

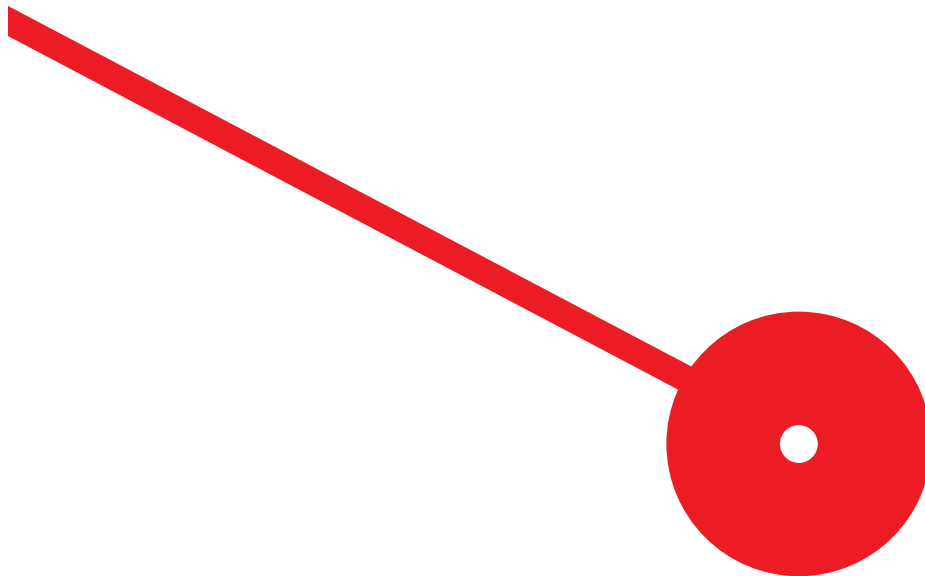


The Bridge Collection - An Intercultural Collection as a Business

Beatriz Dias Pinto

Final Version (this version includes the jury's input and suggestions).

10/2023



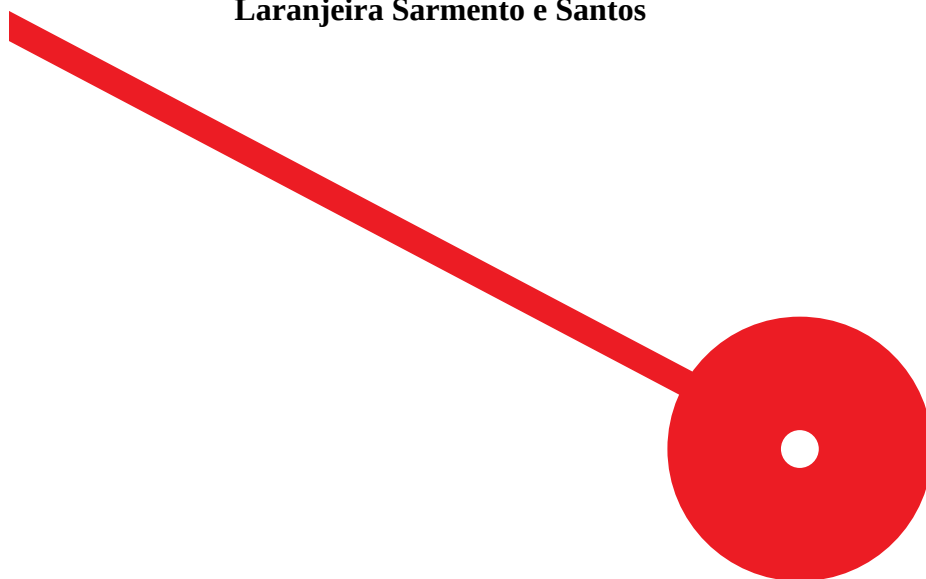


The Bridge Collection - An Intercultural Collection as a Business

Beatriz Dias Pinto

Internship Report

Presented to Instituto Superior de Contabilidade e Administração do Porto to obtain the Master's degree in Intercultural Studies for Business, under the supervision of Prof. Doctor Clara Maria Laranjeira Sarmento e Santos



Acknowledgements

My master's degree journey has been significantly enriched by the transformative experience of my internship. This journey not only deepened my self-awareness but also provided invaluable insights and equipped me with the skills necessary for the professional world.

I want to start by expressing my sincere gratitude to my friends and family. Your unwavering support, encouragement, and understanding during this challenging endeavor have been a constant source of strength, helping me persevere through both the hurdles and achievements.

To my esteemed colleagues at The Bridge Collection—Juliana, Teresa A., Teresa S., and Larissa—your presence was central in making my time at the museum even more enjoyable. Beyond our professional roles, we formed genuine connections, and I now consider you not just colleagues but friends. Your mentorship, guidance, and assistance were invaluable in enhancing my experience. You not only introduced me to the inner workings of the museum world but also shared your passion and dedication, enriching my understanding of our shared field. During this journey, we began as colleagues, but over time, I have come to view you as friends who helped in my personal growth. Together, we have forged lasting memories, and for this, I am profoundly grateful.

As I conclude this chapter of my academic life, I extend my deepest appreciation to everyone who contributed to my personal and professional development. This thesis would not have been possible without you. Thank you for being an integral part of this significant phase in my academic and professional journey.

Resumo:

O presente relatório de estágio foi redigido no âmbito do estágio curricular realizado para a conclusão do Mestrado em Estudos Interculturais para Negócios do Instituto de Contabilidade e Administração do Porto –Politécnico do Porto. O período de estágio decorreu de fevereiro a maio de 2023, situando-se no "quartirão cultural" denominado World of Wine, localizado em Vila Nova de Gaia. O foco específico do estágio foi no museu The Bridge Collection, uma coleção privada sobre recipientes de bebida.

Desde tempos imemoriais, a humanidade tem-se empenhado em melhorar a qualidade de vida através da invenção e da inovação. Seja o aprimoramento de ferramentas, a revolução da agricultura ou marcos tecnológicos, todas são manifestações da nossa vontade de criar e progredir. Em essência, esta força criativa sempre foi um pilar constante da trajetória humana, movendo-nos a explorar, inventar e inovar. Isso conduziu às extraordinárias conquistas e progressos que observamos hoje, sendo a evolução dos recipientes para beber um exemplo desse processo. Hoje, vemos um copo como um objeto comum, no entanto, quando retrocedemos à época anterior à concepção de recipientes para beber, percebemos a singularidade e relevância de uma coleção tão vasta e variada. Este museu serve não apenas como um testemunho da nossa história, mas também como uma janela para entender a nossa evolução enquanto sociedade.

Palavras chave: Museus, Recipientes, Interculturalismo, Cultura

Abstract:

This internship report was written as part of the curricular internship carried out for the completion of the Master's Degree in Intercultural Studies for Business, at the Instituto de Contabilidade e Administração do Porto - Politécnico do Porto. The internship took place from February to May 2023, in the "cultural quarter" called World of Wine, located in Vila Nova de Gaia. The specific focus of the internship was The Bridge Collection museum, a private collection of drinking vessels.

Since time immemorial, humanity has strived to improve the quality of life through invention and innovation. Whether it's the improvement of tools, the revolution in agriculture or technological milestones, they are all manifestations of our will to create and progress. In essence, this creative force has always been a constant pillar of human trajectory, driving us to explore, invent and innovate. This has led to the extraordinary achievements and progress we see today, with the evolution of drinking vessels being an example of this process. Today, we see a glass as a common object, yet when we go back to the time before drinking vessels were conceived, we realize the uniqueness and relevance of such a vast and varied collection. This museum serves not only as a testimony to our history, but also as a window into our evolution as a society.

Key words: Museums, Drinking Vessels, Interculturalism, Culture

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List of Abbreviations

CEO – Chief Executive Officer

ICOM - International Council of Museums

PRATA – Porto Region Across The Ages

TFP – The Fladgate Partnership

UNESCO - United Nations Educational, Scientific and Cultural Organization

WOW – World of Wine

INTRODUCTION

This internship report summarizes my curricular internship, part of my Master's in Intercultural Studies for Business at the Institute of Accounting and Administration of the Polytechnic University of Porto (ISCAP-P.PORTO).

Spanning from February 1st to May 31st, 2023, the 700-hour internship was hosted by the World of Wine (WOW) complex, specifically within the Bridge Collection, and entailed a 40-hour weekly commitment with rotating days off, in alignment with the team's schedule. Originally, my engagement was intended for the Bridge Collection exclusively. However, given its integration within the broader WOW complex, I also ventured into other related sections, such as experiencing working at the other museums of the cultural district and participating in any activities that occurred during my time as an intern at WOW.

The allure of this internship stemmed from my desire to translate academic insights into real-world practice and to gain professional experience. A friend's association with WOW facilitated my expression of interest to HR, highlighting my enthusiasm for cultural collections. This interest ultimately channeled the trajectory of my internship.

My association with the Bridge Collection was propelled by an inherent interest for cultural relics and museums. The prospect of interacting with a diverse visitor base, hailing from varied cultural and linguistic backgrounds, was enticing. Such engagements enriched my self-awareness and ignited my passion for exploring the narratives and the cross-cultural evolution encapsulated within artifacts.

This internship report unfolds in four main segments, further branching into various topics and subtopics. In the first chapter, I explore the evolution of museums in general, from curiosity cabinets to modern-day museums. It commences with defining museums, tracing their lineage and development. The following subtopics within this chapter revolve around differentiating public museums from private art galleries and institutions.

The second chapter delves into the foundational roots of the Fladgate Partnership, vital for understanding WOW's emergence. It further elucidates WOW's vision, objectives, and a comprehensive overview of its museums and experiences.

Closely linked to the preceding chapter, the third chapter provides a detailed depiction of the Bridge Collection, the report's centerpiece. It elucidates the narratives and aspirations the collector and curator aimed to communicate through each museum

space. It comprises an extensive description of each room of the museum and their respective contents.

Finally, the concluding chapter revisits my internship journey, from its blueprint and anticipation, to the actual experience, outcomes and future recommendations I have for the museum, as a legacy of my experience.

The primary aim of this report is to provide insight into WOW, specifically focusing on the Bridge Collection. My time there provided me with valuable knowledge, thanks to the collection itself, as well as to the guidance from mentors, peers, and staff. I gained a deeper appreciation for the rich history of each artifact, especially as they tell the story of humanity through drinking vessels.

CHAPTER I – HISTORICAL EVOLUTION: FROM CABINETS OF CURIOSITIES TO MUSEUMS

The field of museology, encompassing the study and practice of museums and their societal role, has a rich history. However, it was during the 18th and 19th centuries that the concept of museology as we understand it today emerged, driven by several significant innovations (Popadić, 2020: 5).

The European Enlightenment era played a pivotal role in the development of museology. During this period, there was a growing fascination with the collection and examination of artifacts representing both human civilization and the natural world. This interest was notably influenced by the rise of Wunderkammern, also known as cabinets of curiosities (Popadić, 2020: 5-6). The transition from cabinets of curiosities to museums represents a momentous shift in the curation, organization, and public presentation of artifact and object collections.

Numerous Wunderkammer had their beginnings within royal treasuries, where precious crown jewels and regal artifacts found safe haven alongside other valuable items. However, the concept of a Wunderkammer truly flourished during the sixteenth and seventeenth centuries, as the princely courts of Europe settled into more permanent residences and the influence of humanist philosophy expanded. It was no longer sufficient to just display one's wealth; everything should serve to highlight the prince's virtues (Royal Collection Trust, n.d.).

As stated by the Royal Collection Trust:

Samuel Quiccheberg detailed the ideal formula for the Wunderkammer as including naturalia (items created by the earth and items drawn from nature), mirabilia (unusual natural phenomena), artificialia (items wrought by man), ethnographica (items from the wider world), scientifica (items that brought a great understanding of the universe) and artefacta (items relating to history).

The cabinets of curiosities were exclusive collections that included a wide variety of objects, spanning from scientific specimens and artworks to archaeological artifacts and curious oddities sourced from different parts of the world. These cabinets were housed in dedicated rooms or buildings and were curated with the intention of inspiring awe, stimulating curiosity, and imparting knowledge. Typically owned by affluent collectors, scholars, or nobility, these collections reflected a fascination with the natural

world and a desire to showcase their wealth, expertise, and social status. These cabinets served as precursors to modern museums, striving to encapsulate the entirety of knowledge within a single space (Sotheby's Institute of Art, 2018).

The contents of these cabinets encompassed a diverse range of objects, spanning from natural world specimens like fossils, minerals, shells, taxidermy animals, and botanical samples. Additionally, they featured artistic creations such as paintings, sculptures, antiquities, scientific instruments, as well as peculiar oddities and curiosities from far-off lands and different cultures (Sotheby's Institute of Art, 2018).

The storage and organization of objects in cabinets of curiosities possessed an alluring yet somewhat disorderly aesthetic. Instead of strictly adhering to scientific categorization, the arrangement of objects was guided by principles of association or resemblance. The owner had complete discretion over the arrangement of the collection. Objects were often grouped based on color or size symmetry or curated to tell a narrative. This narrative could revolve around the owning family or individual, or even convey a broader understanding of the universe as perceived during that time (Gartner, 2019).

These collections played a crucial part in advancing scientific knowledge, as they represented some of the earliest systematic efforts to study and classify the natural world. Scholars and scientists extensively studied the objects within these cabinets, contributing to advancements in fields such as natural history, anatomy, botany, and archaeology. As the scientific method gained prominence and dedicated museums emerged, the cabinets of curiosities gradually evolved into more specialized and focused collections. Nonetheless, their impact and legacy are still evident in modern museums, which continue to display a wide variety of objects and artifacts for the purpose of public education and enjoyment (Sotheby's Institute of Art, 2018).

In modern times, there has been a renewed interest in the concept of a cabinet of curiosities, manifested through physical installations and digital representations. Artists and collectors of today often create their own cabinets of curiosities, which serve as expressions of their individual interests, cultural viewpoints, and contemporary issues (Gartner, 2019).

The emergence of public museums during the 17th century brought about a significant transformation in museology. These institutions were established with the explicit purpose of granting public access to collections for education and cultural enrichment. Notable among these early modern age public museums are the Ashmolean Museum, founded in 1683 and recognized as the oldest public museum in the United

Kingdom, and the British Museum in London, established in 1753. Both these institutions had their origins as cabinets of curiosities (Gartner, 2019).

During the 19th century, museology underwent a significant growth with the emergence of specialized museums focused on specific disciplines like art, natural history, archaeology, and science. These museums further developed exhibition techniques by introducing informative labels, signage, and didactic materials to provide visitors with relevant information and context. At the same time, museums acknowledged the significance of preservation and conservation in ensuring the long-term safeguarding of their collections (Mensch, 2007).

The discipline of museology, in its current understanding, was officially established in the second part of the 19th century and it pertains to the comprehensive study of museums and their methodologies (Waidacher, 1970). Museology encompasses a wide range of facets, such as collection management, exhibition planning, audience participation, interpretation, conservation, and museum administration.

In the present day, museology remains in a state of constant evolution as museums respond to the evolving needs and expectations of their visitors. With the progress of technology, museums are incorporating digital tools and interactive exhibits to enrich the experiences of their visitors (Government of Canada, 2019). Furthermore, museums are actively grappling with issues related to cultural representation, decolonization, and inclusivity. They are dedicated to presenting diverse narratives and engaging with multiple perspectives in order to foster a more inclusive and equitable environment (Museums Association, 2023).

1.1 - The origin of museums

The roots of museums can be traced back to ancient civilizations, where collections of objects were maintained for diverse reasons. However, the contemporary notion of a museum, characterized by its emphasis on the collection, preservation, research, and exhibition of culturally, historically, scientifically, or artistically significant objects, has developed and transformed over the course of history (Mairesse, F., & Peters, R. F., 2019).

One of the earliest known museums is believed to be the Ennigaldi-Nanna's museum in ancient Mesopotamia (modern-day Iraq), dating back to around 530 BCE. It

was dedicated to the preservation and display of artifacts and showcased a wide range of objects, including clay tablets, sculptures, and artifacts from the ancient city of Ur. Nabonidus, the father of Ennigaldi-Nanna, possessed a strong passion for archaeology, which led him to conduct numerous excavations in Mesopotamia and Ennigaldi-Nanna herself often accompanied him on these expeditions. However, following the conquest of the Neo-Babylonian Empire by the Achaemenid Empire, Nabonidus's reign came to an end. Despite this, Ennigaldi-Nanna continued to hold a significant position in Ur. In approximately 530 BCE, she established a museum within the ancient building known as E-Gig-Par, where she also resided. Ennigaldi-Nanna is thought to have taken charge of the museum until the end of her tenure as *entu* (high priestess) around 500 BCE. However, as the Achaemenid rule gained dominance, the significance of the Ur region waned, causing the museum to gradually lose prominence (Cole, 2023).

In ancient Egypt, temples often served as repositories for valuable objects, and some of these collections were accessible to the public. As stated by the Egypt Exploration Society, within each temple, a “library of ritual papyri” was meticulously preserved, and the grandest temples boasted a dedicated 'House of Life,' where these sacred texts were methodically compiled and reproduced through meticulous copying processes (Cole, 2023).

However, the modern concept of a public museum emerged during the Renaissance and Enlightenment periods (Mairesse, F., & Peters, R. F., 2019). The concept of public museum rapidly gained traction throughout Europe, exemplified by renowned institutions such as the Louvre Museum in Paris, inaugurated in 1793, and the aforementioned British Museum in London, which opened in 1753. Since then, museums have continuously evolved and expanded their scope, encompassing a wide array of disciplines, including natural history, science, technology, and industry (International Council of Museums, 2004).

1.2 - Public Museums

According to ICOM's (International Council of Museums, n.d) definition,

A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and

intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.

Public museums encompass a wide array of subjects and disciplines, such as art, history, natural history, science, technology, anthropology, archaeology, and more. These institutions house collections that encompass paintings, sculptures, artifacts, fossils, specimens, documents, photographs, and other items of significant historical or cultural value. Typically, public museums are funded and operated by public entities like government agencies or municipal authorities. They may receive financial support through public funding, donations, sponsorships, and ticket sales. Public museums have a mandate to serve the public's interests and often offer free or discounted admission, educational programs, exhibitions, and events.

The core function of public museums involves the acquisition and preservation of collections consisting of artifacts that hold historical, cultural, artistic, or scientific importance. These collections span a broad spectrum, ranging from ancient artifacts to contemporary artworks and from natural history specimens to technological inventions. The museums' teams meticulously document, preserve, and store these artifacts to ensure their long-term conservation. To showcase their collections and present temporary exhibitions, public museums curate engaging displays. These exhibitions are carefully designed to provide educational experiences and captivate visitors with the objects on view. They often incorporate interpretive materials, interactive displays, multimedia presentations, and guided tours to enrich visitors' understanding and enjoyment (International Council of Museums, 2004)

Public museums have a strong dedication to offering educational opportunities for visitors across all age groups. Through various programs, these institutions strive to enhance visitors' comprehension of the collections, foster critical thinking skills, and stimulate curiosity and lifelong learning. Moreover, numerous museums have established research departments or engage in collaborations with academic institutions to conduct scholarly investigations. Museum researchers extensively study and analyze their collections, making valuable contributions to academic knowledge. Their efforts include publishing scholarly articles, participating in conferences and symposiums, and shedding light on historical contexts, cultural

practices, artistic techniques, and scientific breakthroughs (International Council of Museums, 2004).

Museums, driven by their commitment to community engagement and fostering connections, go above and beyond their primary purposes by organizing a wide range of community events, outreach programs, school partnerships, and collaborations with local artists and organizations. These remarkable initiatives not only promote accessibility, inclusivity, and cultural exchange but also ensure that the museum remains an integral and dynamic component of community life (International Council of Museums, 2004).

Preserving and conserving the objects within a museum's collection is an indispensable and commendable duty. Public museums demonstrate their commitment by employing highly skilled conservators who possess specialized expertise in the scientific techniques of artifact preservation. These dedicated professionals meticulously work to stabilize, repair, and restore objects, upholding the highest ethical standards and ensuring the long-lasting integrity of the collection (International Council of Museums, 2004).

These public institutions consistently showcase remarkable architectural designs that stand as landmarks in their own right. With careful consideration, architects are regularly commissioned to craft buildings that not only embody the institution's identity but also seamlessly integrate with the surrounding environment while offering suitable exhibition spaces. The resulting structures encompass a broad spectrum, ranging from grand historical complexes to cutting-edge, avant-garde designs that become iconic landmarks within their respective cities. Exemplary instances of this include the Guggenheim Museum Bilbao in Spain, the Museum of Islamic Art in Doha, Qatar, and the Sydney Opera House in Australia, which captivate visitors with their distinctive architectural aesthetics (Eve Museology, 2015).

Public museums have wholeheartedly embraced the potential of digital technologies in recent years, revolutionizing accessibility and engaging a wider audience in the process. Through extensive digitization efforts, numerous museums now offer online access to their collections, featuring high-resolution images, virtual tours, and interactive experiences. This initiative empowers individuals worldwide to delve into these collections, fostering a truly global access to our shared cultural heritage. Moreover, public museums are actively exploring innovative avenues to captivate visitors. By leveraging virtual and augmented reality, interactive

installations, mobile apps, and social media platforms, they create immersive and personalized experiences that resonate deeply with audiences. These groundbreaking advancements reflect the dynamic and forward-thinking nature of public museums as they adapt to the digital age, ensuring educational, accessible, and socially impactful encounters for all visitors (International Council of Museums, 2004).

Public museums often engage in fruitful collaborations with other institutions, fostering the exchange of exhibitions, knowledge, and even the loaning of precious artworks or artifacts. This collaborative spirit is truly commendable as it enables the circulation of cultural treasures, encourages cultural exchange, and enriches the experiences of visitors. By working together, these museums create a vibrant tapestry of shared heritage, transcending borders and offering diverse perspectives. This collaborative approach exemplifies their commitment to providing visitors with a broad and captivating array of cultural encounters, further cementing their role as pillars of education, appreciation, and global cultural dialogue (International Council of Museums, 2004).

Public museums have truly embraced their role as catalysts for societal change by actively addressing pressing social issues and engaging with their audiences on relevant and meaningful subjects. With a deep commitment to inclusivity and social progress, these institutions organize thought-provoking exhibitions and impactful programs that tackle themes such as diversity, environmental sustainability, social justice, and human rights. By doing so, they create spaces that foster open dialogue, encourage critical reflection, and inspire positive action. This unwavering dedication to promoting awareness and understanding is truly commendable, as it demonstrates their promise of becoming agents of positive change in the world. Through their innovative and socially conscious initiatives, these museums play a pivotal role in shaping a more inclusive, compassionate, and enlightened society (International Council of Museums, 2004).

