Exhibiting printing heritage

A citizen approach to value the printing heritage

Presentation for the AEPM congress
Mainz October 2014
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 21st century

Presentation for the AEPM congress
Mainz October 2014

Andréas Schweizer
API Geneva, Switzerland

http://www.aepm.eu
Content

1) API’s presentation

2) Geneva’s Museums

3) Museum challenges for the 21st 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
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, 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.
1: API presentation
Association pour le patrimoine industrie (API)
Association for the industrial heritage

Maison du patrimoine industriel et des arts graphiques

E-FAITH

2015 : EUROPEAN INDUSTRIAL AND TECHNICAL HERITAGE YEAR

www.e-faith.org

Geneva / Switzerland 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 m²** 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 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’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 Lambercier

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 coutries 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 21st century
The museum challenges for the 21st century!

- Museums visitors 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 resources?
- 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. 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.

Then in decline: l’écomusée du Creusot lost the last generation of project holders, the project Casa del Museo stopped, Anacostia Community Museum transformed into 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 future of museums, what change to fulfill the public demands?

2010
The participatory museum is developed by Nina Simon in her blog blog « Museum 2.0 » and book (The participatory museum): The future of museums 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 differences 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

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**Diagram:**

- Public sector
- Business Academia
- User-centric Model

- User-driven Model
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
Ecomuseum and participatory museum

➢ Retired profesionals

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  
masonery
Unemployed citizens and unemployment challenge in the 21st 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

Budget 2013

- services and production
- Geneva state support
- Geneva city support
- building (free)
  Benefits of kinds
B: Inventory: a systematic and semantic inventory of the heritage of printing (citizens driven)
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

Content :
• Presentation of the project
• Presentation of stakeholders and partners

General architecture
Architecture: semantics connector

- Environment
- Context
- Behaviour
- Language
- Memory
- Data
- Goal

Semantics preserving

Contact: johann.sievering@cmyle.com
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

johann.sievering@cmyle.com
Artistic creation and production: artists in residence program
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
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.
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:

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.
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 Saatshi 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
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
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 »)

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 _______________________________________________
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 all my 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 Pernin - F-45100 Orkniens - Tel. : +33 02.38.63.68.17 - tachot@noco.fr

REGISTRATION FORM

Symposium

Madam, Mr. ____________________________________________
Address ____________________________________________
E-Mail _______________________________________________
Organization __________________________________________

Number of attendees ____________________________
I shall attend the round table discussion: ☐ 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 Pernin - F-45100 Orkniens - Tel. : +33 02.38.63.68.17 - tachot@noco.fr

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 Jolivet, Professeur à l’École Supérieure d’Édition et de Conservation du patrimoine graphique et du livre,
   Professor at École Supérieure d’Édition et Conservation du patrimoine graphique et du livre.
   Research and contemporary typographic creation.
   Digitalization and use of historical characters.
   Preservation of typographic characters.

2. French typographic heritage
   By Allen Broude, Musée de l’Imprimerie et de la Banque de France.
   Research and artistic practice in typography.
   The future of typographic and letterpress techniques.
   Toward a new common charter.

3. Educational typographic activities
   By Philippe de Vogel, Association Caliphas and Christine Brossard-Monier, Editions de Chré.
   Social integration through typography.
   Fighting History.
   A few experiences.

12h00-13h30 Lunch

14h00-15h30 Synthesis

16h00-17h00 Dictation

18h30 Inauguration of the typographic workshop
   From 19th, inauguration of the three rooms. Plan, allocation by the families of the departed printers
   Jacques Coupé, Maurice Glée, and Cyprien Depardieu.

20h00 Lecture at the Théâtre de la Tête Noire
   Finals show performed by the actors of the Saran Théâtre de la Tête Noire.

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

What next?
Where? London (UK), Malesherbes (F) Lodz (PL)
How?
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)

Exemple de coproduction

Drago bec verseur de CHRISTOPHE REY
Composition typographique mécanique Monotype, pilotée par ordinateur, impression du livre.

