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# Introduction

Since the emergence of the typology of the corporate museum at the end of the 19th century, this institution has experienced more than one hundred years of growth, and it has become a significant member of the museum-associated universe because of its unique character. The corporate museum appeared initially in the USA and later began to occur all over the world. The number of corporate museums around the world has increased dramatically since the period of 1980s and 1990s, up to the present day. When people were admiring the painting "Coca-Cola" by Andy Warhol at the Museum of Modern Art in New York City, they were also anticipating a trip to the World of Coca-Cola in Atlanta, Georgia (in the US), which welcomes over 1 million visitors annually. Such a trip might include seeing the authentic bottle collection designed by Earl R. Dean and Karl Lagerfeld, or viewing original Coca-Cola posters painted by Norman Rockwell.

Being distinct from sales exhibits and advertising displays, corporate museums are not momentary creations; rather, they are establishments that endure and grow (Coleman and Curtiss 1943), and they generally attempt to narrate one story, one person or a specific and/or unique history. The commercialization and multiplicity of the public museum, as well as the maturity of the corporate museum, have blurred the discrepancies between them. Many corporate museums are currently popular cultural tourist sites and representations of regional identities, such as the Harley-Davidson Museum in Wisconsin, which attracts more than 350,000 visitors annually to Milwaukee's Menomonee Valley, and the Mercedes-Benz and Porsche Museums, which are proud local venues of automobile enthusiasm in Stuttgart, Germany. Although self-interest is one reason that corporations sponsor corporate museums (Livingstone 2011 spring, 16-21), the experiences to which visitors are treated go beyond a "custom education" intended only to increase sales for the company. The aesthetic pleasure and artistic reflection that visitors to the corporate museum enjoy are becoming more significant in people's understanding and construction of society and culture. Essentially, the attribution of any given corporate museum determinates its commercial nature and purpose (Danilov 1992), especially if it is connected to a for-profit organization.

Public awareness of the corporate museum is increasing as an

educational or aesthetic institution. If the popular perception of museums makes no distinction between public and private operations, then the purpose and practice of the corporate museum practice will reflect on museum practices overall (Livingstone 2011 spring, 16-21). On one hand, the corporate museum is generally perceived as part of a non-profit museum, and on the other hand, it always includes the function of reinforcing the image of its company in a business context. However, the corporate museum differs from a traditional museum due to private contributions and corporate responsibilities. No matter how professionally it performs, the corporate museum must provide an interpretation of a product that is given from the aspect of company. The potential conflict between the dual roles of a corporate museum is prominent; therefore, the design of the museum must accommodate the special balance between its contradictory purposes (Burcaw, 1997). When considering a corporate museum's participation in the construction of social culture, and its special methodology in terms of museum studies, the articulation of the use of space is very important and should be carefully examined.

Therefore, I begin this study by raising certain critical questions.

1. Other than its strategic marketing and public relations functions, do we need the trope of the Corporate Museum in our daily life?
2. What is the value of the Corporate Museum for the company and/or for society?
3. What is the best methodology to use to study the corporate museum?
4. How do the features of the corporate museum influence its design?

Considering its relatively recent emergence as a phenomenon in the world of museums, the study of the corporate museum has generally been based on a handful of fundamental works. The earliest literature devoted to the corporate museum is titled <Company Museum> and was written in 1943 by Laurence Vail Coleman, who was the director of the American Association of Museums. He studied 80 company museums in the United States and 3 in Canada, and he analyzed the range of industries that sponsored company museums. Coleman offered an overview of how company museums were operated. The cases he studied are, generally, the prototypes of today's corporate museums. After

almost half a century without any scholarship on the corporate museum, Victor J. Danilov proposed a definition of the corporate museum in his 1992 book entitled <A Planning Guide for Corporate Museum, Galleries, and Visitor Centers>. In this book, Danilov explored the history, categories, objectives and approaches of the corporate museum. He also examined the nature of the corporate museum, citing some of his earlier work, including his 1991 book entitled <Corporate Museums, Galleries, and Visitor Centers, A dictionary>. That work collected more than 300 examples of corporate museums worldwide. Several years later, Amari Monica's <I Musei delle Aziende> proposed a new definition of the corporate museum. Nissley and Casey (Nissley and Casey 2002, S35-S45) examined the roles that the corporate museum serves in their essay <The Politics of the Exhibition: Viewing Corporate Museums Through the Paradigmatic Lens of Organizational Memory>, published in the British Journal of Management. This work discusses the strategy of exhibition used by a company to establish its corporate museum, and suggests ways one may approach interpreting a collection vis a vis the history of the company. Massimo Nergri and Fiorella Bulegato published (respectively) <Manuale di museologia per i musei aziendali> and <I Musei d'impresa> in 2007 and 2008, both of which investigated the influence of the corporate museum on the public and museum universes.

