

## FOREWORD

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Tools and manufactured objects now have a status of collections, preserved in museums, restored, and exhibited in the same way as paintings, sculptures, and works of art. Technical museums, public and private, highlight them as science museum, museums of transport, water, chemistry, etc.

Among them, the museums of private companies are numerous and diverse. Some expose their history, keep the archives, open to researchers, others showcase their business and become more advertising museums. Some examples are limited to a single "shop" of objects derived from the company or even just the shop of the company. Service companies, such as banks, design or architecture/construction, or computer software creators and many others are also creating their museums with interpretive spaces for teaching purposes. Finally, some companies invest museums not only with the collections specific to their institutional histories but also by other museum forms that they finance in the name of the culture of the companies, to diffuse the visibility of their names.

Faced with the emergence of these corporate museums, their multiplication and diversity in the world, many questions arise: what is the status of these collections, their nature and their future? Are they preserved and restored, enriched? What type of building houses these collections? What programs and museological and museographical visions are retained?

These issues of economic and social history have transformed people and landscapes and developed new living heritage, already disappearing or transforming: ICMAH intends to make it the subject of its annual conference which will be held from 10 to 12 October 2018 in Istanbul.

The topics will be the history of the companies, the typologies, the constitution and the conservation of the collections, the transmission of the know-how, the impacts on the company and the territory, the stakes of the professionalization.

For this occasion, you are invited to participate with or without a presentation to share the professional discussions in Istanbul with ICMAH.

Myriame Morel Deledalle

Chair of ICMAH

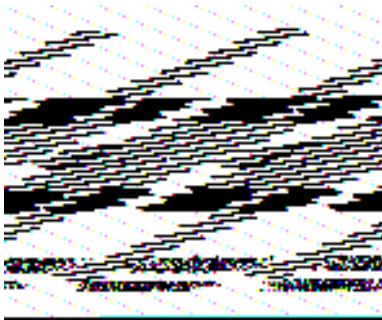
## THE ORIGINS OF THE CORPORATE MUSEUM

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### History and heritage in the service of a company: the example of the *Orient Express Heritage* endowment fund

#### **Arthur Mettetal**

Brand Heritage Manager, Orient Express



Orient Express Heritage is an endowment fund created in 2018 on the initiative of the SNCF group and its subsidiary Orient Express in order to collect, preserve, enhance and pass on the heritage attached to the train and its history.

The endowment fund houses a collection constituted from the archives of the former *Compagnie Internationale des Wagons-Lits*, a railway company created in 1872 by the Belgian engineer Georges Nagelmackers, at the origin of the introduction of sleeping cars and dining cars on the European continent. This company also created the Orient-Express in 1883, the first European transcontinental luxury train connecting Paris to Constantinople.

Initially saved by the members of an association of former employees of the company, this collection consists of paper archives, iconography, plans and publications, but also a large number of historical artefacts: marquetry, silverware, complete compartments of historic cars of the 1920's, owned by the SNCF group, which were exhibited in 2014 in front of the *Institut du Monde Arabe* in Paris.

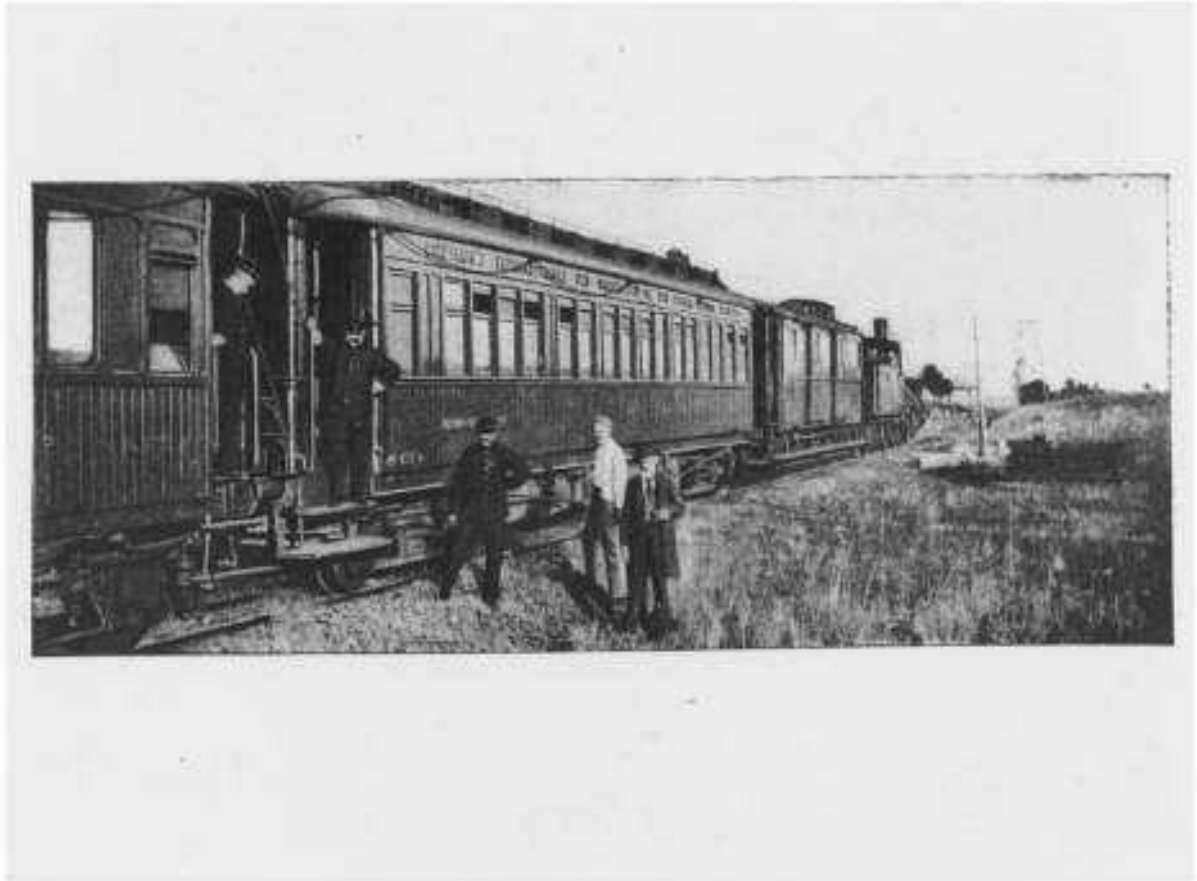
Today, mobilized for commercial and image purpose, the endowment fund represents a prestigious and historic legitimization tool for the Orient Express brand, in the same way as a corporate foundation. We would like to review its creation, development and interaction with the company.

## History & Myth



Portrait of Georges Nagelmackers (1845-1905), Nadar

In 1868, Georges Nagelmackers, a Belgian engineer and banker, traveled to the United States. During his journey, the young engineer discovered the sleeping cars and dining cars developed by George Mortimer Pullman. Impressed by their modernity and their potential to change the global geography, he decided to introduce these new carriages on the European continent, with the aim of connecting the major European capitals to each other, without transfer and in a comfort that was new for the time. The first European transcontinental train, linking Paris to Constantinople, was born in 1883 and has remained in all memories since its creation. Its name, the Orient Express.



The Orient-Express at the Turkish border in 1896 © Orient Express Heritage

The heritage attached to the Orient-Express and its history goes beyond the material dimension represented in particular by the historical carriages. The heritage of the Orient-Express is complete, both tangible and intangible. Old carriages, artefacts, archives (commercial, iconographic, advertising posters, etc.) evoke the materiality of the train, while landscapes, sounds, and memories evoke its immateriality, the intangible.

Even today, this train fascinates and arouses passions, and it is not easy to grasp its reality so much it has become a universal cultural object. Icon, the Orient-Express has thus seen a multitude of imaginary stories built around it: it is then possible to speak of plural, invented identities. Famous travelers, plots, historical events, but also routes and cities visited, interior decoration of cars are the subject of various interpretations, which have contributed to the dilution of a historical reality in a fantasized history. More than a train, it has become a more or less coherent set of representations and images that have shaped its history and expanded its heritage dimension, to the point of obscuring the company that created and operated it between from 1883 to 1977: *la Compagnie Internationale des Wagons-Lits*.



Company archive © Lola Hakimian



Murder on the Orient Express and Mata Hari, part of the myth

## **Orient Express Heritage**

In October 2017, the SNCF group – owner of the Orient Express brand – has partnered with AccorHotels in order to pursue Orient Express worldwide development in the luxury hospitality sector. This merger resulted in AccorHotels acquiring a 50% stake in Orient Express, previously 100% owned by SNCF. Through this partnership, AccorHotels strengthens its leadership in the luxury segment by developing a new collection of prestigious hotels under the Orient Express brand.

In parallel with this new partnership, the SNCF group and its subsidiary Orient Express created in 2018 an endowment fund in order to collect, preserve, enhance and pass on the heritage attached to the train and its history.



Company archive © Orient Express Heritage

## Three fields of intervention

### *History*

The endowment fund houses a collection constituted from the archives of the former International Sleeping-Car Company. It is therefore the company's archives that are the richness from which all actions are conceived. A luxury brand cannot exist without a history, Orient Express gets its legitimacy from these corporate archives.

The collection is complementary to the historic cars of the 1920s, owned by the SNCF group. In 2011, the SNCF acquired seven historic carriages from the 1920s, authentic Art-Deco embassies. All of them have been restored with the benefit of exceptional know-how: precious woods, marquetry, glass panels, upholstery and leather work...Four cars are listed historical monuments...Today, Orient Express provides its customers with privatization of the train, for a variety of events... and shows the train to the public on special days like heritage days.

### *Actions*

- Management of the company archives
- Identification and acquisition of new heritage elements: archives, artifacts and historical carriages
- Management and conservation of the current collection
- Transmission of this historical heritage by making the archives accessible for consultation



The train owned by the SNCF group © Lola Hakimian

## ***Savoir-faire***

From René Lalique to René Prou, the train is a powerful evocation of an exceptional art craft industry. Mobilized in the context of the restoration of Art Deco cars listed as historical Monuments, these precious know-hows are an essential capital in the construction of the brand's identity and imagination. Founders, marquetry specialists, decorators, glassmakers, cabinetmakers... represent as many professions to be protected and enhanced as part of the fund's activities.



Atelier Philippe Allemand – Marquetry / Fonderie Macheret – Foundry © Lola Hakimian

## **Culture**

For nearly two centuries, the Orient-Express has inspired. As a universal cultural object, it has become a true source of inspiration for many literary and artistic creations. The heritage dynamics of the endowment fund must be alive and constantly evolving, thus ensuring a strong link between past, present and future. The establishment of partnerships with prestigious companies, artists and cultural institutions is therefore one of its obvious missions.

### *Actions*

- Organization of international exhibitions about the history of the train and the International Sleeping-Car Company
- Establishment of partnerships with cultural institutions



- Editorial projects to promote the train and its history
- Collaboration with photographer artists for a reinterpretation of the history of the Orient-Express

### **Focus on iconographic archives**

The research carried out within the archive collection has made it possible to identify an iconographic collection of great historical and aesthetic interest: about fifty boxes containing paper prints, negatives, glass plates, ektachromes, postcards and albums covering a period from 1880 to the 1990s. This collection is enhanced by important collections of advertising posters, films, maps, but also magazines and technical drawings.

Work is currently being carried out on this fund. It should eventually lead to the development of a documentary exhibition on the history of the company's luxury trains in Europe, but also throughout the world.



Photographic archives of the Istanbul workshops and Haydarpaşa station © Orient Express Heritage

## **Conclusion**

Today, mobilised for commercial and image purposes, the endowment fund represents a prestigious and historic legitimization tool for the Orient Express brand, in the same way as a corporate foundation. Taking this heritage into account should enable the Orient Express brand to establish and maintain its authenticity, prestige and legitimacy.

A link between the different time periods, the endowment fund represents also a relevant and solid tool for the preservation and the sharing of this heritage. By bringing together past and present, it ensures the continuity of heritage and history that is mobilized in the construction of the brand's future identity.

## Borusan Contemporary Art Collection and other Corporate Art Collections in Turkey

### **Övgü Doğan**

Museum Collection Manager  
Borusan Contemporary

First of all, I feel lucky to be a part of this conference and having the opportunity to present my institution as a unique example in its field among other important institutions. Borusan Contemporary and its unique collection will be examined in this paper. I hope to build common ground between these corporate museums participating from different countries from all over the world, and I hope to explore inspiring ideas to discuss.

In the 21st century, foundation formations started to spread to the world as a trend. There are structural studies to undertake art activities like foundations. Foundations are solid and legal structures, and they are an important step to bring a collection into a formation and to secure its future. The next step is to allow the collection to exhibit publicly. Borusan Contemporary is the fruit of one of these foundations established under the umbrella of the Borusan Holding which is one of the pioneering industrial communities of Turkey for seventy years by performing in different sectors such as; steel manufacturing, car distribution, machine and power system, energy generation and logistics.

Borusan's culture and philosophy developed in the early stages of the foundation. The founder, Asım Kocabıyık, cared deeply about progression, innovation, and entrepreneurship to contribute to Turkey's modernization process. As a natural outcome of this philosophy, in 1992 he founded the Borusan Kocabıyık Foundation which focuses mostly on educational activities like building primary schools, supporting higher education institutions. In 1997, his son Ahmet Kocabıyık established Borusan Sanat (Borusan Art) by inspiring from his father, and his passion for music. Later on, he focused on visual arts, as a consequence of this interest Borusan Contemporary Art Collection began to shape. By focusing on media art, the collection became a pioneer in its field in Turkey. Borusan Sanat operates the activities of Borusan Istanbul Philharmonic Orchestra, Borusan Quartet, and the Borusan Children's Choir. In 2010 Borusan Music House was founded to expand Borusan Sanat's activities broader scale. Music House contributed to the ever-growing art life of the city with alternative music performances and concerts.