Public museums have become beacons of cultural preservation and community enrichment in recent years, demonstrating an unwavering commitment to safeguarding our invaluable cultural heritage. Through meticulous storage, environmental control, and comprehensive conservation measures, these institutions ensure the long-term preservation of precious objects. Not only do they protect tangible artifacts, but they also play a vital role in safeguarding intangible cultural

heritage by meticulously documenting traditions, customs, and oral histories associated with their collections.

The impact of public museums extends far beyond the walls of their buildings. They have emerged as dynamic cultural hubs that contribute significantly to the social and economic fabric of their communities. By attracting visitors, these museums drive tourism and foster collaborations with local businesses, hotels, and restaurants, creating a thriving cultural ecosystem that benefits the entire region. Moreover, they actively contribute to the local economy by generating employment opportunities and supporting cultural and educational development. Recognizing the importance of inclusivity, public museums strive to ensure that their collections and facilities are accessible to all visitors. They prioritize barrier-free access for people with disabilities, offer multilingual interpretation and captioning, and embrace inclusive design principles to create an inclusive and welcoming environment for everyone. Moreover, these museums work diligently to ensure that their programs and exhibitions are representative and inclusive, celebrating the diverse audiences they serve. Through their tireless work, these institutions serve as beacons of inspiration, fostering cultural appreciation, education, and unity in our society (International Council of Museums, 2004).

Regarding the origin and ownership of certain items in their collections, public museums are frequently the subject of arguments and disagreements. These institutions navigate complex issues surrounding cultural heritage repatriation and restitution, particularly when artifacts are reclaimed by Indigenous groups or nations of origin. In demonstrating their commitment to responsible stewardship, museums uphold ethical standards, engage in meaningful discourse, and take appropriate actions to address these challenges.

Furthermore, public museums play a crucial role as cultural diplomacy ambassadors, actively fostering intercultural communication and nurturing mutual understanding between societies. They engage in collaborations with museums from diverse countries, facilitating the exchange of exhibitions and cultural programs that promote cultural exchange and foster international relationships. These collaborative endeavors serve as platforms for sharing knowledge, ideas, and artistic expressions across borders, enriching global cultural dialogue (Museums Association, 2023).

Moving on to more internal aspects of public museums, these institutions can have various governance structures depending on the country and specific institution. They

may be managed by government entities at the national, regional, or local level, or operated by non-profit organizations or foundations with a public mission. Governance boards or advisory bodies oversee the museum's operations, policies, strategic planning, and financial management. To fulfill their mission, public museums assemble a diverse team of professionals who contribute with their specialized skills and knowledge. These individuals include curators who possess expertise in specific subject areas, educators who design and implement engaging educational programs, exhibition designers and technicians who create captivating displays, museum administrators who oversee day-to-day operations, conservation specialists who preserve and restore precious objects, and registrars who meticulously manage documentation and inventory.

The commitment of public museums to ensuring effective governance structures reflects their dedication to transparency, accountability, and strategic planning. By employing professionals with a wide range of expertise, these institutions assemble dynamic teams capable of fulfilling their missions and delivering enriching experiences to visitors. The collaborative efforts of these professionals allow public museums to effectively manage collections, engage audiences, and contribute to the preservation and dissemination of cultural knowledge (International Council of Museums, 2004).

When it comes to funding, public museums are typically funded by a combination of public funding, private donations, corporate sponsorships, and revenue from admissions and museum shops. They are often governed by boards or commissions that oversee their operations, financial management, strategic planning, and policy decisions. The specific governance structure can vary depending on the country and the individual museum, allowing for tailored approaches that meet the unique needs and context of each institution. These aspects of funding and governance demonstrate the dynamic nature of public museums. They showcase the museums' ability to leverage various funding streams and engage with multiple stakeholders, including the public, private donors, corporations, and visitors. This diverse support network enables public museums to fulfill their roles as cultural institutions, promoting education, research, community engagement, and the preservation of our shared heritage. By embracing these multifaceted approaches, public museums continue to enrich society, foster cultural appreciation, and contribute to the collective well-being of communities (International Council of Museums, 2004).

Funding is also the main difference between public museums and private collections, which is the topic I will be covering in the next sub-section.

1.3 - Private Collections

Private collections represent a unique and personalized compilation of items, reflecting the individual tastes, interests, and aspirations of their owners. These collections, owned by individuals or private entities such as corporations or foundations, distinguish themselves from the public realm of museums and galleries. With an inherent exclusivity, private collections are cherished within the confines of private residences, offices, or dedicated spaces.

The scope of private collections is vast and diverse, encompassing a wide array of categories and objects. Art, antiques, rare books, coins, stamps, historical artifacts, automobiles, wine, and more, can find their place within these meticulously curated assemblages. The selection of objects is guided by the owner's personal fascinations, passions, and investment objectives, adding an intimate and subjective dimension to each collection.

These private collections, while not accessible to the general public, serve as captivating reflections of the owner's individuality and refined taste. They embody a captivating blend of personal expression, historical significance, and aesthetic appreciation. By assembling and preserving these remarkable collections, private owners contribute to the preservation of cultural heritage and provide a source of inspiration and admiration for those fortunate enough to encounter them.

Private collectors possess an inherent passion for acquiring items, sourcing them through galleries, auctions, dealers, or connections within the collecting community. The process of assembling a private collection involves a keen eye for detail, an unwavering dedication to quality, and a desire to acquire objects of significance and beauty. They often take shape around a particular theme or focal point, serving as a testament to the collector's deep admiration for a specific artist, historical era, or type of object. Such focused collections showcase the collector's expertise and profound appreciation for the chosen subject matter. On the other hand, some private collections embody an eclectic nature, reflecting the owner's diverse tastes and a desire to explore various artistic expressions, historical periods, or types of objects.

The act of building a private collection is a journey of discovery and cultivation. It demonstrates the collector's commitment to preserving and nurturing cultural heritage, while also revealing their unique perspective and discerning eye. Private collectors play a vital role in fostering the art market, supporting artists, and enriching the cultural landscape by curating and safeguarding these collections.

While private collections are not accessible to the general public, some collectors may choose to lend or exhibit select pieces for temporary public displays, such as loaning artwork to museums or participating in exhibitions (Toporoff, A., 2021). Additionally, private collectors sometimes establish foundations or museums to share their collections with a wider audience. These collectors create enduring legacies, ensuring that the art and objects they have acquired are preserved, celebrated, and enjoyed by future generations. Examples of foundations created by private art collectors are the Brant Foundation in New York and the Glenstone Foundation in Maryland.

Overall, private collections serve as a means for individuals to appreciate, preserve, and enjoy objects of personal significance and cultural value, often reflecting the unique tastes and passions of the collector.

The purpose of a private collection can vary depending on the individual collector's motivations and goals. While there are common threads that weave through the purposes of private collections, it is crucial to recognize that these purposes coexist harmoniously, interwoven within the fabric of each collector's vision. Collectors often find themselves driven by a multifaceted tapestry of motivations, defying the constraints of singular intent. The true purpose and significance of a private collection unveil themselves as a dynamic symphony orchestrated by the collector's distinct interests, values, and aspirations. The pursuit of a private collection may be fueled by a range of purposes, such as a fervent desire for artistic enrichment, an insatiable thirst for knowledge and exploration, an investment perspective, a commitment to preserving cultural heritage, or even an expression of personal identity and taste. It is within this rich mosaic of intentions that the true essence of a private collection resides, as each collector meticulously curates a universe of objects that resonates with their deepest passions and convictions. The significance of a private collection, therefore, emerges as an intimate reflection of the collector's individual journey, encapsulating their personal narrative, values, and aspirations, and will ultimately depend on the collector's interests, values, and goals.

Indeed, one purpose that pervades private collections is that of personal enjoyment. The genesis of many private collections stems from a profound individual interest for a specific subject or category. As collectors embark on their journey, their collection becomes a wellspring of personal satisfaction, providing an avenue to wholeheartedly immerse themselves in the objects they ardently gather. The collection serves as a conduit for indulging their enthusiasm and relishing the intrinsic beauty and significance of the collected items.

Furthermore, preservation and conservation stand as paramount purposes within the realm of private collections. Private collectors shoulder the weighty responsibility of safeguarding and preserving objects of value and cultural importance. Through the acquisition and meticulous upkeep of these items, collectors ensure their protection, proper care, and enduring existence (AIG, 2022).

Moreover, there are collectors who perceive their private collections as both investments and a means of diversifying their assets. These collectors acquire objects with the foresight that their value will increase over time, serving as a potential source of financial growth. By assembling private collections, individuals can effectively diversify their wealth across various asset classes, encompassing art, antiques, and other coveted collectibles. In doing so, they not only nurture their passion for these objects but also strategically expand their investment portfolio, benefiting from the potential long-term appreciation and diversification opportunities provided by private collections. Similarly, private collections can act as a testament to a family's legacy, transcending the realms of heritage and monetary value. These collections enable families to pass down cherished objects, along with the narratives that accompany them, thereby safeguarding their family history and cultural heritage for future generations. Moreover, private collections bestow families with an additional dimension of wealth, intertwining their past, present, and future. By bridging the gap between generations, these collections foster a sense of continuity and kinship, fostering a profound connection to the past while paving the way for a lasting legacy.

Philanthropy and public engagement are motivations for certain private collectors. They establish foundations or museums to share their collections with the public and contribute to the cultural enrichment of society. They may organize exhibitions, educational programs, or research initiatives to make their collections accessible and promote a broader understanding and appreciation of the objects (Brown, 2017).

Private collections can hold significant wealth, especially if they consist of rare or precious items. Some collectors view their collections as investments and closely monitor market fluctuations. Nevertheless, monetary considerations often take a secondary role compared to the intrinsic value of the items and the collector's personal fulfillment. To safeguard the enduring preservation and accessibility of their collections, private collectors often incorporate provisions within their estate plans. These measures can include designating specific individuals, organizations, or foundations as beneficiaries or custodians of their collections. By taking these prudent steps, collectors ensure the perpetual existence and availability of their cherished collections for future generations to relish, signifying their enduring commitment to cultural heritage and the enrichment of society.

Private collections, reflecting the unique passions, preferences, and personal journeys of their collectors, make significant contributions to the diversity and richness of the cultural landscape. They often play a role in advancing scholarships and research within their respective fields, as it is the case with the Calouste Goulbenkian Foundation in Portugal, which offers various scholarships in several education fields (Calouste Goulbenkian Foundation, n.d.). While private collections are typically not accessible to the general public, they exert a substantial influence on art, history, and cultural heritage. However, some private collectors choose to share their collections with the public through various means. This can involve organizing temporary exhibitions, loaning their items to museums for display, or even establishing private museums or foundations dedicated to showcasing their collections. By doing so, these collectors extend the reach of their collections, providing opportunities for a broader audience to appreciate and learn from them.

Private collectors have the option to unveil their collections to the public, driven by their personal choice rather than any other compulsion. One compelling factor behind this decision could be their yearning to disseminate their joy over their cherished acquisitions. Education and cultural enrichment are paramount considerations as well. Numerous collectors wholeheartedly acknowledge the educational significance embedded within their collections and the chance to foster the dissemination of knowledge. By rendering their collections easily accessible to the public through captivating exhibitions, guided tours, and enriching educational programs, collectors grant learning opportunities upon visitors spanning all age groups ((Toporoff, A., 2021).

For some collectors, opening a private collection to the public is an act of philanthropy and community engagement as pointed out previously. They may wish to give back to the community and contribute to the cultural fabric by providing access to valuable artworks, historical artifacts, or other significant objects. Opening the collection allows a broader audience—including those who may not have the means to acquire or experience such objects otherwise—to benefit from the collection.

Another compelling motive is the preservation of cultural heritage and the establishment of an enduring legacy. The act of publicly sharing a private collection goes beyond the collector's own lifetime, serving as a means to safeguard and perpetuate cultural heritage. It ensures the sustained appreciation, comprehension, research, study, and documentation of the collection, contributing to its lasting significance for future generations.

It is important to note that the decision to open a private collection to the public is highly individual and can vary based on personal motivations, resources, and circumstances. Some collectors may choose to do so during their lifetime, while others may include provisions in their estate plans to ensure the collection's future accessibility.

This report will provide a comprehensive discussion on my internship experience at The Bridge Collection, a private collection open to the public.

CHAPTER II - THE HISTORY OF THE FLADGATE PARTNERSHIP

As stated earlier in this report, my focus revolves around the internship experience at the Bridge Collection—a private collection centered on drinking vessels—and its association with World of Wine (WOW), a project that strategically employs culture to attract tourists to Vila Nova de Gaia.

To grasp the origins of the WOW concept, our attention turns to the Fladgate Partnership, a prestigious group of Port wine producers from Portugal. This consortium encompasses three historic Port wine houses: Taylor's, Fonseca, and Croft. With a rich and enduring history in the Port wine industry, the Fladgate Partnership has built a reputation for crafting premium Ports of exceptional quality (Taylor Fladgate Port, n.d).

It all started with Taylor's in 1692, when merchant Job Bearsley embarked on his journey to Portugal to engage in trading Portuguese wine. However, the wine he dealt with at that time was not the renowned Port wine we know today, but a beverage known as "red Portugal," originating from the northern regions of the country. It was Job's son, Peter (who later became the British consul), who played a pivotal role in introducing the wines from the picturesque Douro valley to the British markets. Peter's reasoning was that these wines would better appeal to the British palate (Taylor Fladgate Port, n.d).

Moving into the early 19th century, we witness a transition in leadership within the company, as Joseph Taylor steps into the role of sole proprietor. This transition occurs due to the lack of suitable heirs within the Bearsley family and the resignation of Joseph Camo in 1812, who had assumed leadership during the tumultuous period of Napoleon's invasions in the Iberian Peninsula. (Taylor Fladgate Port, n.d).

By merging the Portuguese firm with his own London business, named "Joseph Taylor Port & Brandy Merchants," Joseph Taylor takes significant steps towards shaping the company into what we recognize today. However, due to health-related reasons, Taylor begins searching for potential successors to inherit the company. Eventually, he identifies two individuals: Morgan Yeatman and John Fladgate. A partnership deed is signed between the two in 1838, and the business adopts the name that has endured to this day: "Taylor Fladgate & Yeatman." Each partner assumes a distinct role within the company, with Fladgate ensuring the quality of the products, while Yeatman oversees the expansion and growth of the business (Taylor Fladgate Port, n.d).

Throughout his lifetime, Fladgate made numerous strategic decisions that greatly benefitted the company, but none proved as profitable as the acquisition of Quinta da Roêda in 1844. However, later, in 1862, he purchased the property from the company for himself, and eventually sold it to Croft after the passing of his son and his own retirement.

This moment marked a significant shift, as from then on, the company would remain solely under Yeatman's steadfast leadership. (Taylor Fladgate Port, n.d).

Towards the end of the 19th century, a significant setback occurred when a widespread infestation ravaged a substantial number of vineyards, resulting in a decline in the quality of Port wine. Producers were compelled to relocate from the Upper Douro's high-quality soil to the Lower Douro. In response to these challenges, Taylor's made a strategic decision to acquire Quinta das Vargellas as a replacement for Quinta da Roêda. This acquisition would prove to be a pivotal moment in Taylor's history, as it established the reputation of the company as a source of the finest Port wines, a distinction that had already been recognized as early as the 1820s. Leading the company during this significant period was Frank Yeatman, the son of Morgan Yeatman (Taylor Fladgate Port, n.d).

Under the capable leadership of Dick Yeatman, son of Frank Yeatman, and his cousin Stanley Yeatman, the company flourished as they embraced innovation and a spirit of experimentation. Their visionary approach included groundbreaking practices such as planting the same grape variety in specific locations and meticulously segregating each type, a pioneering endeavor for the region at that time. Moreover, they achieved a milestone by developing the market's first-ever White Dry Port and acquiring Fonseca (Taylor Fladgate Port, n.d).

In 1966, upon Dick Yeatman's passing, his shares were inherited by his wife, who extended an invitation to her nephew, Alistair Robertson, the current director of Taylor's, to join the company (Taylor Fladgate Port, n.d).

Taylor Fladgate's influence on the Port wine industry continued much further until the present, as they now own three Port wine houses. One of the oldest and most respected Port wine houses, Taylor's is renowned for its exceptional Vintage Ports and commitment to tradition and craftsmanship. Taylor's Vintage Ports are highly regarded worldwide, sought after by wine enthusiasts.

Another esteemed Port wine producer owned by Fladgate is Fonseca, with a history dating back to 1815. Fonseca is known for its rich and concentrated Vintage Ports, characterized by opulence, complexity, and longevity. Their Vintage Ports are famous for intense fruit flavors and firm tannins.

Fladgate also owns Croft, one of the oldest Port wine producers that traces its origins back to 1588. Croft is renowned for its Vintage Ports and distinguished range of

wood-aged Ports, including Tawny Ports. Croft Ports are admired for their elegance, balance, and finesse.

The Fladgate Partnership is renowned for its dedication to preserving and advancing the traditional methods of Port production, harmoniously blending them with a spirit of innovation. Their extensive vineyard holdings in the renowned Douro Valley, the foremost region for cultivating grapes used in Port wine production, exemplify their steadfast commitment to this revered craft. The partnership's meticulous approach involves hand-harvesting the grapes with utmost care and employing time-honored techniques like foot treading in granite *lagares* (treading tanks), guaranteeing the optimal extraction of both juice and color from the grape skins. (The Fladgate Partnership, 2022).

In addition to their Vintage Ports, the Fladgate Partnership produces a range of other Port styles, including Late Bottled Vintage (LBV) Ports (which were created by Alistair Robertson), Aged Tawny Ports, and Reserve Ports, catering to different tastes and preferences (The Fladgate Partnership, 2022).

The Fladgate Partnership has played an instrumental role in not only promoting but also elevating the global reputation of Portuguese Port wines. Renowned for their exceptional quality, complexity, and remarkable ability to age gracefully, their Ports have garnered immense admiration. Whether it is for a special occasion, pairing with dessert, or simply indulging in a moment of pure enjoyment, Ports from the Fladgate Partnership are treasured by wine enthusiasts and collectors alike, capturing the hearts of those who appreciate the finest expressions of this venerable tradition.

2.1 – World of Wine: The Fladgate Partnership's cultural business

The intertwining history between the group and the city of Porto is truly captivating. The Fladgate Partnership recognized the importance of creating a significant landmark like the World of Wine in such a culturally rich location.

The Fladgate Partnership (TFP as it is commonly referred to) tackled initial challenges with their visionary modern design plans, displaying their dedication to innovation. However, their efforts encountered resistance from the city's autarchy, who sought to safeguard tradition and preserve the historical significance of the old wine cellars for potential UNESCO recognition. This showcases a balance between honoring the city's heritage while also embracing innovative ideas. The commitment shown by both

the group and the city authorities to create a remarkable destination that celebrates wine, and its history deserves appreciation.

Realizing the potential volatility of the plans they had crafted, TFP concluded that assuming sole responsibility for the investment would be the wiser course of action, while simultaneously acknowledging the numerous benefits this decision would bring. Through assuming complete ownership of the complex, TFP not only obtained unwavering control but also the authority to seamlessly modify and adapt the plans as needed (Lochery, 2020: 35).

While the infusion of capital naturally transforms a cultural project into a business venture, it is crucial to acknowledge the potential for cultural spaces to undergo diverse processes and transformations that enable them to effectively embrace their commercial aspects. The investment of funds immediately imbues a cultural project with a commercial focus, as the expectation to generate profit accompanies financial involvement. However, it is important to note that cultural spaces can successfully evolve into businesses through a variety of processes and transformations.

Investing in World of Wine unlocks the monetization potential of its cultural assets. By strategically leveraging these assets, such as historical sites, cultural heritage, and immersive experiences, the project can attract a broader audience and generate revenue through ticket sales, merchandise, tours, and related services. The transition from a cultural project to a business enterprise brings forth a heightened focus on providing an exceptional visitor experience. Investments enable the implementation of state-of-the-art facilities, innovative technologies, and high-quality services, enriching visitors' engagement and ensuring their satisfaction, while concurrently maximizing business opportunities. Through investment, the World of Wine gains the necessary resources to drive sustainable growth and expansion. Financial backing allows for ongoing improvements, diversification of offerings, and the ability to adapt to evolving market trends, ensuring long-term viability and continued success as a thriving business entity.

Collaboration with artists also emerges as a fruitful strategy for cultural spaces to generate revenue. By hosting art shows, concerts, theater performances, or other cultural events, they attract audiences and earn income through ticket sales, concessions, or partnerships with sponsors. Moreover, cultural spaces equipped with suitable facilities can capitalize on their premises by renting them out for weddings, conferences, corporate events, or photo shoots.

To support their operations, cultural spaces rely on sponsorships from public or private organizations, grants and subsidies. They may also embrace membership or subscription models, where individuals pay recurring fees to access exclusive benefits such as discounted tickets, priority event access, or specialized programming. Supplementary services like cafes, gift shops, or bookstores within the space provide additional revenue streams by enabling visitors to support the business through purchases.

Additionally, donations and fundraising play a crucial role in sustaining cultural spaces, with patrons, philanthropic organizations, and crowdfunding campaigns providing financial support. This enables the spaces to strike a balance between their cultural mission and a business-oriented approach. By diversifying their revenue sources and embracing those strategies, cultural spaces like the World of Wine can thrive as both cultural and business entities, ensuring their longevity and continued contribution to the arts.

It is important to note that the transformation of a cultural space into a business may involve a delicate balance between preserving cultural value and meeting financial sustainability goals. Finding the right mix of revenue streams while maintaining the cultural integrity of the space is crucial for its long-term success.

Thus, it is safe to say that the main topic of this report, the World of Wine in general and the Bridge Collection in particular, constitute a business, in the way that it has funds invested in it and creates profit in the form of cultural value. This translates into the sale of tickets and memorabilia related to the collection, as well as into profit-generating events organized in the museum.

2.2 - Introduction to WOW

With the rise of Porto as a sought-after tourist destination, the demand for urban revitalization and the creation of fresh and captivating experiences for visitors has become imperative. Gone are the days when leisurely strolling through the city's traditional streets or admiring the riverfront scenery sufficed to satisfy the average tourist. In today's travel landscape, visitors seek not only the inherent allure of Porto's natural charm but also immersive encounters that leave an impression, ensuring their time spent in the city is truly worthwhile and instilling a desire to return whenever the opportunity arises.

It was with that in mind that the World of Wine project came to fruition.

The idea was to provide the city with “a totally new set of cultural concepts to Porto” that would be attractive not only for foreigners, but also for the locals (Lochery, 2020: 15).

WOW (as it is commonly referred to) is a "cultural district" with seven museums, a variety of shops and restaurants, and a wine school that "regularly holds workshops and tastings" (Wine School - WOW Porto, n.d.). It portrays itself as being a project that was born to commemorate the city in all of its aspects but also highlights its industries to let everyone know the hardships its citizens had to go through to get Porto to where it is now (Lochery, 2020: 15).