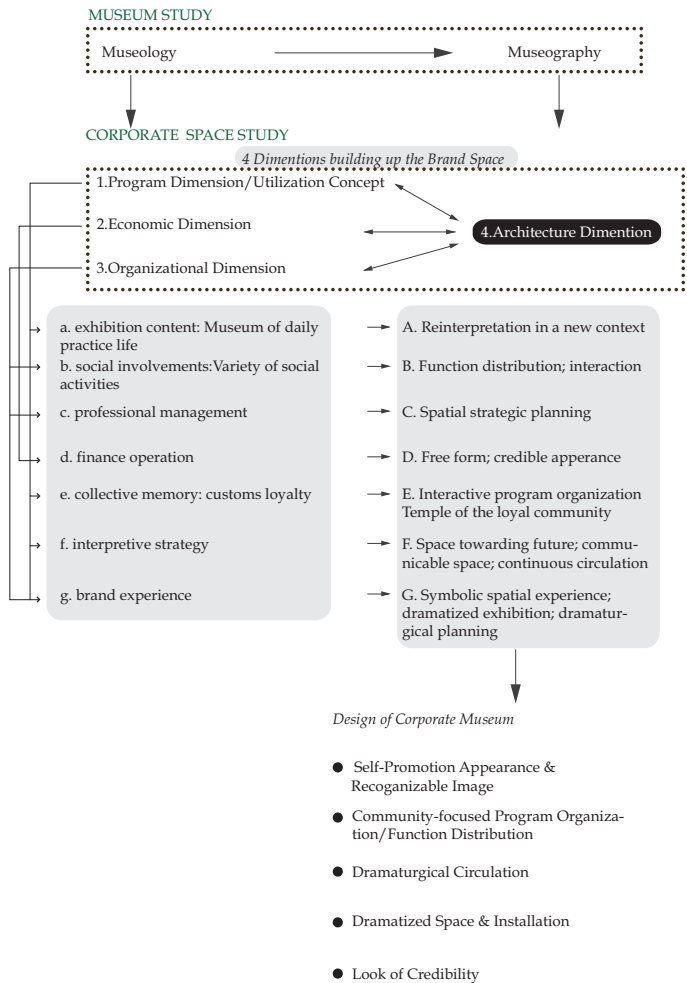
Recently, research attention has begun to emphasize the representation of space instead of the operation of the facility, including the book <Corporate museum> by Messedat J. and the article <Company museums: spaces with zero exhibition?> by Gambadella. Those works explore the characteristic articulation of the interior design of an exhibition.

By depicting an image of a corporate museum's identity, this book critically investigates the design features of this type of museum, deriving insights from an examination of both its public presentation and its corporate task. The book aims to present a basic overview of the corporate museum, including its history, in order to better examine the subject in an appropriate context. Two study disciplines inform this book, respecting the dual nature of the corporate museum. The first investigates the corporate museum in terms of the museum studies methodology: it stems from a museology analysis in order to examine the design of the corporate museum as a cultural institution. The second discipline

involves the consideration of the corporate museum as a branding space, and uses the four dimensions proposed by Bielzer (Bielzer 2013, 89-108) to assess corporate museum design. The four dimensions are: program dimension/utilization concept, economic dimension, organizational dimension, and architectural dimension, which mutually influence each other. These two study disciplines complement each other: the study of museology corresponds to the dimensions program dimension/utilization concept, economic dimension, and organizational dimension. Therefore, the architectural dimension and the scope of museography are the frameworks we will use.

This book investigates the influence of the first three issues/di-

Table 1  
Structure of the Methodology Applied.



mensions on architectural dimension and how they may directly affect the design. Practically, we could generate the several criteria to measure the corporate museum in the framework of museum studies, in correspondence with the first three issues. Each criterion will result in an influential factor that impacts the architecture dimension through inductive reasoning. Consequently, the ultimate scope of this book will present the distinctive corporate museum's design approach in answer to our initial inquiry (see Table 1).

