in the way the artists wanted, were essentially the same as the people she might see in a restaurant or in the Metro. To comment on them was to make a social observation. When the group moved into the next gallery, where the portraits were of early 19th-century people, it was immediately obvious to her and to all the others that the double chins had disappeared. I explained why. Success no longer had to be expressed in terms of plentiful food and drink. The range of important and influential people in British society had become much wider. It now included scientists, engineers, industrialists and practical people of all kinds. Many of them were religious non-conformists and had comparatively ascetic habits. The double chin was not a symbol which was likely to appeal to their style and ambitions.

I would consider it perfectly normal and sensible to be interested in anything which a portrait or any other kind of painting might show. Let us consider the possibilities. They might include clothes, hair, architecture, dogs, furniture, horses and carriages, food and drink, jewellery, farm crops and animals – the list is never-ending. Who is to say what should or should not be interesting? Would it be 'prostituting art' to talk about what a person in a portrait was wearing? I would go further, and say that for every member of the general public whose main interest is in the technique and style of a painting, at least a hundred are chiefly attracted by what the picture shows, by the clues it provides to life in the past. I see nothing in the least wrong about this.

I believe that art should be about something. The quality and individuality of the work and of the artist lies precisely

in how and how well that ‘something’ is interpreted and presented. Why a particular subject was chosen, why it was dealt with in this or that way and the decisions an artist had to take in order to earn a living and survive – all these are facts of social history quite as much as of art history. And contemporary art is continuously in the process of becoming social history.

But let us move to a completely different kind of museum, the natural history museum. Once again, I think a concrete example will help. In the north-west of England, in a favourite tourist area known as the Lake District, there is a town called Kendal. Twenty years ago Kendal had a municipal museum which was fairly typical. It had been established at the end of the 19th century and it contained the usual mixture of archaeology, natural history and undistinguished pictures. The municipality no longer wanted to have the responsibility of running it and handed it over to a foundation which already had a very successful, modern museum elsewhere in the town. The curator of this museum, who had progressive ideas, was faced with a difficult problem. The former municipal museum obviously had to be completely reorganised and modernised, but there was very little money with which to do the job. Eventually, solutions were found for everything but the natural history department, which consisted mostly of stuffed birds and animals from all over the world, with no particularly local interest. For a long time the curator thought that the best and probably the only way of coping with this collection was to get rid of it, to clear it out of the building and to burn it, but then she had a much better idea. She noticed that nearly all the exhibits had been presented to the museum by one man, a major in the army, whose home was in Kendal. His great passion had been to go round the world shooting wild creatures. He did this for many years and presented the finest of the casualties, stuffed and mounted, to the museum in his home town.

The curator’s answer to her problem was very brilliant. She simply put a portrait of the shooting major in the gallery and made him the centre of the exhibition. This, she told the public, is how the British upper classes used to be. They had the money, the temperament and, because of the British Empire, the opportunity to travel from country to country killing things. They had nothing better to do. Hunting, shooting and fishing were the most prestigious male pursuits within this class. They gave it cohesion and a set of values.

So, by a simple act of re-interpretation, what had previously been a natural history gallery became a social history gallery as well. No doubt the curator was criticised for this and quite possibly accused of ‘prostituting natural history’, much as I had been of ‘prostituting art’ in the National Portrait Gallery. But, so far as the critics were concerned, what exactly was the nature of the curator’s crime? In order to answer this question, one has to travel back a little way into the history of both museums and the academic world.

It is a curious feature of modern civilisation, a post-Victorian perversion, that the highest prestige should go to specialists, the more extreme the specialisation, the greater the prestige. The specialists, of course, are the people who know more and more about less and less, the people who have the capacity and the temperament to turn an increasingly bright light on an increasingly minute part of human knowledge and experience. This, we are told, is the only way in which the frontiers of knowledge can be pushed forward, by concentrating on a very small area and exploring it in extreme depth and detail. I doubt very much, however, if this has any great relevance to public museums, which from their nature, cannot be expected to cater for extreme specialists. They may in time digest and interpret the work of these specialists and do what they can to make it intelligible to the general public. But the art of popularisation must necessarily bring about certain changes. The broad brush cannot achieve the same results as the fine brush, but it should aim at moving the mind and the emotions in the same direction. Popularisation and prostitution are not synonymous.

