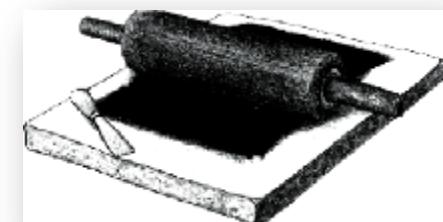


# Exhibiting printing heritage

A citizen approach to value the printing heritage

Presentation for the AEPM congress  
Mainz october 2014



<http://www.aepm.eu>

Andréas Schweizer

API Geneva, Switzerland



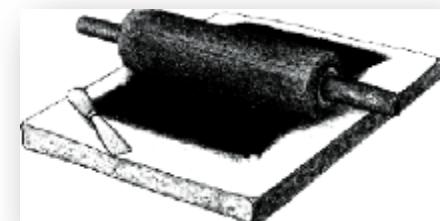
# Exhibiting printing heritage

## A citizen approach to value the printing heritage

- A. Social implication and participatory:** API is a citizenship – driven body working to preserve its heritage (ecomuseum)
- B. Inventory:** a systematic and semantic inventory of the heritage of printing (citizens driven)
- C. Artistic creation and production:** artists in residence program
- D. Development:** in house « Museum 2.0 » development

## Challenges to value the printing heritage in the 21 st century

Presentation for the AEPM congress  
Mainz october 2014



<http://www.aepm.eu>

Andréas Schweizer

API Geneva, Switzerland



# Content

- 1) API's presentation
- 2) Geneva's Museums
- 3) Museum challenges for the 21 st century !
- 4) Milestones: ecomuseum and community museums  
Museum (2.0) The participatory (printing) museum
- 5) What we do ? (differently since 1994)
- 6) Tell us about your practice ?
- 7) AEPM: a network for sharing practice and challenges
- 8) Questions / Answers
- 9) Links

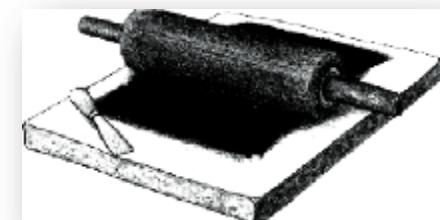


# Andréas Schweizer, director

- Born in 1961, Andréas Schweizer is a graduate of the Fine Arts Institute of Geneva (Ecole supérieure des beaux-arts de Genève [HEAD]).
- His specialisation in engraving, photography and print techniques, have enabled him to contribute substantially to the preservation of Geneva's longstanding heritage in the graphic-arts, whilst raising awareness of this valuable historical legacy.
- Within the framework of the Association for Industrial Heritage (API), based in Geneva, Switzerland – one of continental Europe's earliest establishments of its kind – he is committed to perpetuating this legacy for future generations, linking Gutenberg's landmark discoveries with contemporary and avant-garde information and communication technologies and, in this process, developing a means for social and cultural integration.
- As director of the "Maison du patrimoine industriel et des arts graphiques », Schweizer is regularly called upon as an expert in the conservation of industrial heritage by government authorities and diverse organisations involved in the field.
- In 1995, he undertook a two-month mission to India to study the last operational Monotype type-casters, in order to help develop a fully-integrated computer-driven type-casting system. Chairman of the first European Monotype University held in Geneva in 2004, Schweizer is the founder of [www.letterpress.ch](http://www.letterpress.ch), an internet portal devoted to Monotype type-casting.
- He is also officially recognized as an expert by the Swiss Academy of Technical Sciences (the SATW's ICT Commission).
- Alongside his professional activities, Schweizer cultivates perennial plants for dyeing, exploring traditional and innovative cloth-printing techniques in his garden.

[andreasschweizer@gve.ch](mailto:andreasschweizer@gve.ch)

# 1: API presentation



# Association pour le patrimoine industrie (API) *Association for the industrial heritage*

**Maison du patrimoine industriel et des arts graphiques**



2015 : EUROPEAN INDUSTRIAL  
AND TECHNICAL HERITAGE YEAR

[www.e-faith.org](http://www.e-faith.org)

Association of European  
Printing Museums



A printing heritage network

[www.aepm.eu](http://www.aepm.eu)



Geneva / Switzerland [www.letterpress.ch](http://www.letterpress.ch)

(First codes in 1996 before the public web, so old fashion content)

# API's presentation



- **API : Association for the industrial heritage**
  - Founded in Geneva in **1979**
  - One of the **first industrial heritage association** in continental Europe
  - A **citizenship – driven body** working to preserve its heritage (ecomusée)
  - **1895** : building of the factory Lambercier & Cie (oil and grease)
  - Since 1985, preservation **of a 1'450 m<sup>2</sup>** Lambercier factory dedicated to the conservation, promotion and perpetuation of printing and graphic arts
  - Since 1998, API is **the permanent project** of the Canton of Geneva for the preservation of industrial heritage
  - On average, **50 people** engaged for social and professional re-integration
  - **900'851 hours of labor** between 1994 and october 2014

# API's presentation: **mission**



**API's role is to preserve and promote the universally – shared domain of printing and publishing – spanning centuries and constantly evolving – by putting its knowledge, infrastructure and creativity at the service of artistic initiative, technical research and education**

# API's presentation: our four pillars



- 1 Industrial heritage (of printing)
- 2 Social (implication)
- 3 Culture (educating)
- 4 Contemporary art (creation)

**API** Association pour le Patrimoine Industriel

PUBLIC VILLE POUR UNE VILLE SAINTE ET LIBRE

Le Musée de l'Imprimerie et de la Presse à Genève présente une exposition interactive sur l'histoire de l'imprimerie à Genève.

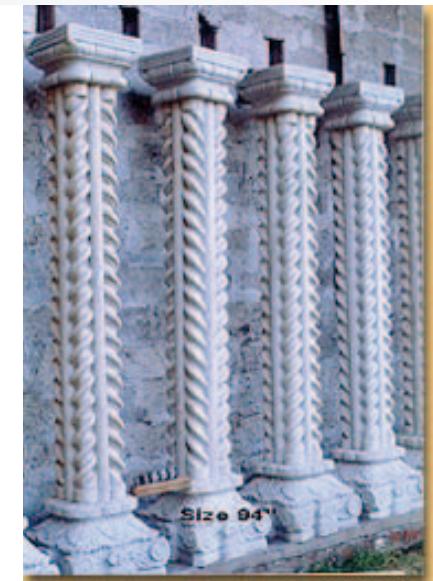
La visite commence par une présentation historique des techniques d'impression et de la presse à Genève. Les visiteurs peuvent apprendre comment les premières presses ont été utilisées et comment l'imprimerie a évolué au fil du temps.

La visite continue avec une présentation des différents types d'impressions, tels que l'impression à la main, l'impression à la presse et l'impression à la machine. Les visiteurs peuvent voir des échantillons d'impressions et apprendre les techniques utilisées pour créer ces imprimés.

La visite se termine par une présentation des dernières innovations dans l'industrie de l'imprimerie, telles que l'impression 3D et l'impression numérique.

Le Musée de l'Imprimerie et de la Presse à Genève est un lieu d'apprentissage et de divertissement pour tous les âges. Il offre une opportunité unique de découvrir l'histoire de l'imprimerie à Genève et de voir comment cette industrie a évolué au fil du temps.

Le Musée de l'Imprimerie et de la Presse à Genève est situé à Genève, en Suisse. Il est ouvert tous les jours de 10h à 18h. Entrée gratuite.