These analytical methods are feasible for investigating any sort of corporate museum, as long as it fits within the definition provided. Yet, the ultimate scope of this investigation is to explore the spatial representation of a corporate museum belonging to a private entity. Geographically, most of these are distributed in North America and Europe, and they could be established in any time period. For preparing this book, I try to list all kinds of corporate museums as resources to demonstrate a general museum study. Considering the prominent dual roles that are the fundamental factors guiding the corporate museum's specific exhibition design, I note that museums bound to public resource companies tend to weaken the personality of the private company. Conversely, they accentuate common knowledge about the company but do little to explicate the corporate culture. Due to the public attribution of these companies' products, these kinds of museums are more similar to the public museum, and they often lose the space representation features introduced by their contrary roles. Hence, in the case analysis selected to demonstrate the design characteristics, the corporate museums of public resources companies are excluded (see Table 2). With the help of multi-interface

Table 2  
Selection of cases analysis.

	criteria	<i>impression</i>	<i>function distribution</i>	<i>organization of museum</i>	<i>manner of detail</i>	<i>design for the aim</i>
categorize		<b>Appearance:</b> seducing audience; self defined	<b>Community-focused program</b>	<b>Narrative Sequence:</b> Reinterpretation	<b>Exhibition:</b> dramatization	<b>Credibility:</b> sense of belonging
<b>Durable</b>	PRODUCT+culture	YES	YES	YES	YES	objects-display + experience-oriented + communication-oriented
<b>Semi-durable</b>						
<b>Consumable</b>	CULTURE+product	YES	YES	YES	YES	experience-oriented
<b>Service Research</b>	CULTURE	YES	YES	YES	YES	communication-oriented
<b>Public Resource</b>	KNOWLEDGE+culture	RARE	RARE	RARE	RARE	RARE

examination of these cases, this book aims to flesh out the author's argument, which is that the corporate museum serves both a commercial nature and also the public interest. These dual and contradictory properties inform its interior and architectural design in terms of the articulation of space, the display of objects, the distribution of function, visitor access, appearance, etc.

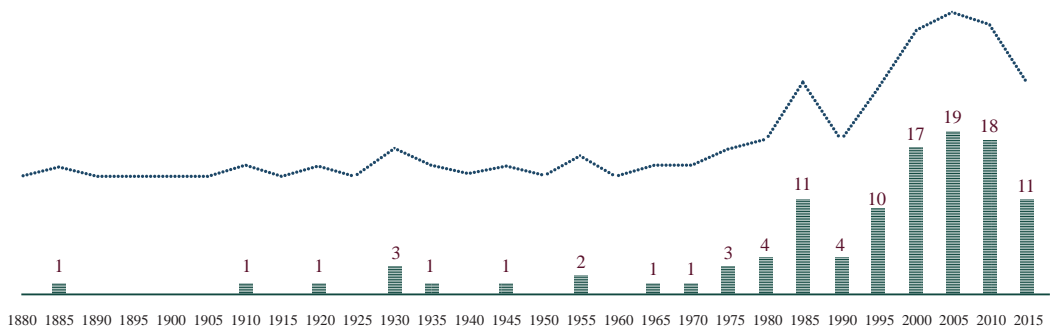


# 1.1

## The Growth of the Corporate Museum in the 80's and 90's

Before looking back the historical development of the corporate museum, both our experiences and objective data (see Table 3) indicate that it grew rapidly in the 80's and 90's. The booming number that was established during that period corresponded with the transition of the economics of many people 's lives and also with societal behavior. The "Experience Economy" and "Experience Society" largely formed the two determinative factors concerning the transition of consumerism and the social lifestyle.

Table 3  
Year of Corporate Museum's Establishment



# 1.1.1

## The Economy Moves Toward the “Experience Economy”

As the goods-based industrial economy progressed, economic markets gave way to a service economy. At the beginning of industrialization, customers paid only for commodities, and the price concerned only the value of the product. Later, with the service economy, the prices people paid were much more higher than the value of the product, and a shop would charge money for a service that benefited clients (Pine and Gilmore 1998, 97). Recently, since the 80s and 90s, we have welcomed the era of the experience economy, in which people are no longer consuming objects, but are rather consuming an entire experience. Pine and Gilmore have summarized this process of the transition of market orientation in a chart, which the author provides to give a clear view of the progress of economic valuations. The corporate museum is an experience-oriented interface used by a company to promote its experience.