One of the key factors of this growth is the promotion of wine tourism associated with Port wine. Porto is one of the few cities and provinces to share its name with a type of wine, which leaves foreigners curious about the region where it is produced (Lochery, 2020: 15). However, their interest usually does not go much further than that. The number of tourists that come to visit Porto because of their curiosity towards Port wine is small. Consequently, World of Wine aims to change that fact and provide both tourists and locals with varied experiences that celebrate diverse elements of Porto's history.

With all the history the group has involving wine and the city of Porto, it only makes sense that they would later develop a place called World of Wine in this city.

TFP's first design plans were rejected by the city's autarchy as they intended to create a very modern building that didn't align with the city's plans to maintain its tradition and would jeopardize their intention to extend the UNESCO designation to the wine cellars (Lochery, 2020: 33).

As TFP had already acquired the lands that would house World of Wine when they bought Croft back in 2001 (Lochery, 2020: 22), they now only had to decide how they were going to use those lands.

The decision to restore the structures of the old wine cellars to align with the new design was a logical choice, serving as a means to honor the cherished tradition that the autarchy sought to preserve. Furthermore, this adaptive approach would later emerge as a captivating draw for visitors to World of Wine, allowing them to witness firsthand the seamless fusion of past and present within the wineries. The construction of WOW posed considerable challenges, requiring not only the creation of innovative design plans but also substantial financial investments. However, TFP recognized that this ambitious project held the key to the city's prosperity, as it would introduce year-round attractions capable of attracting tourists throughout all seasons. Consequently, the World of Wine

would serve as a catalyst, ensuring a steady influx of visitors to Porto throughout the year, contributing to the city's overall growth and economic well-being (Lochery, 2020: 35-37).

Porto and Vila Nova de Gaia were traditionally sought-after destinations for tourists during the peak summer months, resulting in a vibrant and bustling scene. However, during the winter months, the city underwent a remarkable transformation, presenting a significantly different atmosphere characterized by a serene and quieter ambiance. It was against this backdrop that the Fladgate Partnership, the owners of the World of Wine, recognized the need for a transformative shift to reshape this seasonal dynamic (Lochery, 2020: 15-17).

The World of Wine cultural venture, true to its fitting name, seeks to leverage the city's deep-rooted connection with the Port wine trade and production, and attract discerning customers who crave an immersive wine-focused experience. Notably, this venture is affiliated with the prestigious Yeatman hotel, renowned for its distinctive luxury. Each room in the hotel proudly bears the name of a distinguished Portuguese wine brand, while its iconic pool is reminiscent of a well-crafted decanter. Moreover, until May of 2020, the Yeatman's spa proudly offered vinotherapy products from the brand Caudalie, further enhancing the overall indulgence of the vinicultural experience.

When talking about WOW, it is impossible not to talk about The Yeatman. Located on the same street, The Yeatman can be considered as WOW's father, as it was its success as the first five-star hotel in Vila Nova de Gaia that made the whole concept of WOW possible.

Until then, the idea of having such a luxurious hotel in a city that, according to several travelling blogs and websites, people only seemed to visit to taste the port wine, wasn't met with much enthusiasm. However, as the project grew and as people started to realize and comprehend the potential of The Yeatman, these mentalities started to shift. Where before there was doubt, now there was an intercultural hub (Lochery, 2020: 25). Tourists could escape the busy hotels of Porto, relax in the lavish rooms the hotel provided and bask in the outstanding views of the Douro River. The city of Porto could be accessed by a simple five-minute metro ride. In fact, it is safe to say that the views were the main attraction of the hotel. Everyone wanted to enjoy the sunset views up on the balcony of the hotel's bar or by the famous pool. Due to this newly acclaimed fame, The Fladgate Partnership could start venturing into other attractions to bring into the area. This is where WOW finally comes into the picture.

The concept came from the idea of creating their version of Guggenheim but mixing it with the *Cité du Vin* in Bordeaux, as it was similar in terms of the theme TFP was going for. After the concept was defined, TFP began thinking of what else they could add to the complex, as they wanted it to become a place where people would be able to spend a whole day and always have something to do or see. The place would be exciting enough to attract the locals as well as foreigners (Lochery, 2020: 34-35).

Cork was the first item that came to mind as it is deeply linked with the process of selling and storing wine, and TFP immediately started talks with The Amorim Group, Portugal's largest cork company, to have their products featured in the museum. Afterwards, came the idea of opening a fashion-related experience, as the textile has always been particularly important to the northern part of the country's economy (Lochery, 2020: 36).

With already three experiences thought out, the next to be added would be Adrien Bridge's personal collection of drinking vessels, that he had been collecting over the years. Adrien Bridge is the current CEO of the Fladgate Partnership, the Yeatman hotel and WOW, and has been living in Portugal since 1994, which makes him aware of what tourists expect to see when they go on vacation, but also understand what the locals need from those tourist attractions.

The Bridge Collection (as the museum came to be known) would bring to the complex a more historical-driven experience and other clientele, but still keep up with the theme of wine and drinking. To add to these four, later, a museum about the city of Porto would be created to let the visitors learn about the city in more detail (Lochery, 2020: 38).

As the construction of the building begins, another museum is added to the list: The Chocolate Experience. At first glance, the link between chocolate and wine can be hard to spot but the truth is that chocolate and wine have always gone well together. A good example of this are the numerous chocolate bonbons with liquor filling. However, this wasn't just another experience about chocolate, this was a new business venture: TFP decided to create its own chocolate factory and brand, *Vinte Vinte*, that would be produced and sold at WOW. It was ambitious, but as the market became increasingly saturated with poor-quality chocolate, it became a risk worth taking (Lochery, 2020: 40-41).

Lastly, the Pink Palace would come into the picture, a museum experience all about letting the visitor learn about rose wine while they take pictures in the different fun scenarios the experience provides.

With this standpoint decided, the only thing missing was the infrastructure. As this was such a big complex, the landscape would change drastically and not everyone was happy about that. While some were glad the old and abandoned wine cellars would finally have some use, as the plan was to recover what was possible of the old buildings there, some didn't like the idea of looking at what once was a place filled with the city's history being dug up. Some also asked why they had chosen to dig instead of building up, but the reason was quite simple: building up would have meant covering the magnificent views of the river and the city of Porto (Lochery, 2020: 42-43).

New additions were introduced after the commencement of the building construction, such as new viewing points and a space for temporary exhibitions. With the subsequent inclusion of Phase Two and an additional museum known as the Pink Palace, the ensemble transformed into the World of Wine we recognize today.

The construction process would bring many challenges to the company, but they never gave up on their vision of bringing something to the city of Vila Nova de Gaia that would transform it into a new tourist spot.

Against all odds, on the 1st of August 2020, World of Wine was officially opening to the public and starting the journey of the new Cultural District of the country.

2.3 – The museums of World of Wine

Undoubtedly, WOW stands as a “cultural district” that beckons visitors with its blend of art, history, and gastronomic delights. Boasting an impressive array of museums, shops and restaurants, WOW provides an experience like no other. Unlike typical destinations that thrive solely during peak tourist or vacation seasons, WOW has embraced a pioneering approach, promising to be a year-round attraction that satisfies visitors, no matter the time of year (Lochery, 2020: 15).

At the heart of this cultural venture lies a shared essence that unites all the museums: their association with wine. Each museum artfully tells a story of the rich heritage, craftsmanship, and cultural significance of this liquid. From vine to vintage, visitors are swept away on a journey that pays homage to wine's enduring allure and its cherished place in human history.

The museums within WOW are meticulously curated to bring joy and enlighten visitors of all backgrounds. Whether one seeks to immerse themselves in the ancient art

of winemaking, explore the world of cork production, or discover the secrets the city of Porto holds, each museum aims to help the visitor aware of wine's history.

WOW's design extends beyond the realm of museums, encompassing a diverse range of activities that cater to every taste and preference. Its dynamic spaces serve as vibrant hubs for events, performances, and gatherings, sparking a sense of belonging among visitors from across the globe.

In essence, WOW has masterfully crafted an immersive experience that transcends time and seasons, inviting all those who venture through its doors to partake in a celebration of wine's allure and the boundless joys of human creativity

2.3.1 – The Wine Experience and the Wine School

The Douro region currently accounts for about forty-five percent of Portugal's total wine turnover, solidifying its significant role in the country's wine industry. Not only is Porto renowned as the birthplace of Port wine, but it also holds a prominent position in the broader Portuguese wine landscape. Ironically, as pointed out by WOW's guide author Neill Lochery, until the introduction of the Wine Experience and Wine School, Portugal's wine capital lacked sufficient information about its own drink. Recognizing this oversight, the initiative was launched to address the pressing need for knowledge-sharing and appreciation (Lochery, 2020: 117).

The Wine Experience serves as a celebration of the esteemed traditions and achievements of the Portuguese wine sector, while also emphasizing the global impact of wine. It showcases the industry's commitment to sustainability and its interconnectedness with various elements. The experience is thoughtfully designed to cater to both newcomers and wine enthusiasts, offering valuable insights into the multifaceted aspects of wine production.

One of the primary goals of the Experience is to empower visitors to understand their wine preferences better. By offering an engaging and enjoyable learning process, guests explore the diverse methods of wine production worldwide. This knowledge is instrumental in selecting wines that align with individual taste buds, all without overwhelming complexities and technical jargon. The delightful variations in wine aromas and flavors reflect the distinct climates, soils, vineyards, and production techniques found across different wine regions. The Experience provides a

comprehensive view, including a video presentation of the country's diverse topography. Portugal, though small in size, boasts an extensive and diverse range of wines (Lochery, 2020: 118).

Recognizing the impact of global warming on wine-producing regions, particularly in the Douro, the Fladgate Partnership has taken a leading role in motivating individuals and businesses to combat this challenge. The establishment of the Porto Protocol in 2018 aimed to draw attention to global warming and actively seek viable solutions. The partnership organized two international conferences on the subject, featuring prominent speakers such as former US President Barack Obama and former Vice President Al Gore. The wine industry's dedication to environmental sustainability means all production stages undergo scrutiny to adopt eco-friendly practices. Notably, Corticeira Amorim pioneers a groundbreaking carbon-positive stopper (Lochery, 2020: 121).

When it comes to the Wine School, the concept is to offer a comprehensive range of courses catering to all levels and interests. From basic orientation for Porto visitors seeking to learn about the wine production process and Portugal's wine varieties to more intensive and extensive programs, the school aims to demystify wine and move beyond clichés and pretentious language. Furthermore, the Wine School extends its support to the region's hospitality sector by providing training courses for hotel and restaurant staff. The concept's focus on accessible and practical knowledge enriches everyone's wine appreciation journey (Lochery, 2020: 121-122).

2.3.2 – Planet Cork

The Cork Museum Experience stands as a grand celebration of the global cork industry, with its roots firmly grounded in Portugal, where it holds the prestigious position of being the world leader in cork extraction, production, and utilization. Serving as a natural companion to the Wine Experience, this immersive journey showcases the pivotal role cork plays in various industries (Lochery, 2020: 125).

One of the remarkable aspects highlighted in this experience is cork's incredible flexibility, boasting strong, commendable credentials as a material. Its unique ability to be impenetrable by up to sixty different substances further accentuates its value. Moreover, the experience brings attention to cork's potential in creating innovative,

environmentally friendly products, contributing to sustainable practices (Lochery, 2020: 137).

Historically, the cork industry in Portugal remained an unsung success story, often overlooked until recent times, when it began receiving the recognition it truly deserved. In line with the vision of the World of Wine, this celebration aims to disseminate the significance of cork and its pioneering role in driving sustainable industries forward (Lochery, 2020: 137).

Collaborating with Portugal's largest cork company, Corticeira Amorim, Planet Cork strives to mirror the engaging, entertaining, and informative approach taken by the Wine Museum experience. By captivating and educating visitors about the beauty, sustainability, and diverse applications of cork, the experience ensures a comprehensive understanding of this natural resource. This immersive journey promises delightful surprises and a profound connection to Portuguese heritage intertwined with the history of cork. The experience takes visitors on a captivating journey through the ages, commencing with the establishment of cork oak forests in the country. From there, the process of cork extraction, a fascinating endeavor, is showcased, where a video is shown explaining how skilled experts delicately remove the cork from the tree every 9 years, employing precision techniques to ensure the tree remains unharmed. The remarkable fact that the tree rejuvenates, allowing its bark to regrow, until the next extraction in 9 years, underscores the sustainable nature of this practice (Lochery, 2020: 137-38).

Transporting the extracted cork from Alentejo to the Porto region, the experience sheds light on the meticulous selection process undertaken before each cork strip finds its intended purpose in various manufacturing endeavors. While much of the process is now mechanized, it is a testament to the highly skilled workforce that passionately curates the best cork for the production of premium cork stoppers. The Cork Museum Experience offers a glimpse into the world of cork production, blending history, sustainability, and craftsmanship into an unforgettable exploration. Visitors to this experience gain unique insights into the manufacturing processes, which are often shrouded in mystery. By embarking on this learning journey, guests discover the transformation of cork into an array of products, which take center stage at the experience's conclusion (Lochery, 2020: 138-141).

The thrill of learning about these manufacturing processes is truly rewarding as it embodies the coexistence of tradition and modernity. This exploration culminates in the final section of the cork experience, where a diverse range of cork-related products and

projects are unveiled. From sports equipment and soccer gear to innovative uses in transportation and furniture, the versatility of cork knows no bounds.

2.3.3 – Porto Region Across the Ages (PRATA)

The PRATA Museum serves as an essential starting point for visitors arriving in Porto, offering a captivating journey through the city's rich history and significance. As a center for Port wine production, cork manufacturing, and a hub of commercial activity in Portugal, understanding why the Porto region holds such prominence becomes an enlightening experience. From its earliest settlements, the region's allure was tied to its topographical features, its fertile soil, and its strategic location near the river and ocean, making it the ideal setting for a flourishing town (Lochery, 2020: 171).

The museum delves into the politically troubled and violent periods that shaped the birth of the nation, portraying the importance of the Church and the impact of wars such as the occupation by French troops, the Peninsular War, and the Civil War. However, it also celebrates Porto's rise as an elegant industrial city, showcasing the tremendous developments during the second half of the 20th century. The museum's engaging display of graphics and photographs allows visitors to relive this exciting era of progress, complemented by an original streetcar experience that further immerses them in the city's journey through time (Lochery, 2020: 171-179).

Another integral theme at the PRATA Museum revolves around Porto's strong links with the outside world, particularly its significant role during the voyages of the Discoveries and the era of global expansion that led to the creation of a truly universal empire. The challenge of curating the exhibition was met with great care to represent the city's rich history and its profound impact on Portugal, leading to an exciting and immersive experience for every visitor. Anglo-Portuguese relations hold a prominent place in the museum, showcasing the world's oldest alliance dating back to 1373. The historical ties and interactions between Portugal and England provide compelling moments throughout the experience (Lochery, 2020: 179).

The museum connects the past to the present, revealing how the city's heritage has shaped its current urban landscape, architectural gems, and iconic bridges. As Porto continues to evolve, its significance as a center of commerce and industry remains a

driving force for the Portuguese economy, with a blossoming tourism sector drawing millions of visitors yearly.

The PRATA Museum's location in a historic warehouse, renovated to accommodate the enriching experience, serves as a poignant reminder of the need to preserve the area's heritage while embracing the opportunities of the modern age. This museum truly captures the essence of Porto, offering visitors tools to maximize the benefits of their stay and foster a deeper appreciation for the city's dynamic history and cultural significance (Lochery, 2020: 181-182).

2.3.4 – The Chocolate Story and the VINTE VINTE brand

Chocolate, a universally adored treat spanning all age groups, boasts an intriguing origin linked to Porto, Portugal, and the Iberian Peninsula. Venturing beyond its origins, the museum paints a vivid picture of how the Portuguese and Spanish empires played pivotal roles in disseminating cocoa to far-flung lands, leaving a sweet and enduring impression on diverse cultures. As visitors delve into the historical context, they uncover the tale of how this humble bean was transformed into the cherished delight that brings smiles to faces worldwide. Today, the timeless union of chocolate with Port wine remains a cherished tradition, providing a way to savor a refined vintage. Moreover, the bond between chocolate and wine transcends mere pairing. Both share similarities in their production processes, from the intimate connection with the land to their careful cultivation, ripening, harvesting, and fermentation. It was this inherent kinship that spurred the inclusion of the chocolate museum experience within the World of Wine project, alongside the Wine Experience and The Bridge Collection (Lochery, 2020: 185-186).

The project, initially conceived with a modest four hundred square meter space, soon burgeoned to nine hundred square meters, culminating in its own expansive three thousand square meter edifice (Lochery, 2020: 186).

Beyond its contemporary incarnation on supermarket shelves, chocolate's story spans over five thousand years, traversing diverse civilizations and continents before evolving into the chocolate we know today. Hence, the aim of the museum experience is to take visitors on an enthralling journey, unearthing the essence of chocolate (Lochery, 2020: 187).

At its core, the hands-on segment of the museum holds paramount importance. A fully operational chocolate factory, observable through glass walls, allows visitors to witness the intricate process, guided by various machines. Yet, the creative endeavor did not stop there; the team saw an opportunity to birth a new brand of chocolates, resulting in the creation of “VINTE VINTE” (20/20), aptly named after the latitudes where cocoa is cultivated: 20 degrees north and 20 degrees south of the equator (Lochery, 2020: 192-193).

With a seamless narrative catering to both adults and children, the experience ensures visitors relish every moment spent in the museum, developing a profound appreciation for this product. In conclusion, the Chocolate Museum takes its visitors through the history of chocolate, celebrating its cultural significance and profound ties to the Iberian Peninsula.

2.3.5 – The Pink Palace

The Pink Palace offers an immersive experience for wine enthusiasts and visitors alike, focusing exclusively on the rich world of rosé wine. Unlike traditional museums, The Pink Palace stands out as a unique and innovative destination that embraces the concept of experiential learning.

At The Pink Palace, visitors have the opportunity to delve into the history, production process, and cultural significance of rosé wine. Through interactive exhibits and informative displays, guests can gain a comprehensive understanding of this beverage and its evolution over time.

What truly sets The Pink Palace apart is its creative and aesthetically pleasing approach to presenting the information. Each room in the museum is thoughtfully designed to recreate beautiful scenarios, suited for capturing those picture-perfect moments. This artistic touch not only elevates the overall ambiance but also creates an environment that leaves an impression on visitors. Dubbed an “*Instagrammable*’ museum”, The Pink Palace takes full advantage of the visual appeal of its setting, making it a favorite destination for social media enthusiasts and influencers. The museum’s photogenic setups serve as backdrops, encouraging visitors to share their experiences online, further spreading the allure of rosé wine and The Pink Palace itself. Beyond the captivating photo opportunities, The Pink Palace offers a range of interactive activities

that engage visitors in the wine-making process, such as multiple wine tasting sessions that help the visitor understand the differences between the wines.

In summary, The Pink Palace offers an unparalleled and unforgettable experience for wine enthusiasts and curious visitors alike. By combining educational elements with immersive aesthetics, it presents the history and culture of rosé wine in a way that is engaging and thoroughly enjoyable. Whether one is a seasoned wine connoisseur or simply curious about rosé, The Pink Palace promises an exceptional and “*instagrammable*” journey into the world of this wine variety.

2.3.6 – Porto Fashion and Fabric Museum and the Atkinson Museum

Porto has earned a reputation not only for its strong ties to the wine and cork industries but also as Portugal’s leading fashion and design capital. The country’s thriving fashion and design sectors have garnered global acclaim, with events like Portugal Fashion Week, held in Porto, becoming a prominent moment in the international fashion calendar. Leveraging the city’s strong connection to this industry, the Porto Fashion and Fabric Museum was crafted to inject a dynamic and distinctive essence into the overall experience, setting it apart from other plans (Lochery, 2020: 197).

From the outset, the primary goal was to showcase the region’s abundant talent and product offerings while addressing sustainability concerns within the fashion and design sector. The Experience is carefully designed to captivate visitors, conveying the lively, exuberant, and colorful spirit of fashion, along with the concepts of change, evolution, and success. The Porto Fashion and Fabric Museum was thoughtfully structured to offer flexibility and adaptability, enabling the incorporation of fresh ideas, innovative concepts, and emerging fashion trends in the years to come (Lochery, 2020: 197-204).

Central to the experience is the Atkinson building where it is built, which holds profound historical significance, particularly in the context of the port industry in the area. The Atkinson building has undergone extensive renovation and was transformed into an actual museum, now serving as a captivating focal point for the fashion and design section of the World of Wine (Lochery, 2020: 204).

Underpinned by the three pillars of history, sustainability, and creativity, the experience brings together tradition and modernity, chronicling the captivating journey

of the fashion and design industry. Despite the challenging task of selecting content for the exhibition due to the wealth of possibilities that exist, the focus remains on highlighting the sector's remarkable achievements within the unique Portuguese context (Lochery, 2020: 205).

The organization of the exhibition celebrates the resounding successes of the fashion and design industry in Porto and the broader northern region of Portugal, featuring thematic exhibitions that align with the overarching narrative of triumph. The space within the Atkinson building is primed to become a preeminent hub, playing host to fashion shows, exhibitions, and providing valuable support to Portuguese designers and brands. The dynamic nature of the experience ensures an ever-fresh project that continually reinvents itself, evolves, and expands, perfectly embodying the essence of the fashion and design industry, where embracing trends and change is paramount (Lochery, 2020: 205).

Ultimately, the inclusion of the fashion and design segment in the World of Wine reflects the city's multifaceted identity, harmoniously blending its historical roots with Porto's contemporary creative prowess.

In May 2023, the Porto Fashion and Fabric Museum's closure and replacement by the Atkinson Museum brought about unexpected changes. However, the World of Wine swiftly adapted to these circumstances, seizing the opportunity to bring to the space a new concept. While the closure of the original museum posed challenges, it also paved the way for exciting opportunities. The Atkinson Museum underwent a meticulous preservation and modernization, adhering to top-notch international museum standards.

Next to the Atkinson building, a small Chapel boasts profound historical allure. Constructed in 1760 by José de Azevedo e Sousa – a prominent figure in the 18th century Port and mead industry, during the era of Pombal's industrial reforms – the chapel is said to be his final resting place. Over a century later, the Atkinson family acquired both the manor and the chapel, maintaining the site's ownership within esteemed Port families. Currently owned by The Fladgate Partnership, the decision to renovate the chapel and open it to the public was partly fueled by the discovery of magnificent frescoes adorning its interior, credited to the renowned Italian architect, decorator and painter Nicolau Nasoni (Lochery, 2020: 204).