Patrimoine et machines
- savoir-faire pour monter l'objet après des usages de l'école.

Avantages:
- circulation des savoir-faire (les trouver s'il y en a)
- réseau des savoirs et partage open source
- licence hardware open source (CERN open hardware licence)
- licence hardware open source (CERN open hardware licence)
- Université suisse Monotype

Difficultés:
- des collaborations ponctuelles ou limitées dans le temps

Avantages:
- décentralisation des qualités historiques par une technologie appropriée
- la durabilité (papier, encre, nature) de Monotype, au service de la Diffusion contemporaine

Difficultés:
- mise en collaboration durable de différents intervenants et interlocuteurs appréhendant des artistes et l'apport des anciennes techniques

Avantages:
- importation des textes et suppression des erreurs de saisie
- travail à distance
- échange de textes d'ateliers d'ateliers d'ateliers contemporains

Difficultés:
- fermeture important des informations qui sont l’objet de ces technologies

Avantages:
- innovation artistique et technologique au service d'un laboratoire de collaboration
- partenariat avec d'autres institutions (KCS) et diffusion de bénéfices auprès d'un large public

Difficultés:
- planification des interventions artistiques rendu difficile en raison de l'absence d'inconnu du verrouillage de la subvention

Patrimoine et nouvelles technologies
- importation des textes
- organisation virtuelle du laboratoire Monotype
- mise en page du texte à l'IMprentă
- exécution des codes Monotype à la fondeuse
- nouvelles possibilités de mise en page

Artistes contemporains, savoirs innovants
- texte de l’artiste
- composition et impression sous la conduite de l’atelier
- diffusion des savoirs
- collaboration avec le centre d’Édition contemporaine

Coproduction d’un livre d’artiste
un artiste, un auteur, un texte

1. Caractères typographiques
2. Ligne de texte fondue et composée
3. Livre imprimé après imposition

Avantages:
- réseaux des savoirs et partage open source
- diffusion des savoirs inovants
- partenariat avec d'autres institutions (KCS)

Difficultés:
- planification des interventions artistiques rendu difficile en raison de l'absence d'inconnu du verrouillage de la subvention

Victimisation du patrimoine : la fondeuse Monotype, une des cent machines en fonction à l'API

- Amélioration des qualités historiques par une technologie appropriée
- la durabilité (papier, encre, nature) de Monotype, au service de la Diffusion contemporaine

Difficultés:
- mise en collaboration durable de différents intervenants et interlocuteurs appréhendant des artistes et l'apport des anciennes techniques

Avantages:
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2. Exemple de valorisation de patrimoine: la fondeuse Monotype, une des cent machines en fonction à l’API

- Amélioration des qualités historiques par une technologie appropriée
- la durabilité (papier, encre, nature) de Monotype, au service de la Diffusion contemporaine

Difficultés:
- mise en collaboration durable de différents intervenants et interlocuteurs appréhendant des artistes et l'apport des anciennes techniques

Avantages:
- importation des textes et suppression des erreurs de saisie
- travail à distance
- échange de textes d'ateliers d'ateliers d'ateliers contemporains

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

2008: computer2caster (Monotype) interface
Inventaire systématique et sémantique des objets mobiliers du patrimoine de l'imprimerie

1. Tournette servant à sensibiliser des plaques de verre
2. Fondeuse Monotype (1940)
3. Presse à épreuves 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 pour offset Lithographie Steinmesse et Stolberg (env. 1940)
8. Machine à écrire chinoise (env. 1930)
9. Pantographe de clicherie (1960)
10. Massicot Ravasse (env. 1920)
11. Presse lithographique manuelle Krause (env. 1895)

2012: For a systematic and semantic inventory of the heritage of printing industry
API: « Museum 2.0 » development: what we have done!