It makes me sad to observe that the most revered scholars nowadays, the scientists with the highest reputation, are

those with the greatest ability to exclude what does not relate directly and immediately to their own chosen field of study. This is not an attitude with which I have much sympathy or patience. I suppose this is to some extent a matter of temperament. I have never found it possible to separate one field of mental activity from another, to consider life in terms of academic subjects. I suppose this is why I have never been really interested in science. Even when I was at school, I found its disciplines restricting. I have always moved more easily in the worlds of history and literature, in which each discovery and association is permitted to stimulate another. I admit to being an intellectual anarchist and anarchists, I have been told, make poor scientists. I have never, thank God, been condemned to live and work in a one-party state. I doubt if I should have survived for very long in one. I resent being told what I should and should not think.

But now and again I have found myself in situations where an attempt has been made to condition my thinking and I have been able to test my reactions. Some years ago, for instance, I went on a cruise to the Greek islands and the Middle East, arranged by a body called the Hellenic Travellers Association. It was exceptionally well organised, with plenty of shore excursions. The ship was Turkish and had a Turkish crew, but we were not supposed to notice that. For the two weeks of the cruise, we were officially all Hellenists, devoting our waking hours to a place-by-place study of the contribution made by the ancient Greeks to the development of European civilisation. Our guides were highly educated Greek ladies and for two weeks they never ceased to remind us of our duty, which was never to allow our attention to wander away from the Greek achievement. Anything the Romans might have done in the region was trivial and irrelevant and unworthy of our attention. Enquiries about crops growing in the fields, local occupations, houses, churches, mosques were largely disregarded.

To begin with, I found all this profoundly irritating, but after a while irritation turned into fascination, as I began to understand better how the academic mind works. No doubt a group of guides hired to draw our attention to the legacy of ancient Rome would have behaved in a very similar way, apparently oblivious of the fact that it is precisely the mixture of cultures, past and present, which makes the whole Mediterranean region so fascinating.

I believe that the mind functions most effectively when it is free to wander where it pleases, coming to rest from time to time on a piece of information which demands detailed attention. The best museums, in my opinion, are the ones which encourage this attitude. The worst, on the other hand, demand the right to tell the visitor what he should see and in what order and what he should learn from each object. One must not and cannot attempt to condition people's minds in this way. The method is doomed to failure, simply because it is not possible to tell people what to think and to be obeyed. Museums are rooted in objects and the range of thoughts and emotions produced by an object is almost infinite, simply because no two human beings have had the same experiences.

This is what I mean when I say that all museums, of whatever kind, are necessarily and inevitably museums of social history. The public reaction to their exhibits is determined to a greater or lesser extent by the personal history and beliefs of individuals, that is, by associations. No museum exists in a social vacuum or in a vacuum of ideas. Each visitor arrives with a personal and family background and each object on display is surrounded and imbued with the beliefs, opinions and prejudices of the person who selected it, put it in position and attempted to interpret it. The interaction of these two sets of attitudes produces what one might call the museum situation and it is in this sense that every museum, of whatever kind, is a museum of social history. It represents the interplay of the thoughts and feelings of the people who created it and the people who come to see it, and this interplay is inescapably socially conditioned.

Socially conditioned may also mean sexually conditioned. We do not have to assume that both sexes respond to the same museum or exhibition in the same way. I think it is certain that men and women, broadly speaking, react very differently to military museums and costume museums, for example, and I suspect that the same might be true for other

types of museum as well, although it is rare, in my experience, to find visitor-research surveys which attempt to discover this kind of information. The matter is probably quite complicated, since military museums in all countries are nearly always planned and run by men and costume museums by women. It is not at all impossible that a military museum organised by a woman and a costume museum by a man would achieve a completely different pattern of visitors and, I believe, a different emphasis. The costume museum would pay more attention to the cost of clothes and the military museum would almost certainly place armies and wars much more within their social context. At present, the history of costume tends to be almost entirely a matter of materials, style and technicalities and the history of armies and navies has nothing to say about the economics of warfare or the social background of soldiers and sailors. Yet for a museum to present either of these aspects of human life and behaviour as if they had nothing to do with money or the life of the community is clearly absurd and a change of policy is long overdue.