As of July 2023, the museum is hosting an enthralling exhibition from the Tate Collection. According to the Atkinson Museum's official website, the exhibition showcases how artists have ingeniously incorporated principles from mathematics,

scientific research, and color theory into their masterpieces, with some utilizing innovative technology, like computers, to craft their images. These ingenious artists see viewers not as passive observers but as active participants, immersing themselves in art in real-time and space. Their artworks often evoke intricate visual sensations, elicited by the viewer's perception of shape, color, and pattern. In certain instances, kinetic elements heighten this effect, instilling a sense of real or perceived movement (Atkinson Museum, n.d.).

The World of Wine comprises not only the six museums I mentioned earlier but also The Bridge Collection, which holds particular importance in my report. In the upcoming chapter, I will exclusively focus on exploring and analyzing The Bridge Collection, delving into its distinctive features and historical significance within the broader context of the World of Wine experience.

By dedicating this section solely to The Bridge Collection, my report will offer a comprehensive examination of its unique contribution and impact on visitors and the cultural landscape. Thorough research, careful analysis, and my own personal conclusions about the collection, following my internship, allowed me to understand the collection's artistic, historical, and cultural significance, unraveling the stories behind its exhibits and their connections to Porto's wine industry.

Throughout the next chapter, I aim to present a narrative that highlights The Bridge Collection's profound influence within the World of Wine experience. By providing a detailed exploration of its exhibits and curatorial choices, I hope to convey the collection's broader significance in shaping the cultural identity of Porto and its global impact. With this approach, I intend to present a vivid portrayal of The Bridge Collection, showcasing its significant role in the overall understanding of the World of Wine's cultural heritage.

CHAPTER III – THE BRIDGE COLLECTION

Within the sphere of the World of Wine, The Bridge Collection stands as a testament to the intricate beauty of wine-related objects from diverse cultures and ethnic groups. The CEO of TFP, Adrien Bridge, dedicated a significant amount of time to amassing this assortment of drinking vessels, which now finds its home in a museum open to the public.

The Bridge Collection is aptly described as an intercultural collection, as it encompasses a curated assortment of objects, artifacts, and representations originating from different civilizations throughout history. We say that the Bridge Collection is an intercultural collection because, according to Ralph David Grillo, interculturalism represents a distinct approach to managing diversity in pluralistic societies, setting it apart from multiculturalism. While both advocate for the recognition and appreciation of cultural diversity, interculturalism places a heightened emphasis on interaction, dialogue, and exchange among different cultural groups, rather than just their mere coexistence. Central to interculturalism's philosophy is the promotion of interactions between different cultures to foster understanding and mutual respect. Dialogue is considered crucial to addressing potential misunderstandings, reducing prejudices, and forging common ground. Beyond just recognizing cultural disparities, interculturalism underscores the importance of identifying shared values and principles that unify people, encompassing shared democratic values, human rights, and notions of common citizenship. Grillo's perspective on interculturalism emerges, in part, as a critique of multiculturalism. He views multiculturalism as potentially leading to the formation of isolated communities. In contrast, interculturalism encourages interaction and engagement across these cultural divides. Furthermore, Grillo acknowledges the fluid nature of cultures. Instead of being static, they are in a continual state of evolution and adaptation. This dynamism is seen as an avenue for mutual cultural learning and enrichment (Grillo, 2017).

The Bridge Collection's purpose goes beyond mere display, aiming to cultivate understanding, appreciation, and dialogue among cultures, by showcasing their distinctive traditions, practices, beliefs, art forms, and historical contributions.

The Bridge Collection is a noteworthy collection that seeks to narrate the tale of humanity through the lens of drinking vessels. By exploring The Bridge Collection, visitors can witness and comprehend the origins and evolution of cups and glasses, gaining valuable insights into the progression and development of human society. These drinking vessels, which we often take for granted in our modern lives, reflect the transformative journey of our species. The evolution of drinking vessels, showcased in

the collection, is a testament to the human thirst for innovation and improvement, a characteristic deeply ingrained in our nature throughout history.

From the earliest civilizations to the present day, humans have always displayed a natural inclination to create and innovate, as seen in various aspects of human existence, including art, technology, architecture, literature, and music, among many others. The desire to create has driven us to explore, invent, and improve, leading to remarkable achievements and advancements. The Bridge Collection not only showcases the evolution of drinking vessels but also highlights the broader human impulse to create and transform the world around (Encyclopædia Britannica, n.d.).

In summary, the desire to create has been a consistent and integral part of the human experience throughout history. It is a fundamental aspect of our nature that has propelled us to explore, invent, and innovate, and the evolution of drinking vessels is no exception to this process.

A glass is something that, nowadays, we don't look at as something incredible or as an object that has a story. This happens because we live surrounded by glasses and they are part of our lives as a society. However, if we think about the days before the invention of drinking vessels, it becomes clear that a collection of this magnitude, so rich and so diverse, is something out of the ordinary and an excellent way to understand how we lived and our process of evolution. It is also important to realize just how big is the role of wine in our lives (Lochery, 2020: 152-153).

In the societies of our ancestors, rituals and ceremonies were abundant, serving as opportunities for communal feasting and lively discussions. Toasting, an integral part of these gatherings, allowed people to raise their glasses and celebrate, while participating in the festivities. The discovery of glass brought about a new era in drinking vessels, evolving from opaque materials to the clear glass we recognize today. The techniques for working with glass progressed, leading to luxurious glass pieces that were both time-consuming to produce and fragile, making them prized possessions accessible only to the wealthy. Blown glass further increased the production of vessels, and intricate designs became symbols of wealth and power (Lochery, 2020: 150).

Drinking vessels were not only symbols of status but also essential components of parties and festivities, where the rich would showcase their expensive pieces. The convivial atmosphere of these events led to the invention of drinking games, adding to the fun and entertainment for the guests (Lochery, 2020: 151).

The evolution of drinking vessels showcased in The Bridge Collection also offers insights into the evolution of wine itself. The wine that, for example, the Greeks drank in their symposiums, wasn't the wine we drink today; it had a much higher alcoholic percentage and was a lot more acidic than what we are used to taste, which is why they would dilute it with water, milk, honey and even opiates. Therefore, we can affirm that wine has always been part of our lives and that the vessels used to serve wine help us understand how each civilization consumed it (Lochery, 2020: 153).

Adrien Bridge, the collector behind The Bridge Collection, envisioned more than just a display of drinking vessels. His aim was to create an immersive experience for visitors, telling the story of mankind and the use of wine through the vessels' narratives. Each vessel in the collection has been used at some point in history, and Bridge sought to capture and convey the stories and experiences of the people who utilized them (Lochery, 2020: 155).

The collection had an interesting start: at first, the collector didn't consider exhibiting the vessels he acquired; he would simply buy them because of his personal interest and curiosity and use them for drinking with his friends. However, when these friends found out that they were drinking from pieces with such historical and cultural value, they would get uneasy. It wasn't until Jamie Ede, one of his friends, suggested that he start a collection that the idea of a museum came to mind (Lochery, 2020: 156).

With the help of the museum's curator, Bridge carefully crafted the narrative of the collection, analyzing the existing pieces and acquiring new ones that were deemed necessary to enrich the storytelling experience (Lochery, 2020: 157).

Before moving on to talk about the rooms of the Bridge Collection in detail, it's important to understand why this collection is considered an intercultural collection. To support this idea, I will be referencing the author Charles Taylor and his views on Interculturalism and adapting them to the context of the collection, as well as the European project MAP for ID or Museums as Places for Intercultural Dialogue.

In the realm of museum curation, the juxtaposition of multiculturalism and interculturalism plays a pivotal role in shaping the narrative of diverse collections. The Bridge Collection, as a collection of drinking vessels spanning diverse cultures and epochs, has the opportunity to embody and amplify the principles of interculturalism, transforming it from a mere showcase of artifacts into a dynamic space that celebrates cultural diversity, fosters dialogue, and contributes to a shared global heritage.

The evolving role of museums in today's complex cultural landscape emphasizes the need for museums to go beyond traditional monologues and adapt to new social dynamics, questioning the objectivity of dominant cultural contexts. The significance of a museum lies not just in its collections but in the reflections it triggers, knowledge it provides, and diverse interpretations it offers (Bodo, S., Sani, M., & Gibbs, 2009).

Museums are seen as metaphorical "free zones" that can act as neutral spaces for intercultural dialogue, fostering active citizenship by transforming differences into opportunities. They are urged to be interpreter-mediators, acknowledging the limits of interpretation and avoiding assumptions of transparency in objects. They should disown homogenizing values, allowing people of different backgrounds to access knowledge and engage in a collective meaning-making process. The role of cultural and educational institutions, including museums, is crucial in developing strategies to help citizens navigate conflict, the "other," and differences, and they should be worried in reflecting over new strategies for meaning-making and museological solutions that safeguard democratic rights in the face of contemporary global cultural tensions. The aim is to create impartial institutions where the recognition of cultural differences can occur without domination (Bodo, S., Sani, M., & Gibbs, 2009).

In contrast to multiculturalism that may lead to cultural isolation, Taylor's interculturalism envisions a society where individuals from different backgrounds actively engage with each other, sharing their cultural experiences while also participating in a broader, inclusive civic identity (Taylor, C., 2012). This approach aims to build bridges between communities, fostering a sense of belonging and mutual understanding, which contrasts with the idea that, in multiculturalism, people from different societies must live separately or the "other" must adapt to the "original" as evident in this quote:

The Achilles heel of the 'inter' story is thus the fears it can arouse that 'they' may change 'us'. The notion that 'they' can be equal collaborators in remaking our common culture rings alarm bells in all who share this anxiety. It seems safer and more sensible to insist that they conform first to what we consider the basics, before we let them become co-deciders. But this easily slides in practice towards imposing assimilation as a condition of integration; that is, towards insisting that they become like us before they can function beside us to shape our future. Logically, of course, the preconditions could be much more limited; we might just say: start learning our language and accept our basic ethic. But where even these demands are made in a spirit of fear and mistrust, and

where they are motivated by a larger unstructured fear for our whole way of life, they begin to amount to something like: win back our trust (and we doubt very much that you can) before we can accept you as equals. That is, in any case, how the demands are perceived by their addressees. And we are on the road to creating and entrenching a deep rift in society, which can compromise democratic life.

Taking these ideas and applying them to the Bridge Collection, it is clear to see why and how it can be considered an intercultural collection.

Traditional multicultural displays often celebrate diversity but maintain cultural silos. Taylor's interculturalism, on the other hand, urges active exploration. The collection becomes a canvas for highlighting stories of shared influences, adaptations, and cross-cultural connections. Additionally, a multicultural approach simply provides information about specific cultural contexts, while, following Taylor's perspective, museums should delve into connections, understand how designs, materials, or functions influenced and transcended cultural boundaries and foster appreciation for interconnectedness (Taylor, C., 2012). In addressing language diversity, a multicultural approach may involve multilingual information to cater to diverse audiences. In an intercultural approach aligned with Taylor's perspective, multilingual narratives actively invite diverse audiences, breaking linguistic barriers and fostering inclusivity (Taylor, C., 2012).

Seeing as The Bridge Collection undoubtedly aligns with Charles Taylor's intercultural perspective and ideas (in the way that its narrative is constructed so that the visitor can learn about past rituals and traditions, understand them, and realize how they influenced our way of life), it transforms into more than a static display of cultural artifacts, and it becomes a dynamic, interactive space fostering interconnected narratives, celebrating shared histories, and promoting a profound understanding of the interplay between different cultures over time. In doing so, it echoes Taylor's call for collaborative enterprises that contribute to the elaboration of a new, more inclusive culture of interaction.

3.1 - The rooms of the Bridge Collection

To craft this narrative, curating The Bridge Collection required careful consideration of which pieces to exhibit and the stories they could illustrate. The museum's organization revolves around distinct rooms, each dedicated to a specific time period, resulting in an array of styles represented.

The diversity of the collection allows for flexibility in guided tours. Depending on the guide's preference and the interests of the visitors, they can opt for either a historical or an artistic approach. The historical approach delves into the cultural and societal context of each period, exploring how drinking vessels evolved and were utilized throughout history. Visitors are immersed in the customs, traditions, and rituals associated with wine and feasting, gaining a deeper understanding of the people who once used these vessels.

On the other hand, the artistic approach showcases the craftsmanship and artistry behind each vessel. Guides can highlight the intricate designs, exquisite detailing, and unique styles that emerged in different regions and periods. This perspective offers visitors an appreciation for the aesthetics and technical skills involved in creating these masterpieces, often considered valuable works of art in their own right.

The museum's well-thought-out organization by time periods allows visitors to experience the evolution of drinking vessels in a chronological manner. They can witness the gradual transformation of styles, materials, and techniques, revealing insights into the technological advancements and cultural exchanges that shaped the vessels over time. As visitors walk through the different rooms, they embark on a historical and artistic voyage, encountering ancient drinking vessels from early civilizations, glass pieces from the Renaissance era, and intricate porcelain works from more recent times. Each room becomes a chapter in the larger story of humanity's relationship with wine, art, and innovation.

The Bridge Collection's unique setup not only accommodates various approaches to guided tours but also encourages visitors to develop their own connections with the artifacts. Some may find themselves drawn to the historical context, while others may be captivated by the artistic ingenuity displayed in the vessels. Regardless of the tour's focus, visitors are sure to leave with a deeper appreciation for the cultural significance of drinking vessels and the role of wine in shaping human experiences throughout the ages.

Moreover, the collection serves as a bridge between cultures, allowing visitors to explore the shared heritage of different civilizations. By observing how different societies crafted and used drinking vessels, visitors can discover common threads that unite humanity despite geographical and temporal distances. This intercultural perspective fosters appreciation and dialogue among visitors, promoting understanding and respect for diverse cultural expressions.

3.1.1 – Introductory Corridor

Comprising fourteen meticulously curated showcases, the captivating introductory corridor serves as a gateway to the immersive journey that awaits visitors. Each display case within this corridor showcases a pivotal artifact representing a distinct civilization from the collection.



Figure 1 – “Introductory Corridor”

Stepping into the first showcase, visitors are transported to the cradle of ancient civilizations, specifically Canaan and Cyprus, where an exquisite assortment of cups awaits. These cups, with their unassuming yet elegant forms, bear witness to a fascinating aspect of their creation – their apparent utilitarian design, suggesting they might have been intended for single-use. This intriguing observation leads us to ponder the notion

that these vessels may have symbolized the opulent economic power wielded by the privileged few, the elites who sought to exhibit their affluence through their disposable possessions.

Continuing our captivating journey through history, the spotlight now falls on Mesopotamian vessels, masterfully crafted from the enduring beauty of alabaster and limestone. A remarkable technique, known as "hard stone carving," was employed in their creation, a process so intricate and time-consuming that it demanded the unwavering dedication of skilled artisans, often spanning over an astonishing sixty thousand hours per piece. The result of such painstaking efforts is a display of opulence, reflecting the grandeur and significance bestowed upon these rare artifacts in the ancient world.

As we venture further, the allure of the Longshan culture in ancient China emerges, introducing us to a high-stemmed cup, adorned with hollow legs, ingeniously designed to heat liquids. The beauty of these vessels lies not in their ostentatious ornamentation, but in their understated elegance, exemplifying the essence of the Longshan's artistic expression. It is their distinctive black pottery, renowned for its beautiful shine and minimalist aesthetic, which captures our imagination. Indeed, the intriguing mystery surrounding these black pottery pieces deepens, as we unveil their exclusive presence in the sepulchral abodes of the elite, concealed inside grand tombs rather than found amidst everyday residential domains. This revelation leads us to conclude that these artifacts were reserved for the privileged few – the elite. Their purpose seemingly transcended the realm of the mundane, as they were probably used to serve sacred rituals and ceremonial occasions, embodying the solemnity and reverence accorded to them by their distinguished owners.

Our trip through history takes us to a radiant, bright blue earthenware cup, an emblem of ancient Egypt's artistic brilliance. This chalice stands out as an extraordinary object, its shape deviating from the conventional vessels typically depicted in traditional religious scenes. Gracefully adorned with a depiction of the lotus flower, a revered motif present in various forms of Egyptian art, it holds a profound significance. Just as the lotus unfurls its petals to embrace the sun each morning, it has become an enduring symbol of creation and rebirth, infusing this cup with a powerful sense of spiritual renewal.

Transitioning gracefully to the captivating realm of ancient Greece, we bear witness to the masterful prowess of ceramic production and artistic decoration. A krater-calyx takes the center stage, captivating our imaginations with its depiction of an everyday scene from Greek life. This versatile vessel, integral to the Greek symposium,

served the delightful purpose of mixing water with wine, encapsulating the camaraderie and conviviality that marked these social gatherings. As we turn our attention to ancient Rome, we see a glazed ceramic Chalice, shaped in the likeness of a pinecone. This intriguing representation holds a connection to the cult of Bacchus, the revered god of wine in Roman mythology. A potent symbol of the elixir's divine influence and of the joyous festivities surrounding its consumption, this Chalice weaves a tale of the passionate embrace of life's pleasures in the empire's golden days.

As we venture into the realm of Islamic glassware, we encounter a magnificent display of the revered "Glasses of Luck." Among them stands an exquisite enameled and gilded glass, cherished as the most celebrated and historically esteemed type of Islamic glass. Steeped in the essence of a centuries-old legend, these glasses bear testament to the profound belief in their power to safeguard good fortune. In the Islamic world, the art of enamel painting on glass found its most illustrious expression when intertwined with the delicate beauty of gold leaf gilding, a captivating fusion that we shall explore in greater detail within the section dedicated to the Islamic world.

As our journey through time continues, we arrive at the medieval period, a time when the once-flourishing northern European glass production experienced a temporary pause. Yet, amidst this period of apparent stagnation, a new dawn emerged, heralding the advent of novel glass-making techniques. Within the gallery window, we find the splendid Röemer jugs, each boasting a distinctive raspberry-shaped glass bubble stem, a hallmark of their remarkable craftsmanship.

Next, we find ourselves immersed in the aftermath of the looting of Constantinople in 1204, when Europe, particularly Venice, witnessed an influx of techniques and art forms brought back by Crusaders, Syrians, and Byzantine craftsmen. Within this very exhibit stands an illustrious symbol of Venetian creativity - the serpent-shaped Chalice, an embodiment of ingenuity that will be further explored in the future, delving deeper into its captivating origins and significance.

Venturing further, our path leads us to the empires of America, where we encounter the revered "*kero*," an ancient Andean vessel specially designed for savoring alcoholic beverages like "*chicha*." During the Inca era, *kero* were crafted in identical pairs, rooted in the belief that sharing a drink required two individuals, and both vessels of the pair were mirrored in size, shape, and decoration, as evidenced by the striking display before us. Turning our attention to the enchanting Kingdom of Kuba village, we are greeted by wooden vessels, reminiscent of their monumental masks, adorned with

intricate geometric patterns that breathe life into the display, resonating with the artistic finesse of this distinctive culture.

Already in more contemporary times, we encounter commemorative cups, that eloquently represent and preserve personal or public events as cherished mementos of a life well lived. Each vessel, a window into someone's journey, captures precious memories and significant moments, evoking emotions and stories that endure through time. As our expedition draws to a close, the final showcase offers a glimpse into the world of contemporary mass-produced pieces, mirroring the diversity and cultural fusion of modern society.



Figure 2 - Wine Timeline in the Introductory Corridor

3.1.2 – The Collector’s Choice

The Collector's Choice unveils a captivating and ingenious method to engage visitors, providing a glimpse into the person behind the collection itself. With each passing month, the collector carefully selects a piece from the museum, presenting an opportunity to delve into its stories, secrets, and the individuals intertwined with these extraordinary wine containers.

As the first day of each month dawns, the spotlight shifts to a new treasure, allowing its most compelling aspects to shine. Through an immersive video experience,

the esteemed collector, Adrien Bridge, becomes the storyteller, unveiling a tapestry of curiosities and fascinating facts about the chosen piece.

The viewer is transported on a captivating journey, immersing themselves in the rich history and allure of the showcased artifact. This dynamic approach ensures an ever-evolving experience, where visitors can anticipate fresh insights, discoveries, and a deeper connection to the collection with each passing month. The collector's passion, knowledge, and dedication to sharing the remarkable narratives associated with these wine containers truly come alive through engaging video presentations.



Figure 3 - "Collector's Choice" room

3.1.3. – First Civilizations

The earliest civilizations, which emerged in Mesopotamia, the Nile Valley, the Danube Valley, the Indus Valley, and ancient China, flourished in proximity to riverine alluvial regions, where they shared key elements of agriculture, writing, and art.

By dwelling in close harmony with the fertile river valleys, these civilizations harnessed the abundant resources provided by their natural surroundings. They developed advanced agricultural practices that laid the foundation for settled societies, leading to the growth of cities and the establishment of intricate trade networks. Art flourished in these societies, capturing the essence of their beliefs, rituals, and daily life through sculptures,

pottery, and other creative expressions. Their artistic achievements not only enriched their culture but also provided valuable insights into the lives and values of these ancient peoples.

Before the advent of glass, vessels were meticulously crafted by hand, using materials like clay adorned with intricate stone or rock carvings. These ancient artisans also fashioned vessels from precious metals such as copper or bronze.

The first piece in this remarkable collection belongs to the Jomon period, the oldest historical era in Japan's history. The term "Jomon" originates from the distinctive "rope marks" found on the handcrafted containers, as evidenced by the piece currently on display in the museum. Traces of fire damage on the rougher wares with simple decoration offer an insight into their everyday use, while the finer, more delicately crafted vessels were reserved for ritualistic purposes, reflecting the cultural significance of these exquisite artifacts.

Moving on to Mesopotamia, aptly named the "Land Between the Rivers," referring to the Tigris and Euphrates, we enter what is often referred to as the "cradle of civilization". The vessels from this region serve as symbols of the spiritual biography of people who have since become the pillars of Eastern civilization. Among the materials used in the construction of these vessels, alabaster, a mineral extracted from stalagmites, stands out as a testament to the ingenuity of ancient artisans.

Besides alabaster, Egyptian faience, the first glazed ceramic technique invented by humanity, also held widespread use and significance in ancient Egypt. Objects crafted from faience were deemed magical, radiating the eternal brilliance of the sun, and imbued with the power of rebirth. Despite being made from common materials like quartz, faience held a revered status alongside precious stones and metals, due to its resemblance to the highly prized semi-precious stone, turquoise. In ancient Egyptian culture, faience artifacts adorned both the everyday lives of common people and the sacred rituals of the elite. Their enchanting luster and symbolic connection to the sun's perpetual cycle of renewal made them objects of great spiritual and cultural value.

The subsequent part of the exhibition showcases a captivating collection of various containers known as Ritons. These unique vessels held special significance in the religious practices of ancient civilizations, serving as vessels through which liquids were poured during sacred ceremonies. Ritons played a crucial role in rituals like libation, wherein offerings were made to gods or spirits as a gesture of reverence. Often taking the

form of an animal's head or fashioned after mythical creatures such as the Centaur, these containers embodied both artistic expression and spiritual symbolism.