I cannot skip without mentioning The Ephesus Foundation which was established to contribute to the development and international promotion of the ancient city of Ephesus the dates back to 10.000 years. Borusan has been cooperating with

the Austrian Archaeological Institute for years for the restoration process of the sites. As the last initiatives of these cultural investments, Borusan Contemporary came into existence in 2011.

Borusan Contemporary founded to introduce the Borusan Contemporary Art Collection to a wider audience as well as increasing interest in contemporary art in Turkey. As the only one of its kind in Turkey, with its 'office museum' concept, Borusan Contemporary locates in the Perili Köşk (Haunted Mansion) that serves as the headquarters for Borusan Holding Group.



It has a long and important history dates back to the Ottoman Empire. The owner of the mansion was Yusuf Ziya Pasha who started to construction in the 1910s. However, construction stopped due to the Word War I broke out in 1914. All the workers enlisted in the army, and Perili Köşk was left largely unfinished. Hence, the local community began referring to the property as the "Haunted Mansion." After five years of restoration, in 2000 Perili Köşk was renovated to provide a modern and spacious business environment as the main office of the Borusan Group.

The collection constitutes the backbone of the institution. The collection established in the 90s was initially focused on modern and contemporary Turkish art. With the inclusion of contemporary artists such as Donald Judd, Sol LeWitt and Jim Dine in the 2000s, eventually shifted its focus towards Media and digital art.

The collection expanded by the important contemporary artist including; François Morellet, Ivan Navarro, Edward Burtynsky, Rafael Lozano-Hemmer, Robert Mapplethorpe, Maurizo Nannucci, Doug Aitken, Peter Zimmermann, Gerwald

Rockenschaub, Liam Gillick, U-Ram Choe, Boomoon, Marina Zurkow, and teamLab, Universal Everything. The works of these artists are installed in more than 25 various public and business spaces of Borusan Holding buildings where they play an important role in communicating the company's image.



Borusan Contemporary has always been a mission of our founder Asım Kocabiyık and his son Ahmet Kocabiyık. The chairman, Ahmet Kocabiyık felt that it is important to share the collection with the public in Turkey and then in the international arena because there are not many collections dedicated to both media and digital art. So, it is a unique teaching and educational experience for the public in Turkey to experience media and digital art in depth.

The most important character what makes it unique that the collection is dedicated to both media and digital art in depth. Because, in the world, there are some superstar museums like SFMOMA, TATE, and MOMA, focused on both media and digital art in depth.

The term media art should be understood as all forms of time-related artworks which are created by recording sound or visual images. Time-Related artworks changes and 'moves' and includes sound, video and computer art. Digital art uses digital technology as an essential part of the creative and presentation process. The impact of digital technology has transformed activities of static works like painting, drawing, sculpture into new forms such as internet based art or digital installations, or virtual reality and augmented reality.

Our collection strategy shifted towards media and digital art ten years ago. It is quite visionary that Borusan's overall strategy is related to innovative and traditional production. Our company produces steel, car engines, energy, and future related manufacturing. Our artwork has a relation both innovation and yet tradition at the same time. In our collection, there are many moving image portraits, digital landscapes, software based installations and these are both innovative and looking forward to the artistic tradition.

On the other hand, Borusan has been commissioning artworks for more than ten years. With commissioning artworks from the various artists at an early stage in mid-career, we are encouraging young talents. The goal is rather to accompany and support individual artists over the long term. Site-specific art installations and commission works are other components of this long-range collection strategy. Because commissions are a means of communicating with an urban audience and they support the identity of the company. Commissions in office buildings have a positive effect on the atmosphere in the workplace. They transfer the message from the artist directly to the viewers and underlines that this is a special production created for a site-specific purpose. Our site-specific artworks are also visible from the outside of the building which also invites the urban population to artistic activities behind the walls.



Our acquisition board consists of art advisors and the chairman, meets few times in a year to talk about the overall collection strategy on potential Turkish and international artists. Diversity is inevitable in our selection process; both local and international artist without considering the gender and race, mid courier and well-known, a mix of new commissions as well as existing works are crucial for the selection.

Media art conservation may not be an easy process for private collections because of the ephemeral feature of the components of the artworks. Borusan does not have a department or laboratory dedicated to media conservation like SF Moma, Moma, or Tate has. It can be a challenge to have the ephemeral feature of artworks, but we are enough to provide the necessary conservation environment to our artworks. We have the benefit to show them constantly; almost all the media art is often on exhibition in a year. So, we have the chance to test them constantly.

The artworks are on display throughout Borusan Holding Group premises cultivates a climate that is open to change. For clients and employees alike, these artworks can be provoking and stimulus for ideas. They challenge traditional modes of perception and provoke discussions. Overall, The Borusan Contemporary Collection represents a corporate culture that advocates open dialogue and presents its commitment to art in the everyday world.

I would like to mention the outcomes of exhibiting artworks in the office spaces, but first It would be useful to recall the museum definition made by ICOM; "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for education, study and the enjoyment."

As it can be seen in the definition there is not any reference to the place where the museum can operate or the exhibitions can be displayed. A museum can have a physical space; such as a building or any open area, or a virtual place. The important thing is to fulfill the responsibility of communicating the artistic or cultural productions. For that reason, Borusan Contemporary Art Collection is exhibited not only in the gallery areas but also in the office areas that lay the ground for the collection with its unique structure and diversity.

The answers below from our employees to my questionnaire that I addressed last year shows that how effective office exhibiting is. The questionnaire includes such questions; do the works inspire you, or, do artworks reflect a good corporate identity, or, are they motivated by the office decorated by artworks, and, does it increase communication and dialogue, are they effective in marketing corporate culture and brand awareness, does your organization fulfil its corporate social responsibility towards society by supporting art and culture?

All the answers were positive towards the idea of office exhibition. They are also asked to share their thoughts about working in an artistic environment and gave below answers;

- "A nice break on a boring working day to look at a work of art"
- "Inspires and motives me"
- "Increases my creativity and thinking out of the box"

- "In an aesthetic atmosphere, I question, I create and I think"
- "It helps me learn new things"
- "It makes me feel good"
- "I feel to come to work to be a part of the art"

Art collection's mission is to create an inspiring work environment that fosters creativity and innovation. Borusan with its mission of promoting innovation, competitiveness and economic growth in Turkey, collects contemporary art because it is symbolic of those characteristics of innovation and gives expression to them in a multitude of ways.

Exhibiting the artworks in more than 25 offices of the Borusan group was the first time to share our collection with the public. Ahmet Kocabıyık realised how rewarding to share the collection with the public of Borusan. There were positive outcomes from employees and visitors which can be seen from their interest. Many employees and visitors requested private exhibition tours. On the other hand, many offices demanded to decorate their offices with artworks. All these interest of the people occurred him that it would be even better, more philanthropic and more educational experience to the broader public.

In the process of opening the collection and the building to the public, we inevitably faced with some constraints. For the building habitant, first, the idea of opening the building is a bit challenging because the staff is supposed to clean their desks every Friday night and that makes them feel a bit uncomfortable at the first time. On the other hand, there was a possibility that the video or other digital works may disturb them, but they were aware of being them changed regularly, and that made them adopt the changes easily. Secondly, from the administrative perspective of the building authorities, the decision was not easy to take, because it was an opening the privacy of the institution to the public. That decision requires a well-applied set of rules to manage the building such as; security measures, health and safety requirements, technical necessities and infrastructure, cleaning and hospitality services, etc. All these changes also require a reasonable cost.

Despite all changes and difficulties, there have been very positive outcomes which should not be ignored. For that reason, Borusan Contemporary opened its doors to the public in 2011 with a splendid ceremony. Borusan Contemporary is a special and exceptional case as 'office – museum" concept both with its physical environment and visiting experience. In all the nine floors of the building, it is possible to see a variety of selections from the collection, as well as single-artist or group exhibitions organized by recognized curators. Since opening, we have 19 collections and 19 temporary exhibitions realized from national and international artists.

Borusan Contemporary Art Collection at Haunted Mansion (Perili Köşk) are accessible to all viewers every weekend. Borusan Contemporary was founded on the museum administration models applied today, organizing educational



programmes targeting children and teenagers who will become the media artist of the future. We learned from the founder Asım Kocabıyık that; education and art are inevitable aspects of a developed society. It is our responsibility to gift a future to our children and our youth in which they can demand their basic rights and freedoms.

When we look at the manager's background in Borusan Contemporary, they are educated and experienced staff in the fields of culture and the art sector. As the volume of the staff is medium in comparing with some other corporate museums, operations are carried out as a regular business which correlates with the institution's mission and vision.

We use digital database systems for registering and following up the operational works of each artwork. Each artwork is operated carefully from the begging of purchasing to the end of storing. We are providing the necessary conservation and restoration environment in the well-equipped storage facilities.

Activities and exhibitions are taking place at Perili Köşk, and we organize special tours for private visits, we are organising social responsibility activities for young and adults during the year. Borusan Contemporary changes the exhibitions twice a year. Visitors are welcome to see our collection throughout the office spaces, and special exhibitions in the gallery areas. We also have a contribution to the national fairs and activities during the year. We have been exhibiting our works in more than 25 offices in the Borusan Group premises.

Our marketing and advertising strategy aims to prioritize social media. As we are aware of the importance of digital appearance, we are very active on our Internet site and social media accounts. We believe that today's fast changing and information flowing environment require this.

On the other hand, we cooperate with galleries and museums, which we are in contact with, at home and abroad. They contact us to exhibit the works belonging to our collection at galleries and museums in their institutions. Recent cooperations were such as; Musée d'art contemporain de Montréal, University of Michigan Museum of Art, Laboratory for Experimental Museology in Lausanne, Science Gallery in Ireland, Borusan Contemporary exhibition in pop-up gallery New York.

Borusan Contemporary strives to open a window into the questioning world of contemporary art programs, which encourage individuals' independent and creative thinking skills. Our education programs are focusing on children and youth between the ages of four to fourteen with the aim of raising future media artists with the principle of lifelong learning, to diversify opportunities of understanding and producing contemporary art. Ranging from performances to exhibition tours with the curators, artist talks to education programs for adults, Borusan Contemporary hosts a wide range of events. These series aim to create

a new perspective and to open up a discussion on contemporary art through analysing the relationships between various contemporary and scientific topics. As in the world of art, as well as in the period of the Ottoman Empire and the Republic of Turkey, the government has always seen as the first supporter of art and cultural activities.



With the foundation of the Republic of Turkey, new archaeology museums were primarily opened up in the country by order of the founder, Mustafa Kemal Atatürk. These museums were also focused on displaying the archaeological artefacts of Anatolian civilizations. It took slightly more than a decade to see the initial examples of art museums after the foundation of the republic. In these times, there are a couple of corporate collections which are a milestone that influenced museum formations and contemporary art in Turkey. (Çiloğlugil, 2017)

The orientation of private actors towards contemporary arts in Turkey can be seen in the late 1980's with the initiation of 1st International Istanbul Contemporary Exhibitions in 1987 supported by Istanbul Foundation for Arts and Culture (IKSV). Also in the 1990s, Turkey cultural sector gained dynamism, and extraordinary sales of contemporary artworks in the auctions changed the dynamics of the art market in Turkey. With the neoliberalisation process, the expansion of private capital interest to arts shaped globalization process of Istanbul. Large conglomerates such as; Koç Holding, Sabancı Holding, Eczacıbaşı Holding, Borusan Holding, and Doğuş Holding, individual entrepreneurs and

banks appeared as prominent actors in forming corporate collections and art market in auctions. (Yücel, 2014)

Also, government supported culture and art activities with the aim of enhancing the image of Turkey within the global markets, and Istanbul has been the centre of this operation. At that times, legal regulations were constituted by laws to support private museums and cultural investments. In this context, within the last decade, corporate sponsorship and private investments in culture and arts, the establishment of private museums are supported by the laws and regulatory changes so far. With these regulations, In Turkey, ministries, public institutions, persons, judicial personalities and philanthropic foundations can establish museums that contain all types of movable cultural and natural assets for the realization of their service areas. IKSVM is one of the pioneer institutions which supported the expansion of the events in Istanbul's cultural scene. Successive opening of galleries publishers and universities, museums owned by large capital groups, the multiplication of other smaller scale private artistic initiatives also contributed to the development of art and culture in Turkey (Yücel, 2014).

In 1980, the Vehbi Koç Foundation Sadberk Hanım Museum was founded as the first private museum in Turkey by focusing on the private collection of Sadberk Hanım, which includes traditional costumes, textile, ceramics, and handcrafts. It is worth noting that it is the only virtual museum online in Turkey today.

In 1987 1st International Istanbul Contemporary Art Exhibition was initiated by the Istanbul Foundation for Culture and Arts (IKSV). It transformed into International Istanbul Biennial yearly basis and continued until today. Inarguably, Istanbul Biennial has been playing a significant role in contemporary Turkish art scene since 1987. It plays a crucial role in introducing Turkish artists to the international arena and the foreign artists to the Turkish public.

The first contemporary art museum was Elgiz Museum which established by the initial name as Project4L in 2001. It is also privately-owned; the non-profit institution took on the mission to support the development of contemporary art in Turkey.

In 2002, Sabancı Museum was established under the framework of Sabancı University, the private collection of Sakıp Sabancı concentrating on calligraphy and paintings.