# API's presentation: the building

## ➤ 1895 magasins Lambercier



Architect Henri Juvet

# API's presentation: the building

## ➤ 1895 magasins Lambercier



Architect Henri Juvet

# API's presentation: the building

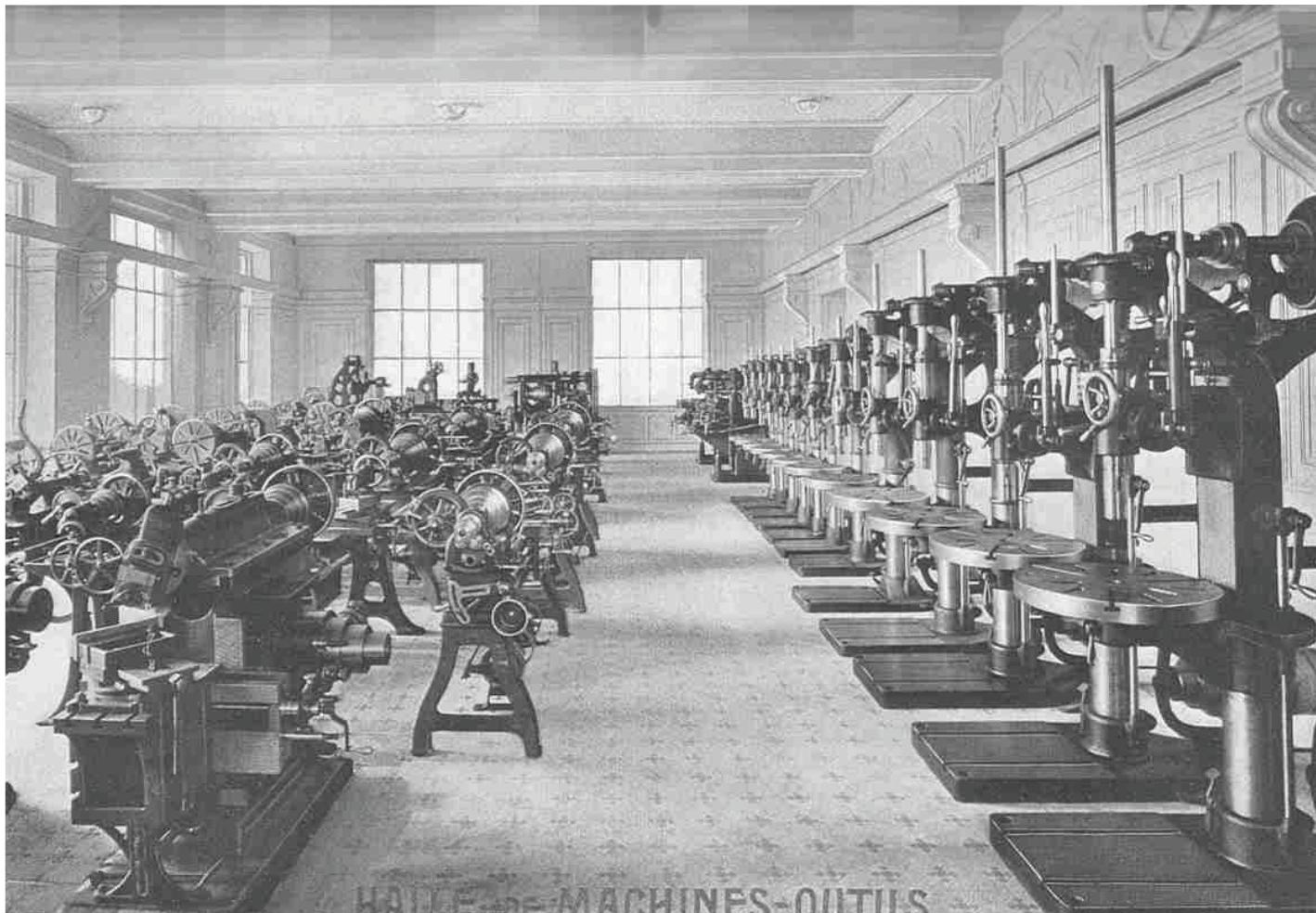
## ➤ 1895 magasins Lammercier



Architect Henri Juvet

# API's presentation: the building

➤ 1895 magasins Lambercier



# API's presentation: the building

## ➤ 1907 ateliers Lambercier



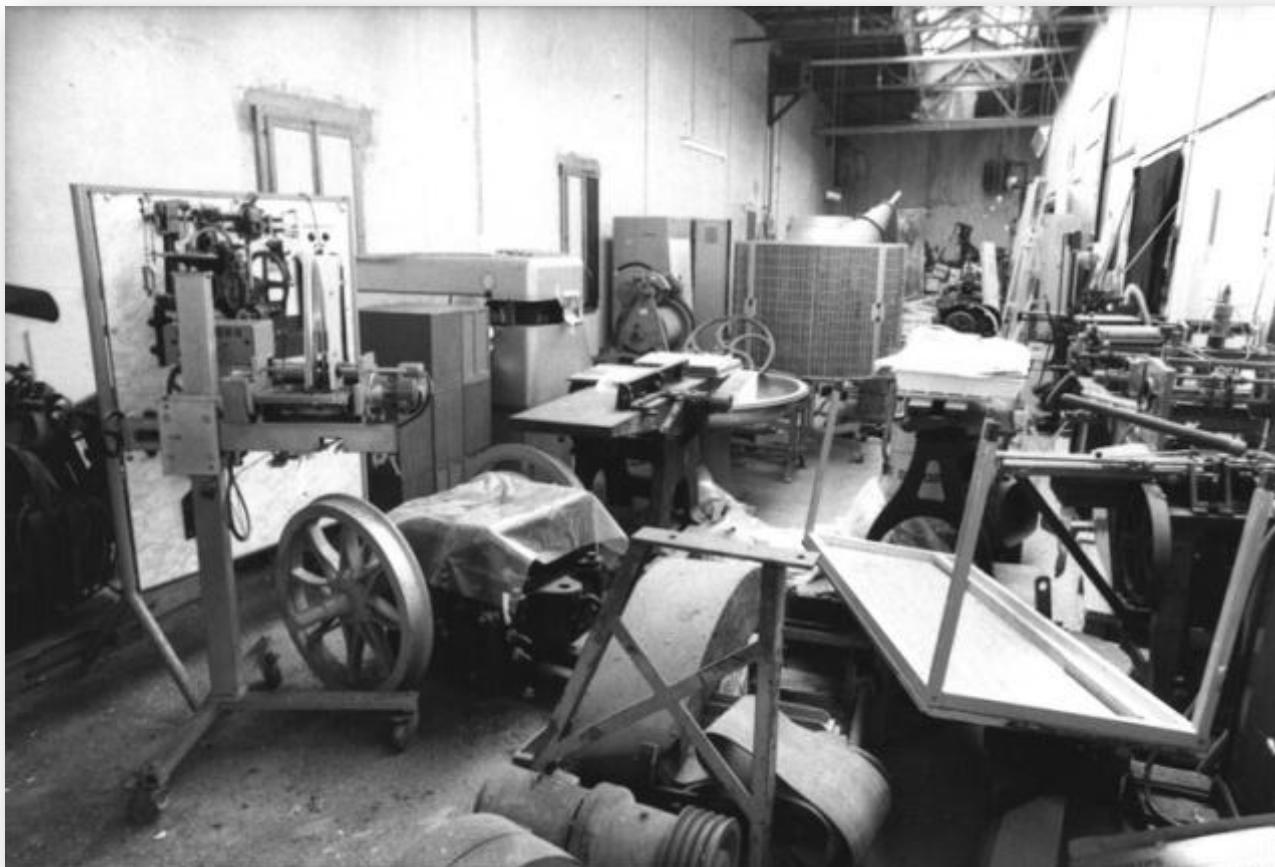
1907 (Ateliers Lambercier.)



1975 (Reliure S.A.)

# API's presentation: the building

➤ **1986** (moving our collections):

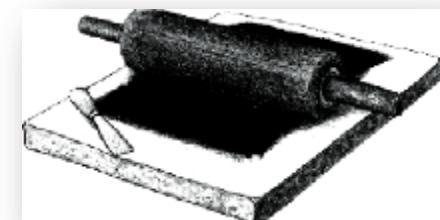


# API's presentation: the building

➤ **2014** (house of industrial and printing heritage)



## 2: Geneva's museums



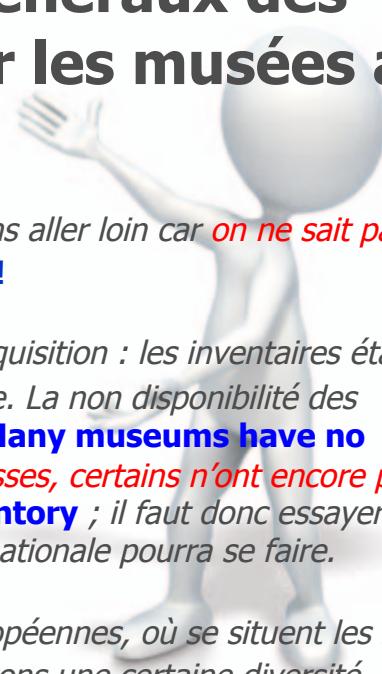
# Geneva's museums

## 40 museums in Geneva

- 29 museums are private
- 11 museums are public (Geneva City)
- 11 museums for a total annual budget of 70 M € / year
- **API a living museum**, not in the official program of Geneva City
- Support Geneva City for API : 0.15 % of total budget for museums!

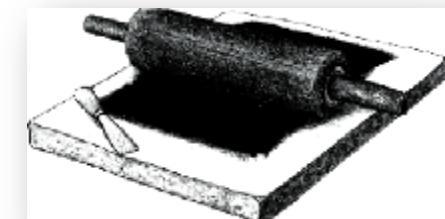
# Geneva's museums: the state of the art

## Actes du colloque public des états généraux des musées genevois: Quels enjeux pour les musées au 21 siècle (3-4 octobre 2013)



- **Local level :** *La participation citoyenne a été abordée mais sans aller loin car **on ne sait pas comment faire.** Citizens's participation: we don't know how to do it !*
- **National level:** *L'absence de choix et de systématique d'acquisition : les inventaires étant peu connus, il est difficile de savoir si tel ou tel autre objet existe déjà en Suisse. La non disponibilité des inventaires : **beaucoup de musées n'ont pas encore d'inventaire du tout ! Many museums have no inventory !** Les musées sont tous différents et **parmi les 1115 musées suisses, certains n'ont encore pas commencé à faire leur inventaire some have not yet started their inventory** ; il faut donc essayer d'amener tous les musées à un même niveau et ensuite une coordination nationale pourra se faire.*
- **International level:** *Aux vues de vos expériences européennes, où se situent les musées suisses dans le paysage européen ? Réponse de David Vuillaume : Nous avons une certaine diversité. En ce qui concerne la coordination des inventaires, elle est mieux organisée en Europe **car la plupart des pays de l'Union européenne ont l'objectif de faire partie de systèmes européens (y compris pour les inventaires).** **Most of the european countries aim to participate in a european centralized system (even for inventories).** Nous en sommes donc très loin. Il y a une volonté plus forte de centralisation dans les autres pays européens, y compris en Allemagne et en Autriche. Toutefois, même si elle peut être la réponse à certains problèmes, la centralisation n'est pas toujours la réponse. L'autonomie des musées est un bien et une valeur à respecter.*

## 3: Museum challenges for the 21 st century



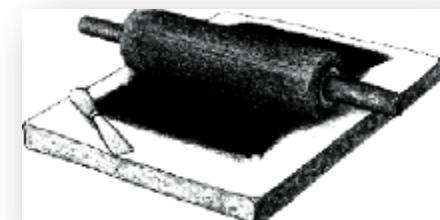
# The museum challenges for the 21 st century !

- Museums vistors are older (growing retired baby-boomers)
- More cultural tourism
- Public has a lot of alternative to the museum (media, internet, etc)
- Education challenge: school classes visiting but what about the parents ?
- How to attract public again in the museum
- Public is more and more acting, participating and network oriented (social network, and web 2.0)
- Less money for museums, how to manage the missions with less ressources ?
- Fast changing world and growing interest in new technologies (gap between old technics and new technologies). Gutenberg vs web 2.0.
- Real life and virtual world "**Is it real? Who cares?**"
- Others...



## **4: Milestones: ecomuseum and community museums**

### **Museum (2.0) The participatory (printing) museum**



# Milestones: ecomuseum and community museums

## Museum (2.0) The participatory (printing) museum

### 1960-1970

Hugues de Varine: An **ecomuseum** is a museum focused on the identity of a place, largely based on local participation and aiming to enhance the welfare and development of local communities. Ecomuseums originated in France, the concept being developed by Georges Henri Rivière and Hugues de Varine, who coined the term 'ecomusée' in 1971.<sup>[1]</sup> The term "éco" is a shortened form for "écologie", but it refers especially to a new idea of holistic interpretation of cultural heritage, in opposition to the focus on specific items and objects, performed by traditional museums.<sup>[2]</sup> : la Casa del Museo, l'écomusée du Creusot. The community museum is presented has the futur of museums: specific litterature about the social role of museum and the place of the public in the museum.

Then in decline: l'écomusée du Creusot lost the last generation of project holders, the project Casa del Museo stoped, Anacostia Community Museum transformed in a more classical museum...

**En 2007-2008** the community museum come back with the Center for the Future of Museums (<http://www.aam-us.org>), in Washington, (American Association of museums (AAM): what is the futur of museums, what changement to fullfill the public demands ?

### 2010

The participatory museum is developped by Nina Simon in her blog « Museum 2.0 » and book (*The participatory museum*): *The futur of musuem is to develop social implication.*

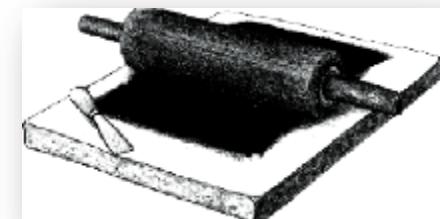
<http://www.museumtwo.blogspot.ch>

### 2012

Museums 2020 was the Museums Association's initiative to create a bold vision for UK museums and their impact - the difference museums can have on individuals, communities, society and the environment. It was the basis of Museums Change Lives, the Museums Association's vision for the impact of museums, launched in July 2013. The MA held a nationwide discussion in 2012, inviting people in museums, funders, policy-makers and other stakeholders to think afresh about the role of museums. They also commissioned research into public attitudes to the role and purpose of museums.