Moreover, alongside the Ritons, we find phiales, essential containers used in ceremonial offerings integral to the religious practices of several ancient cultures. These phiales often featured a distinctive bulbous indentation, known as the omphalos or navel, strategically positioned at the lower central part, to ensure better support while they held precious offerings.

The next section of this collection examines the intriguing stories behind three significant artifacts from early civilizations: the cylindrical seal, the ceremonial libation vessels, and the bronze *askos* shaped like a water bird. Because the guided tours tend to emphasize the cylindrical seal, this report will also focus on this piece.

The emergence of cylindrical seals marked a significant advancement from the earlier stamp seals. These seals took the form of stone or bronze cylinders, skillfully carved with inscriptions and images that symbolized the authority of their owners. When rolled over a flat piece of clay, these cylindrical seals left a distinctive impression, serving as a personalized signature on various documents or goods. Their purpose was to guarantee authenticity and legitimize business deals in ancient societies. From royalty to slaves, these seals were an integral part of everyday life in Mesopotamia, wielded by individuals from all occupations. Interestingly, some cylindrical seals featured holes drilled into them, allowing their owners to wear them on a string, showcasing the seal's importance and the pride of their ownership.

Continuing our journey through the exhibition, we now enter the realms of Asian lands, where ancient civilizations thrived along major river systems, much like their counterparts in other parts of the world.

China's rich history unfolds before us, with its Neolithic settlements flourishing along the banks of the Yellow River. Here, the Yangshao and Longchan cultures gave way to the illustrious Shang and Zhou Dynasties, ushering in new eras of cultural and technological advancement. During the Chinese Neolithic period, signs of social stratification began to emerge. Elite tombs revealed the opulence of silk, jade, and lac objects, while simpler ceramic artifacts adorned poorer tombs. Alongside technological progress, diverse beliefs took root, and intricate decorations adorned pots and ceramic vessels, each culture weaving its unique narrative. The Longchan period, renowned for its distinctive black earthenware, showcases the remarkable creativity and artistic expressions of these ancient cultures.

Among the great Chinese dynasties, the Han dynasty stands out, spanning around four hundred years of expansion. In an intriguing parallel, the Roman Empire thrived in the Western world during the same period, with both superpowers situated on opposite sides of Eurasia. This led to a flourishing exchange of goods, with Chinese silks finding their way into the opulent households of Rome, and Roman glass becoming a prized possession in Chinese society. The Silk Road, a 6500 kilometer network of trade routes spanning over 1500 years, served as the conduit connecting East and West, fostering cultural exchange and commercial prosperity.

The pieces displayed here not only exemplify the mastery of their craftsmanship but also shed light on the ritualistic functions they performed in their respective Neolithic cultures. They serve as tangible remnants of the vibrant traditions, trade, and interactions that shaped the course of history in these ancient Asian lands.

Within this remarkable collection, one also finds several exquisite examples of Minoan and Mycenaean pottery, each showcasing distinct techniques and styles that offer a glimpse into the artistic evolution of these ancient civilizations.

Minoan pottery underwent a fascinating transformation over time. Initially, a primitive style dominated, featuring geometric motifs. However, as the years passed, an evident shift occurred towards a Maritime style, reflecting the cultural significance of the sea for the Minoans. This shift was accompanied by the introduction of a rich variety of zoomorphic and vegetal motifs, adding a touch of elegance and natural charm to their ceramic works. In contrast, the pottery of the Mycenaean civilization, while influenced by the early Minoans from Crete, exhibited its own unique characteristics. Mycenaean artisans favored linear and minimalist designs, resulting in a distinct visual aesthetic that set their pottery apart.



Figure 4 - "First Civilizations" room

3.1.4 – Ancient Greece

From the emergence of early civilizations to the glory of ancient Greece, a captivating evolution of ceramic production techniques unfolded. The Greeks emerged as true experts in depicting both mythological scenes and everyday life on their ceramics. These exquisite illustrations provided essential insights into Greek culture and beliefs, making pottery an invaluable medium for understanding their society.

Ancient Greece, hailed as the cradle of democracy, contributed immensely to Western civilization through its remarkable achievements. The Greek legacy extends to various aspects of art, philosophy, and governance, leaving an indelible mark on human history. The libation vessel stands as a unique window into the beliefs and customs of the ancient Greeks. While the majority of durable ceramic containers served daily functions like transportation or storage, the libation vessel took on a profound ceremonial role. Its significance was heightened by the interactions between Greek-speaking people, resulting from both shared customs and colonization, which influenced forms and techniques for centuries.

In Greek society, individuals of influence possessed libation vessels crafted from valuable metals. These vessels played a central role in the Greek symposium, a social

gathering dedicated to Dionysus, the god of wine and vineyards. The symposium served as a platform to entertain and impress guests while addressing important matters of the day, including affairs of state.

Within the section dedicated to Ancient Greece, a prominent part of the exhibit is dedicated to the legendary figure of Alexander the Great.

Alexander III of Macedon, more commonly known as Alexander the Great, held the title of King in the ancient Greek Kingdom of Macedonia. His conquests extended across vast territories, encompassing the eastern Mediterranean, western Asia, and Egypt. As Alexander's empire expanded, Athens (Attica) witnessed the rise of a political elite class that fostered trade interests and engaged in foreign relations. Throughout his



Figure 5 - "Ancient Greece" room

reign, Alexander embarked on an unprecedented military campaign, achieving unparalleled success, and solidifying his reputation as one of history's most accomplished military commanders. By the remarkable age of thirty, he had established one of the largest empires in the ancient world, his military prowess seemingly invincible.

In the late 1970s, archaeologists discovered significant findings at Vergina in northern Greece, unearthing a series of tombs believed to be the final resting place of Philip II, Alexander the Great's father. Among the treasures found in Tomb II of the Royal Tomb of Vergina was the bronze kylix now displayed in the Bridge Collection. This elegant cup, along with several other bronze and silver examples of different shapes, were discovered in tombs across northern Greece. Placed next to the deceased as symbols of luxury and wealth, such lavish tableware served as prestigious items.

The bronze kylix with a stem, dating back to the late fourth century BC, exemplifies the opulent tableware produced for the Macedonian court during that era. It is quite conceivable that this very kylix was used by Alexander the Great himself during his illustrious life.

3.1.5 – What Have the Romans Done for Us?

As the Roman Empire thrived, affluence brought about a sense of decadence, attracting an array of entertainment for the wealthy. Among the newfound indulgences, the Romans developed a profound appreciation for wine, opting for it over water in their daily lives.

Bacchus, known in Greek mythology as Dionysus, held a prominent role in Roman culture as the god of wine. By approximately 200 BC, Bacchic feasts became a favorite subject of artistic expression for Greek and Roman potters, painters, and glass artists. These exuberant celebrations epitomized the Roman free spirit, with wild and riotous events infused with copious amounts of wine. The Bacchic feast grew into a cult-like phenomenon, leading the Roman senate to issue decrees around 186 BC, aiming to curtail the excessive revelry associated with these celebrations.

To gain a deeper understanding of the essence of Roman banquets, the Bridge collection proudly showcases a representation of a Roman triclinium. This formal dining room in a Roman house is named after the Greek *triklinion*, indicating the three couches available in the room, known as "*kline*", a type of Roman couch. Within this space,



Figure 6 - Roman Triclinium at The Bridge Collection

visitors have the opportunity to watch a captivating video recounting the story of the origin of glass, as narrated by Pliny the Elder. Delving into the history of glass production, guests can uncover the evolution of this remarkable material. As the visitors explore this section of the exhibition, they are transported back to a time when lavish banquets and cultural indulgence defined the Roman spirit. The vibrant and diverse artistic expressions in pottery, paintings, and glassware reflect the allure and opulence of Roman society. These artifacts serve as portals into the world of the past, offering glimpses into the customs, beliefs, and entertainment that characterized the Roman Empire.

In the section dedicated to Rome, we witness the emergence of new and innovative glassmaking techniques that originated within the Roman Empire.

Prior to around 50 BC, the production of glass objects was a slow and limited process due to the lack of advanced techniques. However, a groundbreaking discovery swiftly transformed this situation. It was during this period that the technique of glassblowing was invented, possibly originating in Phoenicia but embraced and developed by the Roman civilization.



Figure 7 – “What Have The Romans Done For Us?” room

Glassblowing involved inflating glass at the end of a hollow tube, revolutionizing the production of glass containers. This newfound technique made the process much easier and faster, rendering glass a more affordable and accessible material for a broader population. The accessibility of glass to a wider audience sparked a significant shift, allowing artisans to create a much greater variety of shapes and designs than ever before. The art of glassblowing paved the way for an extensive range of shapes and designs that glassmakers were now capable of producing. As the technique evolved, glassblowing with molds became prevalent. Skilled craftsmen crafted durable molds, often composed of at least two parts, which could be opened to safely remove the final product. The designs on these molds were typically carved in negative relief, ensuring that they would appear in relief on the glass. To create glass items, the glassmaker would blow hot glass into the mold, skillfully inflating it to fit the precise shape and pattern carved into the

mold. This innovative technique enabled the production of a diverse array of glassware, boasting intricate patterns and elegant forms.

The discovery and refinement of glassblowing and glassblowing molding techniques represented a pivotal moment in the ancient production of glass. The transformative impact of these advancements allowed for a flourishing glass industry, shaping the Roman world with an abundance of beautiful and practical glass objects that remain revered to this day.

3.1.6 – Votive Offerings & Grave Gods

Next, we delve into a section devoted to votive offerings. These objects, known as sepulchral objects, were commonly buried alongside the deceased in various ancient civilizations, following a practice embraced by many cultures of antiquity.

Ancient peoples held the belief that the departed embarked on a journey to other dimensions after death. To ensure their success and comfort in the afterlife, cherished objects were placed with them in their tombs. These grave goods were thought to be useful to the deceased in their new existence beyond the earthly realm. Moreover, some of these items were regarded as funerary art, intentionally created to adorn and beautify the burial site, including miniature replicas of daily goods. Intriguingly, these votive offerings were not solely meant for the benefit of the deceased. Sometimes, they were also offered as gifts to deities, intended to honor and appease them. Such gestures of devotion and reverence played a significant role in various religious practices, reinforcing the spiritual connection between the living and the divine.

The votive offerings found within these ancient tombs provide us with poignant insights into the beliefs, customs, and artistic expressions of past civilizations. In this section of the exhibition, we encounter a tangible bridge between the realms of the living and the afterlife, offering a glimpse into the intricate tapestry of human spirituality and the enduring significance of commemoration and devotion throughout history.



Figure 8 – “Votive Offerings & Grave Gods” display

3.1.7 – The Viking Era

Although the Museum houses only two Viking pieces, these artifacts offer valuable insights into the lives of this people.

During the Viking Age, solemn libations held significant ritualistic importance, playing a crucial role in the social landscape of ancient Scandinavia and Anglo-Saxon England. Comparable to the ancient Greek symposium, these gatherings were exclusively male, although not as relaxed in nature. The solemn Viking libations primarily occurred during the *Sumbl*, where men assembled in the grand hall. The ceremony encompassed all essential elements, showcasing the presiding leader's authority and status.

Showmanship was central to the Viking way of life. From clothing and weapons to everyday objects, adornment and attention to detail were vital indicators of one's social status. Everything served to project an image of power and prestige; thus, embellishment was prominent in Viking culture. Their craftsmanship with metalwork was particularly remarkable, as demonstrated in the two Viking pieces found within The Bridge Collection.

One of these pieces, the smallest in the entire collection, is a miniature beer mug adorned with bunches of grapes made from gold, serving as a pendant on a necklace. This exquisite work of art reflects the Vikings' exceptional skill in metalworking, a craft they were renowned for.

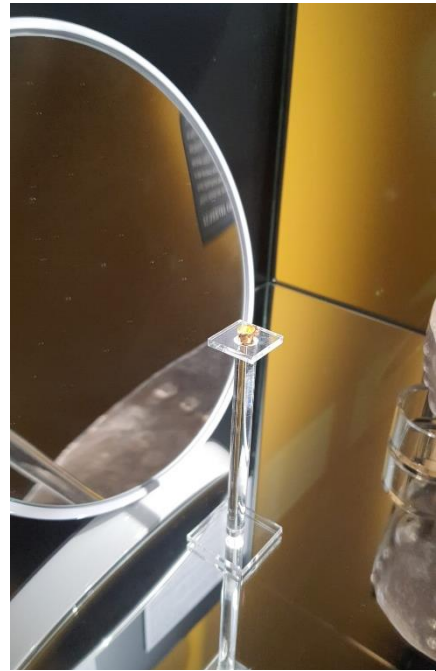


Figure 9 - Viking gold pendant in display at The Bridge Collection

3.1.8 – From West to East: The Rise of the Artist

Within this section, we explore two central themes: the Ottoman Empire and the Islamic world.

The Ottoman Empire stands out as one of the largest and most enduring empires in history. Throughout their reign, the Ottomans revered jade for its remarkable

properties, a belief that traces back to prehistoric times. Jade was not only admired for its exquisite beauty but also considered to bestow protective powers upon its possessor. The Ottomans held a strong conviction that jade safeguarded them during times of war, earthquakes, lightning, and above all, against poison, when used as a drinking vessel for wine. According to their belief, if a jade cup contained poison, it would miraculously crack, offering protection to its owner. This belief instilled a sense of fearlessness among the Ottoman elite who owned these precious jade cups, enabling them to drink without any apprehension.

Among the artifacts in the collection is a jade cup, adorned with dark green frit and encrusted with delicate gold leaf. This piece stands as a testament to the significance that the Ottomans attached to this precious stone. Eager to harness its protective qualities, they incorporated jade not only into their ceremonial objects but also into their everyday belongings.

In the context of the Islamic world, the establishment of the new religion, Islam, by Prophet Mohammad in the seventh century AD, garnered a multitude of followers. This new faith brought together a vast area under a common language and religion, fostering unity among regions that preserved the traditions of ancient civilizations. This cohesion facilitated communication, travel and trade across a sprawling territory, linking distant lands as far-reaching as China and Spain.

Islamic expert glassmakers inherited numerous glass-handling techniques from their Byzantine and Sassanid ancestors, leading to a flourishing glass industry in the central lands of the Islamic world. The exquisite glass products crafted in these regions were not only traded within Muslim countries but also reached far beyond the Mediterranean area, spanning from Scandinavia and Russia to Southwest Asia.

The history of Islamic glass can be divided into three distinct periods. Initially, glass production centers were prominent in Syria, Egypt, Persia, and Mesopotamia. During the second period, the focus shifted, with Syria and Egypt emerging as the primary centers for glass production. In the third and final period of Islamic glass production, Persia, Turkey, and India under Mughal rule sporadically contributed to the glass industry. This shift can be attributed to the Islamic empire's growing contacts with the Western glass industry, which, by then, had established Murano as a renowned center for luxury glass production.



Figure 10 – “From East to West: The Rise Of The Artist” display

As we conclude our exploration of the museum's first floor, anticipation mounts for what's ahead. Ascending to the second floor, we will delve into an impressive epoch spanning from the Medieval era to the Industrial Revolution, encapsulated in a diverse array of artefacts.

Our journey will trace the narrative of glass bond vessels, an art form that experienced a decline around the 5th century, coinciding with the collapse of the Eastern Roman Empire. It is important to remember that the Romans were the ones who initiated the intricate art of glassmaking, bestowing Europe with a multitude of designs and styles of libation vessels. Yet, as the Roman influence waned, a new powerhouse emerged. From 1400 to 1700, Venice assumed the mantle, reigning over the world of glassmaking for three uninterrupted centuries. This shift in power turned out to be a blessing for Europe at large. The Venetian glassmakers, renowned for their craft, began exporting their expertise across the continent, igniting an impressive resurgence in the art of glassmaking. This renaissance in turn spurred innovative approaches to the craft, as artists began crafting vessels from an array of materials and using diverse techniques, breathing new life into this ancient art form.

3.1.9 – Drinking Games

The inaugural exhibits on the second-floor transport us into the jovial world of drinking games, manifest in an assortment of antique containers.

While one might associate drinking games with contemporary festivities, their origins can actually be traced back to the civilization of ancient Greece, underscoring the timeless allure of such pastimes.

The Germans, in particular, displayed a unique flair for concocting libation games. The 'Passglass' emerged as a favorite post-dinner diversion in European society. This convivial game demanded the drinker to consume just the right quantity of beverage to reach a marked circle on the container. A misjudgment meant the player had to continue drinking to the next circle, and so on, until the targeted circle was hit, or the glass was drained. This fascinating piece is just the beginning, with the collection housing myriad other captivating examples of drinking game paraphernalia.



Figure 11 – “Drinking Games” display

3.1.10 – Enamel Technique

The genesis of the intricate art of enameling is enshrouded in mystery. This technique is believed to have its roots in one of humanity's earliest creative impulses: the yearning to inscribe upon objects.

Enameling — a process that melds a painted or colored surface to a vessel by leveraging intense heat, thus forming an enduring, glassy coating — is speculated to have

first been produced in the ancient Near East. Yet, the art's significant advancements and major breakthroughs are often attributed to Egypt circa 1500 BC. The ancient Egyptians mastered a form of glaze, known as faience, composed of a central ceramic body enveloped in a colorful, lustrous enamel. Frequently, the glaze donned shades of blue to mimic the coveted semi-precious stones like turquoise — a hue revered by the Egyptians for its supposed magical properties and associations with fertility and life.

The craft of enameling is laden with intricacy, demanding both nimble application and precise firing. Despite its initial invention over 3,000 years ago, the art of enameling glass has evolved and continued to flourish through the centuries.

Venice became the cradle of a resurgent enameling tradition in the 15th century, with gilded and enameled glass gaining significant traction in Germany and Bohemia. The esteemed and profitable Venetian craft of glassmaking adapted, reinventing itself to cater to the tastes of affluent foreign clientele. The renowned Murano glassworks initiated the production of bespoke vessels, many ornately adorned with the coat of arms of European nobility.

By the dawn of the 19th century, advancements in the design and fabrication of enamels had reached unprecedented heights. This enabled the decoration of vast quantities of identical vessels, a key prerequisite for producing a harmonious set. The introduction of a novel firing technique further eased the



Figure 12 – “Enamel Technique” display

creation of complex, unique vessels. Following epochs marked by sporadic origins and demises, overlapping networks, and frequent reinventions, the art of glass and enameling transitioned into a new era. This period witnessed an explosion in popularity, reaffirming the enduring allure of this timeless craft.

3.1.11 – Middle Ages – From Princes to Peasants

In Medieval Europe, society was stratified into distinct social tiers: the clergy, devoted to religious services; the nobility, consisting of aristocrats engaged in warfare and governance; and the common folk, laboring in trade and agriculture to support the two privileged classes.

In this intensely hierarchical society, the choice of materials used in crafting vessels often delineated the bearer's social standing. Although luxury materials like quartz, gold, and silver were favored, glass began to earn its place among these esteemed materials, albeit of slightly lesser prestige. Glass, even though it did not command the same value as gold or silver, gained prominence among the affluent families. Advancements in manufacturing techniques allowed artisans to create increasingly intricate vessels, positioning glass as a symbol of opulence.



Figure 13 – “Middle Ages: From Princes to Peasants” display

In stark contrast, the less fortunate, who lived on the fringe of poverty, were restricted to utilitarian containers crafted from more cost-effective materials and decorated with simpler motifs. These were typically employed in everyday life for functional purposes, without the pomp and circumstance often exhibited by the wealthier classes.

One of the most important pieces in this section is the silver cup of Charles V. This cup is engraved with an inscription in interlaced Gothic letters, with scrolling foliage

in gilt silver and is the oldest known medieval cup, engraved with the mark of the city of Amiens, in use since 1376. There are very few examples of medieval French Secular silver, as changing fashions and tastes meant that pieces were melted down and the silver applied to another object. This is a rare specimen surviving all those changes. It was used for the consumption of wine, as this was the drink reserved for the elites, while the people consumed beer and cider.



Figure 14 - Silver Cup of Charles V on display at The Bridge Collection

Charles V, known as "The Wise", was king of France at the time this glass was produced. His reign was marked by the Hundred Years' War, as his armies reclaimed much of the territory held by the English.

3.1.12 – Venetian Golden Age

Venetian glassmakers profoundly transformed the European glass landscape. In the 15th century, these artisans innovatively reimagined their medieval heritage of techniques and forms, leading to the creation of novel and awe-inspiring glass objects.

Distinctive traits of Venetian glass vessels include one or more of the following elements: remarkably pure and transparent colorless glass (*cristallo*); brilliantly colored glass that mimics precious or semi-precious stones (such as agate - chalcedony); meticulous gilding and enamels; precise diamond-tipped engraving, a Venetian innovation; and extensive utilization of molds and reeds, featuring internal (filigree) or intersecting (*reticello*) threads.

On the Venetian Island of Murano, skilled glass artisans perfected the technique of amalgamating multiple pieces to form a single vessel. They devised a series of inventive forms that catered to the penchant for exuberance, luxury, and technical excellence, resonating throughout and beyond the Renaissance era. Venetian vessels were coveted across Europe. In fact, their popularity led to a proliferation of imitations abroad,

leveraging techniques pioneered in Venice to create equally commendable Venetian-style vessels. Often, these reproductions were of such impeccable quality that they were virtually indistinguishable from those crafted in Venice.

This was only possible because, in the spring of 1612, a multifaceted individual — an Italian glassmaker, alchemist, and Catholic priest — introduced the world's first printed book devoted entirely to the art of glassmaking. This pioneering author was Antonio Neri, and his groundbreaking work bore the title "*L'Arte Vetraria*" (The Art of Making Glass).

The revered techniques and formulas of Venetian glassmakers had traditionally been closely guarded secrets, handed down covertly from master to apprentice. Hence, the publication of Neri's book, which divulged over 133 formulas, sent ripples through the glassmaking community, marking a revolutionary yet somewhat unsettling moment.



Figure 15 – “Venetian Golden Age” display

3.1.13 – Rock Crystal Through Ages

Crystal quartz, the second most abundant mineral on earth, is famed for its transparency and colorlessness, evoking images of solidified ice. This remarkable material symbolizes the threshold between the sensory and mystical realms, owing to its captivating clarity. It has been cherished by diverse cultures across the ages.

The term "crystal" stems from the Greek word '*krystallos*', translating to "cold as ice". This name was inspired by philosophers like Theophrastus who postulated that crystal quartz was a type of frozen ice. The Chinese, likewise, perceived rock crystal as petrified ice, attributing to it a sense of luxury and exoticism.

With Alexander the Great's conquest of Bactria in Central Asia, the distribution of rock crystal vessels experienced a significant surge. As a symbol of affluence and power, Bactria was renowned for these splendid objects, which rapidly gained popularity across the Alexandrine Empire. While not intended to supplant vessels made of gold and silver, rock crystal artifacts held an equivalent prestige.