Turkish culture sector has experienced a dramatic expansion after the establishment of the Istanbul Museum of Modern Art in 2004. With its collection committing to share Turkey's artistic creativity, it is the first museum which received pecuniary and nonpecuniary support from the period's government for its establishment. Istanbul Modern's collection possesses different artistic productions, which were produced by both traditional and contemporary mediums. The museum was founded in 2004 and hosts many contemporary art exhibitions.

Pera Museum which was established in 2005, the collection is famous for its orientalist paintings. The collection also has Anatolian Weights and Measures, Kütahya Tiles and Ceramics and photography. Pera Museum also has hosted many internationally famous artists exhibitions; such as Alberto Giacometti, Garson Perry, Andy Warhol.

In 2010 Arter was founded in Beyoğlu by Vehbi Koç Foundation as the contemporary art platform.

Another project started in 2010, Istanbul European City of Culture was another milestone for the increase in interest towards contemporary arts in Turkey.

Developments mentioned above significantly contributed to the enhancement of today's art sector capacity. Especially, some other non-profit and nongovernmental museums were opened up before 2010.

Since these museums are supported by professional businesses or by foundations established by businesses mentioned above, it is acceptable to observe the transfer of corporate professionalism into these cultural institutions' operations. They usually operate like regular businesses with a difference of not for profit. The organizational scale of these institutions strongly correlates with their institutional vision and mission. They indicate parallel characteristics with their parent institution.

The parent foundation financially supports all of them. And Istanbul Modern also gets government and international funds. Many of the museums have income generating from the admission fee, memberships, cafes/ restaurant, and workshops and events.

So, as a summary, these institutional actors; helped to establish the social network of upper class business actors and contribute to the flourishing of a social status group; provided a basis to institutionalize philanthropy and endowment of business actors for the new actors in the field; also played a pioneering role in establishing main institutional bodies in which the financial support of arts as well as the private art museums have been emerged and administered (Yücel, 2014).

These important museums are philanthropic foundation museums; their founders are key figures of big businesses in Turkey, they play crucial roles in taking first initiatives that set the rules and ways of institutionalization for further initiatives in the arts and culture.

It is necessary to underline that Mr.Kocabıyık, founder of Borusan Contemporary Art Collection, started collection 30 years ago, the plan was already shaping a unique collection which would be attributed to the public in the upcoming years. This was never planned to make a financial investment. This success can only be made by a strong passion for the art and culture and the excitement of sharing it with the public.

Lastly, to the reference of Ataturk's words, the founder of the Republic of Turkey, "A nation without art has lost one of its vital vessels." Within this vision; one of the main axes of the social responsibility activities of Borusan Kocabiyik Foundation is arts and culture. Every year, Borusan sets aside a considerable budget to help develop arts and culture in Turkey. Borusan is dedicated to continuing support by making arts and culture more accessible to becoming Turkey more modern.

As a conclusion, Mr. Kocabiyik's words very well summarize the philosophy behind the institution; "Just as in the Borusan Holding offices, where we work with the possibilities brought to us by contemporary tendencies in all fields, we tried to add the newest and the most experimental pieces of contemporary art to our collection. We are aware of the risks involved in investing in the experimental works of today's artists, but this is also an extension of our business life... This risk gives us the opportunity to get closely acquainted with the experimental features of a young and different form of art as an outcome of pursuing the values of our time."

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## The Corporate Collections of the National Museum of Colombia

### Santiago Robledo Paez

Researcher of the National Museum of Colombia's History Department

In this presentation we will approach the National Museum of Colombia's collection of "corporate" patrimony, and its evolving function during the museum's almost bicentennial history. In the first part of the paper we evocate how the institution was founded as a natural history research center, and the way it later acquired its historical character and also became a showcase for the national progress. During the 19<sup>th</sup> century Colombia was a peripheral member of the global market, lacking a robust manufacturing sector. Nonetheless, at the time the National Museum possessed some examples of the "national industry", besides samples of its mineral and botanical resources which made most of Colombia's exports. Most of these items were lost in the first half of the 20<sup>th</sup> century, when the Museum's historical discourse excluded the economic history from the national narrative. In the second part we explain how recently, in 2016, the ongoing renovation of the National Museum permitted the reintroduction of this kind of objects in its exhibits and the reincorporation of a "corporate" dimension to its historical narrative. We believe this case study provides an interesting example of the shifting relation between these kinds of collections and the historical ones, even though it does not relate the experience of a "corporate museum" per se.

### I.

The National Museum of Colombia was inaugurated the 4<sup>th</sup> of July of 1824 in the "Botanical House". That building used to be the headquarters of The Royal Botanical Expedition of New Granada during the last years of the Spanish colonial domination. New Granada was the name the Spaniards gave to the territory that today occupies the Republic of Colombia, and that "Expedition" was a scientific endeavor that lasted more than thirty years (1783-1816), in which a group of "criollos", american born Spaniards, worked towards the classification and scientific representation of the local flora, then mostly unknown to the European scientific communities. The Spanish Imperial State supported this undertaking due to the economic profit this knowledge was supposed to stimulate. For the imperial bureaucrats, it was the discovery of new medicinal plants, as the quinine, or the development of commercial crops, as the *tea of Bogotá*, that justified this enterprise.

The Botanical Expedition ended in 1816 during the Spanish Reconquest, a brutal military expedition that crushed the first Colombian Republic (1810-1816) and took the lives of many of the creole scholars who had replaced their scientific labors with political and military duties for their newly independent homeland. In 1819 the insurgent armies led by Simón Bolívar (1783-1830) and Francisco de

Paula Santander (1792-1840) defeated the royal hosts at Boyacá, thus achieving New Granada's final independence. Several years of war were still ahead until the final liberation of northern South America was achieved, but in the meantime the Republic of Colombia (1819-1830) was established, comprising today's Colombia, Venezuela and Ecuador, after its emancipation in 1821.

This was the context in which the National Museum of Colombia was founded (1823) and inaugurated (1824), with the war still raging. This situation makes us realize the importance that the institution had for its promoters, being Francisco Antonio Zea (1766-1822) the most dedicated of them. Zea, who had worked in the Botanical Expedition and as Director of the Royal Botanical Garden in Madrid, was vice-president of the Republic and plenipotentiary minister to Europe, where he was supposed to obtain resources for the war. He did obtain them, and hired a commission of French scholars to establish a School of Mines and a Museum back home. These institutions weren't supposed to have purely scientific functions, they, as the Royal Botanical Expedition before them, had extremely practical purposes. The knowledge of the republic's flora, fauna and mineral resources was supposed to allow the much desired *progress* of the new Republic. We have to keep this in mind to understand why, starting in those times, some objects that from our present point of view might be classified as "corporate" patrimony were incorporated to the Museum collections.

We mentioned the Museum was opened for business in 1824, being an institution dedicated to the teaching of natural history and the constitution of scientifically relevant collections. However, and although they did not lose their original function, from these early years the Museum's collections incorporated other kinds of objects. In the words of María Paola Rodríguez, "progressively, the identity of the Museum changed. To the mineralogical specimens of the cabinet and to the zoological and paleontological specimens that linked the institution with the natural sciences, were added archaeological, ethnological and historical objects"<sup>1</sup>. Gradually this museum acquired a historical ethos, which, however, would not become its predominant character until well into the twentieth century. Even though the "corporate" share of these collections has always been secondary to those of strictly historical, scientific, and later artistic interest, they nonetheless reflect an important part of both the Museum's and the Nation's histories.

The dissolution of the Republic of Colombia in 1830, and the subsequent political turmoil, didn't prove fatal for the Museum. Later in that decade it still was an active institution for the natural sciences, thanks to the active administration of Joaquín Acosta (1800-1852) who also increased its historical collections. Among the Museum acquisitions registered in a document written approximately in 1835, there were "some pieces of the fine crockery made in Bogotá"<sup>2</sup>. These were some examples of the tableware made by a recently established factory in

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<sup>1</sup> Rodríguez, M.P. (2013). *Le Musée National de Colombie 1823-1830. Histoire d'une création*. Paris: L'Harmattan, p. 382.

<sup>2</sup> AGN, Sección República, Instrucción Pública, Carpeta 126, f. 33.

Bogotá, which machinery, casts, materials and two foreign operators, were brought from England by no other than Acosta himself<sup>3</sup>. The *Fábrica de Loza Bogotana* (Bogotá's Crocker Factory) was probably the most successful case of the generally abortive Colombian industrialization effort of the 1830's. In Bogotá and its surroundings several factories were created, including the Pacho ironworks (1824), and factories dedicated to the manufacture of felt hats, paper (1836), cotton cloth (1836) and glass (1837)<sup>4</sup>. Most of these workshops were short lived; however, the idea of industry as a catalyzer of *progress* and *civilization* didn't die out with them. Latin American elites were fixated with the European and North American examples, especially with Britain, at the time the leading industrialized nation. Considering Acosta's early involvement in the factory, it isn't surprising that he decided to include those objects in the Museum collection as evidence of what for himself and his contemporaries must have been solid proofs of the much anticipated economic progress.

In 1887 someone, presumably Nicolás Leiva who had become the sole proprietor of the factory in 1845, gave to the Museum two ceramic busts made in the Bogotá factory, one depicting Bolívar and another portraying Antonio José de Sucre, both leaders during the Independence Wars<sup>5</sup>. At the beginning of the 20<sup>th</sup> century, the Bogotá Factory crockery wasn't the only tableware kept in the Museum as evidence of the nation's industrial advances. In the 1907 catalogue also appear, for example, "three pieces of fine crockery made in Zipaquirá by R. Barquero's factory"<sup>6</sup> and "five ceramic crockery pieces made in the Antioquia department"<sup>7</sup>. Of these objects, the National Museum of Colombia currently still has two of the jars given in 1835, one of them was the first ceramic jar made by the Bogotá factory and the other one was dedicated to President Santander. Other ceramic objects made in the *Fábrica de Loza* during the 19<sup>th</sup> century were bought for the museum in later dates.

The notion of progress prevailed in the Latin American economical thought during the 19<sup>th</sup> century and the first decades of the 20<sup>th</sup>. It was conceived that the way of development for these countries went through their incorporation to the global markets as exporters of raw materials. The early industrialization efforts were soon to be relegated to a secondary tier of the national economy, while its most active forces were dedicated to the exploitation of mineral resources and the increase of the cash crop production. This situation affected the national expositions, showcases for all that was considered civilized and symptomatic of progress. In Colombia the first one of those fairs was held in 1841, and even if

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<sup>3</sup> Lamo, C. and Therrien, M. (2001). Loza fina para Bogotá: una fábrica de loza del siglo XIX. *Revista de antropología y arqueología*, 13, p. 205.

<sup>4</sup> Melo, J.O. (1989). La evolución económica de Colombia, 1830-1900. En A. Tirado Mejía (ed.), *Nueva Historia de Colombia. Tomo 2: Era Republicana* (pp. 65-100). Bogotá: Planeta, p. 97.

<sup>5</sup> Pombo, F. (1886). *Nueva guía descriptiva del Museo Nacional de Bogotá*. Bogotá: Imprenta de "La Luz", p. 134.

<sup>6</sup> Escallón, R. (1907). Apéndice a la *Nueva guía descriptiva del Museo Nacional*. Bogotá: Imprenta Nacional, p. 4.

<sup>7</sup> Escallón, p. 6.



some more were held in that decade, most of the 19<sup>th</sup> century exhibitions dedicated to the *arts* and *industry* of the nation were made in the last three decades of the century. The National Museum owns an interesting collection of medals that were given as prizes to the exhibitors in those occasions. In the late 1890's the Museum also received a set of objects manufactured in Pasto, city located near the frontier with Ecuador, which were exhibited in a fair held there in 1895. They exemplify the contents of these exhibitions, as they included wood and cloth samples, clothes, traditional crafts, maps and oil paintings<sup>8</sup>.

Due to the lack of a properly industrialized manufacture sector, in the Colombian national expositions of the second half of the 19<sup>th</sup> century the objects made by factories weren't always the main attraction. Nonetheless, some were exhibited along the machinery used in their production, or when that wasn't possible, at least the scale models representing those technological devices. After being shown in the national exhibitions, some of these objects were finally kept in the National Museum. For example, in 1881 the Museum owned scale models of a mill and a machine for the production of bricks and roof tiles<sup>9</sup>, later, in 1883 the Museum received the model of a noodle making machine<sup>10</sup>. Around 1889 Deyanira Castro donated some examples of the silk products elaborated in the workshop owned by Manuel Vicente de la Roche<sup>11</sup>. Besides the silk products, the 1907 catalogue also mentions a box containing the necessary elements for the industrial production of candles, two boxes of locally fabricated tiles and four pieces of glasswork made in Bogotá<sup>12</sup>. None of these objects currently survive in the National Museum's collections.

Much more important, in a quantitative sense, were the exhibits related to the expanding export sector. Until the mid-nineteenth century, the only Colombian product marketed abroad in significant quantities was gold from Antioquia and Cauca. This changed in the 1840s, when tobacco started being the main Colombian export, situation that lasted until the mid-1870s, when quinine replaced tobacco. The commercialization of this bark, used for the manufacture of medicines against malaria, was profitable until the mid-1880s when the market was saturated by the production of European plantations located in their Asiatic colonies. Late in the nineteenth century and early in the twentieth, the production and marketing of coffee finally allowed the consolidation of a stable Colombian export base and the nation's integration to the world market in a less intermittent manner. During the first three decades of the 20<sup>th</sup> century, Colombian coffee production grew at an accelerated rate. It was then that Colombia became the second world producer of coffee, after Brazil, and the first producer of soft coffees. This product, considered the "engine" of the country's economic modernization, was an important factor in the formation of national

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<sup>8</sup> Escallón, p. 7.