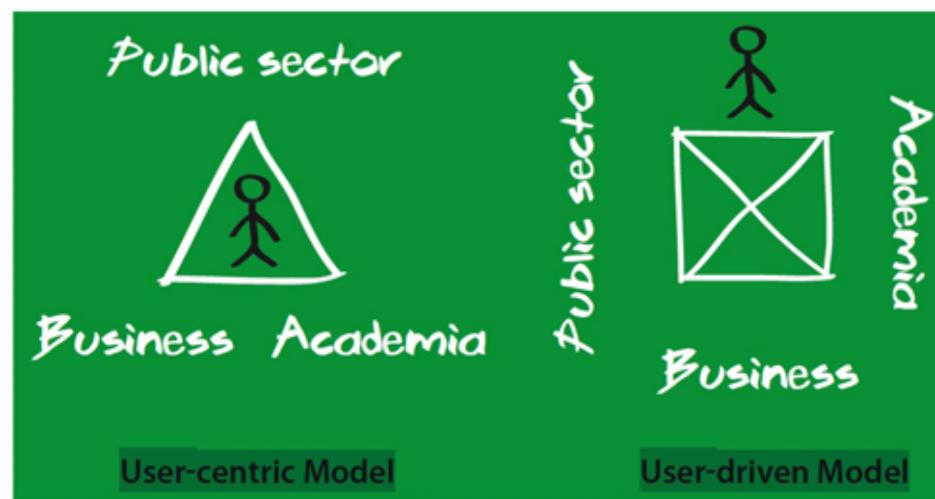


## 5: What we do (differently) since 1994 ?



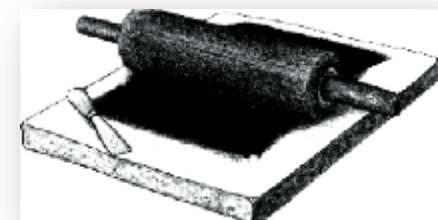
# What we do (differently since 1994)

- ① **Social implication and participatory:** API is a citizenship – driven body working to preserve its heritage (ecomuseum)
- ② **Inventory:** a systematic and semantic inventory of the heritage of printing (citizens driven)
- ③ **Artistic creation and production:** artists in residence program
- ④ **Development:** in house « Museum 2.0 » development



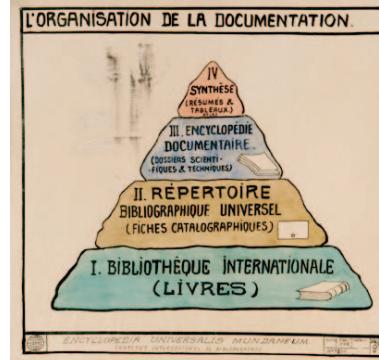
Modèle centré utilisateur et modèle associant l'utilisateur (Helsinki Living Lab).

**A: Social implication and participatory: API is a citizenship – driven body working to preserve its heritage (ecomuseum)**



# Ecomuseum and participatory museum

- 5 board members
- 3 salaries (2.5 full job)
- 10 volunteers
- 50 unemployed (half time)
- 60 members
- Annual 62'252 hours work, 100 people (2013)
- Swiss average month salary CHF 5'979 / CHF 37.35 per hour
- Annual Goodwill 2013: 2.325 M CHF
- Goodwill + budget = 3 M CHF



Paul Otlet and Le Corbusier, Mundaneum project , Geneva

# Ecomuseum and participatory museum

- Retired professionals



De g. à dr.: Yvon Jay, Andréas Schweizer, Marcel Gentile, André Kolliker, administrateur de l'imprimerie Genevoise et donateur pour l'API.

# Ecomuseum and participatory museum

- Unemployed citizens acting and participating

sorting paper



masonry



# Ecomuseum and participatory museum

## Unemployed citizens and unemployment challenge in the 21 st century:

### Geneva best practice:

- 1994: WELLFARE = receiving money support
- 1996: WORKFARE = receiving money support by working in a non profit program
- 2007: LEARNFARE = receiving money support by working and learning in a non profit program

Lake Geneva basin: the growing job place in Europe !

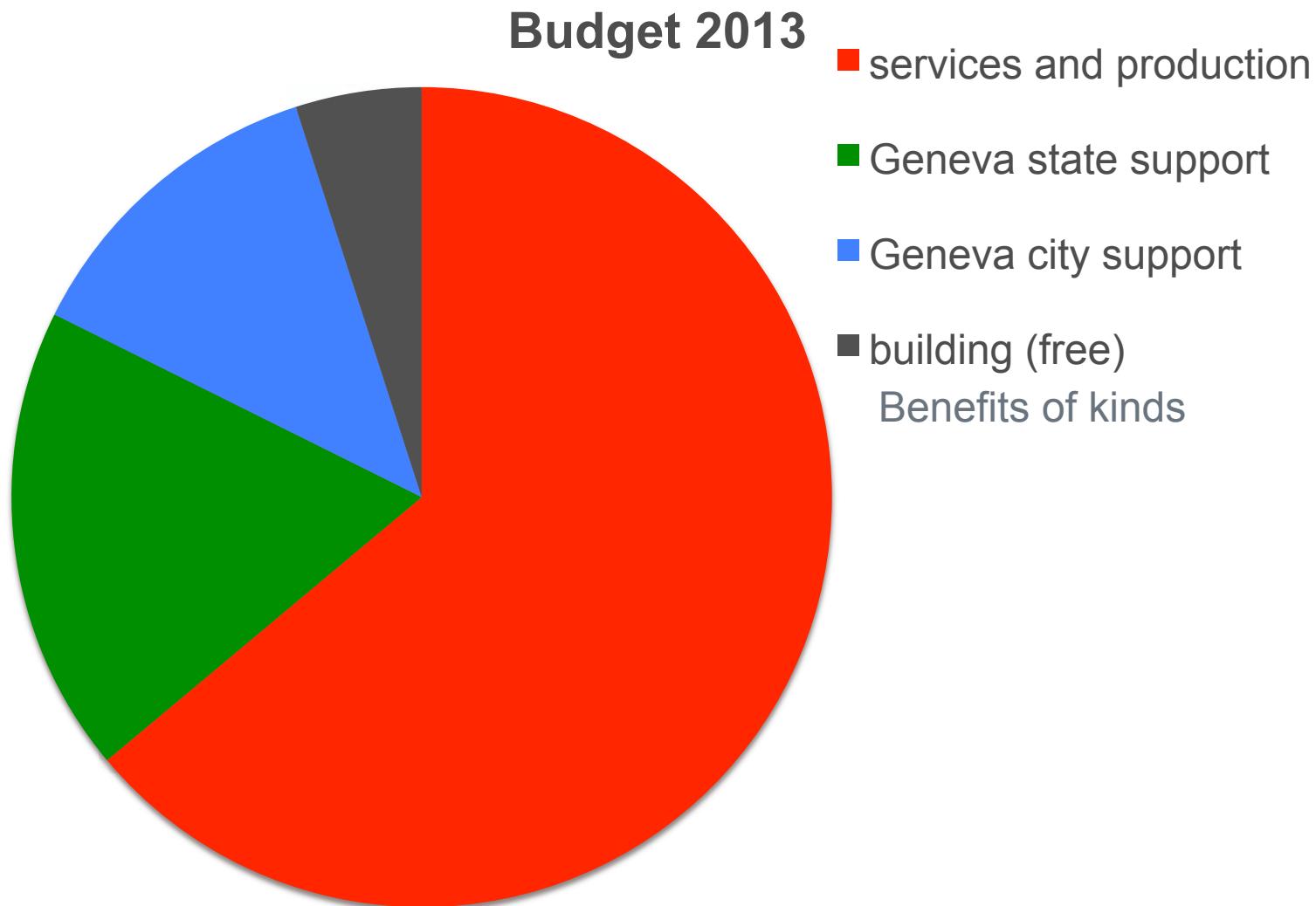
### A Life Long Learning strategy

Geneva unemployment september 2014: 5,5 % / 12'826 unemployed  
CH unemployment september 2014: 3 % / 129'965 unemployed

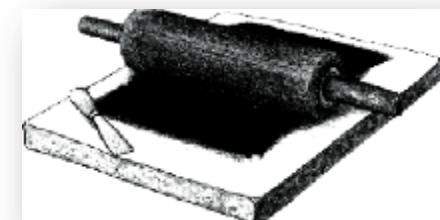
# Ecomusée and participatory museum

- 711 people working on the project since 1994
- 900'0851 total hours (2014-10-24)
- Goodwill: 32 M CHF since 1994
- 97'192 hours work for the building restoration (annual API gives back 3 times the benefits in kinds)
- 47 people working today

# Ecomusée and participatory museum



## B:Inventory: a systematic and semantic inventory of the heritage of printing (citizens driven)



## 2: inventaires systématiques et sémantiques

For a systematic and semantic inventory of the  
heritage of printing industry

**REMEMBER LYON 2012 !** Presentation for the AEPM congress  
Lyon october 2012

Charlotte Delannée  
Andréas Schweizer  
Johann Sievering

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### Content :

