

## Novi muzej za švedski ratni brod Wasa

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**G**odine 1982. kad su stručnjaci muzejskog public relationsa (MPR) posjetili Stockholm, upravo je bio zaključen veliki skandinavski natječaj za novu zgradu za ratni brod Wasa. Taj dvo-palubni brod sa 64 topa potonuo je 1628. u stokholmskoj luci, a izvađen je iz mora 1961. U toku posjeta MPR-a bila su izložena 384 nacrti za novi muzej. Na natječaju je pobijedio stokholmski arhitekt Göran Månsson.

### ZELENI BAKRENI KROV

Eksterijerom novoga muzeja dominirat će velik bakreni krov koji će se slapovito spuštati preko mnogo razina od visine od trideset metara, gotovo do razine tratine kojom je okružen. Unutar zgrade Wasa će se uzdizati u prigušenom svjetlu, koje je nužno radi konzerviranja spomenika. Brodu će biti vraćeni donji dijelovi jarbola i standardno jedrilje.

Devet izložaba predočavat će brod i njegovu povijest, ljude koji su ga sagradili i koji su na njemu služili te švedsko društvo iz tog doba.

### TEGLJENJE WASE DO NOVOG MUZEJA

Gradnja novoga Wasa muzeja počela je ujesen 1986. Brod, postavljen na pontonu, bit će dotegljen u suhi dok iznad kojeg se gradi novi muzej. Otvaranje muzeja planirano je za lipanj 1990.

Ali već idućeg ljeta, 1989, posjetiocima će biti omogućen pristup brodu na gradilištu. Razlog je tome ponajviše ekonomski, ali i namjera da se zadrži zanimanje posjetilaca, što je važan dio marketinške strategije za novi muzej.

### WASA MUZEJ SE OSAMOSTALJUJE – RASTAVA MUZEJA

Prema vladinim planovima, Wasa muzej izdvojiti će se iz sastava Nacionalnoga pomorskog muzeja i postat će nezavisnom fondacijom od koje će se tražiti da pokriva vlastite troškove. To bi se moglo ostvariti uz prosječan godišnji posjet od 600.000 do 650.000 posjetilaca.

To razdvajanje muzeja otvara mnoga pitanja i potiče razna razmišljanja. Je li ispravno izdvojiti

## A new museum for the Swedish warship Wasa

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**I**n 1982 when the MPR visited Stockholm the large Scandinavian contest for a new building for the warship Wasa was just finished. The 64 gun two-decker Wasa was lost in the Stockholm harbour in 1628 and salvaged in 1961. At the MPR visit 384 designs for a new museum were on display. The winner of the contest then became the Stockholm architect Göran Månsson.

### GREEN COPPER ROOF

The exterior of the new museum will be dominated by a large copper roof, that cascades in many levels from the thirty metres high ship's hall down, almost to the surrounding lawn. Inside the Wasa will be looming high in the dim light required for reasons of conservations. The ship's lower masts and the standing rigging will be put back.

Nine exhibitions will visualize the ship and its history, the people that built and manned her and the Swedish society at the time.

### WASA IN TOW TO THE NEW MUSEUM

Construction of the new Wasa Museum started in the autumn of 1986. The ship on its pontoon will be towed into the drydock over which the new museum is being built. It will be inaugurated in June 1990.

But already next summer in 1989, visitors will be allowed to have a preview of the ship at the building site. This is for economical reasons but also with intention of maintaining the visitors' interest – an important part of the marketing strategy for the new museum.

### THE WASA MUSEUM ON ITS OWN – A MUSEUM DIVORCE

According to Governmental plans, the Wasa Museum will be separated from the National Maritime Museum and turned into an independent foundation, expected to carry its own costs. If the annual attendance averages 600–650.000 visitors this might not seem unlikely.