<sup>9</sup> Pombo, F. (1881). *Breve guía del Museo Nacional*. Bogotá: Imprenta de Colunje y Vallarino, P. 14.

<sup>10</sup> Pombo, 1886, p. 15.

<sup>11</sup> Pombo, F. (1889). *Nueva guía descriptiva del Museo Nacional de Bogotá. Segunda parte*. Bogotá: Imprenta de "La Luz", p. 71.

<sup>12</sup> Escallón, pp. 4-5.

wealth, in the development of a transport infrastructure and in the expansion of the agricultural frontier.

The importance of this sector of Colombia's economy was reflected in the disposition of the collections that belonged to the National Museum. There were exhibited some product samples of the cash crops, and also of minerals from some of the most important mines in the country, in a way that evoked not only their botanical or mineralogical interest but also, and more importantly, their essential economic function. That is evident in a catalogue printed in 1889, where the museum's director explained that the natural history collections were to be divided in two sectors. The first one, of a strictly scientific interest, was destined for the consultation of students, the second one, dedicated to the showcase of the "nation's natural products", was intended to be a permanent exhibit for these potential sources of wealth<sup>13</sup>.

In 1878 a selection of cotton samples from different Colombian regions was incorporated to the Museum along with a collection of nearly five hundred wood samples that previously had been exhibited in the 1871 national exposition<sup>14</sup>. The 1871 fair had been dedicated to the display of the products extracted from the "nation's forests" and the agricultural goods destined for the foreign markets<sup>15</sup>. In the section denominated "Vegetable products employed in medicine and industry" of the 1889 catalogue, four species of coffee occupied a place of honor, as did the collections of different species of quinines, tobacco plants and rubber trees<sup>16</sup>. That same catalogue also mentioned the donation in 1886 of two collections of minerals extracted in the emerald mines of Muzo, active since pre-Columbian times, and the silver mines of Tolima<sup>17</sup>. The museum also had collections, among others, from the copper mines in Moniquirá and from the main national salt mines<sup>18</sup>. The ironworks established in Pacho and Amagá also sent samples to the Museum of the iron ores they exploited, having been the Amagá minerals previously exhibited in the 1881 national exhibition<sup>19</sup>. Similar was the case of an assortment of varied geological specimens that before being acquired by the Museum had been shown in 1887 during an Exhibition held in Bucaramanga, city located in the north east of the country<sup>20</sup>.

The most important of those fairs was the National Industrial and Agricultural exhibition held in 1910, during the celebration of the Colombian Independence centenary. In that occasion were exhibited some mineral samples from the

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<sup>13</sup> Pombo, 1889, p. 3.

<sup>14</sup> Pombo, 1881, p. 8 and 32.

<sup>15</sup> Colón, L.C. (2005). La ciudad de la luz: Bogotá y la Exposición Agrícola e industrial de 1910. En *La ciudad de la luz. Bogotá y la Exposición Agrícola e industrial de 1910* (pp. 8-39). Bogotá: Instituto Distrital de Cultura y Turismo, p. 11.

<sup>16</sup> Pombo, 1889, pp. 63-66.

<sup>17</sup> Pombo, 1889, pp. 22-24.

<sup>18</sup> Pombo, 1889, pp. 31-34.

<sup>19</sup> Pombo, 1889, pp. 24 and 31.

<sup>20</sup> Pombo, 1889, p. 37.

Zancudo gold mine, collection that was later given to the National Museum<sup>21</sup>. The Zancudo Society was the most successful Colombian enterprise of the 19<sup>th</sup> century. Founded in 1848, the Zancudo Society exploited its eponymous mine and others located in the outskirts of Titiribí, in the Antioquia mountains. The Zancudo enterprise utilized modern technology, including the first large scale foundry in the country, and at one point employed more than one thousand three hundred workers<sup>22</sup>. Those minerals, along and important group recollected in several Chocó gold mines, were the last main additions to the industrially oriented natural history collections of the National Museum of Colombia<sup>23</sup>. All the scientific objects kept in the Museum, including the mineralogical and botanical collections, were given to the Colombian National University throughout the 1930s.

## II.

During the first half of the 20<sup>th</sup> century the National Museum of Colombia ceased to be an institution dedicated to the teaching and research of natural sciences. Since then it has been devoted mainly to presenting the nation's history and, gradually, also its art. In 1948 the Museum was given its current building, a massive brick and stone structure erected in the late 19<sup>th</sup> century that used to be a prison. During most of the second half of the century, the museum was distributed in a way that inhibited much change in its exhibits: the first floor was dedicated to the pre-Columbian antiquities, the second to a historical account that emphasized on issues relating to the Wars of Independence, and the third to the fine arts. In the late 1980s and early 1990s Beatriz Gonzalez, artist and historical researcher, lead the first complete renovation of the Museum exhibits. The new exhibition rooms provided a thorough account of Colombia's history; however, it was a history mostly of battles and heroes, in which the political prevailed over all other aspects of social life. This "historical turn" of the Museum didn't took much notice of the renovation of the historical discipline that in Colombia had taken place since the 1960s, when Colombian historians adapted to their work new approaches such as those proposed by the Annales School or the British Marxist historiographical tradition<sup>24</sup>.

Corporate agents, and the industry as a whole, didn't have much place in the Museum's historical narrative. However, being fair, it has to be acknowledged that corporate history didn't become an active field of research in the Colombian academic community until very recently. Even if the book *Industry and protection in Colombia* (1955) by Luis Ospina Vásquez might be considered an antecedent, it was only in the last couple decades that the subject has been

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<sup>21</sup> Restrepo, E. (1912) *Catálogo General del Museo de Bogotá*. Bogotá: Imprenta Nacional, pp. 292-296.

<sup>22</sup> Molina, L.F. (2003). La Empresa Minera del Zancudo (1848-1920). En C. Dávila (ed), *Empresas y empresarios en la historia de Colombia. Tomo II* (pp.635-676). Bogotá: Ediciones Uniandes-Grupo Editorial Norma, p. 653.

<sup>23</sup> Restrepo, E. (1918) *Catálogo General del Museo de Bogotá. Mineralogía y paleontología*. Bogotá: Imprenta Nacional, pp. 43-45.

<sup>24</sup> Tirado, A. (2016). *Los años sesenta. Una revolución en la cultura*. Bogotá: Debate, pp. 259-280.

consistently addressed<sup>25</sup>. It is also important to consider that until recent times the *corporate museums*, cultural institutions defined by Victor Danilov as a corporate facilities “with tangible objects and/or exhibits, displayed in a museum-like setting, that communicates the history, operations, and/or interests of a company to employees, guests, customers, and/or the public”<sup>26</sup>, were unknown in Colombia.

Even now only a handful of these institutions exist in the country. Among them we may count the visitor centers located in the central headquarters of Bavaria, a brewery founded in Bogotá in 1889 that now is part of the industry giant SABMiller, and Ecopetrol, the national petroleum company. The Cotton Mill Museum of San Jose de Suaita, founded in 2006 and located in a small village 250 kilometers away from Bogotá, deserves a special mention. This museum is dedicated to the history of a textile factory that functioned from 1907 to 1981, its workers and the town that emerged in its surroundings. In its collections one may find machines, cloth samples and documents relating to the enterprise’s history. Notwithstanding the importance of these initiatives, it’s still too early to speak of a Colombian tradition of corporate museums to which the National Museum of Colombia could appeal as inspiration for the exhibition of its corporate patrimony. However, I mentioned these institutions explicitly because they were interlocutors for the National Museum in its current large scale renovation project, in which, after almost a hundred years of neglect, its “corporate” collections were again given a place.

In 2016 an exhibition room was inaugurated. It is the second of the renovated spaces, consecrated to representing the different ways in which the inhabitants of the territory nowadays occupied by the Republic of Colombia have exploited and transformed its natural resources. This historical account encompasses a large period, starting from the arrival of its first settlers 15000 years ago to the last decades of the 20<sup>th</sup> century. The exposition’s narration is structured around specific case studies that evoke the ways in which the agricultural, mineral and industrial resources have been exploited, transformed and consumed. In this account the presence of particular corporate actors can’t be overlooked, considering they have been agents of primordial importance in these economic processes. However, the presentation of these subjects in the National Museum of Colombia is different from their habitual display in museum environments held by corporate stakeholders. As the National Museum does not sustain any kind of dependency, be it economic or political, with any of the mentioned corporate entities, the way in which they are portrayed doesn’t have to be brand conscious,

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<sup>25</sup> The two volumes of the book *Empresas y empresarios en la historia de Colombia* (Bogotá: Ediciones Uniandes-Grupo Editorial Norma, 2003) edited by Carlos Dávila Ladrón de Guevara were a turning point.

<sup>26</sup> Cited in Nissley, N. and Casey, A. (2002). The Politics of the Exhibition: Viewing Corporate Museums Through the Paradigmatic Lens of Organizational Memory. *British Journal of Management*, 13, p. S35.

apologetic or centered around the founders and their managerial successors, as is usually the case in corporate museums<sup>27</sup>.

One of the main sections of the exhibit is dedicated to the mining sector. There the Zancudo Society, the same that was present in the natural history collection of the National Museum during the 19<sup>th</sup> century, occupies a special place as an example of a working mine in that era. More than a hundred years have passed since the Zancudo's heyday, the enterprise was dissolved in 1948, and so collecting items relating to its history was a challenge. Considering that the National Museum has both limited financial capabilities and storage facilities, the curatorial team chose to represent the enterprise via one material artifact –a stock certificate– and a digital dispositive. In the later, 19<sup>th</sup> century photographs of the mine are presented with simple explanations that illustrate the workers life and the way they operated the mines. Another digital dispositive, explanatory of the Supía and Marmato mines active also in the late eighteen hundreds, is centered around the technology involved in the mines' exploitation, with simple animations explaining to the public the working of the machinery involved.

As Booth, Clark, *et al.*, put it when discussing the Bertelsmann case, "many companies, especially those that have been around for a long time, probably have a darker side to their history that they would prefer not to know about or to be able to forget"<sup>28</sup> (2007, p. 640). For example, this is particularly evident in the case of the United Fruit Company, an American banana exporting enterprise that developed an economic enclave in the Colombian Caribbean during the first decades of the 20<sup>th</sup> century. The National Museum acquired an album of pictures taken by one of the company's employees, photographs that show the labor and living conditions of the foreign workers. They were taken around 1928, year when a manifestation of local workers was quashed by the Colombian army, acting in favor of the North American interests, in what posterity has called the Banana Massacre. The history of the mostly foreign petroleum companies active in Colombia during those same years, represented also by pictures and a digital dispositive, was the excuse for narrating the early stages of the national syndical movement. In the presentation of corporate actors in this exhibit, the Museum's curatorial team chose not only to emphasize in their entrepreneurial and financial success, but also in their employees working conditions, their struggles, and the effects of the industry's activity on the environment.

Quite curiously, because it wasn't planned, the section of the exhibition inaugurated in 2016 dedicated to the birth of the modern industry in Colombia, in a certain way resumes and continues the story told by the industrial collections kept by the National Museum during the late 19<sup>th</sup> century. As we mentioned before, back then the Museum owned several samples of cash crop products such as tobacco, quinine and coffee. Also, this last product was

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<sup>27</sup> Cousserand, I. (2009). Musées d'entreprise: un genre composite. *Communication et organisation*, 35, pp. 210-211.

<sup>28</sup> Booth, C., Clark, P. *et al* (2007). Accounting for the dark side of corporate history: Organizational culture perspectives and the Bertelsmann case. *Critical Perspectives on Accounting*, 18, p. 640.

instrumental for Colombia's economic modernization, which included the accumulation of capital needed for the establishment of the nation's first truly successful factories. Those were founded in the last decades of the 19<sup>th</sup> century and generally were of the light industry kind, producing rather simple consumer goods. In the new exhibition hall we chose to evocate cases related to manufacturing processes that had antecedents dating back to the pre-Columbian times, but that were renovated through the adoption of industrial manufacturing dynamics during that period. The cases chosen were the production of crockery, fermented beverages, chocolate products and textiles. Also, these subjects were introduced by a section enunciating the importance of the notions of *progress* and *civilization* as catalyzers for the incipient economic modernization in late 19<sup>th</sup> and early 20<sup>th</sup> century Colombia.

For this section the Museum was able to make some acquisitions. Among the objects purchased there are some related to the Chaves and Equitativa chocolate factories –a clock, a grater and two late 19<sup>th</sup> century engraving plates depicting publicity–, several pictures of the Bavaria brewery and its associated businesses taken in the 1890s and the 1900s, a group of advertising plates from around 1950 portraying Bavaria's products, and early 20<sup>th</sup> century stock certificates and product packages. The textile industry was represented by objects pertaining to the cotton mills of Suaita, whose museum provided pictures and cloth samples, and Samacá, active from 1889 to 1964, from which its current owners sent an antique weaving machine. The National Museum also received parts of an industrial loom from the Museum of Antioquia, region that in the early 20<sup>th</sup> century was the center for the Colombian textile industry. However, not all objects in this exhibit were new acquisitions. Some, as the ones concerning the Bogotá Crockery Factory and the medals given in the 19<sup>th</sup> century national exhibitions, have belonged to the National Museum's collection for a very long time.