By the 16th century, rock crystal production had peaked. It was being fashioned into containers akin to glass, featuring highly polished and faceted surfaces adorned with gold mounts.

In the museum's rock crystal display, a variety of containers fashioned from this material, along with one crafted from glass, are showcased. This arrangement allows visitors to appreciate both the striking similarities and distinct differences between these two forms.



Figure 16 – "Rock Crystal Through Ages" display

3.1.14 – Kuba Kingdom

Established in the early 17th century in what is now the Republic of Congo, this prosperous kingdom thrived on an intricate system of court titles, where power was bestowed, not inherited.

Libation vessels, steeped in symbolism, played a crucial role within this society. Ambitious court members, eager to set themselves apart, would commission local artisans to create ornate cups, their extravagant designs reflective of their prosperity, personal accomplishments, and upward social mobility.

Titleholders in this realm would flex their power and affluence by ordering even more flamboyant carved vessels. They would showcase their generosity by distributing copious amounts of palm wine to their friends and associates, using these splendid vessels.

Vessels of this caliber grace the Museum's display cases, echoing the opulence of their original context.



Figure 17 – “Kuba Kingdom” display

3.1.15 – America Empires

Prior to the arrival of Europeans, the Americas were inhabited by highly sophisticated cultures, notably the Inca and Aztec civilizations. Before these dominant empires, tribal groups thrived in various regions, including Mesoamerica (Aztecs), the Andes, and the coast (Incas).

All these cultures had intricate belief systems and paid homage to numerous deities, which manifested in diverse festivals and ceremonies, each centered around

specific gods and goddesses. Early civilizations crafted utilitarian containers primarily from wood, with some adorned with vibrant colors to signify elevated social status. Wooden or ceramic vessels served this purpose, while containers made from gold or silver were exclusively reserved for sovereigns. The *kero*, a distinctive libation cup, held significant importance in these cultures, employed in various rituals, celebrations, and ceremonies. They were designed in identical pairs to accommodate the custom of two people drinking together.

One of the Museum's notable artifacts from this era is a ceramic cup (*kero*) fashioned in the shape of an otter's body. It is believed that this representation reflects the Pacific Ocean's influence, where people encountered mammals such as seals and otters. This connection to marine life adds depth to the cup's significance and cultural context.



Figure 18 - America Empires display with the otter kero ceramic cup.

3.1.16 – Imperial China: From Han to Qing Dynasty

While we have previously touched upon Chinese vessels, the artifacts displayed in this section derive from a transformative era in China, the budding stages leading to its Imperial epoch.

During the formative Dynastic periods, specific materials like jade transcended their utilitarian roles to embody special meanings connected with the ruling elite, a phenomenon that gradually extended to bronze vessels.

The Ming Dynasty (1368-1644) heralded an extraordinary wave of innovation in ceramic production. This dynasty witnessed a paradigm shift towards a market economy,

exporting porcelain globally on an unprecedented scale. Consequently, Jingdezhen's¹ kilns emerged as the primary production hubs for large-scale porcelain exports to Europe, alongside meeting domestic demands. Incorporating kaolin into the porcelain paste resulted in pieces of remarkable durability and enhanced whiteness, characteristics that became highly coveted, especially as blue and white wares rose in popularity. The artifacts on display hail from this influential period. Among the Museum's featured exhibits are a pair of *Kendi* bottles, adorned with blue and white floral motifs, exemplifying the artistic prowess of this pivotal era in Chinese ceramics.

The transition from the Ming Dynasty to the Qing Dynasty (1644-1912) dealt a severe blow to the porcelain industry. Given that the imperial kilns relied heavily on commissions and payments from the imperial court, political instability compelled many to pivot their strategies and seek new patrons. However, with the eventual establishment of the Qing dynasty, the ceramics industry experienced a renaissance, birthing novel techniques and a plethora of porcelain styles. A major area of innovation lay in the expanding spectrum of glaze colors. Among the Museum's exhibits representing these styles, the visitors will find pieces from the Kangxi period (1662-1722) adorned in the '*famille verte*' decorative style. A notable example is the pair of *Kendi* bottles, intricately etched with lotus flower-shaped cuts, boasting twelve large petals.

Also of significant interest is a chalice, embellished using the *Lac Burgauté* technique. This piece features an inscription of a spring-themed poem, along with depictions of a pagoda and a bridge set within a landscape of stones and plant motifs. These elements are intricately rendered in lustrous, iridescent fragments of mother-of-pearl, lending the chalice a uniquely captivating allure.

¹ The Imperial Kiln Sites of Jingdezhen “fired, produced and served porcelains for the imperial family during Ming and Qing dynasties. It includes porcelain-firing workshops and kilns ruins as well as those abundant porcelain pieces of Ming and Qing dynasties deposited underground.” (UNESCO, n.d.). The heritage sites distributed around the imperial kiln in Jingdezhen and its neighboring regions offer a comprehensive insight into the evolution of the imperial kiln. They showcase its “workshop layout, kiln structure, processing technique, management system and other aspects, and provide concrete evidence for the highest level of porcelain-making craftsmanship in China and over the world.” (UNESCO, n.d.). The Imperial Kiln Sites of Jingdezhen were nominated to become a UNESCO World Heritage Site in 2017.



Figure 19 - Qing Dynasty display

3.1.17 – The Restoration of Charles II

On May twenty-fifth, 1660, after enduring fourteen years of exile, King Charles II finally set foot on England's coast, ready to reclaim his crown. He was met with a grand reception by General George Monck on Dover's shores, symbolizing the restoration of the monarchy and signaling the end of Oliver Cromwell's Commonwealth period, thereby closing a tumultuous chapter of political insecurity in British history.



Figure 20 – “The Restoration of Charles II” room

Merely four days later, on May twenty-ninth, 1660, King Charles II made a triumphant entrance into London. Following the restoration, he wholeheartedly committed himself to his reign, ushering in an era of transformation. He initiated a

comprehensive national rebuilding program, seeking to mend the scars of the tumultuous past. Among the key projects was the reconstruction of St. Paul's Cathedral, led by Christopher Wren. The massive venture aimed to breathe new life into the economy, providing an invaluable boost to merchants, vendors, craftsmen, artists, and the general populace of England.

On display in the museum is an ivory mug, intricately carved with a scene from the painting "General Monck Receiving Charles II on the Beaches of Dover" by Benjamin West in 1782. The vivid portrayal captures the moment King Charles II returned to England, parting ways with his brothers. The mug, commissioned in the 19th century by either the sixth or seventh Earl of Sandwich, serves as a commemorative piece honoring Edward Montagu, the first Earl of Sandwich. The base of the mug is elegantly adorned with the heraldic coat of arms associated with the Earls of Sandwich, bearing testimony to their illustrious lineage.



Figure 21 - Ivory mug representing the return of King Charles to England in 1782

3.1.18 – The Birth of Port

Following the restoration of King Charles II to the English throne in 1660, a national reconstruction initiative was launched, catalyzing a wave of wealth and prosperity for British merchants. Amidst this economic resurgence, in 1692, an English merchant by the name of Job Bearsley set foot in Portugal. It was there that he stumbled upon what would eventually evolve into one of the original British Port houses, known today as Taylor's.

Taylor's, one of the most venerable and acclaimed producers of Port wine, continues to play a pivotal role in championing this distinctive beverage across the globe. With its rich heritage and unwavering commitment to quality, Taylor's has become a symbol of this illustrious wine-making tradition.

The Bridge Collection offers an enlightening glimpse into the house's historic journey. Here, the visitor can marvel at an impressive array of bottles that have marked pivotal moments in Taylor's timeline, from its humble beginnings to the renowned wine house it is today. Through this captivating collection, one can delve deeper into the narrative of this esteemed wine-making institution.



Figure 22 - Taylor's Port bottles in display at The Bridge Collection

3.1.19 – Modern Europe

The Bridge Museum's collection offers an exploration of the Renaissance in early modern Europe, an era also revered as the Age of Enlightenment. This period is vividly encapsulated through an array of various vessels. Some of these creations boast bold designs, crafted in either gold or silver, while others display meticulous carvings. Intricate designs and decorations, imbued with mythological figures and representations, further enhance the richness and depth of these captivating artifacts. Because this section is very extensive in the number of pieces in exhibition, I will be focusing on those that are given the spotlight during guided tours.

First in this showcase is a sterling silver mug, the handiwork of Gabriel Bessmann from Augsburg,



Figure 23 – “Modern Europe” room

bearing his stamp on its base. It features an artfully crafted scene of Diana, the Roman goddess of hunting, based on a narrative from the *Metamorphoses* penned by the renowned Roman poet, Ovid. The skillfully engraved imagery invites onlookers to delve into ancient mythology and appreciate the craftsmanship of the period.

Following this, in a striking departure in style, we have what the museum's staff fondly terms "Breaking Glasses". These unique vessels were traditionally used by newlyweds who, following their celebratory toast, would shatter the stems. This ancient ritual of "breaking the glass" carries a myriad of interpretations, varying across countries and cultures. Some perceive it as a reminder of the delicacy of marital bonds, underscoring the constant need for nurturing and care. Others interpret the act as a powerful symbol of the couple's unwavering commitment, as irreversible as the shattered glass. During the Middle Ages, this ritual was believed to shield newlyweds from malevolent spirits seeking to rob them of their newfound happiness. Another belief held that the number of shards represented the years the couple would enjoy together. On display are a pair of these distinctive glasses, making them an exception in The Bridge collection, as they were likely never used. These preserved artifacts serve as a testament to the rich tapestry of customs, beliefs, and rituals that have adorned human life over the centuries.

Following in the collection is a silver vase, meticulously engraved with a scene from the Greek epic *Dionysiaca*, the mythic clash between the Nereids and Dionysus. The *Dionysiaca*, an ambitious literary work composed by Nonnus of Panopolis in the 5th century AD, weaves dozens of myths around a central narrative: the conquest of India. Intriguingly, the hero leading this conquest in Nonnus' epic is not Alexander the Great, but Dionysus, the Greek god of wine. This depiction provides a compelling intersection of art, literature, and mythology.

Next in the lineup, we have a mug carved from serpentine, a vessel bearing significant resemblance to the Ottoman jade cup in both form and symbolism. Serpentine, much like jade, was revered for its alleged protective properties against poisons. A mug of this sort would have been a highly prized possession, embodying the value the owner placed on their life. In the tumultuous Middle Ages, when death by poison was an all-too-common fate, those in elevated societal positions often employed tasters to sample their food and drink first, as a protective measure. The inclusion of a lid on this mug is a stark testament to the prevalence of poisoning, indicating the lengths people went to in order

to safeguard themselves. This remarkable artifact underscores the intersection of fear, superstition, and survival tactics in history.

Situated towards the conclusion of the room is a dedicated section featuring the intriguing art of air twist glass, aptly named "Air Twist".



Figure 24 - Glasses made with the "Air Twist" technique displayed in The Bridge Collection

In late 17th century England, the invention of pure lead glass that refracted light beautifully ignited a wave of innovation among glassmakers. They began experimenting with the concept of capturing air within the glass, resulting in visually captivating decorations. Simultaneously, the sturdy stems of wine glasses were intentionally designed to appear less substantial due to the weight-related restrictions imposed on glassmaking during the advent of industrial production in England. These creations exemplify the glassmakers' ingenuity in transforming constraints into artistic opportunities, giving birth to a unique form of craftsmanship that continues to mesmerize to this day.

3.1.20 – Decorative Glass Techniques

The art of embellishing glass through the application of a stone or metal wheel traces its roots back to ancient civilizations. Despite the decline of the Roman Empire in the West, the craft of glassmaking persisted, particularly in the erstwhile Eastern Empire

around Constantinople. Most of the vessels from this era were crafted from blown or molded glass, with engraved specimens being quite the rarity.

However, the advent of potassium glass, with its superior hardness, led to the renaissance of glass engraving towards the end of the 16th century. As we moved into the 18th century, a novel method of cold engraving, known as diamond tip engraving, began to gain popularity. This technique involved using a handheld tool with a diamond tip to etch designs onto the glass surface, akin to using a pen. This innovation paved the way for the creation of commemorative glasses adorned with a diverse array of decorations.

During the 19th century, as wealth spread and the desire to flaunt one's status grew, the demand for these ornate glasses surged. In response, glassmakers devised quicker, more cost-effective techniques that could emulate the appearance of engraving, making these decorative glasses accessible to those with more modest means.

In the showcase on display, the visitor can observe a selection of specimens that highlight the distinction between glasses featuring the exquisite diamond tip engraving and those produced using more affordable techniques. This comparison offers visitors a unique opportunity to appreciate the variations in craftsmanship and understand the evolution of this art form.

3.1.21 – Commemorative Glasses

While not strictly classified as libation glasses, commemorative glasses serve as tangible records of personal milestones or significant public events, immortalized in glass.

These unique pieces bear a multitude of sentiments, from symbols of love or tokens of recognition to mottoes of loyalty or triumph. They may also carry secretive emblems signifying an allegiance to a particular cause or belief or celebrate sentimental traditions like marriages or births. All these sentiments are delicately inscribed into the glass, resulting in creations of striking aesthetic appeal.

Two of the most notable examples from The Bridge collection include a pair of glasses used to toast the conclusion of the Battle of Waterloo in 1815, and a set of glasses from the 1991 Nobel Prize banquet. These artifacts, each bearing the weight of historic moments, are emblematic of the enduring power of commemorative glasses to capture and preserve the essence of pivotal events.



Figure 23 – “Decorative Glass Techniques” display

3.1.22 – Radioactive Drink

The scientific revolution of the 19th and 20th centuries is compellingly encapsulated in The Bridge Collection Museum through its collection of radioactive cups.

Constructed with uranium particles incorporated within the glass, these cups epitomize an innovative technique prevalent in Europe during that era, designed to captivate the most discerning and curious onlookers. Under natural light, these cups blend seamlessly with the others. However, in a dim environment under the influence of ultraviolet light, they transform into glowing spectacles, illuminating their surroundings with a mesmerizing green light - a spectacle created by the interaction of uranium particles with UV light. Uranium's inclusion in



Figure 24 - Uranium glasses displayed in The Bridge Collection

the glassmaking process facilitated the creation of vibrant, previously unseen colors, ranging from brilliant shades of green, yellow, and orange to more subdued hues of ivory, dark green, and black.

Despite the allure of these radioactive cups, it is essential to note that they do not present a significant radiation risk. Academic research indicates that the levels of radiation emitted are comparably low, no greater than those of household appliances like a microwave or television.



Figure 25 - Radioactive Drink

3.1.23 - The Introduction of the Glass Arts in the Kingdom of Portugal

The Real Fábrica de Vidros of Coima, founded in 1719 by King João V, stands as an emblem of Joanine craftsmanship and holds the distinction of being the precursor to both the Marinha Grande factory and the first glass factory in the Iberian Peninsula.

Tracing the history of Coima's manufacture is a challenging task, as much of the information has been lost over time or due to the calamities that befell the region. However, it is well-established that all the essential glassware needed for constructing the Convent of Mafra was produced here.

Following a prosperous period of extensive production and widespread popularity, the Coima factory eventually lost its Royal protection, setting in motion a

gradual decline leading to bankruptcy. To salvage the thriving glass industry that had flourished under his leadership, John Beare, the factory's administrator, made a crucial decision to transfer a major part of the manufacturing to Marinha Grande.

The relocation of the factory to Marinha Grande brought about a significant boost to the sector, owing to the presence of innovative equipment and techniques available there. Consequently, the factory earned the prestigious title of "Real Fábrica da Marinha Grande," solidifying Marinha Grande's status as the premier "capital of glass" in the region.

In addition to the notable glass factories, the Miragaia Ceramic Factory also played a significant role in Portugal's manufacturing sector. João da Rocha established the factory in 1755 and it operated for an impressive 77 years. Its production was only disrupted during the turbulent times of the French invasions and, later, amid the period of liberal conflicts in 1852. Unfortunately, these struggles eventually led to the factory's bankruptcy and subsequent closure. This historical contribution further underscores the rich and varied heritage of Portuguese manufacturing, spanning both the glass and ceramic industries.



Figure 26 - Last displays of the collection, including the display of the Glass Arts in the Kingdom of Portugal

3.1.24 – Mass Production

The 20th century ushered in remarkable technological advancements, transforming the utilization of glass in unprecedented ways.

As the applications of glass expanded and the automation of its production advanced, we began to genuinely appreciate the immense potential of this versatile material. From architectural marvels to the smallest household items, glass has become an integral part of our daily lives.

While visitors do not find an exhibit dedicated to the mass production process of glass containers within the museum's display, they are nevertheless encouraged to participate in an enlightening session. This training aims to explore the multitude of innovative methods utilized in the large-scale production of containers, many examples of which can be found in the museum's affiliated store.

In the last section of the museum, the collection focuses on contemporary productions that extend beyond the confines of the museum. These items are designed not just for display, but also for practical use in households.

It is quite fitting for the collection to culminate in a segment dedicated to the contemporary mass production of drinking vessels. After all, we're currently living in this very chapter, a chapter that continues to unfold before our very eyes. This era of mass production, characterized by uniformity and efficiency, starkly contrasts the epochs of handmade, unique vessels we've journeyed through thus far. Yet, it is a compelling testament to the evolution of our societies and technologies.

The tangible connection between the present and the museum's historical narrative becomes remarkably apparent when, upon reaching the museum's store, visitors encounter identical specimens of the drinking vessels that were just showcased in the exhibition. These pieces, available for purchase, provide a living bridge between the museum's curated past and our collective present.

Such immediacy of history, where one can literally hold in their hands a replicated artifact from the exhibition, serves to underline the ongoing dialogue between the past, present, and future. This blend of the historical narrative with the reality of our contemporary existence adds another layer to the museum experience, making it not only a place of learning but also a space for reflection on our own era's role in the continuum of human history.

My underlying objective in providing a detailed narrative of each room has been to illustrate how a visitor can embark on an enlightening journey, learning not only about

the tangible aspects of the drinking vessels on display, but also through them. Every item exhibited in this museum serves as a window into another era, a different culture, and unique artistic perspectives. These vessels, though seemingly simple objects, can speak volumes about the civilizations from which they emerged. This rich, multi-faceted exploration of the past via the drinking vessels is what makes this museum tour a learning experience. The depth of knowledge to be gained is as vast as the array of artifacts that lie within these walls. Our journey is not just one through time, but also through the complexities and marvels of human ingenuity and creativity.

As we transition into the next chapter, I will delve into my personal journey within the museum, offering a firsthand perspective of my experiences during my internship. The time spent amongst historical treasures and the museum's dedicated staff not only enriched my understanding of the past, but also provided me with invaluable insights into the inner workings of a museum.

CHAPTER IV - A REFLECTION ON MY EXPERIENCE AS AN INTERN AT THE BRIDGE COLLECTION MUSEUM

Not everyone enrolled in a master's degree has the opportunity to experience an internship. Some choose to write a dissertation, some to elaborate a project, and others, just like myself, choose to carry out an internship, and I consider myself fortunate to have chosen this path. Opting for an internship was a deliberate decision driven by my desire to gain practical work experience, which would not only enhance my curriculum but also contribute to my personal growth as I prepare to enter the professional world.

Choosing the right organization for my internship posed a challenge, as I tend to be indecisive and overthink too much. However, fate intervened when a friend who works at WOW (World of Wine) recommended it to me, and my professor had also mentioned the company in class. Intrigued, I felt the need to visit the complex in person before finalizing my decision to apply.

Upon setting foot inside, I was immediately captivated by the blend of beauty tradition of the space. The expansive layout, featuring wide spaces and lofty ceilings made the space look grand which aligned with the vision of the company. Furthermore, learning about the history of the complex, which had once been unoccupied wine cellars, added an extra layer of depth to the environment. What fascinated me even more was the cohesive theme connecting the various museums housed within the complex—a theme centered around wine. Despite their apparent dissimilarity, these diverse experiences were seamlessly linked, offering a unique and harmonious narrative. This realization solidified my decision to pursue an internship at WOW.

The application process turned out to be surprisingly straightforward. Leveraging my connection to a friend working at the company, I requested the contact information of the person responsible for internships and promptly reached out to her. Later that day, she responded by calling me to schedule an interview.

The interview itself resembled a typical job interview but with a more streamlined approach. I was asked about my strengths and weaknesses, my academic and professional qualifications, as well as my reasons for seeking an internship at the company. Following this, the interviewer provided me with an overview of the company's general operations and explained what I could expect as an intern at The World of Wine, including schedules, objectives, and the nature of the tasks involved. As the interview concluded, I was informed that I would receive a call with their decision. I didn't have to wait long, as later that day, I received the call confirming my acceptance as a new intern at the Bridge Collection, commencing in February. With this internship my objectives were to gain hands-on experience in the cultural sector, develop my project management skills, and

enhance my understanding of consumer behavior in the retail industry. Additionally, I aimed to improve my communication and teamwork abilities while contributing to the company's growth.

World of Wine, as previously stated, is a renowned cultural and leisure destination that offers a unique and immersive experience centered around wine and its related industries. Located in a beautifully restored historic complex, WOW showcases the rich history, traditions, and artistry associated with wine production and its global significance.

My internship, in specific, was at The Bridge Collection museum, a place that had left a strong impression on me from a previous visit.

Within the museum, my responsibilities spanned a range of activities. I was actively involved in leading guided tours, where I shared the history and significance of the collection with visitors, as well as in any activities or events designed to enhance the visitor experience. Beyond that, I also played a role in the museum store, attending to customers, assisting with inquiries, and ensuring a pleasant shopping experience for all patrons.

During my first week as an intern, I had the opportunity to immerse myself in the store and museum operations. The comprehensive training I received allowed me to gain a solid understanding of the day-to-day tasks involved in managing the store and ensuring a seamless customer experience. Moreover, I delved into an in-depth study of the museum's collection, which was crucial in preparing me for future guided tours.

One aspect of my internship that greatly enhanced my knowledge was the chance to explore the other museums within the complex. This opportunity enabled me to develop a comprehensive understanding of each museum's exhibits and offers, allowing me to provide visitors with detailed explanations and a rich cultural experience.

During the early phases of my internship, I was fortunate to receive generous support from my colleagues, who granted me ample time to immerse myself in the museum and meticulously study the collection for my internship report. This opportunity not only deepened my familiarity with each piece but also bolstered my confidence when conducting guided tours.

I was also fortunate to be encouraged to actively participate in a wide range of activities and projects related to the museum. One notable experience was organizing events tailored for children, fostering their curiosity and appreciation for art and culture. These diverse initiatives provided me with an understanding of museum operations and

the broader cultural landscape, ensuring a well-rounded and fulfilling internship experience.