In the experience economy, the experience is regarded as a product. What a shop is selling is not commodities or services, but the experience attached to a product. Because every product connotes a particular experience bonded to a sensory appeal and aesthetic value, the experience signifies various distinct lifestyle profiles (Klingmann 2007, 36). Both the public and the companies realize that consumption is now relying on the experience rather than the goods or services. People's experience is about much more than knowledge, and that could influence behavior. This principal predicts the trends of experience in any given era of an economy. Consumers' decisions are made about a specific experience, either sensory or emotional, rather than an understanding of a product. Big box stores like Wall-Mart have emerged as functional marketing machines with a highly immersive environment; in contrast, stores located inside malls or independent stores after the 80s have been inclined to distinguish themselves from specific lifestyle profiles by the identity of their environment. Through establishing the atmosphere of a space in terms of the lighting, decor, etc., a company fixes its target group of consumers; i.e., those who have a corresponding lifestyle that matches the product's characteristics. In turn, consumers determinate

their purchases according to their experience of shopping to identify whether the brand is suitable for them. Thus, the experience economy leads companies to distinguish themselves not by the appearance of a product or its quality, but rather by the corporate experience that is offered. It is not an additional way to sell a product, but is instead a complete commodity, the value of which is not relevant to the physical value of the product.

To realize the benefits of the experience economy, a company should undertake a business shift by deliberately designing an engaging experience (Pine and Gilmore 1998, 98). As Mark Gottdiener noted, the company will "realize the capital through stimulating the custom[er's] desire and the promotion[al] sale."<sup>2</sup> The experience becomes a method to meet consumer desire, which is critical to shaping brand-related cognition. Previous goods-oriented and service-oriented approaches do not stimulate the customers' desire after a certain point, and therefore attention was shifted to the meaning and values behind the brand. Companies had reason to charge more than the authentic value of the goods, if the appropriate lifestyle experience was offered.

While it seemed as if the public were being charged for the product, in fact they were consuming the experience. "Virtually every act of consumption and every activity is turned into a signifier: our bodies, our personal relationships, our apparel, the objects with which we surround ourselves, the vacations we take, and where we choose to work and live."<sup>3</sup> Consequently, the experience economy is the process of realizing capital through differentiating the brand to search for matching customers, and selling an experience to that target group.

In this sense, stores could be a popular venue into which to invite people to have an experience. Yet, the most coherent experience effect between company and consumer happens in the corporate museums, where a lifestyle is not only presented, it is also demonstrated. In the market, the physical existence of a product stands for only a small part of its identity; most reflections on purchases are derived from the corporate experience. In order to identify themselves with a brand style, companies have been enthusiastic in building a corporate museum as a new interface to introduce experiences that go beyond the physical products.

<sup>3</sup>Anna Klingmann, *Brandscapes: Architecture in the Experience Economy*, MIT Press, 2007). P. 43.

# 1.2.1

## Maximizing Profits

Most companies apprehend the significance of preserving a corporate archive, but rarely realize the direct connection between the corporate museum and company profits. The corporate museum functions as a stable repository of corporate memory that is also the accumulation of company's past. It includes all of the experiences, either successes or failures, and they are all treasures for the company. Kinni discusses Coke's marketing tactics in Asia (Kinni 2000, 208-213, 2). When it confronted a severe recession in Asia, Coke learned lessons from its experience in Latin American during the economic crisis that occurred there during 1994. Coke launched a promotion in Asia that was similar to what it had done in Latin America, using a series of campaigns such as recycling cans or bottles, new distribution patterns, and even further investment for capital circulation. This strategy prevented possible losses for Coke in Asia, and demonstrate the benefits of a company preserving and taking lessons from its corporate history. This case shows that the corporate museum preserves hard-earned experience that may help a company overcome unpredictable future obstacles. Knowledge obtained from historical lessons is the new currency in our current society, and the corporate museum serves as a "bank" used to make the most of this currency. Margaret Graham, a founding director of the Winthrop Group, declared: "How can you begin to understand where you are going, if you don't know who you are and how you got here?" (Kinni 2000, 209).

These irrecoverable memories are an essential source of guidance for a company. Martin stated that history is not only about storing figures and statistics, but also about long-term action accounting. History should answer questions such as "who made this decision?" and "In what kinds of circumstances was it made?" and "What is the long-term effect?" etc. (Martin 1981, 14). The existing knowledge is the groundwork for building new skills, ideas, and products, and helps a company prevent unnecessary investment. Certainly, here we are not talking about any limitation on corporate innovation, since each company has its own particular

history. A company could prosper even it had failed earlier due to diverse circumstances, like the public's perspective, social attitudes, or company operations, that transform over time. Whatever content the corporate museum records does not directly dictate what the company should or should not do; rather, it provides reliable and accurate support for a circumspect assessment before a decision is made. Thus, as a company strives to optimize costs and maximize profits, lessons learned from its corporate museum may help it develop with less trial and error.