- Presentation of the project
- Presentation of stakeholders and partners



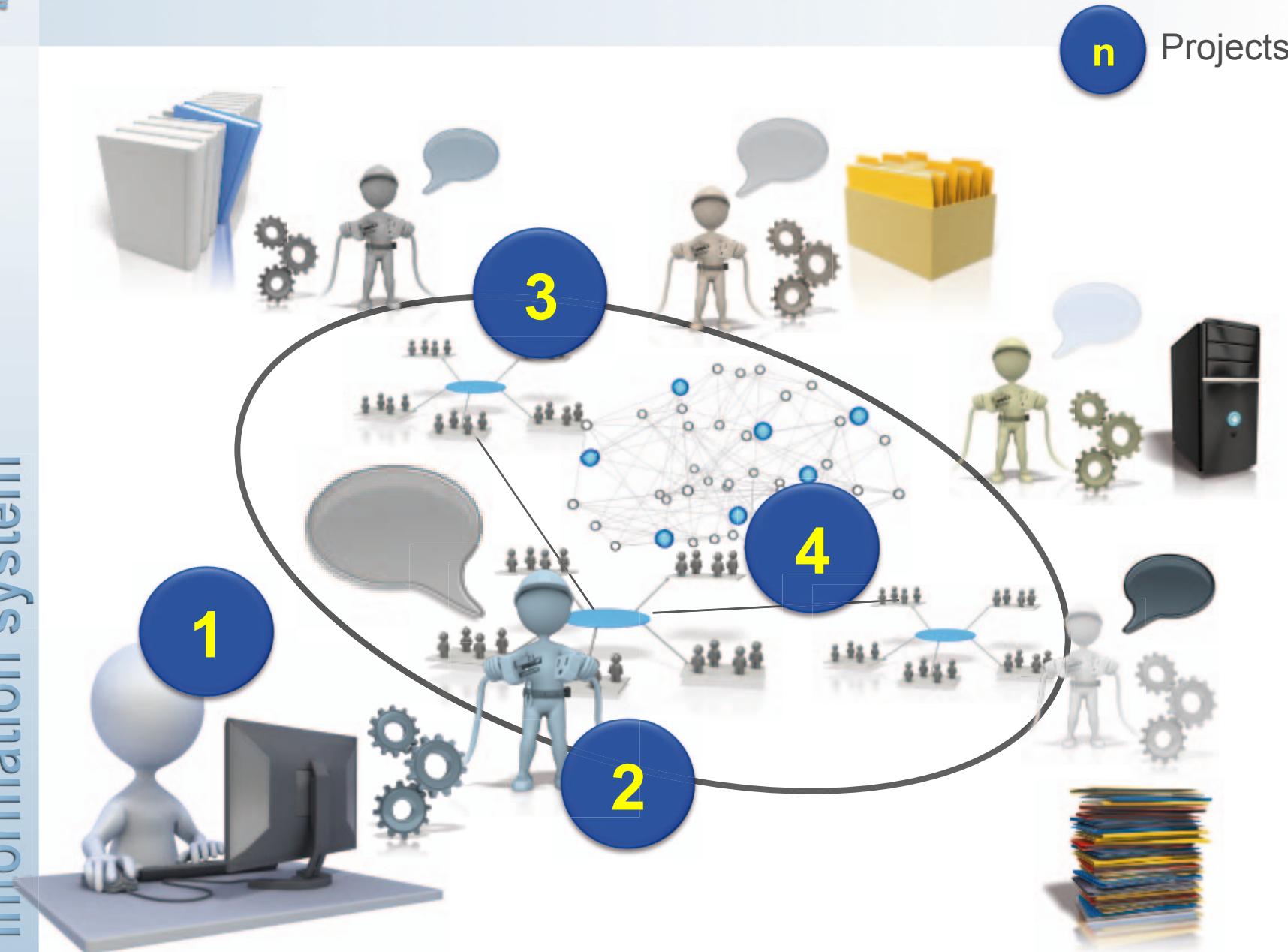
**API Genève**  
CMYLE



[http://www.cmyle.com/api/aepm\\_lyon\\_2012.pdf](http://www.cmyle.com/api/aepm_lyon_2012.pdf)



# General architecture



# Architecture : semantics connector



Environment  
Context



Behaviour



Semantics preserving

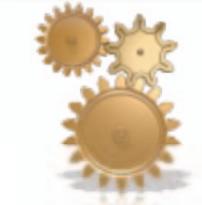
Language



Memory  
Data



Goal



# API : our inventory

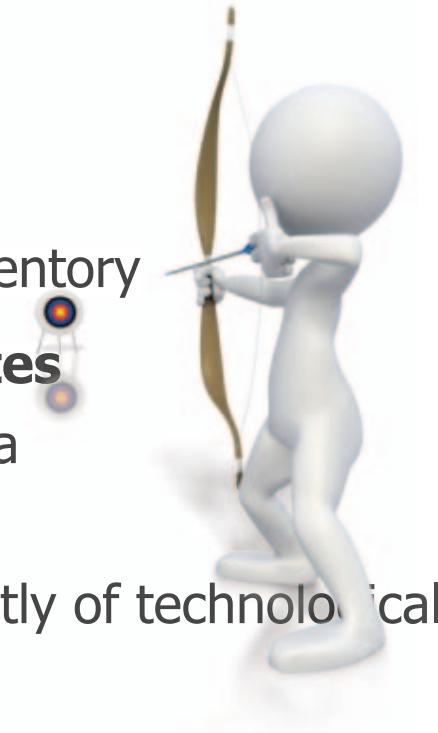


## ➤ Vocation

- **To preserve, restore and provide** records of a longstanding and ongoing industrial and technical culture
- To safeguard over **500'000** items

## ➤ Commitments to API's inventory

- **To define / describe** the items of the inventory
- Describe their **relationships** and **attributes**
- **Aggregate, disseminate and share** data
- **Coexistence of heterogeneous** systems
- **Sustain a robust inventory** independently of technological developments

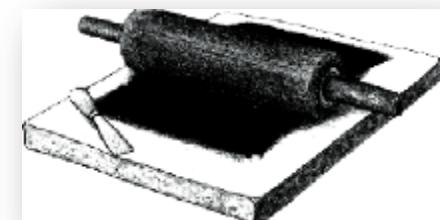


# API : inventory made by citizens

- - A **team** of practitioners dedicated to a common **heritage** who organize themselves **collectively** and **undertake** tasks, each according to their **means** and **competencies**
  - Common goals
    - To archive /inventorise
    - To document
    - To share
    - To preserve
    - To standardize



# C:Artistic creation and production: artists in residence program



# Victoria & Albert Museum: artist in residence projects

## World Beach Project

The World Beach Project was devised by the artist Sue Lawty, in association with the V&A. It ran for 5 years, from 2007 to 2012. The Project was global in scope and open to anyone, anywhere, of any age – participants simply uploaded photographs of their own patterns made on a beach with stones.

<http://www.vam.ac.uk/content/articles/w/world-beach-project/>

## Textile Resident: Sue Lawty

Sue Lawty, Textile Resident at the V&A, 2005

Our relationship between the past and the present is complex. Some artists choose to tear down the edifice of permanence and reject the burden of history in order to create a new point of reference. With Sue Lawty, however, a respect for historic and ethnographic material enables her to both assimilate and change the past. Her work provides a critical link in the chain that connects the historic with the contemporary, the traditional with the innovative.

<http://www.vam.ac.uk/content/articles/t/sue-lawty/>

# Exhibiting printing heritage: nice collection and beautiful presses, what for in the 21 century ?

● **Artistic creation and production: artists in residence program**

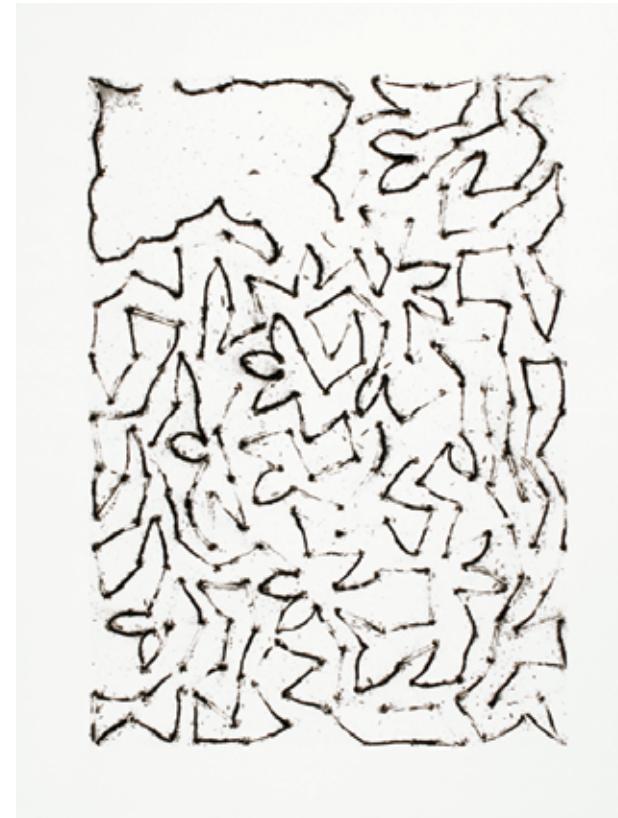


API: collection of 7 FAG presses

# API: « 2005 artist in residence » Daniel Berset



**Burn Matches (détail)**, 2005



**Burn Matches**, 2005

Does the tool establish the content? To answer this question and in order to inspire my creativity, I searched for an impossible tool, which should not refer directly to the history of art and with which I would need to re-invent everything. The entirety of these works is built with matches burnt down to black ashes, embossed on a clear white paper, with the help of a Stanhope press.

Broken chair



Geneva, UN

[http://fr.wikipedia.org/wiki/Broken\\_Chair](http://fr.wikipedia.org/wiki/Broken_Chair)

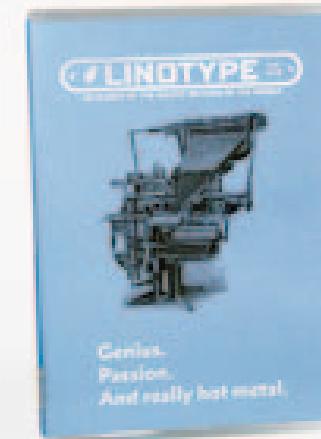
<http://danielberset.com>

# API: « 2008 artist in residence » Doug Wilson



Doug has a BFA in Graphic Design and Art History from Missouri State University and has received a Type Design Workshop Certificate from the Basel School of Design. He also spent a summer as a letterpress artist in residence at L'Association pour le Patrimoine Industriel in Geneva, Switzerland.

Also artistic director of:



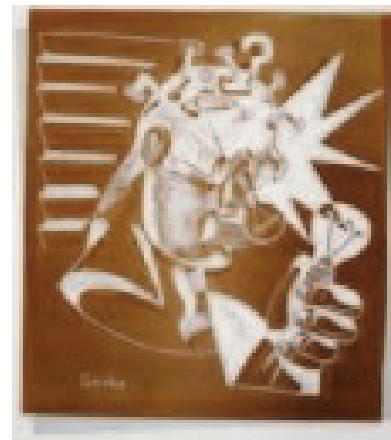
**BUY  
THE  
FILM  
NOW!**



Production started in August of 2010 and the world premiere was in New York City at the SVA Theatre on February 3, 2012.

The film was released digitally and on DVD/Blu-ray on October 16, 2012.  
[You can purchase the film here.](#)

# API: « 2010 artist in residence » Gosha Ostretsov



Georgy Ostretsov is a well-known Moscow artist, designer and an author of performances. In the 80s he was a member of a famous art community "Kindergarten", who based their squat in an abandoned kindergarten building.

He lives and works in Moscow and cooperates with Marat Gelman Gallery. Ostretsov is a regular participant of exhibitions at the Moscow Museum of Modern Art, Russian Museum, Tretyakov Gallery, and Saatchi Gallery in London. In 2009, he was one of the artists represented in Russian pavilion at the 53rd Venice Biennale, and in 2013, participated in the 5th Moscow Biennale of Contemporary Art.