Tegljenje ratnog broda  
Wasa 1961. godine  
The Wasa warship  
during haulage in 1961  
Photo: the Wasa  
Museum, Stockholm

ratni brod iz početka sedamnaestog stoljeća iz postava muzeja povijesti pomorstva? Tome se odupire što su ta dva muzeja oduvijek bila postavljena na odvojenim lokacijama. Hoće li samofinanciranje uzrokovati pretjeranu komercijalizaciju u razmišljanjima i do ovisnosti o vanjskim sponzorima? Hoće li, pak, to u dugoročnom razdoblju obeshrabrati i ugušiti istraživački rad?...

Kad je prvi put objavljena zamisao o vađenju potonule Wase javili su se mnogobrojni skeptici. Ne samo da vađenje broda nije moguće, govorili su, nego nitko neće biti spreman platiti ulaznicu da razgleda ostatke starog broda, pogotovo broda koji nikad nije zaplovio otvorenim morem. Ipak, ratni brod Wasa postao je najpoznatiji i najposjećeniji švedski muzej.

#### PRIJE UPOTREBE RIJEČI »SPONZORSTVO«

Pošto je vlada odobrila početak gradnje muzeja, »zainteresirane javne, zadružne i privatne osobe« pozvane su da sudjeluju u financiranju. To je trebao biti prvi švedski krupan eksperiment u sponzoriranju kulture, s time da ne smijemo zaboraviti da je projekt za podizanje Wase na istovjetan način inicirao Anders Franzen, nezavisan povjesničar i arheolog, premda se u to doba za taj postupak nije upotrebljavala riječ sponzorstvo.

Da nije bilo odlučnosti Andersa Franzena usmjerene prema jednom cilju, te darežljivosti privatnih, korporacijskih i vladinih donatora, Wasa ne bi bio otkriven 1956. i naknadno izvađen. Današnja vlada možda je upravo bila vođena takvim razmišljanjem kad je predložila nov oblik financiranja novog muzeja iz vanjskih izvora.

Ubrzo je postalo očigledno da sponzoriranje neće moći postati glavni izvor financiranja. Vlada je hitro reagirala jamstvom da će pokriti troškove nove

The museum separation gives rise to many questions and thoughts. Is it right to detach an early 17th century warship from a museum of maritime history? On the other hand the two museums have always been situated separately. Will self-financing lead to excessively commercial thinking and dependance on outside sponsors? Will this in turn deter and suffocate research work in the long run? Etc.

When the idea of raising the Wasa first became known, sceptics abounded. Not only would a salvage of the ship be impossible. No one would ever pay money, it was said, to see the remains of an old ship, particularly one that never reached the open sea. Instead, the warship Wasa has become Sweden's best known and most visited museum.

#### BEFORE THE WORD SPONSORING

When the Government gave permission to start the construction of the museum, »public, co-operative and private interested parties« were invited to participate in the financing. This would be Sweden's first large scale experiment in cultural sponsoring, not forgetting that the Wasa project initiated by Anders Franzén, independent historian and archaeologist, started the same way – even though sponsoring was not the word in use at that time.

Had it not been for the singleminded determination of Anders Franzén, the generosity of private corporate and Governmental donors, the Wasa would never had been located in 1956 and salvaged. This the present Government might have had in mind when proposing this new form of financing a new museum from external sources.

Soon, it became obvious that sponsoring would not become a major source of financing. The Gover-

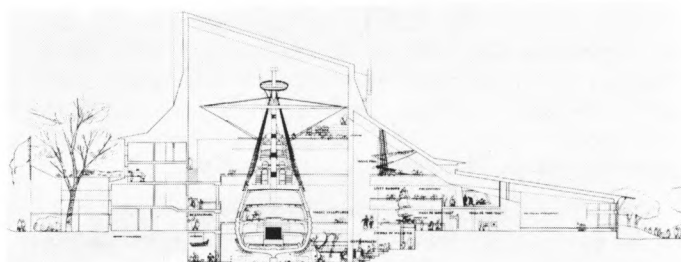
zgrade. Među činiocima koji su odvratili mnoge kompanije od dobrovoljnog financiranja vjerojatno su presudili švedski porezni zakoni i golema svota potrebna za gradnju – 30 milijuna dolara.