Overall, my first week as an intern was filled with enriching experiences that laid a solid foundation for the remainder of my internship. The training, hands-on involvement, and exposure to the museum's collection and operations not only deepened my passion for cultural preservation and education but also equipped me with the skills and confidence to excel as a cultural agent.

When it comes to specific activities I helped develop with the team, the “Piece Hunt” (which pictures can be found on annex I, pages 106-115) was one of the most memorable and the first one I had the pleasure to be part of.

Because the Bridge Collection Museum is an experience that caters to customers with a more profound appreciation for history and its evolution - as it offers a journey along time by tracing the narrative of humanity through vessels - it also presents a challenge: how to make this private collection appealing to visitors of all ages?

Recognizing the importance of engaging the younger generation, the museum's team convened and embarked on a collaborative brainstorming session to find a solution that would captivate the imaginations of children. After careful consideration of various options, they devised a plan: an activity centered around finding certain pieces in the exhibition which had been given life through the museums’ children book “*Era Uma Vez no Museu*”. The “Piece Hunt” activity boiled down to cards prepared by the team with the cartoon version of the pieces, with clues on the back for the children to find. These cards were given to every child that visited the museum. With time, the activity grew and, after we realized the success of the cards, on the second Sunday of each month, the team would read one of the short stories of the book to children and then help them find the pieces. This project yielded remarkable success when put into practice. The children who took part in this immersive experience found themselves seamlessly blending learning with entertainment, while igniting their enthusiasm and admiration for the collection. This further promoted the book available for purchase in the museum's store, with the added benefit that a portion of the proceeds from each sale went to an association dedicated to supporting teenage mothers. By fostering an environment where learning becomes an adventure and history comes alive through the pages of a story, The Bridge Collection Museum successfully transformed itself into a destination suitable for visitors of all ages. Through the power of imagination and engagement, the museum's team bridged the generational gap, ensuring that each visitor, regardless of age, could connect with the rich

historical tapestry woven within the museum's walls. This innovative approach exemplifies their dedication to creating an inclusive and memorable experience for all those who enter the museum's doors.

During the Easter period, WOW curated a plethora of engaging activities designed to captivate visitors of all ages. One of the highlights was a chocolate egg sculpture competition, where visitors had the opportunity to vote for their personal favorites. This interactive experience not only added an element of excitement but also created a sense of community engagement and participation. One aspect that particularly captured my attention was the post-contest fate of the chocolate sculptures. Once the chocolate sculpture contest concluded, an exciting twist unfolded as the remaining participating sculptures found themselves entering a new realm—the auction stage. What made this experience even more intriguing was the dedication and resourcefulness of the WOW employees, who took the initiative to create their very own auction space.

Additionally, because during this period there were a lot of interns working at WOW, therefore, the team leaders from each museum proposed that trainees work closely with other staff members to help set up and manage the auction as an opportunity for collaboration and hands-on experience. I partnered with a fellow intern from The Bridge Collection and our role encompassed crucial responsibilities that ensured the smooth operation of the auction. Specifically, we were entrusted with documenting the identities of the individuals acquiring each statue, along with the corresponding amount they bid. Beyond this record-keeping task, we also collected the payments from the successful bidders. This experience was incredibly enriching. Beyond the logistics, it provided firsthand insight into event management, team collaboration, and customer engagement within a cultural institution setting. The challenge not only honed our organizational skills but also reinforced the importance of attention to detail and teamwork in ensuring the success of such events.

By organizing this impromptu auction, the WOW employees demonstrated their passion for celebrating creativity, fostering community engagement, and creating memorable experiences. This unexpected addition to the chocolate sculpture contest further enriched the Easter festivities and left an impression on visitors, highlighting the ingenuity and resourcefulness of the WOW team.

Furthermore, at the museum, the Bridge Collection team unveiled a special Easter activity designed to engage young visitors. Upon their arrival, children were presented with a quiz (available in the annex II, page 116), crafted by our team, which delved into

various aspects of the museum's exhibits. We brainstormed about questions that would have different levels of difficulty, so it was accessible for children of all ages. Those who showcased their knowledge by answering all the questions correctly were treated to a reward—an Easter egg. Not only did this initiative foster a fun and educational environment, but it also witnessed an overwhelming response from both children and their guardians.

Furthermore, WOW curated a mini chocolate market, creating a space for visitors to explore and indulge in a variety of delectable chocolate treats. This market showcased a diverse range of flavors and craftsmanship, providing an immersive experience for all chocolate enthusiasts. In addition, the company organized a special chocolate workshop titled "*Chocolatinhos*" aimed specifically at children. This hands-on workshop allowed young participants to unleash their creativity and learn about the art of chocolate-making in a fun and interactive manner. From molding their own chocolate creations to exploring various techniques, "*Chocolatinhos*" offered an educational experience that left an impression on young minds.

During the organization of this event, I played a pivotal role, particularly focusing on the elements that catered to our younger attendees. I was entrusted with overseeing the children's registration process. It was important that I regularly communicated with other team members about the number of registered children and any specific requirements or considerations. This collaborative approach ensured that activities were tailored accordingly and that any special accommodations were made.

Through these thoughtfully curated activities, WOW successfully created an Easter experience that catered to the diverse interests and age groups of their visitors.

In addition to the aforementioned activities and initiatives, the company went the extra mile by generously providing each employee with a precious gift: four tickets to visit the chocolate museum. This gesture showcased the company's commitment to nurturing a sense of appreciation and connection to the world of chocolate among its own team members. By granting employees access to the chocolate museum, the company encouraged them to further explore and deepen their understanding of chocolate. This gesture not only served as a token of appreciation but also created an opportunity for personal growth and enrichment. These museum tickets allowed employees to indulge in the exhibits and provided an avenue for them to expand their knowledge, discover new perspectives, and cultivate a deeper appreciation for the chocolate industry.

By incorporating elements of creativity, interaction, and indulgence, WOW ensured that each participant could find something to engage with and create cherished memories during the festive period.

During the last two months of my internship at the Bridge Collection, I also had the privilege of being involved in a significant project that aimed to enhance the museum experience for visitors—an immersive escape game centered around the concept of the Bridge Collection.

The objective of the project was to create an interactive and engaging experience that would allow visitors to actively explore and appreciate the exhibits within the museum. The escape game was designed to challenge participants to solve puzzles, uncover hidden clues, and ultimately find their way out of a series of intricately designed museum-themed rooms. As an intern, I was fortunate to be given the opportunity to contribute to the development and preparation of this exciting new attraction.

Firstly, I participated in brainstorming sessions with the project team, where we discussed ideas and concepts for the escape game. We focused on integrating the museum's artifacts, historical narratives, and architectural elements into the puzzles and challenges. Next, I worked closely with the team to transform the chosen concept into a cohesive and immersive escape game. This involved utilizing my creative skills to help design puzzles, develop narrative arcs, and establish logical connections between different rooms to create a seamless and enjoyable gameplay experience. I also contributed to the preparation of various assets to enhance the visual appeal and thematic coherence of the escape game. This included designing visually engaging clues, interactive props and signage that would guide participants throughout their journey. Furthermore, I actively participated in playtesting sessions, gathering feedback from both team members and external volunteers. This feedback was instrumental in refining and fine-tuning the gameplay mechanics, ensuring the optimal balance of challenge and enjoyment.

Overall, my responsibilities encompassed conceptualization, game design, asset preparation, and testing and refinement, all aimed at creating a captivating and engaging escape game experience.

The collaborative effort put into the preparation of the Bridge Collection's newest attraction resulted in a captivating and memorable experience for museum visitors. By infusing elements of problem-solving, storytelling, and exploration, the escape game

successfully bridged the gap between entertainment and education, attracting a diverse audience to engage with the museum's exhibits in a unique and interactive manner.

My involvement in this project was a rewarding experience that allowed me to apply my creative thinking, problem-solving skills, and passion for enhancing visitor experiences. Through this operation, I gained practical insights into project development, teamwork, and the integration of entertainment elements within a cultural institution. I am grateful for the opportunity to have contributed to this exciting initiative and look forward to witnessing its positive impact on museum visitors.

Ultimately, I can confidently affirm that my involvement in these projects has afforded me an invaluable insight into the operational dynamics, processes, and the intricate planning that go into their successful execution. This experience has not only enhanced my comprehension of project development but has also bolstered my confidence in articulating my ideas and working persistently to ensure their fruition. Prior to this internship, I hadn't been granted the opportunity to execute a project of my own conception. This experience has therefore profoundly enriched my professional capabilities. It has equipped me with the indispensable tools and skills I will need to conceive and execute future projects in my professional career. Consequently, I am now ready to apply these newly acquired skills in a future job role, ensuring not just my personal growth but also my tangible contribution to the team and the organization.

Through my studies on Tourism as Intercultural Business and Sustainable Development, I have been able to effectively apply theoretical knowledge to practical scenarios during my internship. One of the key takeaways from my coursework is the understanding of international tourism as a manifestation of a “global formula”. This formula revolves around travelers' tendency to seek out familiar elements, like renowned hotel chains and ubiquitous fast-food establishments, even when abroad. This is not just a quest for comfort but also a reflection of globalization's reach. In parallel, local cultures are often presented as vibrant and entertaining shows, aimed at providing an enriching and enjoyable leisure experience. The unique traditions, customs, and practices of these cultures are transformed into attractions, enhancing the overall tourist experience, and stimulating local economies (Sarmiento, 2020: 400-403).

Tourism is inherently a leisure activity, positioned in direct opposition to the structured world of organized work. It entails a temporary displacement from one's 'home' environment to an 'away' destination, generally associated with exploration and relaxation. These 'away' places are typically those meant for transient stays, like hotels

and resorts, rather than permanent residences. This shift from everyday life to tourism is transient and cyclical. Individuals step out of their regular work schedules to indulge in the tourism experience and then return to their professional responsibilities. This cyclical nature of tourism reflects the balance between work and leisure in modern life. The primary allure of tourism lies in its distinction from daily life. This differentiation can convert even the most ordinary locations into desirable holiday destinations. Tourists engage in activities that may differ in scale or intensity from their daily tasks, introducing a sense of novelty and excitement. For instance, activities could range from quiet museum visits to adrenaline-fueled adventure sports (Sarmiento, 2020: 400-403).

The tourism experience diverges from everyday life in terms of geographical location, types of activities, landscapes, and sensory experiences. Tourists may find themselves in vastly different environments, surrounded by unfamiliar sights, sounds, smells, and tastes, partaking in activities they wouldn't normally do, all contributing to a unique experience (Sarmiento, 2020: 400-403).

Ultimately, tourism can be viewed as a leisure activity that exists in contrast to its structured and organized counterpart - work. This counterpoint serves to magnify the appeal of tourism, offering individuals a much-needed respite from the mundanity of everyday routines and allowing them to explore different cultures, landscapes, and experiences (Sarmiento, 2020: 400-403).

Reflecting on my studies in context with my internship at a museum, it becomes apparent that museums play a distinctive role in cultural tourism. More than mere repositories of history and art, museums have evolved into centralizing landmarks in urban contexts. They often become the focus of exceptional architectural initiatives, transforming into 'wow' factors that draw attention and contribute significantly to the cultural tourism landscape.

Museums have also taken on new values and functions beyond their traditional roles. They now serve dual purposes as centers of both learning and leisure, appealing to a broad demographic of visitors ranging from scholars to tourists. Their diverse exhibits offer informative insights while also providing an enjoyable recreational experience.

Furthermore, the impact of a museum extends beyond its own walls. It is no longer an isolated entity but a key contributor to the vitality of the surrounding area. A museum can invigorate a locality, attracting visitors and stimulating local businesses. In return, the museum benefits from its environment, drawing from the unique cultural, historical, or geographical elements that make the location special. In this symbiotic relationship, both

the museum and the surrounding area mutually enhance each other's attractiveness (Pascoal, Tallone, Furtado, 2020).

Provided with comprehensive knowledge about museums and their multifaceted roles, I found myself better equipped to navigate my trainee responsibilities. This academic grounding allowed me to perceive not just my individual tasks, but also the larger picture of how each task contributes to the museum's operations. Understanding the museum's role in society, which extends beyond being a mere exhibit space to being a center for education, leisure, community engagement, and urban development, offered valuable context. It helped me interpret my tasks and objectives within this broader framework, ensuring that my contributions aligned with the museum's mission and vision.

Further, by recognizing the museum's goals - ranging from preserving culture and history to educating the public and promoting local businesses and tourism - I could appreciate the importance and impact of my work. This understanding fostered a sense of purpose and commitment in my role as a trainee.

In essence, this specialized knowledge about tourism and museums not only eased my integration into the internship role but also shaped my perspective of how museums function and their pivotal societal roles. It made me cognizant of the significance of my tasks and instilled in me a stronger sense of responsibility and dedication towards achieving the museum's goals.

Reflecting on the challenges and obstacles I encountered during my internship, I can confidently state that I successfully navigated them. Each hurdle served as a transformative learning opportunity that not only tested my abilities but also fostered personal growth.

The first significant challenge emerged within the context of my involvement in museum activities. The staff sought my input on innovative strategies to enhance the museum's appeal to a broader audience, all while ensuring a minimal financial impact. This task compelled me to think creatively and strategically, ultimately leading to the implementation of my suggestions, which I believe have enriched the museum experience. The challenge of attracting a wider audience to the museum forced me to explore and understand the intersection of history, culture, art, and public interest. I conducted demographic research, delving into the needs and preferences of potential visitors, and compared this data with our current offerings. I then proposed several low-cost but high-impact initiatives, such as community engagement events and social media campaigns. These strategies were well received and subsequently implemented,

providing a tangible boost to visitor numbers while enriching the overall museum experience.

Still connected to my involvement in the museum activities, doing guided tours on my own was also a challenging experience for me. The Bridge Collection is a very extensive museum and has a lot of information that should be passed on to the visitor which led me to feel extremely pressured to learn as much as I could about the museum in the shortest amount of time to be able to provide visitors with the information they should know and expect upon buying the ticket. At first, I didn't have much confidence because of the reasons mentioned previously and because I knew I wouldn't be able to give guided tours as detailed as my colleagues, but once I realized that the museum team did not expect that from me and that it was impossible to compare what I had learned in the few weeks I had been interning to the knowledge of the staff that worked there for years, it became easier for me to do them.

In addition, I had an instructive experience dealing with a challenging staff member. While it was a tough situation at the time, it equipped me with invaluable skills for handling workplace conflicts. It served as a real-world lesson on the dynamics of professional relationships and prepared me for potential similar situations in my future career. This experience was an unexpected lesson in emotional intelligence and conflict resolution. I had to learn to maintain professionalism, manage my reactions, and effectively communicate my standpoint without escalating the situation. It provided me with the tools to navigate the complexity of workplace dynamics and taught me that respectful communication and empathy are crucial in dealing with such scenarios.

A critical aspect of my role was interacting directly with customers and visitors, a task I initially found daunting due to my lack of prior experience in customer service. However, this challenge only motivated me to improve my interpersonal skills. As a result, I have become more spontaneous and outgoing, enhancing my ability to communicate effectively and adapt to new circumstances. This evolution in my demeanor was not only a personal triumph but also a significant professional advancement. My initial apprehensions were rooted in a lack of experience and confidence. To overcome this, I actively sought feedback from my colleagues and superiors, took part in customer service training, and observed experienced staff members. I also put myself out there, initiating conversations with visitors, listening to their inquiries and feedback, and responding appropriately. This practical experience significantly improved my spontaneity, outgoingness, and ability to deal with unexpected situations. I was also able

to develop resilience, which is an important asset in any customer-facing role. These newly acquired skills not only improved my performance in the internship but also provided a strong foundation for my future professional pursuits. However, while my internship experience was largely enriching, I believe that certain organizational aspects of the company could benefit from reconsideration. Primarily, the museum's name, "The Bridge Collection," potentially misleads visitors due to its connotations.

Named after the collector, Adrien Bridge, the title inadvertently suggests a focus on 'bridges,' a misconception I often had to clarify for visitors during my internship. The resulting confusion was not just uncomfortable for visitors who were expecting something different but also put staff members in the difficult position of explaining the disconnection between the name and the actual content of the museum.

A particular incident that underscored the urgency of a potential name change involved a group of French tourists. These visitors, who were engineers, purchased tickets under the impression that the museum was about bridges, due to the name's implicit suggestion. They only realized their mistake when one of my colleagues introduced the actual theme of the museum. Compounding the issue was the museum's policy that validated tickets couldn't be reused, leaving the visitors understandably frustrated. While we managed to rectify the situation after a discussion with the museum's manager, the situation highlighted a problem that could have been easily prevented with clearer communication - starting with the museum's name.

Thus, considering a change in the museum's name to better reflect its content could eliminate such misunderstandings, improving the visitor experience and reducing unnecessary complications for the staff. This would also align with the museum's broader goal of being an accessible and engaging center for art and culture, reducing any barriers to understanding and appreciation.

Secondly, I suggest the introduction of more interactive activities within the museum.

With WOW's multi-experience tickets, visitors are encouraged to explore multiple museums in the complex. This naturally leads to comparisons, and interactive museums tend to be more favorably received due to their engaging and immersive nature. While having an array of museums is generally advantageous, it can also lead to unfavorable comparisons between them, particularly in terms of interactivity and engagement.

Most of WOW's museums have adopted an innovative, interactive approach, departing from the conventional museum format, thereby justifying the term 'experience'

in their branding. The Bridge Collection, however, being a more traditional and historical museum, suffers in comparison.

We often had visitors seeking recommendations on which museums to visit, and we would dutifully explain the content of each one. Yet, once they understood that The Bridge Collection did not offer complimentary wine tastings as in the Wine Experience or the Pink Palace or did not provide a highly interactive environment like Cork Planet, their interest in visiting The Bridge Collection noticeably dwindled. Therefore, I believe that investing in interactive features and activities could significantly enhance the museum's appeal. Interactive displays, digital experiences, hands-on workshops, or even guided tours with engaging storytelling could breathe new life into the museum experience. Not only would this likely increase visitor numbers, but it might also attract a more diverse audience.

By bridging the gap between traditional exhibits and modern, interactive experiences, The Bridge Collection could elevate its status within the WOW complex, ensuring it stands tall amidst its more experiential counterparts. Thus, adapting to the evolving museum landscape could ultimately lead to greater visitor satisfaction and increased footfall.

Another potential strategy to increase visitor footfall at The Bridge Collection is to introduce additional engaging activities, such as the currently implemented Escape Room. This kind of interactive experience can attract a wider range of visitors, including those who might not typically visit a museum or who might not initially be drawn to the specific content of The Bridge Collection.

Escape Rooms, for instance, offer a fun, problem-solving experience that appeals to various age groups and interests. They foster teamwork, provide intellectual stimulation, and deliver a unique sense of satisfaction upon completing the challenge. Although not directly linked to the museum's traditional exhibits, such an experience within the museum's premises can act as a magnet for visitors.

By hosting these activities, we not only bring more people into the museum space but also increase the chance that they will engage with the other exhibits during their visit. They might discover a newfound interest in the museum's content or gain an appreciation for the institution's cultural and historical value. Furthermore, positive experiences with these activities can encourage repeating visits. Participants may want to return to try new challenges or activities, or they may develop an interest in the museum's exhibits through their initial exposure. They could also become advocates for the museum, sharing their

experiences with friends and family, thereby promoting the museum to potential visitors. While introducing engaging activities like Escape Rooms might initially seem disconnected from the traditional museum experience, they can serve as a gateway for drawing in new audiences. These visitors may not only enjoy the interactive activities but could also develop an appreciation for the museum's exhibits, thereby ensuring a sustainable future for The Bridge Collection.

Somewhat related to this last factor, the company should also consider adopting a more assertive social media campaign.

Despite WOW being a relatively new addition to the cultural landscape, three years into operation one might expect a higher volume of visitors. A question we frequently encountered from visitors was, "Why isn't this space more crowded?" Unfortunately, we didn't have a satisfactory response. Personally, I was unaware of WOW's existence until it was discussed in class. The concept of a "cultural quarter" is relatively novel, and potential visitors may not have a clear understanding of what to expect when planning a visit.

To bridge this awareness gap, focusing on a strong social media campaign and use other traditional advertising channels could prove highly beneficial. A well-crafted marketing campaign can give a visual representation of the "cultural quarter" concept, making it easier for people to understand and appreciate the offering. Using captivating imagery, virtual tours, behind-the-scenes snippets, and visitor testimonials can help create a compelling narrative about the space. In addition, regular updates about new exhibits, events, and interactive activities can keep the audience engaged and encourage them to visit. Collaborations with influencers and local businesses, participation in community events, or offering special promotions can further boost visibility and attract new visitors. Once the space becomes more well-known, promoting additional activities could be more effective. Whether it is an Escape Room, a new exhibit, or a special event, these offerings would reach a larger audience with an increased awareness of the space. This initiative would transform the space from a hidden gem into a well-known cultural hub, attracting a larger and more diverse audience, thereby ensuring its growth and sustainability.

Reflecting on my personal internship experience, I would also recommend that the internship supervisor be a part of the team with whom the interns are working. In the current arrangement at WOW, a single individual is responsible for overseeing all interns, while also juggling numerous other responsibilities. This situation can hinder the supervisor's ability to provide adequate attention and guidance to each intern.

Given that the performance during these internships is evaluated, it seems more appropriate for the supervisor to be someone who is directly involved with the team the intern is assigned to. Such a supervisor could observe the intern's work more closely, provide relevant feedback, and evaluate the intern's performance more accurately.

However, in my experience, this was not the case. The designated supervisor has other roles and tasks in the company and thus the evaluation of interns was largely dependent on feedback from team members who worked closely with the intern. Consequently, my actual orienteers became my colleagues at the museum. They were instrumental in guiding me through my daily tasks and addressing any questions or concerns I had about the internship.

Therefore, for a more effective internship structure, I suggest that WOW consider designating supervisors who are part of the same team as the intern. This adjustment could enhance the internship experience by ensuring that interns receive direct, relevant guidance and feedback, ultimately leading to a more accurate evaluation of their performance. This setup could also foster a more inclusive and supportive learning environment, contributing to the overall success of the intern's experience.

Despite the challenges and areas for improvement identified, my internship experience at The Bridge Collection was immensely positive and rewarding. It provided a rich, immersive environment where I could apply the theoretical knowledge I acquired in my studies to real-world scenarios. Engaging with the daily operations of a museum, interacting with visitors, and contributing to the museum's mission offered me valuable practical insights and skills. The experience also reinforced my understanding of the societal role of museums and their impact on community development, education, and tourism.

Moreover, despite the issues with the supervisory structure, the support and guidance I received from my museum colleagues were invaluable. They were instrumental in helping me navigate my tasks, understand the museum's operations, and resolve any issues I faced. Their willingness to share their knowledge and expertise contributed significantly to my professional growth.