<http://www.tmproject.ch/gosha-ostretsov/>

Linocuts, « Love for Electricity », galerie TMproject, Geneva, Switzerland

# API: « 2014 artist in residence » Pedro Pedro Pedro



Galerie N.A.B.A.B, Geneva, Switzerland, septembre 2014

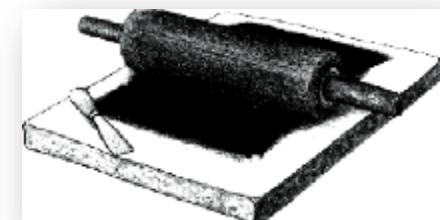
## Humanities : La chasse

- Each image of Pedro contains a multitude of found photographs, selected, cropped, dramatized. Men proudly inhabit these photographic conglomerates. They are facing the camera such as those listed by August Sander, except that each individual, each generation enriches the same category : the hunter, the warrior, the predator. The Insurance and insolent of the smiles from the individuals contrast with the submission and subjection of animals. However, there is a «Fontcubertine's» ruse in the Humanities series. The irony between the text and the images, the «over-documentary» realism sing out the false and call for fiction. The artifice reigns as a master over humanly determined cycles, the time of seasons stirring inexorably the stages of life ; the childhood game, the initiatory exit, the Christ revelation, the fulfillment of the middle-age. Genders - masculinity, femininity - combine in an humanity as triumphant as woeful. Human poses but does not weigh much, barely the weight of weapons. Some still lifes portraits inserted into landscapes of the savages. Aurore Fossard - PhD Film studies



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

# D: Development: « Museum 2.0 » development (what we have done)



# API: « Museum 2.0 » development: what we have done!

## 1996: [www.letterpress.ch](http://www.letterpress.ch)

[www.letterpress.ch](http://www.letterpress.ch) : home of **International Monotype Memory Project (IMMP)**  
 (First codes in 1996 before the public web, so « old fashion content »)

Letterpress.ch homepage, a site dedicated to letterpress and printing, computer to ...

<http://www.letterpress.ch/>

Google search on letterpress.ch

Next European Monotype University will be held in Saran-Orléans 1-8 July 2006

interested in computer2caster ? send us an e-mail at NEW

Programme et inscription ici!

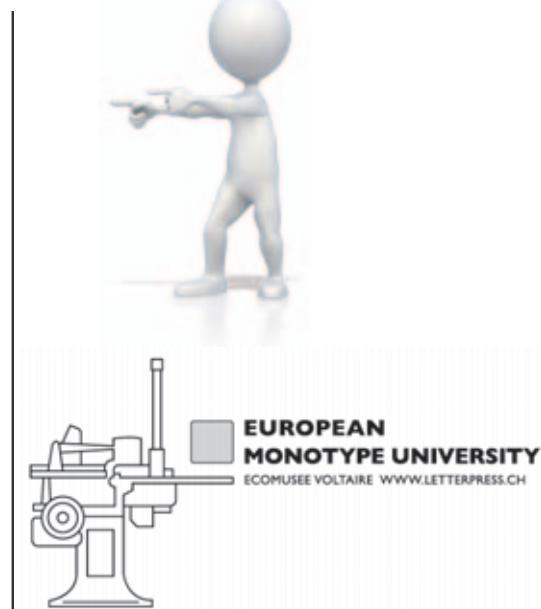
Download the program and registration form here!

Saran near Orléans map here

Map to find the atelier typographique "le Cassetin" in Saran here

Monotype links:

See where next Unimono will be held in 2006!



2004: Geneva (CH)  
 2006: Saran (F)  
 2015: ?

# API: « Museum 2.0 » development: what we have done!

**2004: first european Monotype university (Geneva CH)**

**2006: second european Monotype university (Saran FR)**

**2 editions done and supported...**

REGISTRATION FORM

**University Monotype**

Madam, Mr. \_\_\_\_\_

Address \_\_\_\_\_

E-Mail \_\_\_\_\_

Website \_\_\_\_\_

Organization \_\_\_\_\_

Number of attendees \_\_\_\_\_

I shall attend from \_\_\_\_\_ until \_\_\_\_\_ July 2006

- I shall stay in the dormitory: please prepare your own sleeping arrangement (air-filled mattress, sleeping bags, and towels).
- I shall book myself and at my own expenses a hotel room. Meals are offered by the Association

Please, submit this registration form before **24 June 2006** to the headquarters of Association Format Typographique 3 rue Jean Perrin - F-45100 Orléans - Tel. : +33 02.38.63.68.17 - tachot@noos.fr

REGISTRATION FORM

**Symposium**

Madam, Mr. \_\_\_\_\_

Address \_\_\_\_\_

E-Mail \_\_\_\_\_

Website \_\_\_\_\_

Organization \_\_\_\_\_

Number of attendees \_\_\_\_\_

I shall attend the round table discussion n°  1  2  3

I wish to book \_\_\_\_\_ meals

Please, submit this registration form before **24 June 2006** to the headquarters of Association Format Typographique 3 rue Jean Perrin - F-45100 Orléans - Tel. : +33 02.38.63.68.17 - tachot@noos.fr

**What next ?**

**Where ? London (UK), Malesherbes (F) Lodz (PL)**

**How?**

## Agenda of the Symposium

Saturday, 1 July 2006

**09h00-09h30 Welcome at the typography workshop**

**09h30-12h00 Round Tables**

**1. Typography in the 21st century**

*By Franck Jalleau from Atelier National de Crédit Typographique, Professor at Ecole Supérieure Estienne and Conservator at the Imprimerie Nationale; Jacques André, Director of the Institut National de Recherche en informatique appliquée at the CNRS of Rennes.*

- Research and contemporary typographic creation.
- Digitization and use of historical characters.
- Preservation of typographic characters.

**2. French typographic heritage**

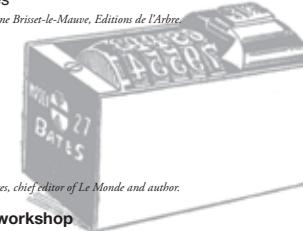
*By Allan Marchall, Musée de l'Imprimerie et de la Banque in Lyon.*

- Research and artistic practices in typography.
- The future of typographic and letterpress techniques.
- Toward a new common charter.

**3. Educational typographic activities**

*By Philippe de Vogel, Association Colophon and Christine Brisson-le-Mauve, Editions de l'Arbre.*

- Social Integration through typography.
- Fighting illiteracy.
- A few experiences.



**12h30-13h30 Lunch**

**14h00-15h30 Synthesis**

**16h00-17h00 Dictation**

*By Jean-Pierre Colignon, Professor at Ecole des Journalistes, chief editor of Le Monde and author.*

**18h30**

**Inauguration of the typographic workshop**

From 18h, inauguration of the three rooms. Plus, allocutions by the families of the deported printers Jacques Chapnik, Maurice Gleize, and Cyprien Depardieu.

**20h00**

**Lecture at the Théâtre de la Tête Noire**

Finale show performed by the actors of the Saran Théâtre de la Tête Noire.

*Each attendee shall receive a synthesis during the month of September.*



## API: « Museum 2.0 » development: what we have done!



Monotype keyboard – Monotype caster – Computer: how to join them ?



# API: « Museum 2.0 » development: what we have done!

## 2005: Computer2Caster (Monotype)

E1

## Exemple de coproduction

**Dragon bœc verseur** de CHRISTOPHE REY  
Composition typographique mécanique  
Monotype, pilotée par ordinateur,  
impression du livre.



CHRISTOPHE REY, **Dragon bœc verseur**,  
108 fragments proposés d'un voyage dans  
l'Est des Etats-Unis. Impression typographique  
à la main, 13 x 18 cm fermé, 120  
pages, tirage 350 exemplaires, reliure cousue  
et collée. Coédition Centre d'édition  
contemporaine et API Genève, 2005.

## Patrimoine et machines

- savoir-faire patrimonial détenus par des usagers à l'aide sociale

## Avantages:

- savoir-faire encore disponibles (mais sur le point de disparaître)

## Difficultés:

- des collaborations ponctuelles ou limitées dans le temps

## Projet, vision, prospective

- coordination des savoir-faire (les trouver où ils existent)
- réseau des savoirs et partage open source
- licence hardware open source (CERN open hardware licence)
- Communauté Monotype
- Université européenne Monotype

## Avantages:

- réactualisation des qualités historiques par une technologie appropriée
- la durabilité (papier, encre, reliure) de l'imprimerie, au service de la création contemporaine

## Difficultés:

- mise en collaboration durable de différents intervenants et interlocuteurs
- apprivoiser négatifs des artistes à l'égard des anciennes techniques

## Patrimoine et nouvelles technologies

- importation des textes
- organisation virtuelle du châssis Monotype
- mise en page du texte à l'écran
- envoi des codes Monotype à la fondeuse depuis un ordinateur relié à une interface
- nouvelles possibilités de mise en page

## Artistes contemporains, savoirs innovants

- texte de l'artiste
- composition et impression sous la conduite de l'artiste
- diffusion
- collaboration avec le centre d'édition contemporaine

## Avantages:

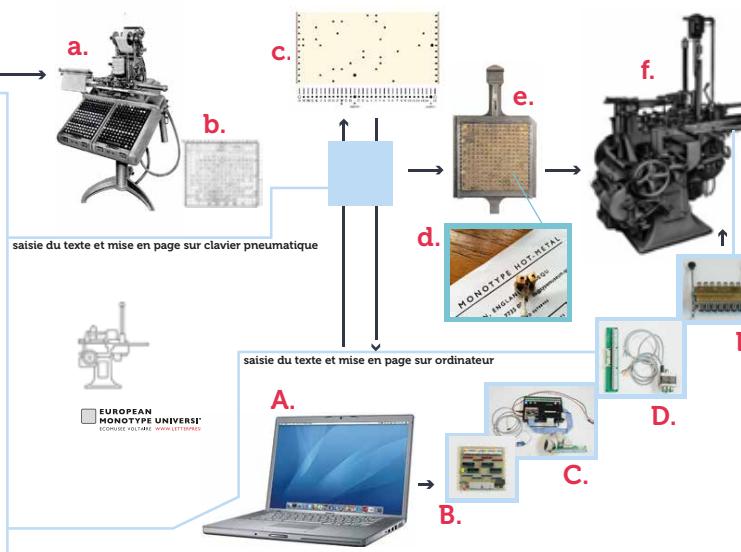
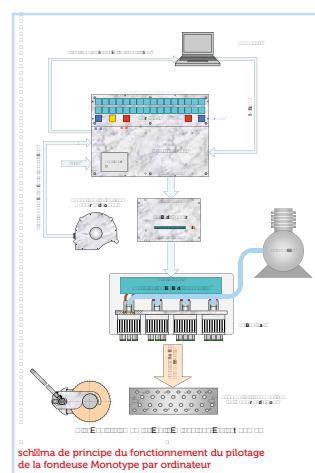
- innovation artistique et technologique au service d'un laboratoire de création
- partenariat avec d'autres institutions (CEC) et diffusion de l'œuvre auprès d'un large public