Business enterprises begin to deal with their corporate history at the level of a company's "history management."<sup>5</sup> In past years, we have become familiar with a company using its corporate history for commercial advertisements, website timelines, etc. (Gordon 2008, 30). The utilization of history has changed recently; the phenomenon of the targeted historical deal is pervasive at the strategic level. It is accomplished by means of comprehensive planning, organization and management of the company's history, and is considered one of the decisive resources used to win customers (Herbrand and Röhrig 2006, 551). In other words, companies are gradually beginning to use their histories competitively against each other. In effect, they are putting their histories into the marketplace, sharing both their ups and downs with the public, so as to acquire society's emotional engagement in their stories. For instance, the Jura World of Coffee by Jura Elektroapparate AG in Switzerland celebrated the occasion of the company's 75th anniversary. Instead of being attracted by its narration of decades of corporate development, visitors were immersed in Jura's portrayal of the world of coffee with flavors and fragrance from production to sales, through to consumption. People were invited to comprehend all facets of the history of the company, which raised the corporate image in the industry; this effective management of its history gained much public notice for the company. In this case, the corporate museum told a story of the company's business success over the course of many years, which became a factor in generating more income and brand loyalty from customers (Messedat 2012, 36).

Past knowledge and history are indispensable to increasing a company's profit. We also find that companies that have the highest profits are those with the highest retention rates (Reichheld, Markey Jr, and Hopton 2000, 135). Retaining employees is vital for a company to maximize its profits. How do we clarify the

<sup>5</sup>The enterprise takes the history in terms of corporate strategy, and uses it to earn reputation and profit. Referring to the concept of "management," its history is treated as an asset according to Jons Messedat, *Corporate Museums*. (Germany: Av Edition GmbH, 2012). P. 36.

link between loyalty and profits? How does the corporate museum affect loyalty? First, the loyalty we are talking about here includes that of both customers and employees. Retaining employees will not only increase a company's quantitative sales, but it will also limit the cost of training new employees. Retaining staff is important especially in difficult financial times; companies that can encourage their employees to stay even when salaries are not increasing or bonuses are small will have a competitive advantage (Reichheld, Markey Jr, and Hopton 2000, 135).

As to the economics of customer retention, Reichheld<sup>6</sup> quantitatively calculated the cash flow derived from customer loyalty: "Potentially, at least, customers are annuities: they require an up-front investment, and the long-term streams of revenues and costs they generate are the fundamental building blocks of corporate cash flow" (Reichheld and Teal 1996).<sup>7</sup>In addition, the corporate museum is a place where both employee and customer loyalty may be won and cultivated, considering that it is not only a space for the presentation of exhibitions, it is also "a domain in [a] dynamic, highly networked information and communication world"( Messedat 2012, 53). Profit generated by loyalty does not occur by accident; employees are not devoted to a firm on the basis of unreasonable payments, just as customers do not consume products at random. Loyalty must be cultivated and maintained. The existence of the corporate museum accentuates a company's ethical business philosophy, the content of which should convince people of the corporation's values while enhancing the persistence of their loyalty. This extends their tenure with the company and in turn helps it to maximize income.

Overall, the profit created by the corporate museum is not immediately visible; rather, it is shaped indirectly by the corporate museum. Various factors, including sophisticated messaging about the company's past foster the public's acceptance of the brand. These factors help to restrain costs, maximizing sales volume, and/or reducing the business risk. The corporate museum stimulates profits in the long run, and it transforms a company's history into direct economic benefits. Profits are generated by public confidence in the brand, and the longer the lifespan of customer and employee loyalty, the longer it such loyalty will sustain economic rewards. Above all, the company's public identity acts as a touchstone that generates and sustains brand loyalty.

<sup>6</sup>In the second chapter of the book, the author represents customers as assets, and indicates that "you must be able to quantify and predict customer duration and lifecycle cash flow. The goal of the chapter is to make the analytical process compatible with the financial systems you currently use to allocate resources and run your business, and to help you decide which investments you should make to improve long-term profits and customer loyalty-and which you should scrap." Frederick F. Reichheld and Thomas Teal, *The Loyalty Effect: The Hidden Force Behind Growth, Profits, and Lasting Value* Harvard Business Press, 1996).

<sup>7</sup>Reichheld mentioned an analogous approach that "Bank managers would never think of buying annuities for their own retirements account without understanding their probable lifetime returns and cash-flow patters." He recommended applying the same diligence to the issue of customers. *Ibid.* P. 62.