Certainly the National Museum of Colombia it's not a corporate museum, its stakeholder is the Colombian State and its function is public and not for profit. Nevertheless, since the early days of the institution's history some "corporate" patrimony has found its way to its collections. We saw that during the 19<sup>th</sup> century that was due to the Museum being a showcase for the national progress, as also were the national exhibitions. Currently the Museum doesn't function in that manner, it may be still a huge display cabinet for a certain account of the nation's history, but it is no longer a platform for the parade of its natural resources and industrial prospects as potential sources of wealth. In a certain sense, today the Museum's regard is directed more to the past than to the future, as corporate actors and their physical traces are not presented for what they may achieve but for what they actually were.

Some corporate actors of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries are now presented in the historic narration of the National Museum of Colombia, later enterprises still only have space in digital dispositives that show through pictures some light and medium industries that emerged from the 1930s until the 1960s. The fact

that most of the late 20<sup>th</sup> century Colombian industrial actors aren't given a proper place in the Museum shows that there is still a lot of work to be done. We hope this gap will be somewhat filled in the exhibition rooms that will open shortly. It's true that this Museum's current treatment of corporate history and patrimony owes more to a change in the Colombian practice of the historical discipline, than to an active dialogue with local or foreign corporate museums. However, I think that the account I just made of this particular case shows that "corporate" collections must be also reflected upon in other scenarios than the standard corporate museums. Also, I think, that it is quite evident that the relation of this kind of museum and the more rationally historical ones is a subject open for interesting future inquiries.

## **BUILDING AND MAINTAINING CORPORATE COLLECTIONS**

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### **The Interpretation of Cultural Identities within the Physical Context of the Corporate Museums**

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### **1. Introduction**

Museum is where cultural heritage and phenomenon are articulated. Until the 18th century, the main function of museums was to preserve and maintain artefacts, and the relation between the system of Museality and the objects defining it was called Museology (Hugh, 2008). During the 20<sup>th</sup> and the 21<sup>st</sup> centuries, significant changes have been perceived in the field of museology that changed all the realities about museums, and new roles of museum have been evolved within the modern society. The old Victorian vision and the old museological ideologies of museum have been changed from collection to communication, and from conserving to sharing knowledge and experiences (Hooper-Greenhill, 1992). This functional change has affected the whole culture of museums, and to convey this change, the museums institutions have engaged a new complex ideology that cares about experience as well as conservation. Consequently, the visitors' studies have been emerged as a part of the museum studies.

Moreover, different types of museums were emerged from the 18<sup>th</sup> to the 21<sup>st</sup> century that play an essential role in the community, like the corporate museums. The corporate museums are used as a new marketing device that represents the corporate identity, and displaying its values and philosophy. The corporate museums are thematic, commercial buildings, admitted by a specific company, it is where the history of the company, and its products are exhibited.



The Architecture of corporate museums is identified within the corporate identity and strategy that reflects the high quality of a brand's products, and adds considerable cultural benefits for the region they are located in. It is extended to be a part of the city marketing images, and a touristic attracting landmark, which proves that the corporate museums can be successfully used for commercial purposes.

The paper demonstrates the role that the physical context plays in representing the companies' identities in the corporate museums. In addition to the way it affects the formation of the museums visitors' experience, through a comparative analysis between the two temples of cars in Stuttgart, Germany, the Porsche Museum and Mercedes Benz Museum. The selected case studies are considered a breakthrough in the field of architecture and museum design in the 21<sup>st</sup> century, therefore their physical contexts are observed and documented through thick descriptions to assert how the Architectural design and the exhibits could together display the cultural identity of the corporate museum.

## **2. Museums and the Share of Knowledge**

Museums have become the warehouses for knowledge as well as objects, and an interactive educational environment and enjoyment space for people (Smith, 1989). As a socio-cultural institution, museums are playing an important role in the communities, as it contributes in widening the cultural understanding, and civic pride, in addition to sharing cultural knowledge through exhibitions. Museums as the medium of cultural message expression, the production process of this message is refereeing to the way that the museum communicates the information stored in its collections, and inspires for the construction of new meanings within the museological context (Tudman, 1983).

## **3. The Archiectural Interpretation of Identity**

Generally, the museum design is the art of creating an inspiring space that is preserving and interpreting the physical culture for better functional efficiency based on the museum message. The Museum Message is defined as the Museum Mission, which is the cultural, historical potentials, and the museum identity that is translated into a set aims and objectives displayed in the exhibition space and its collections. The reliable museum message is constructed within the museum context to provide the visitors a learning opportunity, and a special experience. Different theories have discussed the role that the physical context play in formulating the visitors' experience within the museums. The visitors' experience is representing a unique relationship between the museum physical context and the visitor, as what visitors are able to remember from their visit is turning out to be a museum visitors' experience (Giebelhausen, 2006).

The design of the exhibition space is the common point of reference for architecture and museology theoretically as well as practically. The architecture

of the museum is partially affecting the museum experience, based on the special nature of the museum as a building type and as a physical space.

The museums were perceived as a monument before and during the Renaissance. It was built following the old historical precedents of temples, and palaces as public exhibition spaces to display sculpture. The interior designs were rich contextual space with ornamental designs. The vision of the world to museums has been changed during the 20<sup>th</sup> century to be perceived as instrument. The architecture of museum buildings was explored through different concepts during Modernism. Museums were designed to show masterpieces in a relatively neutral space, regardless its identity or message.

By the end of the 20<sup>th</sup> century, architecture was understood as the embodiment of meanings, which provides an exceptional scenery of viewing art that offering a unique spatial experience that is extended to the design of the museum spaces. Because of that, an argument was played out through a dialogue between the aesthetic and functional considerations, and between the architecture of the museum as a container, and the exhibited collection as a content. Due to the consideration of museums as a medium for cultural message expression, the new theories about museums have declared that the message could be articulated within the architecture or through exhibition, and understood through experience.

#### **4. The Corporate Museums Phenomenon**

The emergence of Corporate Museums date back to the 18<sup>th</sup> century, because of the industrialization movement, and the growth of market significance of a particular company. That lead the companies to exhibit their entrepreneurial history through displaying documents, photographs, and products, in addition to their technological knowhow, and that what support the idea about the corporate museums as a historical structure (Lehman, Kim, Byron, John, 2009). By the 20<sup>th</sup> century, the Corporate Museums were considered as a contemporary phenomenon, through which private companies has found a new way to be more socially responsible of promoting the intangible values.

They are meeting points between companies, territory, and the communities. It is strengthening the idea that a structure could become a value for the territory, for local communities, public institutions, as well as the private associations that is able to achieve compatible goals related to marketing policies with a commitment to the communities in which the museums are located (Bonti, 2014). It was understood as an advanced form of investment in culture through extending the research in developing the industry, enhancing the creativity and innovation, and training for the young generations. Consequently, It have ranged from automobiles to furniture, cosmetics, food & beverages, fashion, and home appliances.

The primary functions of the Corporate Museums are to preserve, convey, interpret, and show the company's history, and to develop employee pride and identification within the company (Danilov, 1991). As an exhibit-based facility, the Corporate Museums are offering for their visitors a special kind of experience through giving them a holistic view of the brand's original culture and values. The visitors' experience within the corporate museum are designed based on retracing the past, the present of the business, and the latest inception from the strategic, techno-productive, and social points of view to reinforce the visitors' connection to the brand, thus what make it one of the favoured destinations for visitors (Griffths, 1999). Consequently, the collections that are owned by a company are managed and displayed to demonstrate the history of the company itself, since its rise, milestones, leading figures, products' development, and achievements.

Lately, the Corporate Museums have become more strategically oriented facility, it have been changed from merely an exhibition-based facility for the organization artefacts, and a store of the organizational memory, to become an extension of the organizations' marketing efforts. A projection of the corporate identity and strategy is understood as a tool for communication that develops the corporate public relations, through giving their guests and customers an idea about the company that influence the public opinion about the company (Danilov, 1991). The museum identity is a very critical and important issue due to globalization identity crises as it is the base for successful marketing strategies. Recently, it was agreed that a company that has its own museum qualifies its image with respect to its competitors (Piatkowska, 2014).

Furthermore, it is exhibiting the corporate products and services, in order to spread a marketing message to the public, which is "Visit, Admire, and Buy", and consequently it has become a part of the companies' devices of marketing. Moreover, to accumulate this message the corporate museums are placed inside corporate facilities, near the company's headquarters, or next to the factories where the brand products are manufactured (Lehman, Kim, Byron, John, 2009).

## **5. The Corporate Museum Experience**

Today, the two independent German car manufacturer Porsche, and Mercedes Benz are both the most profitable automotive manufacturer in the world. The main marketing messages on the official corporates newsletters points out that the success of the brand is based on decades of experience and experimentation. Efficient production methods, distinctive positioning and the innovativeness of car models entering the market successfully that gives the two companies prestigious place in the automotive hierarchy of world power.

### **5.1. The Icons of Stuttgart**

On the eastern and western sides of Stuttgart, there are two attracting cultural poles were built to become of the 21<sup>st</sup> century's icons of the city, two corporate

museums, as shown in figure (1). The museums were constructed within the corporate facilities, next to the factories where the brand products are manufactured, and near the company’s headquarters. The first was Mercedes Benz Museum, which was designed by UN Studio, and built in 2006 to document the 120 years of history of automobile. The second icon was Porsche Museum located in Porscheplatz, which was designed by The Delugan Meissl Associated Architects, and opened to public by January 2009.

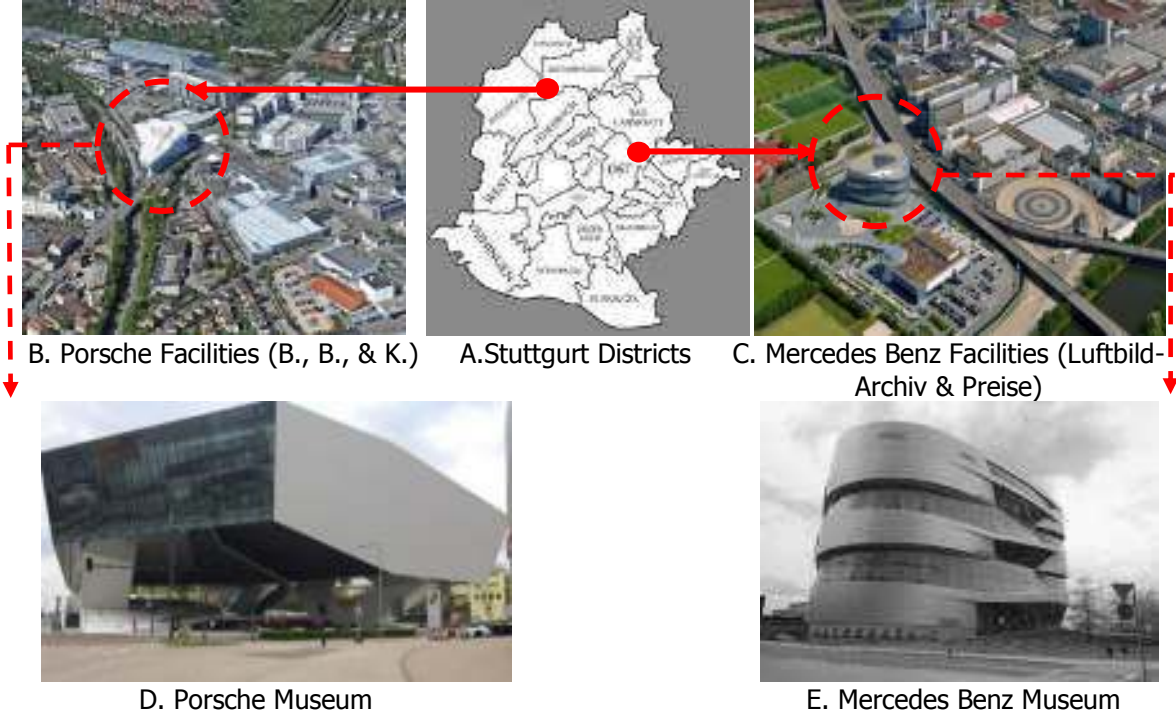


Figure (1) The Icons of Stuttgart

**5.2. The Connection Game**

It is obvious that both architects were intending to get the visitors attached to museum building from the first look. They successfully designed the forms of the two museums following the same concept, to send a secret message “Where You End I Begin, In That Way We Are All Connected”.

When the one arrives to Porscheplatz, he/she can see a huge structure, with its irregular shape, supported over v-shaped columns that what make the museum is visibly floating above the ground. The museum looks-like the flying saucer that is ready to launch returning to the space, as understood from the architect’s first sketch design, as shown in figure (2). The form is like one of the German inventions, especially after 1944, when the New York Times published its article about the floating mystery ball as the new Nazi air weapon, as shown in figure (3). The architect was referring to the museum form as a part of the German history, and stressing on the German identity of the brand, in that way it is connected to the German citizens as well.



Figure (2) The first sketch  
(Porsche Museum)



Figure (3) The flying saucer, the new Nazi air weapon article  
(The New York Times, 1944)



By getting close to Mercedes Benz Museum, the one will find that the geometry of the museum seems to be revolving around a central axis; the building skin is evoking the DNA helix that holds the human genetic code, as shown in figures (4) & (5). The architect message was to make the visitors feel that there is a common factor between the form of the museum and their nature as human beings.