## Difficultés:

- planification des interventions artistiques rendue difficile en raison de l'irrégularité du versement de la subvention

un artiste  
un auteur  
un texte

un exemple de valorisation de patrimoine: la fondeuse Monotype, une des cent machines en fonction à l'API



## Opérations pour la fonte du texte

a. clavier Monotype (composition pneumatique sur bande perforée de papier)  
b. plan du châssis Monotype  
c. bande de papier perforé (code Monotype)  
d. matrice Monotype pour fonder l'œil du caractère  
e. châssis Monotype avec matrices selon plan de châssis  
f. fondeuse Monotype

ordinateur  
A. ordinateur pour composition du texte (WYSIWYG)  
B. carte électronique  
C. interface pour contrôle des vannes pneumatiques  
D. vannes pneumatiques  
E. raccords pour vannes pneumatiques sur la tour à papier de la fondeuse

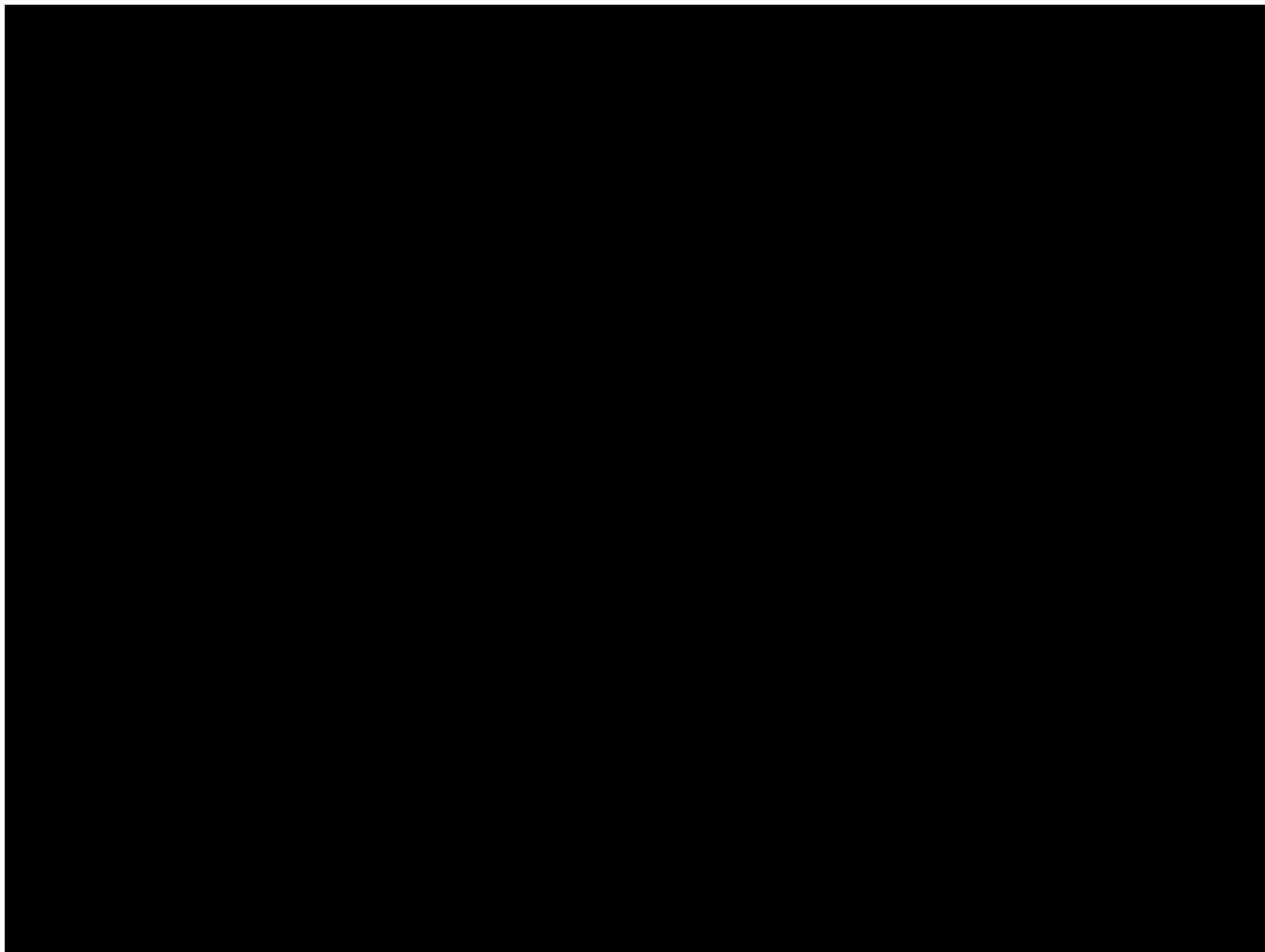
1. caractère typographique fondu  
2. ligne de texte fondu et composée  
3. livre imprimé après imposition

**API** Association pour  
le Patrimoine  
Industriel

CC BY-NC-SA

## API: « Museum 2.0 » development: what we have done!

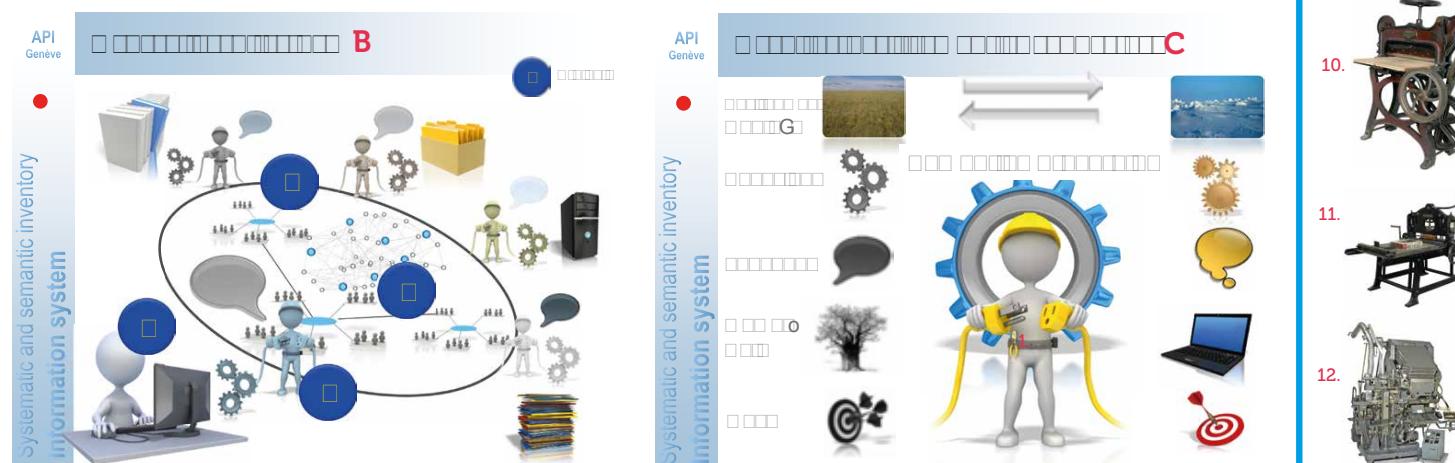
● 2008: computer2caster (Monotype) interface



# API: « Museum 2.0 » development: you already know about !

2012: For a systematic and semantic inventory of the heritage of printing industry

## H Inventaire systématique et sémantique des objets mobiliers du patrimoine de l'imprimerie



**A) Les problématiques des inventaires des objets mobiliers**  
Les objets mobiliers présentent des caractéristiques propres pour chaque catégorie d'objets et nécessitent des champs spécifiques pour leur description. Du fait de la diversité des objets préservés par l'API, nous avons repertorié près de 170 champs différents pour définir ceux relevant du patrimoine de l'imprimerie. Pour chaque type d'objet, seul un sous-ensemble de champs est pertinent.

- 1. Tournette servant à sensibiliser des plaques de verre
- 2. Fondeuse Monotype (1940)
- 3. Presse à répreves typographiques à cylindre FAG (1970)
- 4. Presse Stanhope, première presse manuelle en fonte (1870)
- 5. Presse typographique à cylindre Johannisberg (1906)
- 6. Presse lithographique à cylindre Faber et Schleicher (1911)
- 7. Presse à report offset-lithographie Steinmesser et Stolberg (env. 1940)
- 8. Machine à écrire chinoise (env. 1930)
- 9. Pantographe de clichéry (1960)
- 10. Massicot Ravasse (env. 1920)
- 11. Presse lithographique manuelle Krause (env. 1895)
- 12. Fondeuse Linotype (1970)

**B) Architecture générale de l'inventaire systématique et sémantique**  
Le projet est articulé autour de quatre dimensions. 1) une interface agile permettant de composer des formulaires dynamiques adaptant automatiquement le nombre de champs de description des objets. 2) des requêtes peuvent être adressées sur des systèmes hétérogènes par l'intermédiaire de connecteurs sémantiques. 3) la mise en relation de l'ensemble des bases hétérogènes, par l'intermédiaire d'une architecture orientée service. 4) la définition d'une ontologie normalisée permettant de mettre en relation des contenus différemment structurés.

**C) Connecteurs sémantiques pour la communication entre des bases hétérogènes**  
Le projet a pour objectif de développer une plateforme de gestion d'inventaires collaboratifs pour l'API et les musées européens de l'imprimerie. Afin de réaliser la connexion entre les bases, il est nécessaire de considérer non seulement la compatibilité des données elles-mêmes, mais également leur contexte, leur langage de description, les traitements et comportements appliqués à celles-ci. Le but étant de pouvoir consolider des données de différentes sources et natures, pour les mettre à la disposition des utilisateurs.



Printing Museums

**API** Association  
pour le Patrimoine  
Industriel

## **API: « Museum 2.0 » development: what we have done!**

# 2013: ESMAPI



## ESMAPI.01 : A SPY BOARD WITH UNIVERSAL CONNECTORS

Open-Source hardware - license cern-ohl

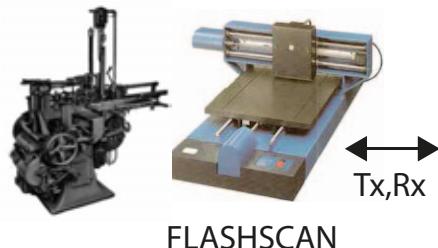
**SYSTEM BOARD RS232 SPY with MCU Xmega128 and many connectors**



## Objectif

The purpose of ESMAPI.01 is to pilot devices and programmable hardware . The connectors allow to manage communication, pilote and visualize data transmission, on its LCD screen or a computer.