# 6.0

CASE STUDIES

## Introduction

The Duravit museum is situated in a little town in the heart of black forest, Hornberg, where its founder Georg Friedrich Horn built an earthenware factory in 1817. With a century's development, the erection of Duravit in this small town stands for quality. The museum is constructed to house generations of the history of the brand, from the manufacture of crockery to its current global sanitary industry. The company invited leading designer Philip Starck and Atelier BRÜCKNER GmbH to accomplish this holistic creation in 2004, and it attracts almost 45,000 per year to admire the brand's world. The designer's innovative interpretation of the brand offers the company a whole new dimension. It presents the brand philosophy of working as an institution with design orientation and global research.

## Museology Performance

### Museum Content

Duravit has won an international reputation because of its decisive impact on the integration of innovative design and the sanitary industry's focus on quality improvement. The museum highlights collaboration in its "Hall of Fame" of bathroom design. It displays design pieces from international design stars and studios such as Philippe Starck, Sieger design, Michael Graves and Norman Foster, as well as Phoenix Design, Massimo Iosa Ghini, James Irvine, Frank Huster and EOOS. These works embody the company's renowned high quality, new technology and groundbreaking designs. In the "Production" section, the museum brings the light to the backstage of the production process. It demonstrates the procedure from raw materials to the finished product that people purchase in markets worldwide. This demonstration answers questions such as "How is a washbasin made? How is a tall cabinet manufactured? What is important when designing a whirl tub?"<sup>127</sup> When visitors come to the "Bathroom + Furniture" section on the second level, they will find a product display showing the company's transition from washbasin to unit, and from individual item to room concept production. The

<sup>127</sup> Duravit AG. "Duravit Design Center." Duravit. N.p., 2004. Web. 4 Nov. 2013. <[http://www.duravit.com/website/homepage/company/worldwide/duravit\\_design\\_center.com-en.html](http://www.duravit.com/website/homepage/company/worldwide/duravit_design_center.com-en.html)>.



museum sets aside a featured section for all related professionals, such as sanitary ware dealers, architects and planners. In the "Training room," the company shows its versatile range, from professional functional and aesthetic aspects to drawing and modeling. Lastly, the upper "wellness" floor provides six private test-bathing rooms for guests to experience in person the wellbeing that the company's products make possible.

## Design

### Concept

The museum building features a three-story high toilet in the facade. That striking appearance makes the architecture a statement in design industry. The unveiling ceremony of Duravit Museum attracted over 500 international "VIPs" to the site (Gregory 2005, 18). Philippe Starck's design language generated extraordinary attention. It functioned as a magnet for all designers, and drew people's attention to this global brand's breakthrough image and to the company's small hometown. The signature look also perfectly demonstrated the brand's aggressive attitude to innovative progress in both design and technology. As Bob Gregory commented, the architecture exceeds the border of design language, yet it presents the demonstrative attitude of Philip Stark.

"Having designed the Duravit building in just half an hour, he has little to prove as a professional dreamer. His work is, he says, neither architecture or design, choosing instead to present his philosophy as part of a mission to kill the dark side of design: elitism."<sup>128</sup>

Meanwhile, that attitude is cohesive with the brand's philosophy.

### Architectural Design

The building plan is shaped respecting the border of the site that brings out the trapeze shape. In volume, it is generally rectangular providing a flat surface, which is partly glazed and partly clad in steel panel to which is attached the company logo and is obvious enough to be seen from a distance. It connotes the image of an opening box with a giant toilet structure inside. It functions as an observation tower illuminated at night. The architect explains his idea regarding the aspect of the toilet as below:

<sup>128</sup> Rob Gregory, "Design: Just a Flash in the Pan?" *Architectural Review* 217, no. 1295 (01, 2005), 17-19. P. 18.

“Despite appearances, the outsize loo is not a marketing gimmick. It is there to arouse the sensations a bored child might have when he catches a glimpse of this outsized object from the back-seat of a car emerging briefly from a tunnel before speeding down another. He has seen something that defies logic, something that is only possible in flights of fancy. “The impossible is possible!”, he might exclaim. The image spurs his imagination, encouraging a freer interpretation of the world around.”<sup>129</sup>

The form of the museum has become a major marketing factor for the company as well. Through exaggerating the scale of the brand’s symbolic image, the company intends to show the public the brand’s essence, and in turn, provide a credible venue for generating internal and external brand loyalty. The building itself takes the role of a showcase immersed in the product’s design. Since the company invested in the building, the museum architecture should be built as a spectacle for brand philosophy performance and evoke communication with visitors, instead of merely providing a banal container for a display of objects.