Figure (4) DNA helix (Tang, M., 2014)

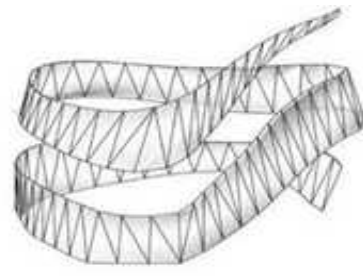


Figure (5) Mercedes Benz Museum outer skin  
(UNStudio, 2003)

### 5.3. The legacy of the Brand

The entrance to the Porsche museum is through the plinth beneath a reflective podium, guiding to the reception area, where the visitor can take the staircase up to the outer space beyond his/her recognized world, to the mysterious and unique Porsche's exhibition. It was noticed that the architect intended to clear the visitor's mind by taking him/her through two layers of space, or skies, as shown in figure (6). In the first sky, the visitor will go through the irregular designed ceiling of the ground floor reception. In the second sky, he/she will see the full ceiling of the ground level, the solid and voids, in addition to the exterior view of the Porsches complex around the museum, until reaching the third floor level.

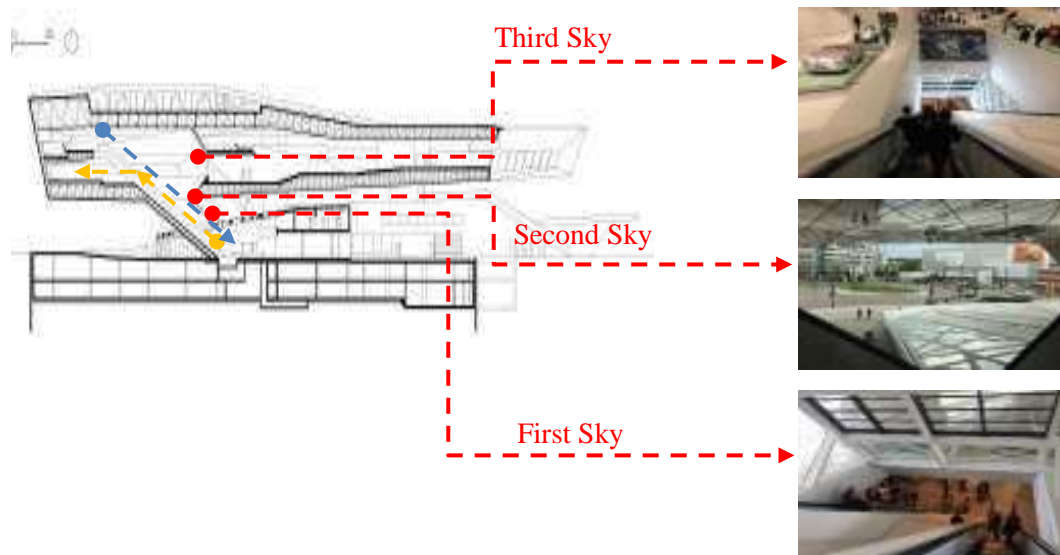


Figure (6) A Cross Section in Porsche Museum

In the main atrium of Mercedes Benz Museum, the visitor will find himself in the middle of a high concrete chimney, and the mark of Mercedes is on the ceiling with a view that catches the breath, as shown in figure (7). There are three steel elevators capsule like running to the top near the mark, taking the visitor to the

In the main atrium of Mercedes Benz Museum, the visitor will find himself in the middle of a high concrete chimney, and the mark of Mercedes is on the ceiling with a view that catches the breath, as shown in figure (7). There are three steel elevators capsule like running to the top near the mark, taking the visitor to the start of the journey.

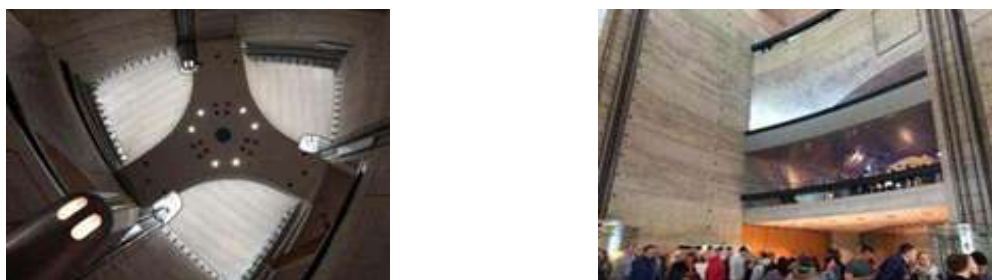


Figure (7) The Concrete chimney and the mark on top

#### 5.4. The Historical Drive

The designed scenography of exhibition in the two museums is guiding the visitors in a trip through the history of the two brand, and their products since its foundation to the contemporary designs through different themes that forms the backbone of the exhibition. In Porsche museums, there are three themes displayed, as shown in below and in figures (8) & (9):

A. The Product History Section, where the history of Porsche sports cars from 1948, to the most recent models are presented in chronological arrangement, with their stylistic uniqueness, and technological diversity.

B. Porsche Idea Section, where the key fundamental elements that show the pioneer technical solutions for the challenges that confronted the automotive manufacturing are displayed, which is "Light", "Clever", "Fast", "Strength", "Intense" and "Consistency".

The Thematic Islands Section, where the some specific model series, such as "Evolution 911," and Le Mans motor racing car are exhibited.



Figure (8) The 3<sup>rd</sup> floor plan



Figure (9) The 4<sup>th</sup> floor plan

In Mercedes Benz museum, the visitor is free to take any of spiralling ramps down following one of the two main themes, which are explained as follows and shown in figures (10), (11), (12), (13) & (14):

- A. The Legend Section is providing different chronologically ordered exhibits that are divided into seven sections exhibiting the beginning of automotive history, and the birth of the Mercedes brand that exhibit models of cars from the past to present. In addition to some documents, and pictures from its days. The legend rooms are subdivided into three sections, including the Illustrated Chronicle, Scene, and the Workbench, which are providing general information about the key milestones in the history of Mercedes, the innovations of specific eras, and the breakthrough in technology and design.
- B. The Collection Section is demonstrating the diversity of Mercedes-Benz vehicles. The exhibition of the collection is reflecting the lifetime experience of perfection across a range of vehicles. The Collections are aligned according to subject in viewing depots of travel locomotives, freight transportation, assistance and services, and the celebration room reserved for Mercedes-Benz everyday heroes.

In addition, two other sections are designed to offer the visitors an emotion-driven end to their museum visit, which are:



C. Races and Records section that is considered the most impressive of all rooms, it signifies the spirit of this museum, the enthusiasm to celebrate the history of the brand. In this section, the records the motorsport tradition are exhibited to remind the visitors with the significance of the motorsport for the superior industry of Mercedes-Benz brand.

D. Fascination of technology section highlights the present day and the future of Mercedes Benz. This section is representing the "visionary" commitment of the brand, the achievements of company staff and their passionate dedication to safety and the environment, as well as the pursuit of innovation.