2013: ESMAPI

ESMAPI.01 : A SPY BOARD WITH UNIVERSAL CONNECTORS
Open-Source hardware - license cern-ohi
SYSTEM BOARD RS232 SPY with MCU Xmega128 and many connectors

Objective
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 ESMAPI.01 is going to help API Printing Museum to connect a DOS piloted Flashscan to the Computer graphist designer's network.

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 preferred music to the Hi-Fi. After 5 minutes the brumisate 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.

ESMAPI.01 : A SPY BOARD WITH UNIVERSAL CONNECTORS
Open-Source hardware - license cern-ohi
SYSTEM BOARD RS232 SPY with MCU Xmega128 and many connectors

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

The software piloting flashscan 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.

Device functioning
The functioning of the SPY interface is very simple:
Data (Tx, Rx) exchanged between Flashscan 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: ESMAPI
2013: CARDUS DECUMANUS, (EU PROJECT)

Central hypothesis of this proposal is that our European culture is based on millenary traditions, inherited by Greek and Roman civilizations. 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.

In 2013 (Bodoni bicentenial death tribute), the AEPM members join Social-IN3 and partners is hosted in the Ambrosiana Biblioteca built over the Milano Cardus & Decumanus roman cornerstone!

It is important to mention the fact that Leonardo da Vinci drew a printing press, in his Codex Atlanticus which tools. When the results of our actions will be visible we will reformulate them for the other Culture segments.

Reviving intergenerational interest and spread of European culture, can occur through European e-learning culture.

The innovation and dissemination from the Print world to the whole European through the scheme of editing and printing industries. Then we will solve monuments, a sculpture group, a painting exhibition, music and movie one section of it, would you save ballets, some theater pieces, some

Printing Museums (AEPM) helps encompass all EU members to join the network 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.

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Printing Museums (AEPM) helps encompass all EU members to join the network 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.

In 2013 (Bodoni bicentenial death tribute), the AEPM members join Social-IN3 and partners is hosted in the Ambrosiana Biblioteca built over the Milano Cardus & Decumanus roman cornerstone!

It is important to mention the fact that Leonardo da Vinci drew a printing press, in his Codex Atlanticus which tools. When the results of our actions will be visible we will reformulate them for the other Culture segments.

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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)

Technologies utilisées:
- ASP.NET <http://ASP.NET> avec accès aux données via un EDM Entity Data Model (EntityFramework),
- Mise en place de callbacks en Ajax (ICallbackEventHandler),
- Chargement asynchrone de contrôles via jQuery avec sérialisation Json,
- Gestion d'objets DOM, code Javascript,
- Caching des données,
- Binding dynamique d’objets SqlDataSource,
- Impression d’éléments spécifiques contenant des contrôles imbriqués,
- Web service via HttpHandler et WCF.

Analyse et conception d’un éditeur de données concernant les Fonts Monotype utilisés pour une fondeuse Monotype:

Technologies utilisées:
- WPF (Silverlight) avec un pattern MVVM,
- Opérations Crud effectuées par le biais d’un modèle EDM (EntityFramework) et d’une couche Domaine Service (WebContext) faisant office de Proxy avec la partie cliente,
- Emploi d’interfaces ICommand et INotifyPropertyChanged, validation par DataAnnotation,
- Regroupement et tri des données par l'utilisation d'objets spécifiques.
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

www.aepm.eu
8: Questions - Answers
9: Links

- http://museumtwo.blogspot.ch/ (Nina Simon)
- http://cursus.edu/dossiers-articles/articles/22196/piloter-les-communautes-ligne-grand-musee/?utm_source=feedburner&utm_medium=email&utm_campaign=Feed%3A+ThotCursus+%28Thot+Cursus+-+Articles%29
- http://www.gem.org.uk/fml_rs.pdf
- http://www.museumsassociation.org/download?id=806530
END OF THE PRESENTATION

Thank you for your attention