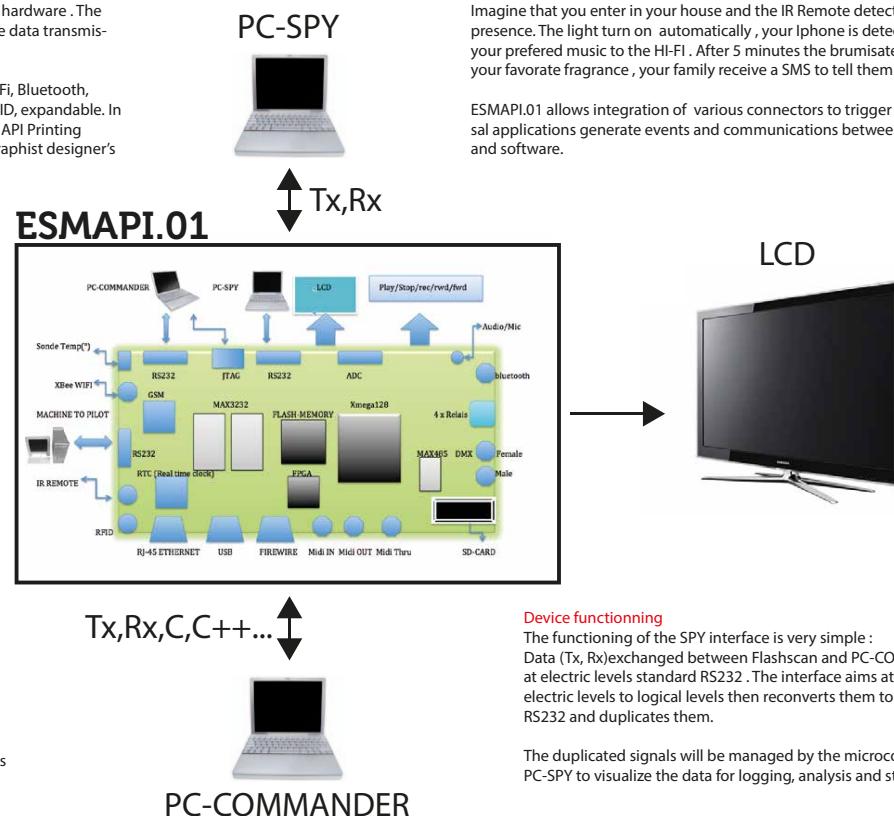
It handles multiple standards and means of communication, WiFi, Bluetooth, GSM, Ethernet, USB, FireWire, Midi, DMX, RS232, JTAG, SD and RFID, expandable. In the present context of development ESMAPL01 is going to help API Printing Museum to connect a DOS piloted Flashscan to the Computer graphist designer's network.



Flashscan

In the 80s, Patek Philippe had developed a high precision photoplotter to produce high quality, high precision printed circuit artwork masters able to plot steps of 1 Micron in the XY workspace.

The software piloting flashcan was developed in DOS. The RS-232 communication is slow and the time to change format from Houston to Gerber or Quest is very long. ESMAPI will give us the possibility to pilot the Flashscan with new innovative features.



## Possible Scenario

Imagine that you enter in your house and the IR Remote detect your presence. The light turn on automatically , your Iphone is detected and send your prefered music to the HI-FI. After 5 minutes the brumisateur turns on with your favorite fragrance, your family receive a SMS to tell them you are home.

ESMAPI.01 allows integration of various connectors to trigger new transversal applications generate events and communications between hardware and software.

## Device functionning

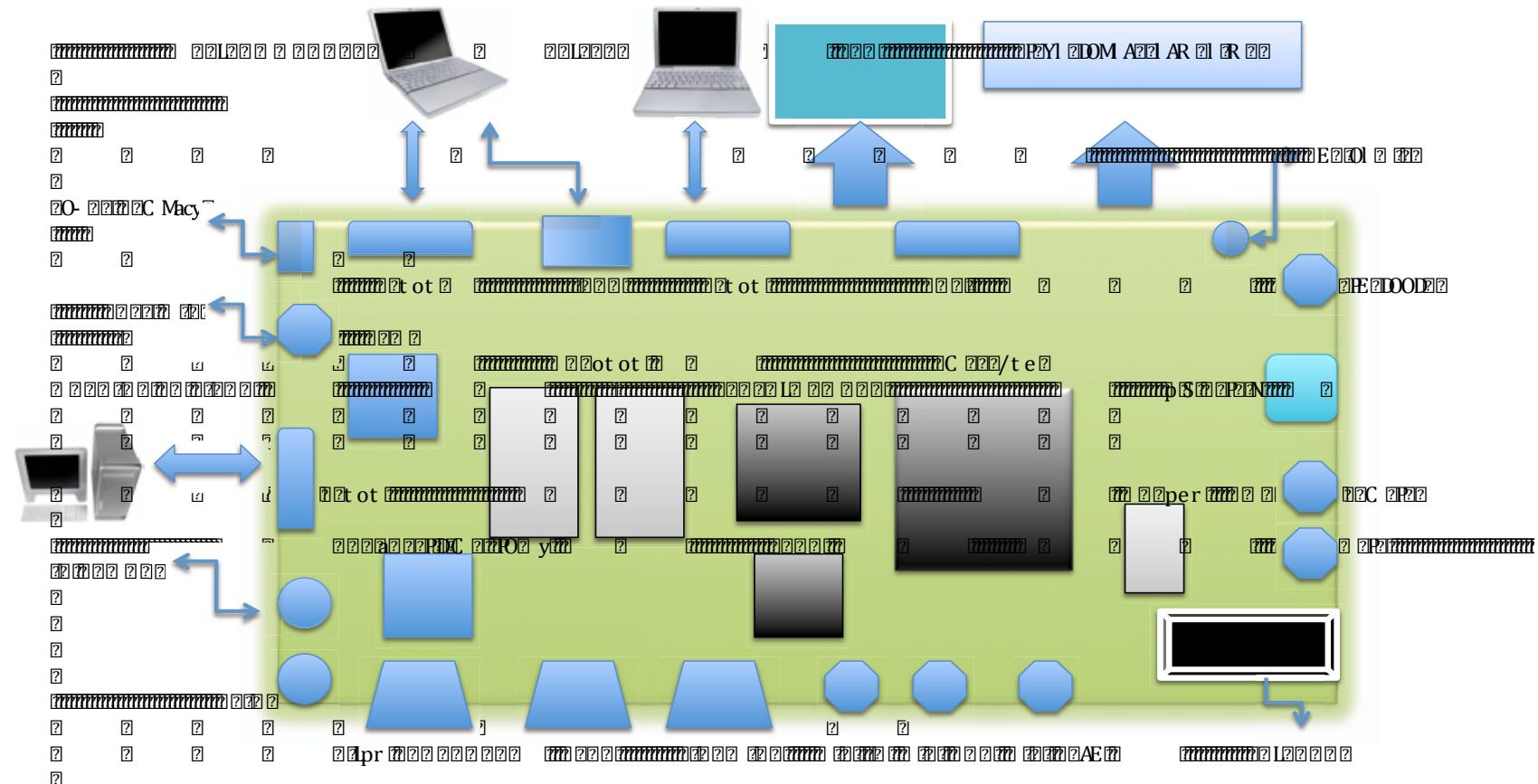
The functioning of the SPY interface is very simple : Data (Tx, Rx) exchanged between Flashcan and PC-COMMANDER are at electric levels standard RS232 . The interface aims at returning electric levels to logical levels then reconverts them to standard RS232 and duplicates them.

The duplicated signals will be managed by the microcontroller and PC-SPY to visualize the data for logging, analysis and storage.

The project will be on kickstarter.com with different pledge for the investors

# API: « Museum 2.0 » development: what we have done!

2013: ESM API



# API: « Museum 2.0 » development: what we have tried (EU)!

## 2013: CARDUS DECUMANUS, (EU PROJECT)

### CARDUS DECUMANUS

(A proposal for a European union research call about culture, Framework programme FP7)

Central hypothesis of this proposal is that our European culture is based on millenary traditions, initiated by Greek and Roman civilizations (Athens - Rome axis). Then the greek invention of Urbanity (Polis) is structured through 2 axis (cardus, decumanus) with the central Italian rites (Etruscans-Romans). This is the first civilization imprint!

Our cultural program is focused on Printing as a Model for European Culture dissemination through printed memory. Main partner Association of European Printing Museums (AEPM) helps encompass all EU members to join the network of this Culture research.

If all world Culture was to disappear tomorrow and you were allowed to save one section of it, would you save ballets, some theater pieces, some monuments, a sculptural group, a painting exhibition, music and movie records or... a library? (which can contain all other description).

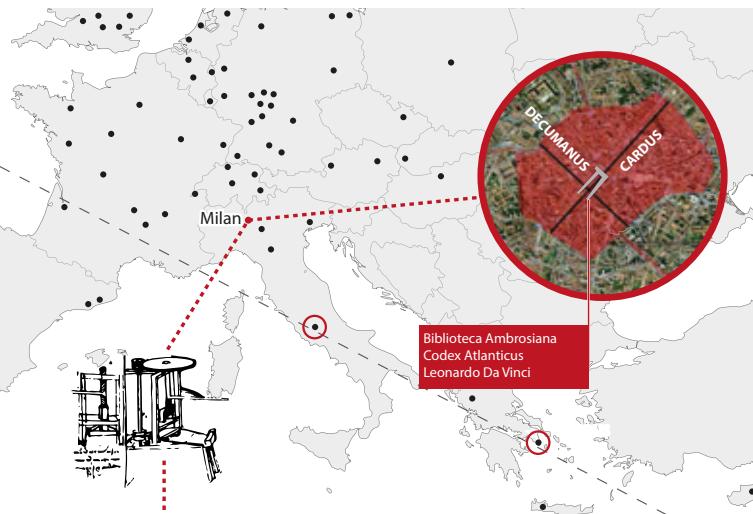
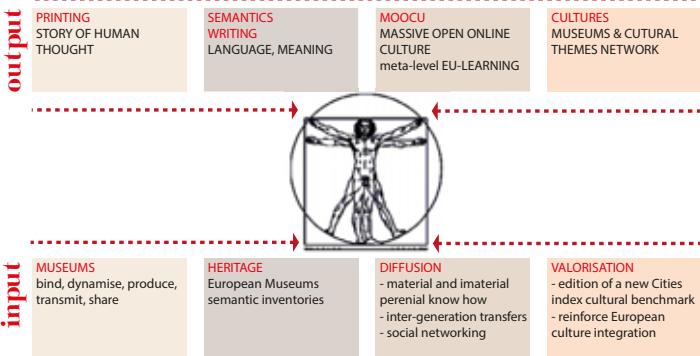
Hence we develop our answer to the call for a global culture evaluation through the scheme of editing and printing industries. Then we will solve the innovation and dissemination from the Print world to the whole European culture.