Clothes and the materials which go into them have to be made and, no matter what the economic system, this has always provided considerable employment. It is not merely a matter of style and design. The objects which appear in displays in costume museums are merely the tip of an economic iceberg, the results of a process, not the process itself. Looked at from this point of view it is absurd to separate a textile museum from a costume museum.

The same kind of argument applies to a military or a naval museum. Armies, navies and air forces exist in order to fight wars. They have to be paid for by the citizens of the countries to which they belong and, in one way or another, they provide employment for large numbers of people. They are not self-financing, autonomous bodies, but organisations which form part of the social, economic and political structure of the nation. How their personnel is recruited, disciplined and equipped and how their weapons, munitions, uniforms, transport and food is paid for is of the deepest concern to everyone.

These things are authorised and financed by governments and are woven into the fabric of the states for which they are responsible. In order to remind visitors to military museums of this fact, it might be useful to put a price ticket on a selection of objects, saying how much a gun, a bullet, an aeroplane or a pair of boots actually cost at the time when it was made and what had to be paid for a loaf of bread or six eggs at the same date. It would be helpful to adopt the same procedure in the case of items in a costume collection, so that a dress, fashionable or otherwise, could be slotted realistically into the everyday life of the period when it was made and bought.

Every kind of museum collection has social and economic links of some kind. There is nothing scientific about displaying such collections in a vacuum. To do so involves removing one or more dimensions from them, weakening their power to interest and excite and, in effect, turning them into something else. Consider the social dimensions of a work of art. At any period, the person who makes it has to support himself, to eat and house himself, to undergo some form of training, to find and probably buy materials, to discover and please patrons and customers. The production of a work of art is an intensely social process.

So, too, is art appreciation. Visitors to an art gallery today who stand in front of, say, a Rembrandt or a Cézanne, cannot be affected by it in quite the same way as their predecessors of fifty or a hundred years ago. Their own world is not the same. Political and social thinking are very different, ambitions and fears have changed, the complexity of life has increased, the relation between man and nature is not the same, the old class structure has cracked and largely disappeared. If, like so much of medieval and Renaissance art, the subject and imagery of a painting is basically religious, most modern people are unable to understand it. They know little or nothing of either the Bible or of religious symbolism. They are religious illiterates. Their society no longer values these things.

An archaeological collection is a museum of social history on two quite different levels. The material in it represents the

thoughts and activity of a society which no longer exists. It has been brought together in order to provide a means of exploring and studying that society. But the process of investigation is itself socially conditioned. Each generation of archaeologists has its own limitations, its own prejudices, its own fixed ideas and these in turn are communicated to museum visitors. Our own concepts of Greek or Roman life or of primitive societies are very different from those held by our fathers and grandfathers. The number of people able to read a Greek or Latin text has been steadily declining for more than half a century, so that the inscription on a Roman altar or memorial tablet is considerably more exotic now than it was before the First World War.

As the world changes and the aims and content of education change, so the relationship between museum visitors and museum displays becomes different. This is particularly true, perhaps, of natural history, science and technology. Today, unlike a hundred years ago, the proportion of Europeans living in a rural environment is very small. The majority of people in Germany, Italy or whichever other European country one selects, no longer see and hear wild birds and animals in their natural environment every day. They cannot identify even the most common trees and plants, walk very little and take most of their exercise in artificial ways, grow, rear, catch and kill none of their own food and often appear to regard the countryside as a kind of zoo. But, paradoxically, this detachment from rural surroundings has been combined with an increasing concern to safeguard nature from destruction. We strive to protect what we fear we are about to lose.