In addition, the chance to identify areas for improvement and propose solutions was a unique learning experience. It encouraged critical thinking, problem-solving, and strategic planning – skills that are transferable to any future roles. In conclusion, my internship at "The Bridge Collection" was a fulfilling journey of learning, growth, and real-world experience in the complex and fascinating world of museums.

CONCLUSION

In every facet of life, there is a natural balance of highs and lows. Each experience, no matter how seemingly insignificant, offers a mix of beneficial lessons and tough challenges. These moments, both rewarding and trying, collectively pave our path forward, molding our resilience and wisdom. Reflecting on my time at The Bridge Collection, I recognize this dynamic in play. The internship provided a plethora of opportunities, allowing me to celebrate successes and navigate obstacles, each of which has left an indelible mark on my professional journey.

The opportunity to intern at WOW was truly remarkable for my professional growth. Over my time there, I immersed myself in understanding the inner workings of a thriving cultural hub, while also gaining a profound appreciation for an organization that embodies the appreciation of Portuguese culture.

As I write this report, reflecting on the invaluable journey that has been my internship, I can't help but feeling a profound sense of privilege. Museums, for many, might appear as mere repositories of art and artifacts. However, delving deep into my time at the museum, I've come to recognize the intricate tales and immense passion that each piece represents—details that often go unnoticed by casual observers. The Bridge Collection is no exception to this notion, often being simply called “museum of glasses” when, in reality, it is so much more than that. It is a place where we can understand and learn about the evolution of Humanity and, even though this knowledge is transmitted under the form of glasses, it is wrong to reduce it to mere... ‘glasses’.

Furthermore, I feel grateful for having had the unique chance to delve deep into the history each exhibit narrates. The conservator, a pillar of knowledge and dedication, welcomed me into her world, allowing me to assist in the delicate and intricate tasks of conservation. These hands-on experiences provided an intimate understanding of the care and expertise that goes into preserving our shared heritage. The privilege of handling ancient museum pieces is a rare and profound experience I never imagined I'd have. Yet, due to my internship at The Bridge Collection and the trust placed on me by the conservator, I was granted this unique opportunity. Holding artifacts that have withstood thousands of years was deeply moving.

Additionally, I'm very thankful to the curator who offered to help me with any question I had regarding the museum and, above all, my colleagues, who, with patience and enthusiasm, shared their wealth of knowledge, ensuring I grasped the complexities and nuances of the museum world and teaching me everything I know and needed to know in order to become a good tour guide and help the visitors. Despite numerous voices

suggesting that such an internship might be monotonous, I took the plunge, driven by curiosity. And I was richly rewarded.

The Bridge Collection was more than just an internship; it was an educational journey. I learned the art and science of museum operations, from the meticulous planning and execution of exhibitions to innovative strategies to engage and increase visitor footfalls. Likewise, understanding the nuances of artifact preservation and the immense responsibility it carries was an enlightening experience.

Beyond the technical and operational learnings, the internship also played a pivotal role in my personal growth. Engaging with visitors, addressing their queries, and narrating stories compelled me to step out of my comfort zone, nurturing my skills in public interaction and boosting my confidence in extroverted settings. All in all, the depth of insights and personal evolution I achieved through this internship is unparalleled.

I'm convinced that my time at this internship was an exceptional platform to translate my academic knowledge into practical experience. Through my academic coursework, I've explored various facets of cultural ventures and the strategic utilization of culture to drive economic growth. In this context, WOW emerges as a standout illustration of these concepts in action.

The courses I've undertaken have equipped me with theoretical insights into how cultural entities can be harnessed to stimulate economic development. However, it was during my internship at WOW that I witnessed these principles manifest in a tangible and impactful manner. From curating engaging exhibitions that drew diverse audiences to planning events that celebrated Portuguese heritage, WOW embodied the very essence of transforming cultural assets into avenues of economic enhancement.

The experience further solidified my belief in the effectiveness of such strategies. Observing the fusion of cultural enrichment and economic advancement within the operations of WOW has not only fortified my academic learning but has also instilled a sense of purpose. This practical encounter has redefined my understanding of the possibilities that lie at the crossroads of culture and business, leaving an indelible mark on my professional aspirations.

Drafting this report and reflecting upon my internship at The Bridge Collection, combined with my extensive studies on the subject, has been profoundly enlightening. This journey has revealed nuances I was previously oblivious to and illuminated aspects I hadn't truly understood. Within the context of The Bridge Collection, it is imperative to continually challenge our preconceptions and not merely accept things as they seem.

Actively seeking deeper understanding isn't just about personal growth; it has the potential to impact and benefit others, within the sphere of cultural and historical preservation.

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 Fred	Encontra-me! • Estou numa parede azul no piso de baixo. • Tenho uma vitrine só para mim! • Pertencço às Primeiras Civilizações. • A Dançarina de Harappa é minha vizinha. • Estou sentado numa base transparente porque sou trapalhão! 
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 Fred	Find me! • I'm in a blue wall on the 1st floor; • I have my own display; • belong to the First Civilizations; • The Harappan Dancer is my neighbor. • I'm sitting on a transparent base because I'm very clumsy! 
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Dançarina de Harappa

Encontra-me!

- Não sou de vidro nem de pedra.
- Estou no primeiro piso do museu, em frente a um tapete.
- Seguro um copo em cada mão;
- Sou tão antiga como as pirâmides do Egito!



Harappa Dancer

Find me!

- I'm not made of either glass or stone;
- I'm on the 1st floor, in front of an old carpet;
- I'm holding a glass in each hand;
- I'm as old as the Egyptian pyramids!





Ritão

Encontra-me!

- Estou no piso de baixo do museu.
- Estou numa vitrine com os meus amigos gregos.
- Tenho a cabeça de um veado;
- Estou pintado em tons vermelhos e pretos.



Rhyton

Find me!

- I'm on the 1st floor;
- I am greek;
- My head is shaped like a deer's;
- I've been painted in red and black hues.
- In me you can see a Greek deity





Baco

Encontra-me!

- Estou no primeiro piso do museu;
- Junto de mim tenho muitas peças romanas.
- Sou a única peça que leva as mãos à cabeça!
- Adoro usar folhas de videira no meu penteado.



Bacchus

Find me!

- I'm on the first floor of the museum;
- I am Roman;
- I'm the only piece that has the hands on the head.





Pendente Viking

Encontra-me!

- Sou a peça mais pequenina do museu.
- Estou no piso de baixo, perto de uma parede amarela.
- Fui usada por Vikings valentes.
- Sou muito vaidosa, por isso estou sempre a olhar para o espelho!



Viking Pendant

Find me!

- I am the smallest one of the collection;
- I'm on the museum's 1st floor, in front of a yellow wall;
- I was used by brave Vikings;
- I've been drawn with wings, but the real me doesn't have them!





Chifre Russo

Encontra-me!

- Estou no piso de cima do museu.
- Os meus colegas de vitrine são usados para fazer jogos de bebida.
- Sou grande e forte, com pernas de prata.



Russian Horn

Find me!

- I am big and strong, with legs made of silver;
- I'm on the second floor, in the drinking games section!





Caneca de prata

Encontra-me!

- Estou no piso de cima do museu, numa vitrine só para mim.
- Sou feita de prata brilhante e sou muito grande.
- Sou muito vaidosa e gosto de estar rodeada de espelhos para que me vejam de todos os lados.
- Em mim podes ver sereias e heróis.

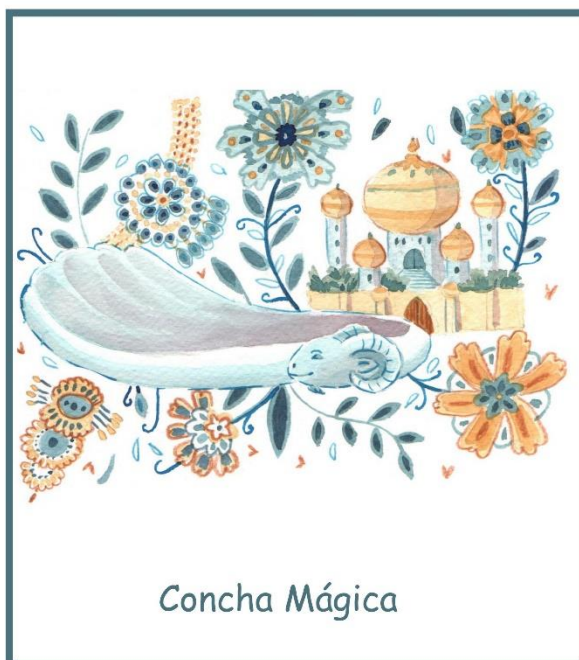


Silver jug

Find me!

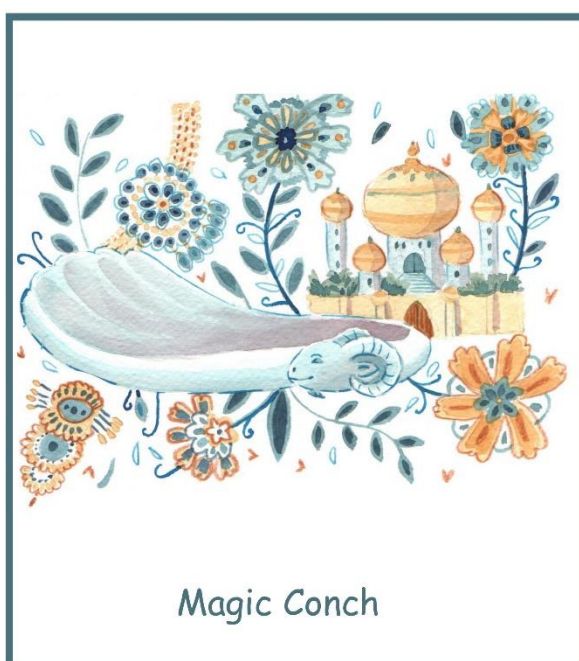
- I'm on the museum's second floor;
- I'm made of shining silver;
- I'm on the Top 10 of the largest vessels;
- I'm very vain and like to be surrounded by mirrors so that I can be easily admired from all angles;
- In me you can see mermaids and heroes;





Encontra-me!

- Estou no piso de cima do museu, numa vitrine só para mim.
- Sou branquinha, quase transparente, e caibo na palma da mão.
- A minha cabeça é em forma de um animal (cujo pêlo faz bonitos cachecóis de caxemira, qual será?)



Find me!

- I'm on the second floor, in my very own showcase;
- I'm almost transparent and I fit in the palm of a hand;
- My head is in the shape of an animal (whose wool makes beautiful cashmere scarfs, which one is it?)





Copos 007

Encontra-me!

- Estamos no piso de cima, perto saída do museu.
- Somos muitos e todos juntos fazemos uma pirâmide.
- Somos detetives muito ágeis.
- A nossa colega de vitrine é uma pistola azul!



007 cups

Find me!

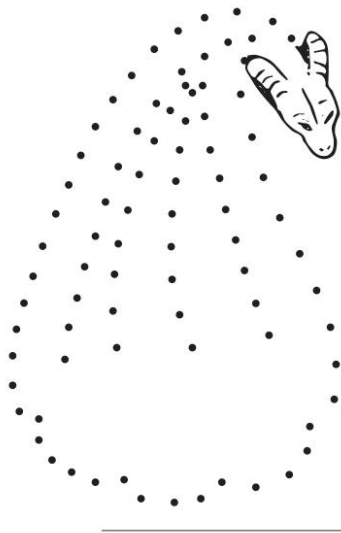
- We participated in an action movie;
- We are detectives;
- We are on the second floor of the museum, close to the exit;
- Together we make a pyramid.



CONNECTING THE DOTS

3

THIS IS THE MAGIC SHELL FROM OUR COLLECTION! DO YOU WANT TO FIND OUT WHAT ITS SHAPE IS? CONNECT THE DOTS!

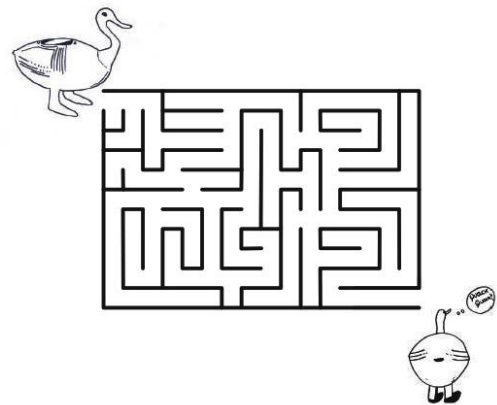


MAZE CHALLENGE: BACK TO THE MUSEUM

4

MEET FRED, A VERY SPECIAL DUCK FROM OUR COLLECTION! FRED WENT FOR A WALK AND GOT LOST!

Help FRED find his way to the museum!



BEST PHOTO CHALLENGE

5

ENTER OUR ROMAN ROOM – TRICLINIUM AND IMAGINE YOU'RE A ROMAN!

Lie back on these super comfy sofas and take a photo/ selfie!



Do you have social networks? Then the museum team challenges you to post that photo with the hashtag #wowporto #fuifeliznoTBC



FIND OUR FRIEND

6



What's the name of the section of the museum where our friend is hidden?





1. A peça do mês é um molinho que:
- a) Serve para fazer jogos com bebidas.
 - b) Usamos quando queremos ver se está vento.
 - c) Serve para criar música holandesa.
2. Esta peça está no museu porque:
- a) Tinha muito pó e, portanto, é muito antiga (e as coisas antigas estão nos museus).
 - b) Dizem que pertencia ao Rei Midas (aquele que transformava no que tocava em ouro).
 - c) É importante para conhecermos outras culturas e tempos passados.



A peça do mês de Abril vai ser um recipiente holandês do séc. XIX, com formato de molinho, que servia para jogos de bebida.

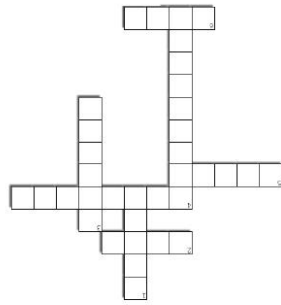


ENCONTRA A RESPOSTA CERTA



HORIZONTAL

1. Eu sou a peça mais antiga exposta no museu. De que cultura sou?
 2. Dos meus portos saíram maravilhas que serviam vinho aos nobres. Que cidade sou?
 3. Da China fui encantar a Europa com a minha brancura.
- VERTICAL
1. Eu sou a peça mais pequena exposta no museu. Se calhar nem me viste, mas eu brilho muito!
 2. De mim nasceu um império que dominou a Europa do Mediterrâneo ao Atlântico. Que cidade sou?
 3. Com tanta folia até me vejo gringo, mas o que eu gosto mesmo de fazer é de beber. Que deus sou eu?
 4. Pareço gelo, mas não sou. O que sou?
 5. Eu sou a peça mais pequena exposta no museu. Se calhar nem me viste, mas eu brilho muito!
 6. Com tanta folia até me vejo gringo, mas o que eu gosto mesmo de fazer é de beber. Que deus sou eu?



PALAVRAS CRUZADAS



The Bridge Collection
9000 YEARS OF DRINKING • 9000 ANOS DE LIBAÇÃO

PROGRAMAÇÃO
PROGRAMME



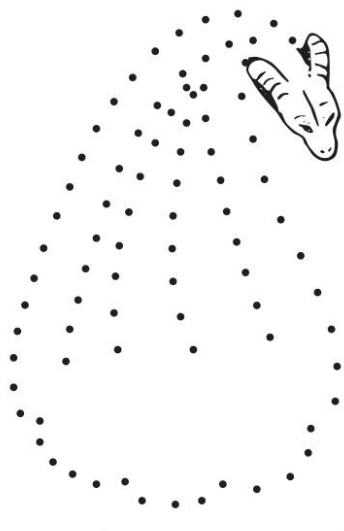
VILA NOVA DE GAIA, PORTO
WOW.PT

Páscoa WOW
de Chocolate

UNE OS PONTOS

3

ESTA É A CONCHA MÁGICA DA NOSSA COLEÇÃO!
QUERES DESCOBRIR COMO É A SUA FORMA?
UNE OS PONTOS!

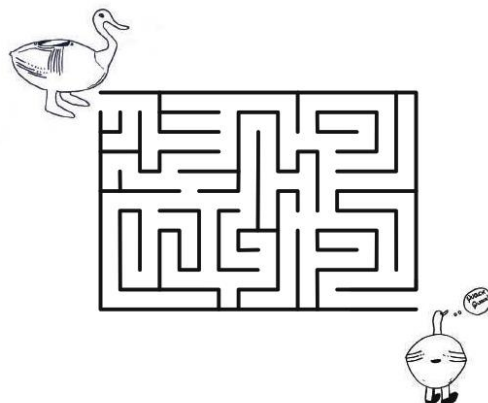


LABIRINTO: DE VOLTA AO MUSEU!

4

ESTE É O FRED, UM PATO MUITO ESPECIAL
DA NOSSA COLEÇÃO!

O Fred foi passear e perdeu-se!
Ajuda o FRED a encontrar o caminho para o museu!



DESAFIO: MELHOR FOTO!

5

ENTRA NA NOSSA SALA ROMANA
TRICLINIUM E IMAGINA QUE ÉS UM ROMANO!

Reclina-te nestes sofás superconfortáveis e tira uma
fotografia/ selfie!



Tens redes sociais? Então a equipa do museu desafia-te a
postares essa foto com a hashtag #wowporto #fui feliz no TBC



PROCURA O NOSSO AMIGO NO MUSEU

6

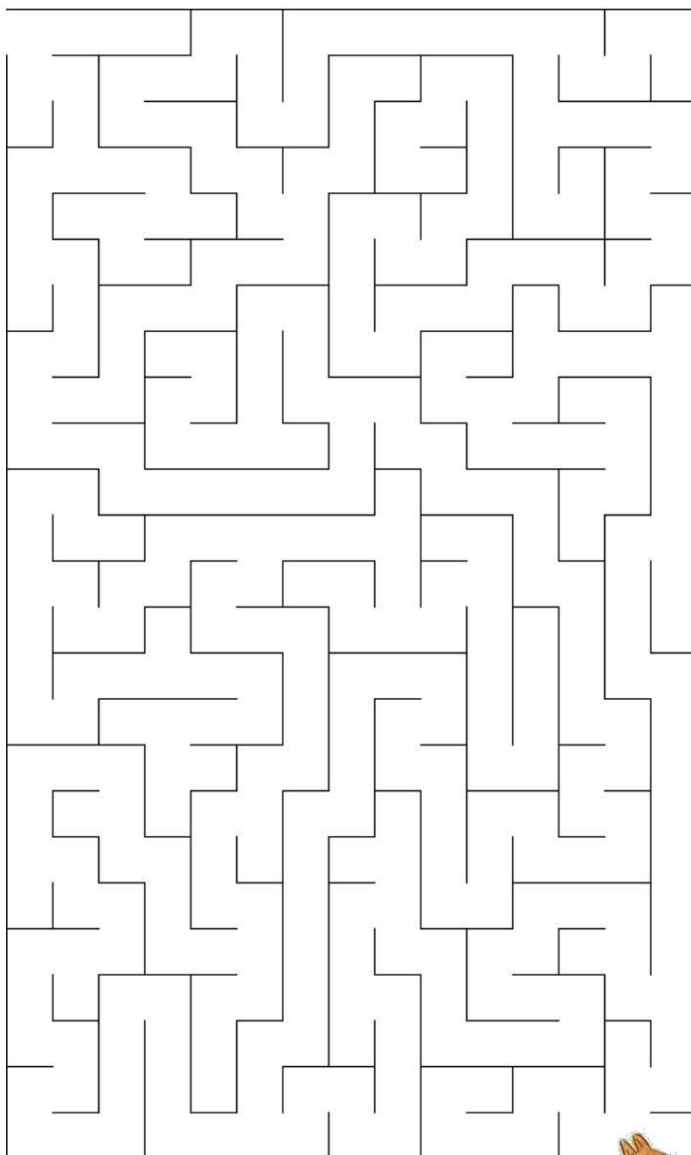


Qual o nome da secção onde ele está escondido?



O LABIRINTO DO MUSEU

Consegues ajudar o Fred a passar pelo labirinto e encontrar os amigos?



Força, Fred! Tu consegues!!



Annex III – Internship Evaluation Grid

P.PORTO

INSTITUTO
SUPERIOR
DE CONTABILIDADE
E ADMINISTRAÇÃO
DO PORTO
POLITÉCNICO
DO PORTO

GEE

GABINETE DE ESTÁGIOS E EMPREGABILIDADE
GRELHA DE AVALIAÇÃO DO ESTÁGIO

Intercultural Studies for Business
 Licenciatura/Mestrado

Estagiário

Beatriz Dias Pinto

 Nome:

Empresa

Hilodi – Historic Lodges & Discoveries, S.A.

 Nome:

Francisca de Brito Ribeiro de Vasconcelos

 Orientador:

1 - ASSIDUIDADE E PONTUALIDADE
 a - Assiduidade
 b - Pontualidade

CLASSIFICAÇÃO*

1	2	3	4	5
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				X
				X

				X
			X	
			X	
			X	
			X	
			X	
			X	
			X	
			X	
			X	

2 – AMBIENTE ORGANIZACIONAL
 a - Adaptação ao meio (desempenho do Estagiário)
 b - Capacidade de integração
 c - Capacidade de iniciativa
 d - Capacidade de investigação técnica
 e - Capacidade de organização
 f - Capacidade de trabalhar em equipa
 g - Utilização de material informático
 h - Aplicação de conhecimentos
 i - _____

				X
			X	
			X	
			X	
			X	
			X	
			X	
			X	
			X	
			X	

3 – PLANO DE ESTÁGIO
 a - Progressão durante o estágio
 b - Componente científica
 c - Componente prática
 d - Cumprimento do plano de estágio proposto
 e - Projeto de Intervenção desenvolvido ^(a)
 f - _____

			X	
			X	
		X		
		X		
		X		
		X		

* Nota: para efeitos de classificação considerar: 1 – Mau; 2 – Fraco; 3 – Suficiente; 4 – Bom; 5 – Muito bom
 (a) Caso se aplique

4 - POSTURA

- a - Aptidão técnico-profissional
b - Idoneidade ética e deontológica
c - _____

1	2	3	4	5
				X
			X	

5 - OBSERVAÇÕES A REPORTAR AO ISCAP

O percurso da Beatriz Pinto no Museu e Loja The Bridge Collection foi exímio. Esforçada, trabalhadora e proativa, revelou-se uma estagiária muito dedicada tanto em contexto de retalho como em contexto museológico. Sempre disponível a ajudar colegas e chefias, desde cedo se mostrou uma mais-valia para a equipa. Participou em visitas, suporte ao Museu (nomeadamente limpeza de vitrines) e workshops para crianças. Teve ainda uma postura exemplar, demonstrou polivalência e uma excelente capacidade de adaptação.

Assinatura e Carimbo da entidade de acolhimento:

Francisca Vasconcelos

13 de outubro de 2023