#### The Circulation of Visitors

The museum’s touring commences from the ground floor’s “Hall of Fame” that displays the designs of various famed designers. This offers visitors a general idea about the “Product Attributes.” Then on the first floor, the exhibition is dedicated to a fascination about manufacture and brings people into a scenario about factory manufacturing. Visitors are expected to understand the main value proposition behind products, so that they form appropriate “brand awareness.” The exhibition “Bathroom and Furniture” introduces the observers to a holistic room concept that is related to the company and to the history of the company; this helps people combine the perceptions of both “brand awareness” and “brand associations.” Furthermore, the “brand associations” link tightly with knowledge from a professional point of view that is exposed in the “Training”. Here, through brand-associated information, a display focused on technical features offers visitors an aspiration to provoke design creation (Pietrantonio 2005, 115-120,117). At the end of the exhibition, visitors are encouraged to make a reservation to experience the “wellness” generated by the brand, in a fully functioned bathroom. Finally, they arrive at the point of purchase, which may be regarded as a moment that

<sup>129</sup> R. Pietrantonio, “Duravit Design Centre, Hornberg, Germany,” *Plan: Architecture & Technologies in Detail*, N. 10 (2005), 2005, p. 115.

induces “brand loyalty” that is connected directly to the company’s profit.

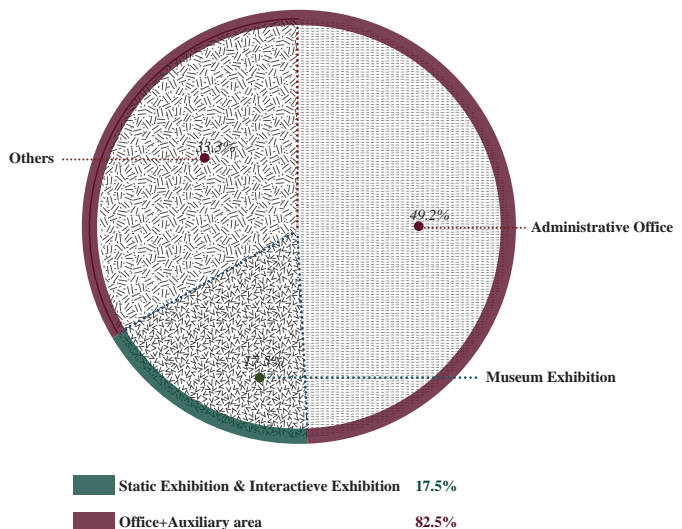
### Function Distribution

Considering the building is an integration of office and exhibition, it allocates surfaces to three main purposes: the display area, including the experience bathroom; the office; and museum-related auxiliary functions such as a museum shop and an ample special events hall (see Table 22).

### Interior

In order to merge all the functions with the demands of technology, each floor of the building is divided into three distinctive areas. The office wings and the museum area are separated by the central services zone (stairs, lifts, and bathrooms). The administrative space requires direct daylight from glazed lights for the people working inside. In contrast, the exhibition areas on all five floors are design in black boxes, and the façade is completely clad in steel alloy panels. Accounting for the featured white pottery of the product, the museum applies artificial light to accentuate the exhibit’s quality and present its character by avoiding any daylight confusion. On the ground floor’s showroom, the artifacts are displayed on elevated platforms against a backdrop of wall posters presenting the respective designers. On the first floor, which presents the backstory of the product, the museum sets the scenography of a “factory,” with a conveyor belt hanging in the middle

Table 22  
function distribution , by Author.



demonstrating the various phases of production. The dramatized atmosphere helps the visitors to immerse themselves in the production environment to discover the excellence of the brand. However, even though the exhibitions are held in black boxes, the architect still gives each floor a color hue for representing each theme, so that the interior design leads the visitors via a clear orientation in terms of space and content.

## Enzo Ferrari Museum

### Introduction

The new Enzo Ferrari Museum was designed by Future System and Shiro Studio in 2012, and opened to public in March in Modena, the place from which the brand originates, and it has been regarded as a representative touchstone of regional industry. As anticipated, it attracts 200,000 visitors annually. The museum is composed of two parts covering 6000sqm; one displays the birthplace and workshop of Enzo Ferrari, and the other is an extended gallery devoted to telling the Ferrari story, using figures and displays about places and local motor sport races. The winner of the building design competition in late 2004 was Jan Kaplicky, a Czech-born architect, and the construction began in 2009. He successfully created an eye-catching and appropriate architectural form for the company to implement its credible brand language.