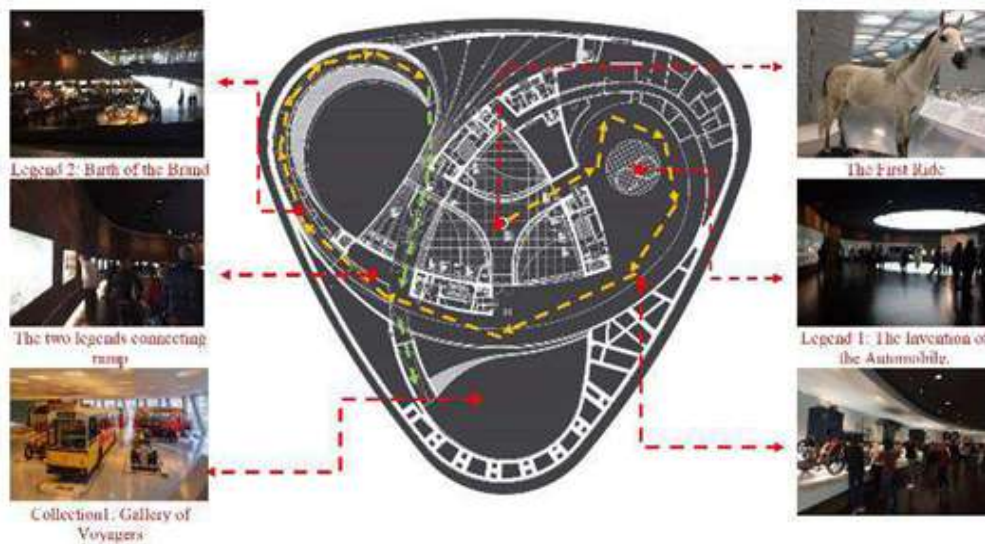


Figure (10) The 4<sup>th</sup> floor plan

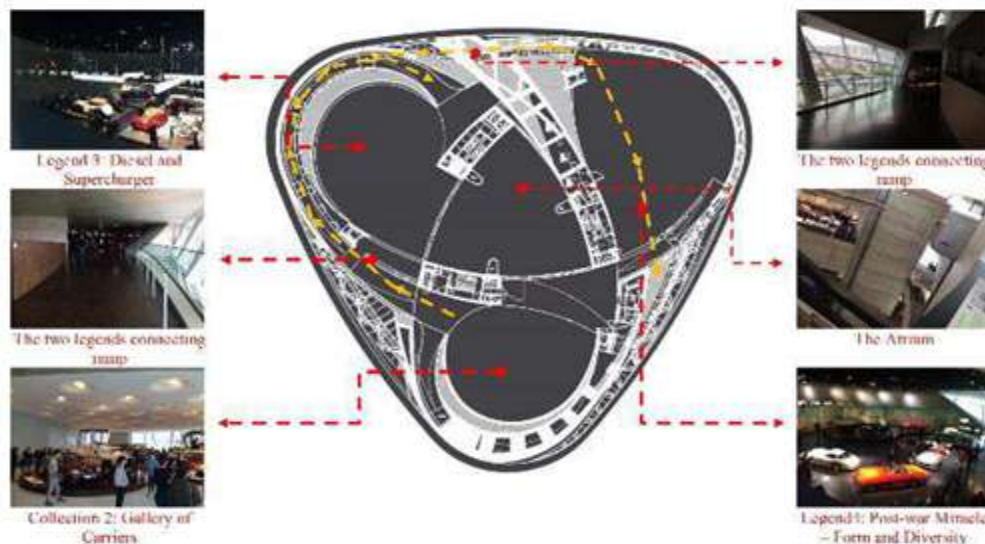


Figure (11) The 3<sup>rd</sup> floor plan

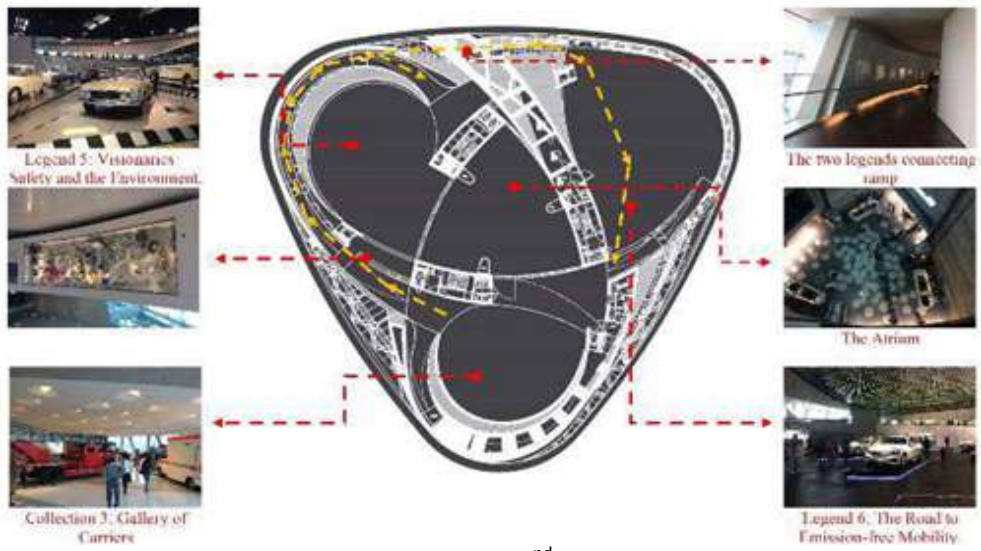


Figure (12) The 2<sup>nd</sup> floor plan

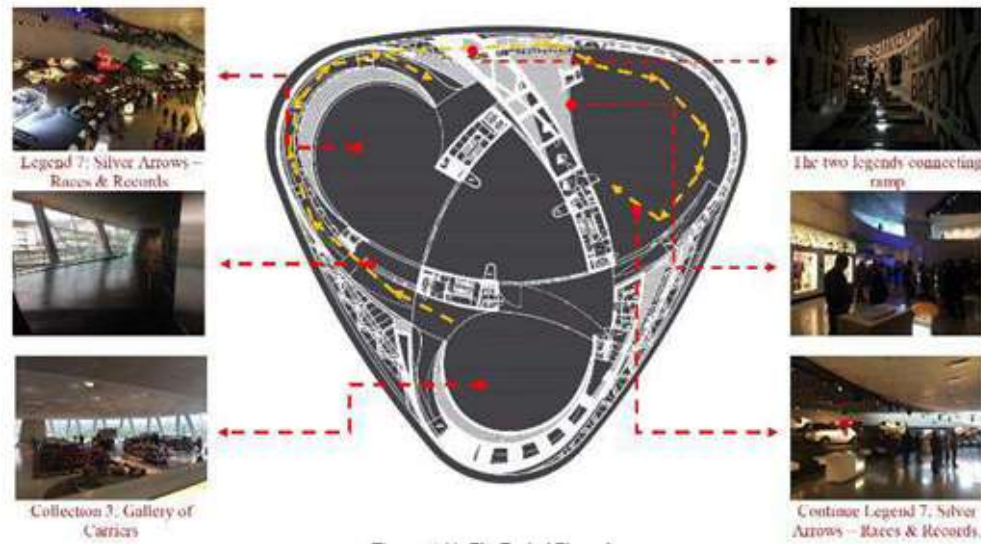


Figure (13) The 1<sup>st</sup> floor plan

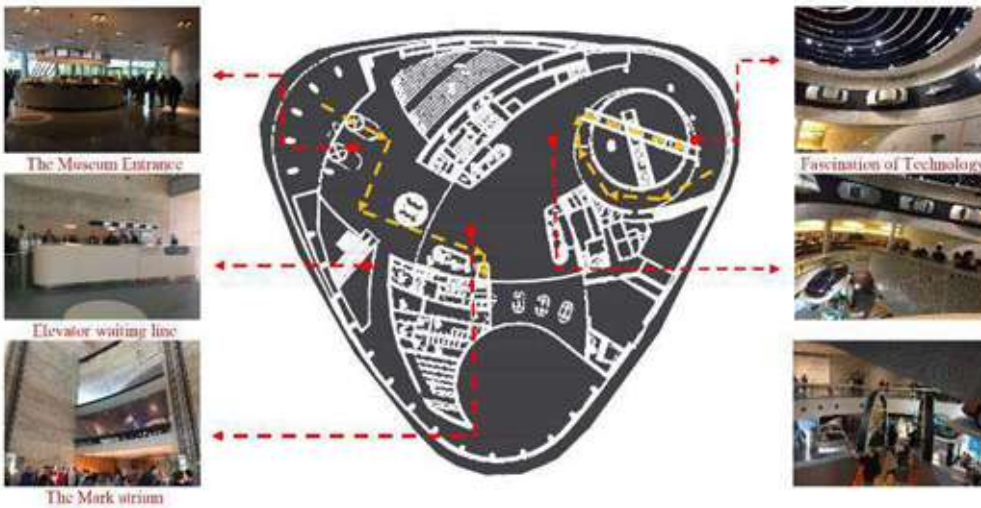


Figure (14) The Ground floor plan

## 5.5 Driving the Content

The Porsche Museum was understood to be on Wheels “Any four-wheeled exhibit could be started up, and driven at any time, they are serving the main purpose they were built for; driving” Although, the exhibits are sculptures, they were ready to be driven at any time. The two floors with their three sections are connected with gentle ramps, as shown in figure (15). The ramps are exhibiting how the brand has evolved over the years.



Figure (15) The connecting ramps in Porsche Museum

Mercedes Benz museum was designed the prime idea of movement, where the visitors are transferring gently through time, over a ramp instead of steps, which keeps them excited and ready to experience more spaces, as shown in figure (16).



Figure (16) The connecting ramps in Mercedes Benz Museum

## 5.6. The Experience within the Exhibition

Some special exhibits has been displayed in the museum, such as the Interactive Porsche Touch Wall. The wall is about 12 meters height, allowing the visitors to search through the nine decades of automobile history data base that contains documents, pictures, drawings, and technical data of Porsche on street cars, as shown in figure (17). Moreover, there is also the Porsche in Mix, the only one of its type in the whole world. The visitors here are able to choose their preferred vehicle model, and the exhibit plays back the characteristic sound of it. The visitor is also able to activate up to other eight sounds, and then start the engine, as shown in figure (18). The amazing Porsche in Mix is maintained to give the visitor a dynamic, audio, and visual experience, which is very unique, and childish but emotionally effective, that makes the visitor excited.



Figure (17) Interactive Porsche Touch Wall



Figure (18) Porsche in Mix

The interior was designed to create a place of sumptuous experience that reflects the authenticity of the Porsche products, and services. The exhibition space looks like a crystal with the artificial glass, and stone mixture, which conforms to the bright white synthetic acrylic polymer material, in order to exhibit various types of vehicles, different sizes, shapes, and colours in order to avoid unnecessary distraction. The exhibition galleries have a horizontal ceiling, with a double height in the centre (stairs and resting areas), and single height along the visitors route, as shown in figure (19).



Figure (19) Double and Single height spaces

The interior design of the exhibition halls makes each of them an independent entity, formed between curves in a concrete case. The designer has used different materials in floors, ceilings and wall cladding to support the sense of the exhibited legends time. Each kingdom had a different character, which was interesting to many visitors. The use of neutral colours was to ensure that the focus is on the exhibits not the background. The use of fabrics was to bring the coherency to the entire building. This has created a unique experience of spaciousness, and fluidity, as shown in figure (20).



a. The Bronze Metal wall cladding



b. The wallpaper screen



c. Metal striped curtain



d. Lazer Cladding



e. The lighting ceiling

Figure (20) The Interior Design

The exhibits in the legend rooms are arranged scenically under artificial light, and for the exhibits of the collections rooms, it was exhibited in daylight besides artificial light, which was only used to accentuate details, as shown in figures (21) & (22). Moreover, the great central atrium is generating an exciting spatial constellation, enabling a see-through option, and providing the visitors with the potentials to continue the exciting tour to the ground, as shown in figure (23).



Figure (21) The Legend Illumination



Figure (22) The Collection Daylighting



Figure (23) The great central atrium

## 5.7. The Temple of Motors

The architect was driven by the philosophy and the dynamic nature of Porsche, which was translated into an eye-catching floating museum building. The design of the automotive museum is congregating the futurism and dynamism of the motor brand in a contemporary temple of motors. The museum was designed to convey a sense of welcoming, and approachability to the visitors in a friendly manner.

Moreover, to achieve the uniformity with the buildings in the Porsche complex, the same monochromatic expression has been adopted in the museum. A monochromatic steel structure is mirroring the exterior of Porscheplatz in the interior of the Porsche Museum. The architects used the glistening aluminium panels in the cladding of the exhibition space, using immense volumes of steel, in addition to the reflective stainless steel used in the podium, and a full glass curtain wall in the main elevation of the museum, as shown in figure (24).



Figure (24) Porsche Museum curtain wall & podium

As for Mercedes Benz museum, the resulted building is devoting the legacy of the brand in a clear abstraction of the mark sign as shown in figure (25) & (26). The main design concept is based on a trefoil, represented in two interlocking trajectories confined by the ramps at the perimeter of the building geometry, which responds to the car-driven context of the museum. The resulting spaces were used as exhibition areas connected with low gradients of the walkways bridging the height differences between them. The challenging geometry of the museum building led the designers to build the substructure of the museum using the concrete material. The clear colourless glass integrated with aluminium were wrapped around the concrete substructure. The windows are made of trapezoidal panels, verticals and diagonals, and their boundaries were tailored to the profiles of steel. The glass was used as supporting panels along the perimeter of the exhibition. The designed pattern of movement is guiding the visitors down the ramps of the museum, surrounded by cars of different types and ages. Regarding the curved forms around the museum building, it is understood as an echo of the rounded vernacular of nearby spaces.



Figure (25) Mercedes Mark sign (Mercedes-Benz, 2014)



Figure (26) Mercedes Benz Museum

## Conclusion

With the emergence of the Corporate Museums, other roles were added to the main social and educational roles of museum, which is the touristic and marketing role. Museum institution is used as an instrument in promotion strategies creating corporate market advantages. That make the corporate museums one of the most overlooked spots in the museum world.

Corporate Museums are representing the corporate facility. In addition, it is an exhibition based facility, where tangible exhibits are displayed in a museum-like setting, which communicates the history, operations, and the corporate identity and strategy to its employees, guests, customers, and the public. It is not only an exhibition facility, but also an information centre for the visitors, where the tour through it is understood as a factory tour.

As a living corporate museum, Porsche museum is presenting a number of special exhibitions, with a large collection of cars. The Porsche idea is representing the philosophy that is motivating the company to its greatest success. The museum is exhibiting the spirit and passion that motivates the empire of Porsche. In addition to the image of the company, which is incorporating tradition and innovation at the same time. It was clear that the architect has designed the museum as a whole; the one can see the whole exhibition space from any point of the museum. In addition, the exhibition was integrated within the space, they are all connected. Everything was derived from the philosophy of Porsche, the exhibition designed themes and scenarios are conforming to the architectural design concept of the museum building.

Exhibition Theme	Architectural Design
<ul style="list-style-type: none"> <li>• The history of Porsche (Products before 1948).</li> <li>• Lightness &amp; Speed (Light construction with the sufficient speed to take off).</li> <li>• Efficiency, Strength, Intensity &amp;</li> </ul>	<ul style="list-style-type: none"> <li>• The Museum monolith and polygonal shape was derived from the old generic shed or the new Nazi air weapon in 1944.</li> <li>• The museum box is supported on three V-shaped columns and visibly floating.</li> <li>• The open and reliable museum plans, with</li> </ul>

Consistency (Technological challenges with the best & quickest solution that provides the highest performance of the engines).

the accessibility to all types of visitors including those who have disabilities.

- The availability for all cars to be driven out through providing ramps.
- Providing ramps is serving the idea of museum in motion.
- The white box from inside & out is conforming to the surrounding buildings from the complex & the exhibited cars.

The Museum is dedicated to a legendary car, with its unique structure it has been specifically devised to display a collection in which adventure, technology, attractiveness and distinction are merged. The museum is a dream for many people to learn, look, experience, and let themselves be oriented by fascinations of the space and light. It is a Museum for the city, a new landmark to celebrate the enduring passion of Mercedes. The designer has interpreted the visitors' pattern of movement, which was previously introduced by Frank Lloyd Wright in the Guggenheim New York using a gentle ramp that guides the visitors from the top of the museum downwards to the ground floor.

The corporate museums are exhibiting much more than its content; it is representing courage, power, independence, and excitement of the exhibited brand. The architects, curators, and marketers were inspired by collective identity and the corporates core values that lead them to formulate a special marketing message. The message is displayed within the museum physical context that merges between the history and the future of the exhibited brand, which made the visitors' experience of the space is an interesting one and worthy to study within. The architecture of both museums is considered an interpretation to the mark.

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## Aviation temple - the way we are living

### **Mirjana Novaković Munišević**

Senior Curator

AERONAUTICAL MUSEUM - BELGRADE was founded in 1957. with the desire to preserve material certificates important for the emergence and development of aviation in the Yugoslav territories. To accomplish its goals, the founders were committed to deep roots and a rich aviation tradition.

Decades-long work, focused on collecting cultural assets, has brought this institution a great international reputation. According to the number and value of the exhibits, the Museum is one of the leading institutions of this type in Europe.

In its collections, the Museum preserves over 200 aircraft, 130 airplanes, radars, rockets, simulators, a variety of aviation equipment, over 20,000 books and technical documentation and more than 200,000 photos. The exhibition presents over 50 types of original airplanes, helicopters, seaplanes and gliders from several countries of Europe and America, but also those produced in local factories.

The building of the Museum, the architectural feature of the City of Belgrade and the Republic of Serbia, was built on the joint efforts of civil companies and corporations and military aviation, at the Nikola Tesla Airport in Belgrade. At 6,000 square meters, on two levels, the permanent exhibition of the Museum is open to the audience in 1989. The setting provides visitors with a unique opportunity to walk in one place throughout the century of aviation, illustrated by exhibits from the pioneer period to modern times.

The Aeronautical Museum in Belgrade is by many a drop of the sky at the earth, the aviation temple of Serbia, but unfortunately also the place where the rich past and the cruel reality are encountered. Sometimes bright building in whose windows you could see your own reflection, today is a testimony of decline and our own inability to help it. It certainly deserves more attention than it is given.

Specific Museum in a specific object, which is a cultural monument of Belgrade, passed the thorny path of development, preserved the aviation heritage and still is one of the most visited museums in Serbia.

The role of various companies and corporations in its development is undeniable, their efforts, commitment and investment have made it possible for the Museum to come to life and sustain in the past six decades.

Unfortunately, the years of the crisis and wars left the consequences and traces. Many companies that built the Museum have failed, closed. The Museum is left to itself and today it is the only institution of culture in Serbia, and even beyond, which is completely financed by itself.

We will return a little further into the past in order to make the picture clearer. After the pioneering period of the development of aviation from the beginning of the 20th century, when the man finally reached the sky, it became quite clear that a new civilization achievement was born that would change the world. Step by step, the world has become smaller, and the continents closer. The once unimaginable distance between people today is possible in one airplane flight. Particularly, war periods gave wings to aviation.<sup>29</sup> Military aviation, on the other hand, influenced the birth and development of civil aviation. The calm sky provided the possibility of developing all types of aviation, starting from further progress and growth of military aviation, through the creation of aviation industry, to the beginning of civil aviation. Serbia and Yugoslavia followed world trends. In the period after the First World War, the development of aviation prompted the creation of the aviation industry in Yugoslavia. Since 1923, construction of the first aircraft, aircraft engine and aircraft equipment has begun. In these factories, series of foreign aircraft and engines were made, as well as Yugoslav aircrafts. Domestic designers have designed several types of school, tourist, training and combat aircraft. Production in newly established airplane factories and associated equipment was carried out according to the most modern methods applied in developed countries of the world. Production of aircraft significantly influenced the overall industrial development. We see its significance from the fact that in the former Yugoslav state the plane was first manufactured, and then only a tractor, or a truck. In parallel with the development of the aviation industry, the training and improvement of the aviation professional personnel was ongoing, which significantly contributed to success of this segment of industry.<sup>30</sup>

The development of air traffic is not negligible. It showed the necessary establishment of a domestic company. In 1927, the first air transport company - "Aeropot" was founded.<sup>31</sup> On the foundations of this company, as the first domestic civil aviation company, its successor is developing - Yugoslav Air Transport. In decades of work, JAT has affirmed itself as a solid company which provides complete security and also provides the necessary services to travelers.<sup>32</sup>

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29 At the end of December 1912, during the First Balkan War, the Air Force Command of the Kingdom of Serbia was formed in Nis with modest two balloons, 10 aircraft and 6 pilots. In March 1913, the first combat flights were made over Skadar, when Sergeant Mihailo Petrovic died, who became the first victim of Serbian military air force.