Reviving intergenerational interest and spread of European culture, can occur through European e-learning tools. When the results of our actions will be visible we will reformulate them for the other Culture segments.

It is important to mention the fact that Leonardo da Vinci drew a printing press, in his Codex Atlanticus which is hosted in the Ambrosiana Biblioteca built over the Milano Cardus & Decumanus roman cornerstone!

In 2013 (Bodoni bicentennial death tribute), the AEPM members join Social-In3 and partners for the success of this research proposal!

DEADLINE 31 JANUARY, 2013



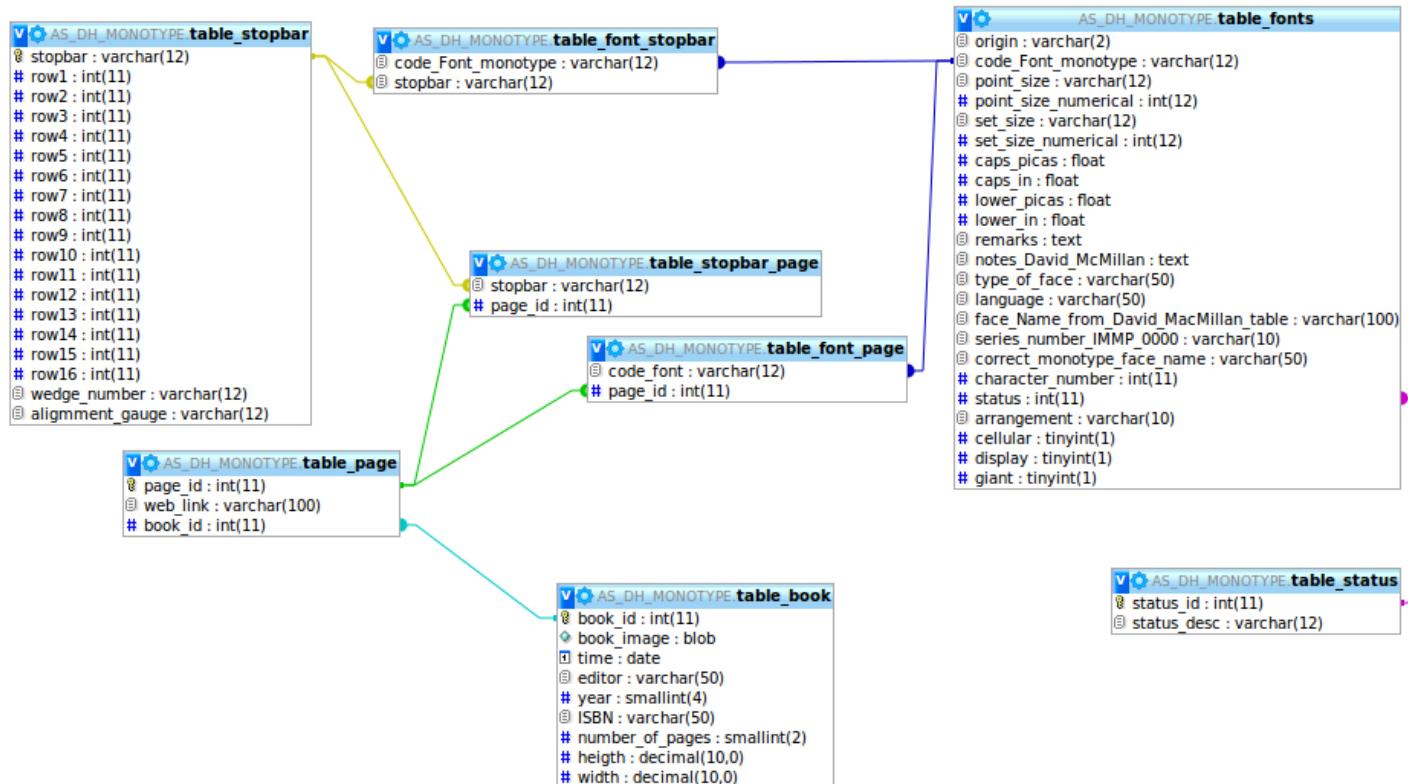
[www.aepm.eu](http://www.aepm.eu) Geographical Map of AEPM Members

Aachen	Douai	Lübeck	Rennes
Alès	Duren	Lenningen	Rötheim
Alpignano (To)	Eberswalde	Linköping	Ruifido
Ambert	Edinburgh	Lodz	Saint Romain de Benet
Amsterdam	Edimbourg	London	Schaffhausen
Angoulême	Ennenda	Loudun	Schwarze
Annonay	Epinac	Lübeck	Sissach
Antwerpen	Esborg	Lyon	St. Gallen
Antwerpen-Witrijk	Flandre	Madrid	Shropshire
Anvers	Esslingen	Etten Leur	Tirgutiste
Arnhem	Ettelbrück	Frankfurt a. M.	Tjelle
Bâle	Etterbeek	Freiburg	Tridentis
Barcelone	Eschwege	Gent	Milano
Basel	Eslingen	Geneve	Meppel
Beamish	Etterbeek	Gent	Milano
Berlisch Galdbach	Etterbeek	Gent	Montebello
Berlin	Glasgow	Gent	Mordorff
Bischöfzell	Gavellines	Gent	Moskovarov
Bordeaux	Grevenmacher	Glazebrook	Valréas
Bourges	Grigran	Goettsche	Vanves
Braga	Grenzen	Groningen	Västra
Bristol	Grohnachinen	Haarlem	Velha Los
Brousses et Villaret	Hamburg	Hamburg	Voerburg
Brussels	Helsingborg	Helsingborg	Wadgasse
Budapest	Helsinki	Hoorn	Wambrec
Budapest	Helsingborg	Loannina	Oberndorf
Cambridge	Helsinki	Ivry sur seine	Westzaan
Clermont-city	Helsinki	Kortright	Woubrug
Clement Ferrant	Helsinki	Lachat et Andre Laufen	Zaandam
Comuna (Treviso)	Helsinki	Leipzig	Zwönitz
Darmstadt	Helsinki	Bergisch	
Den Haag	Helsinki	Galdbach	
Dielsdorf	Helsinki		



# API: « Museum 2.0 » development: what we are doing now !

## 2014: UK and US Monotype font database



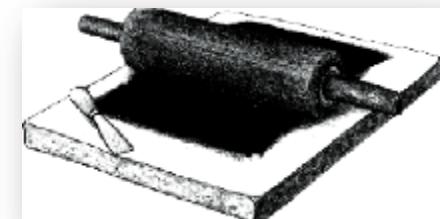
## **API: « Museum 2.0 » development: what we are doing now !**

## 2014: Monotype Matrix Case Arrangement (MCA)

and YOU ?



## 6: Tell us about your practice !

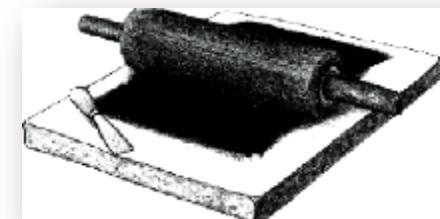


# Tell us about your practice ?

- Museums with volunteers ?
- Museums with citizens participation program ?
- Museums having an inventory (done, doing it, to do) ?
- Museums inventory on the web ?
- Museums sharing inventory ?
- Museums doing artistic creation and production in house ?
- Museums on the “museum 2.0” way ?



## 7: AEPM: a network for sharing practices and challenges



# AEPM: a network for **sharing** practices and challenges

## Goal



### ➤ Sharing:

- **Best practices**
- **Ressources (information, data, network, €)**
- **Thematic cultural network (exhibitions)**
- **Artists in residence**
- **Museum 2.0 concepts and projects**

Association of European  
Printing Museums  
**AEPM**  
A printing heritage network



[www.aepm.eu](http://www.aepm.eu)

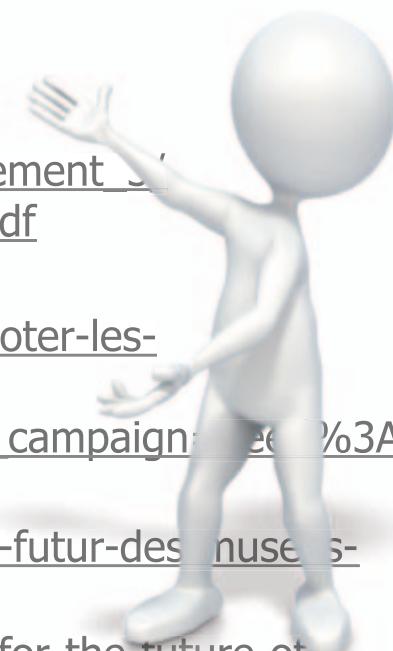


## 8: Questions - Answers

aepm\_lyon\_2012\_\_EN\_03.06f.pdf

## 9: Links

- [http://www.ville-geneve.ch/fileadmin/public/Departement\\_S'Autres\\_fichiers/actes-colloque-culture-ville-geneve.pdf](http://www.ville-geneve.ch/fileadmin/public/Departement_S'Autres_fichiers/actes-colloque-culture-ville-geneve.pdf)
- [http://museumtwo.blogspot.ch/ \(Nina Simon\)](http://museumtwo.blogspot.ch/)
- [http://cursus.edu/dossiers-articles/articles/22196/piloter-les-communautes-ligne-grand-musee/?utm\\_source=feedburner&utm\\_medium=email&utm\\_campaign=cursus%3A+ThotCursus+%28Thot+Cursus++Articles%29](http://cursus.edu/dossiers-articles/articles/22196/piloter-les-communautes-ligne-grand-musee/?utm_source=feedburner&utm_medium=email&utm_campaign=cursus%3A+ThotCursus+%28Thot+Cursus++Articles%29)
- <http://culture-communication.fr/fr/sinterroger-sur-le-futur-des-musees-est-il-a-la-mode/>
- <http://www.aam-us.org/docs/default-source/center-for-the-future-of-museums/building-the-future-of-education-museums-and-the-learning-ecosystem.pdf?sfvrsn=2>
- [http://www.gem.org.uk/fml\\_rs.pdf](http://www.gem.org.uk/fml_rs.pdf)
- <http://www.museumsassociation.org/campaigns/museums2020/about-museums2020>
- <http://www.museumsassociation.org/download?id=806530>





# END OF THE PRESENTATION

Thank you for your attention

API-AEPM\_mainz\_2014\_EN.pdf