Međutim, mnogi su se pokazali darežljivi materijalnim priložima. Tako su donatori poklonili bakar za krov, drvenu građu za potrebe rekonstrukcije broda i izložbenu topovsku palubu dugu 24 metra te ključeve i brave za cijelu zgradu. A to su samo neki od primjera koje bismo mogli navesti. Posebnom državnom lutrijom prikupljeno je gotovo tri milijuna dolara za projekt Wasa muzeja. ■

*Prijevod s engleskog: Tomislav Pisk*

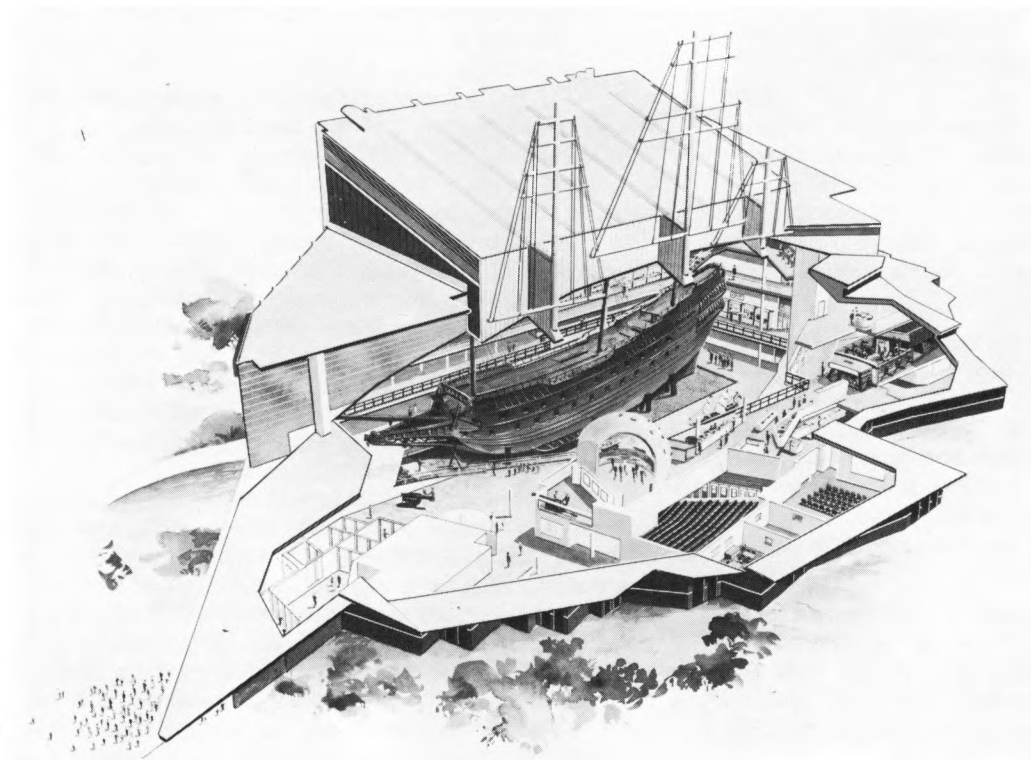
nment then rapidly guaranteed the costs for the building. Swedish tax laws and the size of the sum involved – \$30 million for the construction of the building – might be factors that deterred many companies from volunteering.

Others, however, have donated generously in kind. Thus, the project has received copper for the roof, ship's timber for reconstruction purpose and the building of a 24 metres long exhibition gun deck and keys and locks for the whole building, to mention a few examples. A special state lottery resulted in close to \$3 million to the Wasa Museum project. ■



Presjek kroz novi Wasa muzej. Muzejsku su zgradu projektirali švedski arhitekt Göran Månsson, Hidemarks and Månssons Arkitektbyrå AB. Otvorenje muzeja planira se za 1990. godinu.

A section of the new Wasa Museum. The museum building was designed by the Swedish architect Göran Månsson of the Hidemarks and Månssons Arkitektbyrå AB. It's opening is planned in 1990. Photo: the Wasa Museum, Stockholm



Izgled novog muzeja Wasa  
The new Wasa Museum  
Photo: the Wasa Museum,  
Stockholm