The result has been what might be called the politicisation of nature, a broadly based ecological movement which is concerned to discover and unmask the enemies of our planet, the organisations which are indifferent to its welfare and which pollute and exploit it for their own profit. In such an atmosphere, a new concept of 'normality' has developed, in which every living object, man included, becomes an endangered species and food animals and birds are grossly maltreated for the sake of financial gain. It consequently becomes increasingly difficult to view living creatures dispassionately. Fifty years ago, visitors to a zoo were able to view the exhibits without questioning the right of the zoo to exist. It is not easy to do so today, when man's claim to be superior to the rest of creation is more and more disputed. In the 19th century few people would have been inclined to argue that zoos were not entitled to acquire wild animals and birds which had been trapped for the purpose, but nowadays this point of view is frequently put forward. When I was at school before the Second World War, I never remember anyone noting and complaining that the exhibits in a natural history museum had to be shot before they could be displayed, but such an attitude is almost normal today, especially among young people.

A museum cannot exist within a social and historical vacuum. It is part of the culture of its time and that culture is continuously changing. This means that the meaning of the same museum exhibit is not the same as it was twenty, fifty, a hundred years ago. It is becoming different with every generation, so that the chances of a display or a text organised by someone aged 50 being wholly or partly misunderstood by someone aged 20 or 30 are quite considerable. I doubt if this was true to the same extent before the Second World War, when values and standards were more stable.

To have travelled in trains hauled by steam locomotives means that one must now be at least 30 years old and probably nearer 40. For anybody younger than this, a steam locomotive in a museum lacks the personal associations which make it completely real – the characteristic sounds and smells, the smoke and the dirt, the feeling of a machine being a living creature, which does not exist with an electric or diesel train. It is also difficult to communicate to anyone who has not experienced it directly how normal train travel was before mass ownership of cars made serious competition possible. In the same way, a motorcar from the 1920s or 1930s, shown in a museum, is not the same kind of object as one from the 1960s or 1970s. The difference is not simply in technology or appearance. The pre-war car was one of relatively few manufactured each year. It was sold to the members of a social élite. The more recent examples belong

to the period in which both the ownership of motor vehicles and the ability to drive them had become more general and included the members of both sexes. The older car was made and used at a time when there was no reason to feel guilty that its emissions were polluting and poisoning the atmosphere, whereas by the 1970s, if not the 1960s, the idea of the car-as-criminal was receiving a great deal of publicity.

In making this kind of distinction, in insisting on the dimension of social history which is possessed by every museum object, I am not, of course, advocating anything so foolish or so boring as that museums have a duty to make this explicitly clear in every exhibition they organise. To do so would be as tedious and as self-defeating as to preach the truth and validity of Marxism-Leninism through the museums of the former Communist countries. Understandably, the visitors simply switch off. What I believe is required is something much more subtle and more useful – to plant the occasional clue, the well-timed shock, which will remind visitors that museum objects exist as bridges between the past and the present and that our ancestors had attitudes different from our own. If this is not done, much of the cultural value of a museum is thrown away. At present there is a tendency to believe that the construction of such bridges is the business of specialist museums, historical museums, and that all the rest are entitled to ignore it. I believe this is nonsense. The cultivation of an historical sense in all fields is the mark of a civilised person. A truly civilised person cannot confine his feeling for history to certain specific areas. It will operate instinctively in everything he does.

What surprises me is the number of museum specialists who deny that what they have to show has any connection with social history at all. They appear to believe that it exists in its own world and that it can and should be judged by its own standards. This means, for example, that yesterday's furniture or clothes were not bought or used by real people and that there was no connection between jewellery and wealth, elephants and the ivory trade or poverty and disease. It means, too, that the people, costumes, buildings and domestic equipment that one sees in paintings are of small importance by comparison with the techniques which produced the picture. I consider this attitude to be perverted. It is specialisation for the sake of specialisation.

I began this talk with a story and I should like to end with another one. A friend of mine is the director of a large national museum of science and technology. For two years or more he has been trying to decide what his museum is for, what is its main purpose. Broadly speaking, museums such as his fall into two groups. The earlier ones – the Deutsches Museum, the Technisches Museum in Vienna, the Science Museum in London, and so on – are what one might call pure technology, all machines, processes and engineers, but no social context. The later examples – Rüsselsheim, Essen, Wuppertal and now Mannheim – bring technical history and social history together, in order to show how one has influenced the other. I remember, many years ago, talking to one of the senior staff in the Deutsches Museum – he later went to Berlin, to create the new Museum of Technology and Transport there – in the section of the Museum which is devoted to tunnels and tunnelling. There are a number of excellent displays showing the tunnels constructed under the Alps between Italy and Switzerland. Each provides the name of the engineer in charge and a mass of technical details, like the total length and the number of cubic metres of rock that had to be excavated, but of the men who actually carried out the work, absolutely nothing. "To look at these models," said the curator, "you'd never realise, would you, that the people who dug the tunnels were poor Italians, who were paid very little for their work, who lived in the tunnels for months and who were injured and killed in their dozens by explosions and rock falls?" When I asked him why visitors weren't given these details, he said, "Oh, this museum gets a lot of money from industrial sponsors and they don't like facts like that. They think they're bad for the image of industry."