### Museology Performance

#### Museum Content and Indigenous Culture Container

In the birthplace building, the museum houses all the historical objects related to Enzo Ferrari, such as a fountain pen filled with purple ink, which was Ferrari's prescribed ink for signing, and his signature sunglasses he always wore when out in public, which are laid out in the house museum as a relic. Just next to the sunglasses, an illustrative caption writes: "The very fact that meeting his gaze without 'barriers' was a privilege says a great deal about the psychology of a person who was very proud of his uniqueness." The building itself is precious heritage for the company and even the industry, since it is a repository of the origins of the decisive technological progress invented by Ferrari. It provides

selected materials to visitors as a background for discovering the philosophy behind this significant entrepreneur who built up a leading global industry in this small northern town. The newly built museum gallery houses an ever-changing collection of vehicles that originated from iconic and exceptional manufacturers from Modena. The space holds 21 cars at one time, and the exhibits are selected to represent certain themes about the automobile related to art, technology and design. The museum's collection is not limited to the brand product, but rather expands to demonstrate all of the extraordinary local automobile makers that rose along with the preeminent role played by Ferrari in taking over the industry. Thus, the message that the museum delivers is one of the glorious achievement of the company, and also of the flourishing automobile industry that grew from Ferrari's roots in this town. Further, the story of the region's automobile industry is also told in the museum gallery by means of demonstrations from a series of speakers that project the sounds of car engines.

#### Social Involvement

The museum sponsors educational programs that communicate the excellence of the industry and promote potential social commitments. Thematic workshops and classes are organized for the public to stimulate contemplation about the brand's latent developments; the museum also provides a facility for related research. The museum's educational center is dedicated to the great automobile creator Sergio Scaglietti, who made a valuable contribution to the company. The company-based education offers society a first-hand applicable database for future innovation.

#### Design

##### Planning

The museum is established in the brand's hometown, from which the roots of the company sprang. Ferrari Company picked as a venue its founder's house, built by Enzo Ferrari's father in the 1830s. The house had long been abandoned; revived by the museum, it now serves as a garage and performs as a dominant part of the museum. The building's value as a brand relic is unveiled as the architecture is transformed into a repository. It represents both the company's origins and its future, and connotes the tre-

mendous achievements the brand has accomplished, from a dream that began in the historical building (the original home) to the major industry, as displayed in the contemporary gallery. The contrast creates a bridge connecting memory and future. As the architect intended, the relationship of the two buildings creates a sensitive dialogue showing the consideration for heritage along with the importance of the museum as a unified complex made up of several elements. Out of respect for the original historical building, the new gallery shows a humble attitude toward the place where the original Ferrari dream was born. The geometrical form of the gallery's plan curves toward the childhood home building and people immediately perceive that this acts a gesture of "embracing" the home in appreciation. A bright arresting color was applied to the new building, and as they approach the museum, people notice simultaneously the modern yellow railings of the new building against the rustic terracotta-rendered home building. The architect achieves this affect by constraining the height of the new building to prevent it from being too overwhelming or overshadowing the historical house. The new building is as tall as the house, 12 meters, and includes display rooms below ground level.

### Architectural Design

The architect Kaplicky attempted to "create something so poetic, colorful and overwhelming as a blue sky. Nobody will dislike it."<sup>130</sup> The sculpted organic shape and the continuous volume narrates the architect's signature and gives the impression of adhering to the ground, implying again a humble gesture toward the historic home building. The architecture is marked by its sculpted yellow aluminum roof, on which there are ten incisions allowing natural daylight to diffuse into the exhibition area and provide natural ventilation. It is a form analogous with the bonnet of a car that allows for mechanical air ventilation, and it also identifies the architecture with the company's product's appearance attributes. Along with the striking form, the color utilized also conveys the brand's signature. The yellow on the roof is derived from Ferrari's corporate colors to accentuate a credible appearance and create a sense of belonging. In order not to exceed the house's height, the interior exhibition is organized on gradual slopes. Further, the façade facing the house is clad in a concave glass wall, reflecting the image of the home and its history.

<sup>130</sup> Wainwright, Oliver. "Enzo Ferrari Museum by Future Systems and Shiro Studio." Weblog post. Bdonline. N.p., 4 Apr. 2012. Web. 5 Nov. 2013. <<http://www.bdonline.co.uk/enzo-ferrari-museum-by-future-systems-and-shiro-studio/5034497.article>>.