30 Cedomir Janic, 70 years of the aviation industry of Yugoslavia, Belgrade 1993; A book that provides valid information for getting to know the topic itself.

31 The first plane of this company flew on February 15, 1928, on the regular line from Belgrade to Zagreb. In the next years, new domestic lines are being introduced, and Belgrade is also gradually connecting with Europe by opening the first international routes for Vienna and Thessaloniki;

32 JAT was formed at the beginning of 1947 from aircraft and materials separated from the airborne transport unit and had at that time only five aircrafts;

Since 2013, Air Serbia becomes a carrier of domestic air traffic. It continues the tradition of JAT as a national company. Throughout 90 years, civil air traffic remained the core of domestic aviation.

It is precisely this complete development of aviation that has enabled the creation and development of the Aviation Museum, as a pillar of great achievements in the field of aviation. It is a cultural institution that has been recognized and gained a much respected place in the museum world over the past 60 years.

It is a difficult and long way of its development, but in spite of all temptations, every obstacle to date is skipped. We owe our gratitude to founders, companies and corporations, the farsightedness of their managers who jointly created and realized the idea of the Museum and the building in which it is today.

And the idea goes deeper into the past ... Before the First World War, and especially after its completion, in the newly created country, the Kingdom of Yugoslavia is growing awareness of the need for the preservation of aircraft and the formation of an aviation collection.

One of the first exhibits shown at the first aeronautical exhibition organized in Belgrade in 1925, was the Bleriot XI monoplane, was captured at the airport in Mostar 1918. The aircraft will occupy the place of honor at the First International Exhibition, held in Belgrade in 1938 goidine. In addition to the aircraft produced at the time by the domestic aviation industry, the exhibition included some of the famous war time hunters. Unfortunately, the exposed aircraft were destroyed during the Second World War. After the end of the war, a group of engineers collected a large number of planes at the Belgrade airport with the intention that they would be the first exhibits of the future museum, but with the order of the then Air Command the majority of these planes were destroyed. Once again we were almost at the beginning. Thanks to the fortunate situation, several planes have been preserved, in order to complete the anticipated exhibition on the occasion of the anniversary of the uprising against the occupiers. The exhibition was prepared by the Military Museum in the Upper Town on Kalemegdan, Belgrade fortress.

It was envisaged to provide examples of enemy aircraft as well as the Air Force of the JNA<sup>33</sup>. Among them were exposed fighters Fiat G 50 Bis and Focke Wulf 190 F-8, which belonged to the collection of a Military museum. With the establishment of the Aeronautical Museum they became one of its most valuable items, which have remained to date.

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33 JNA - Yugoslav People's Army

Work on the collection of domestic and foreign aircraft, aircraft engines and other equipment was continued, which finally led to the goal. At February 15, 1957., at the Air Force Command in Zemun, in only one of the offices, Museum was founded.

The first tasks, also the most important, were the collection, processing and storage of objects and documents, as well as the formation of collections. Data on where all of the various materials are available, which could have been part of some future collection, were collected. The most difficult task was to collect aircraft, which was due to the difficulty of transferring, due to the impossibility of their accommodation.

Year 1960. will bring changes. At the Air Force Command and Air Defense, the decision was made to move the Museum to the old Belgrade airport. A space of over 500m<sup>2</sup> was obtained. This is why the conditions for the work have been greatly improved and the creation of the first true aviation collection has been made possible.

Thus, the F-47 Tanderbolt fighter-bomber, fighters Messerschmitt Bf-109G, Spitfire, Hurricane, who still make up a significant part of the permanent exhibition of the Museum, arrived at the old airport. The Military Museum gave the largest part of its Aviation Collection to the newly-formed Museum, which became the backbone of the further development of the Aeronautical Museum.

At the rapid pace of collecting new exhibits, the aircraft collection already in 1966 had 24 planes and 5 gliders. Five planes were exhibited in the park at the entrance to the Museum's exhibition, some of the sensitive planes and sailboats were located under a small discharge built with the help of the Aviation Command, and most of the aircraft were located at the airport's military section, insufficiently protected<sup>34</sup>

Given the tightness of the space at the old airport, as well as the inability to properly maintain aircraft, it became clear that the Museum needed an adequate building, with significantly larger exhibition space, depots, workshops and other accompanying premises. With the consent of the Belgrade airport, the most endangered planes were transferred and placed in front of the port building, to the area where the public garage is now. However, the exhibits were insufficiently guarded and uninsured at this location, which caused many damages.

For the survival of the Museum there was a need for a lasting solution. This time, assistance was received from the leading aviation companies and corporations, from JAT and the Federal Civil Aviation Authority. JAT agreed that aircraft would be placed in a fenced and well-guarded circle of the Technical Directorate, and Federal control enabled the construction of a hangar on the edge of the allocated

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34 Čedomir Janić, Four Decades of the Yugoslav Aviation Museum, Flight number 1, page 11, Belgrade, 1998;

space. Sensitive exhibits were located here, where they could safely wait for the construction of a new facility.<sup>35</sup>

Due to all the difficulties, the process of building a new building of the Museum had to be accelerated. Civil Aviation Institutions and Enterprises were involved in the search for this new solution, so the planned facility was created by joint efforts and means of military and civil aviation. The location was chosen at the new Belgrade airport due to the largest space and the possibility of expansion, and the Museum fit well into a modern airport ambience.

In September 1975, construction of a new building began, but due to problems, financial and technical, the works lasted more than a decade. Finally, on May 21, 1989, with the presence of representatives of the founders, the media, as well as thousands of people, a new museum building, a modern and attractive architectural work was ceremoniously opened.

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35 Same, pages 15 - 18;



Photo No. 1: Construction of the Aviation Museum<sup>36</sup>

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36 Archive of the Aeronautical Museum - Belgrade

Parallel to the construction of the building, it was actively worked on editing the first permanent setting, which will be located in two levels, at 6,000 m<sup>2</sup>. Plans for the appearance of the exhibition were made, new exhibits were purchased. Exchange with foreign museums and collectors also took place.

During the seventies and eighties of the last century, extensive work on collecting both aircraft and various historical documents and objects continued, which increased the importance of existing collections and at the same time enabled the emergence of new ones. Thus, collections of uniforms and flying equipment, cards, philatelia, postcards are created. The fund of the aviation libraries and archives is growing.

Through a permanent exhibition, which was only the first day visited by about 6,000 people, as well as through a large number of thematic exhibitions within and outside the Museum has gradually established itself and gained reputation. The permanent exhibit is still a mirror of the Museum. It presents the development of a hundred years of aviation, from the pioneer period to the modern era. The story begins in 1910, with the aero plane of Ivan Saric, who first built and flew over Serbia and continues following the two world wars, where the exhibits of great world significance, many of which today are a rarity. After the Second World War, the era of jet aviation starts, Lockheed T-33A, Thunderjet F-84 G, as well as famous Sejbr F-86D, are representing this period on Museums permanent exhibition.

The domestic aviation industry, which was once at a high level of development for relatively small country, among others, is represented by Kraguj J-20, Galeb (Seagull) G2 and Ikarus 451M 451MM Hornet II, our experimental jet aircrafts. In the central position of the Museum, there is a prototype of a domestic fighter-bomber airplane, Orao (Eagle)<sup>37</sup> J-22, which flew in 1974. for the first time.

The development of national aviation was presented within the thematic exhibitions: "Serbian Aviation 1912-1918", "Aviation in the April 1941 War". Part of permanent exhibition is dedicated to the NATO aggression on Jugoslavia in 1999, titled "Exponatss that fell from the sky".

Great attention is paid to the emergence and development of the Yugoslav aviation industry and airline companies, as significant and indispensable segments of our aviation, which is also emphasized through thematic exhibitions of the Museum.

On the outside, there is an exhibition made of military and civilian aircraft, which were once flying with us and also were forming significant part of the Yugoslav aviation forces.

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37 There is a beautiful tradition of the Yugoslav and Serbian aviation, that the names of the aircraft are given by the names of birds





**Photo No.2**



**Photo No.3**



The key contribution to the construction and development of the Museum was attributed to the most important aviation companies – JAT, Flightt control,

Belgrade Airport, Kluz Parachutes, PPT - defense industry, Motor Industry Rakovica, airplane factory Utva Pancevo, airplane factory Soko, Repair Institute Orao... These are all companies without which the Museum could not live. On their part, significant funds were invested, first in the construction of the building, and the other in its further development and financing. On the other hand, as the Founder, the Army of former Yugoslavia, today Serbia is standing. The assets that the army invested exceeded the investments of other founders. In addition to money, the key importance of all the founders, civilian and military, is in giving items and exhibits for the museum fund. Precisely, through their donations, the Museum has enriched its fund to a level of global significance. And today is the right treasury and aerospace aviation temple. All founders in Tiom old days of Yugoslavia, they had a hearing and time for the Museum. They were not cold corporations turned to profit alone. Great importance is attributed to history and tradition. Respect the achievements of aviation and people who have shaped the national aviation. Close ties with the Museum were created, a lot was done, but the successes were also evident. Most of effort, time and resources were spent on the construction of the building. But all of them have shared a common goal. The Museum itself is one of the achievements of domestic aviation. It seemed that there would be no obstacle in its life and work, the future was smiling. The funding and method of work is clearly defined by a series of Contracts that clearly foresee the rights and obligations of the Founders. It seemed like a feasible project. The founders had parts of the exhibition and space for themselves, their exhibitions and public presentations. On the other hand, they had the obligation to finance the museum. Everything was very practical, and each side was satisfied. The company's exhibitions were set up, military aviation and industry were presented. The Museum has successfully attracted visitors and became the most visited museum of the Country.

But the devil never sleeps. Just two years after the opening of the Museum building, begins the disintegration of Yugoslavia carried on the whirlwind of war that ripped the sky and the soul of the nation. This was followed by many years of crisis, marked by war, sanctions, inflation.

The museum, like others, endured its fate and tried to find a way out of the tunnel. He survived thanks to the efforts of employees and the connection with companies that still had resources to help the Museum. However, even that did not last forever.

Various transformations, transition, crisis, forced the closure of most companies or their sale to foreign investors. The museum in all this and all-round confusion, loses its position and supports and remains alone. Its future life resembles to a child who is left to itself, to a storm or before the precipice. However, the Museum continued to live. And it's really fascinating that it stayed always open for visitors! It was difficult to overcome the years of the crisis, it was difficult to collect money. Employees have suffered, often with a minimum wage or no

income. No one was able to help. Ticket sales certainly were not enough for the regular maintenance of the building, let alone something more. So we had to find other ways to earn additional income. They are recorded commercials, videos, films, museum publishes a space for various events. However, even this is not enough, especially for the Museum building. Year after year, the building was sinking, collapsed. The unresolved status issue of the Museum and not belonging to anyone, contributed to the current situation.

After three full decades of non-intervention and non-investment, there could have been no other way.

When you approach a once-shining building in whose glass you can see, you will find a semi-built staircase that you must pass. This is today's picture of the fascinating museum object. It is a cultural monument of the City of Belgrade. Architectural feature of the Republic of Serbia. And nobody cares about it. We certainly earn more attention than we have been given. But we continue our mission. We achieve are goals. We preserve cultural assets and the past they are transmitting. Our mission is precisely to cultivate a rich aviation history, present it reminding everyone about deep roots of our aviation and paying due respect to the people who have created and fostered.

The step forward was made in 2017, when the former founders of the Museum, aviation companies, transferred their founding rights to the government of the Republic of Serbia, which today stands as the sole owner and sole founder of the Aeronautical Museum. This is a step forward to the final status solution. It is up to the government to finalize the status solution of the Museum and its financing, as well as to determine which ministry will be responsible - the Ministry of Defense or the Ministry of Culture. We are again at a crossroads, and as before we were wondering where the road will take us off.

To conclude;

It's not easy for us. We collect all the wisdom we have and deal with difficulties in order to fulfill the conditions for work and meet the standards prescribed by our profession and laws. Everyone does everything; we share jobs because we must. All this for the history we inherit and for the generations to come and grow on the foundations of our glorious past. We teach them and show them the values that we have saved for them.

The corporate world has not brought us luck. Not because he could not or did not have the desire and the will. The influence of external factors ruled. The wars and crisis at the end of the last century took away the Museum's sanctuary. The idea, which was good did not survive the collapse of the country, in terms of the functioning of the Museum. It broke up somewhere in the meantime. The idea as such, I am sure that feasible and surely successful examples exist and work, but for us, our wings in the storm were broken.

These are our experiences, maybe we did not do well, maybe we went wrong somewhere, it might just be a circumstances. In any case, we are deeply indebted to all the founders who gave part of themselves in the founding of the Museum. We appreciate and respect their efforts and the Museum remains as a witness of the former glory of domestic aviation in all segments.

What is important, we still do not close our doors. The Museum is one of the most attractive and most visited destinations in Serbia. We are approaching the number of 1,300,000 visitors and are going to meet next year and the thirtieth anniversary of the opening of our aviation temple. Perhaps the year 2019. is the year of change. Or is it just an illusion?! I will tell you at one of the next conferences..



**Photo No 5: *With much less shine***