And at this point we return to my friend, who's trying to decide what his big museum of science and technology is for. This museum, I ought to explain, is one of the pioneering breed, technology for the sake of technology, with little or no social context in the atmosphere or the presentation. Here, too, social history is felt to be politically dangerous and the

sponsors would disapprove. For some time he told the world that his aim was 'to improve the public understanding of science', but, when it became evident that few people understood what this meant, if, indeed, it meant anything, he decided that his real aim ought to be 'to raise the prestige of the engineer'. But in order to do this, I insisted, "you'll have to show how useful engineers have been to society, how they've changed the level and pattern of people's lives. And that would necessitate putting the engineers' achievements into their social context." He resisted this idea very hard. "Oh no" he said, "I shall assess what they've done from an engineering point of view." At this point I gave up trying. It was like discussing evolution with someone who believed that the Book of Genesis was literally and 100 per cent true and that disbelievers should be burnt alive. Art for art's sake, engineering for engineering's sake, furniture for furniture's sake, and all this in the last decade of the second millennium. We should be able to do better than this.

# Promoters

The **LUIGI MICHELETTI FOUNDATION** (Fondazione Biblioteca Archivio Luigi Micheletti), established in 1981 in Brescia, is a research centre specialising in 20th-century history. Scientific research covers ideologies of the 20th century, wars, the ambivalence of technical progress, industrialisation and labour, conspicuous consumption, the origin of environmentalism. The ideological, social and material contemporary history, led by international researches and conferences, is linked to a rich collection: writings, postcards, photos, posters, videos, audio documents, but also objects, furniture and machines. It is in this context that the **musil** - Museum of Industry and Labour was created, in order to focus on the recovery of productive plants and whole urban areas.

[www.fondazionemicheletti.eu](http://www.fondazionemicheletti.eu)

**musil - MUSEUM OF INDUSTRY AND LABOUR** is a regional system conceived during the 1990s and based on the model of some of the most innovative European experiences. The concept is grounded in the dialogue between the central unit, located in the city of Brescia, and a little network of three sites in the region. The Museum of Hydroelectric Power of Cedegolo - Camonica Valley is based in a former hydroelectric plant, an extraordinary building dating from the beginning of the 20th century. In 2015 this site was rewarded as an Anchor Point of ERIH - European Route of Industrial Heritage. The Museum of Rodengo Saiano, in Franciacorta, is an open storage including a permanent exhibition dedicated to cinema and cartoons. Finally, the Museum of Iron, located in an old iron forge in Brescia, tells the story of one of the most ancient industrial traditions of the region. The central unit – the most important ‘industrial box’ in Italy – is under construction in the old industrial area of Brescia, located near the city centre. These museums aim to tell the story of Italian industrialisation through original artefacts from all the main sectors (printing, cinema, communication technology, mechanics, textile, leather, food, etc.) and biographies of women and men at work.

[www.musilbrescia.it](http://www.musilbrescia.it)

The **EUROPEAN MUSEUM ACADEMY** (EMA) is a non-profit Foundation established to reflect museums at the international level, to promote research on museography and museology as a high cultural activity, to provide constructive criticism and promote discussion on new exhibitions and museums, and to diffuse museological knowledge and ideas among members of the profession. It aims to promote the conception and development of new as well as of traditional museums as tools of social change. The Micheletti Award is organised to illustrate best museum practice, in co-operation with the Micheletti Foundation. Thirty-eight countries are currently represented within the EMA organisation.

[www.europeanmuseumacademy.eu](http://www.europeanmuseumacademy.eu)





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