
IDEJNA ZASNOVA STALNE POSTAVITVE SEM - GALERIJSKI DEL

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KRITERIJA

Osnovna kriterija za predstavitev v galerijskem delu muzeja sta:

- predmeti morajo biti postavljeni in prikazani tako, da bodo zadostili potrebam raziskovalcev pri preučevanju v muzeju shranjene dediščine
- predmeti in predstavitve dejavnosti morajo biti prikazani tako, da bodo dajali splošne in tudi posebne informacije o kulturi tudi drugim muzejskim obiskovalcem

Prvi kriterij zahteva:

- predstavitev predmetov oziroma zbirk po običajnih klasifikacijah: krajevni, časovni, tipološki, uporabno-namembni, oblikovno-estetski; razen tega še: opis velikosti predmeta (mere), opis materialov (vrste, iz katerih je predmet narejen) in opis razširjenosti predmeta (prostor njegove uporabe - kulturni krog in morebitne paralele).

Drugi kriterij zahteva:

- predstavitev predmetov in z njimi povezane gospodarske, družbene in duhovne dejavnosti (zlasti kmečkega, to je večinskega prebivalstva do 2. sv. vojne) po načelih didaktičnosti za različne stopnje vzgojno-izobraževalnega procesa v vzgojno-varstvenih in izobraževalnih ustanovah (za predšolsko, osnovnošolsko in srednješolsko stopnjo izobraževanja) in za andragoške potrebe (potrebe izobraževanja starejših ljudi - "tretja univerza").

GRADIVO

I) ZNAČAJ GRADIVA

A) - zbirke in gradivo, pridobljeno na slovenskem etničnem ozemlju - (premična dediščina)

B) - zbirke in gradivo "slovenskega značaja", pridobljeno izven slovenskega etničnega ozemlja, ter neevropske zbirke - (premična dediščina)

C) - gradivo o posameznih značilnostih in dejavnostih, pomembnih za kulturo Slovencev, ki v muzeju niso dovolj opredmetene oziroma so s predmeti zastopane le

delno; poudarek tudi na regionalni tipiki (alpski, panonski in mediteranski) slovenskega etničnega prostora

D) - gradivo nepremične dediščine

II) VRSTA GRADIVA

A) predmetno gradivo iz muzejskih depojev

B) arhivsko gradivo (pisni in tiskani viri) iz dokumentacije SEM in od drugod

C) drugo dokumentarno gradivo iz dokumentacije SEM in od drugod:

1) fotografsko gradivo

2) risbe in načrti, zemljevidi, grafikoni

3) avdio in vizualno gradivo

D) originalni eksponati nepremične dediščine, replike in makete nepremične dediščine

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IDEJNA ZASNOVA

Galerijski del Slovenskega etnografskega muzeja bi obsegal:

A) **Prikaz regionalnih značilnosti** slovenskega etničnega ozemlja s pomočjo zemljevida in vrisanih območij alpskega, panonskega in mediteranskega kulturnega prostora. Primerna bi bila predstavitev arhitekturnih značilnosti in/ali značilnosti noše, ki sta tudi najbolj raziskani in bi dali zadostno začetno informacijo o značaju kulture skozi čas.

Na ti dve predstavitvi bi lahko navezali tudi druge elemente socialne in duhovne kulture (na primer jezikovne posebnosti, šege). Cilj bi bil prikazati osnovne in regionalne značilnosti celotnega slovenskega etničnega prostora in njegovo vpetost v širši evropski okvir (parelele med posameznimi kulturnimi prvinami oziroma značilnostmi).

Uvodna predstavitev naj ne bi vsebovala predmetov, bila bi kartografska, s fotografijami, risbami, video/avdio gradivom in s tekstovnim sklopom o značaju slovenske kulture.

B) **Razstavo posameznih muzejskih zbirk** (predmetov): zbirke bi razvrstili po klasični muzejski klasifikaciji na zbirke materialne, socialne in duhovne kulture (splošna delitev), in sicer tako, da bi bila v tem sklopu razstavljena *tvarina s slovenskega etničnega ozemlja*, na primer poljedelsko orodje - orna orodja in priprave - plugi, oselniki; prometna sredstva - smuči; notranja oprema - svetila, skrinje, lončenina, pletarski izdelki; noša - pokrivala, obuvala, nakit; votivi, panjske končnice, slike na steklo itn.

Ta predstavitev bi zahtevala predstavitev celotnih zbirk ali le predstavitev izbranih predmetov. Razstavljeno gradivo zbirk bi moralo biti razvrščeno po kolikor mogoče enotnih kriterijih, npr. po materialih, oblikah predmetov, po njihovih namembnostih, po vsebinsko pričevalnih, motivnih, stilnih značilnostih, po časovnih, socialnih, regionalnih določenostih itd. Predstavitev bi bila opremljena s kratkim historiatom zbirke (osnovna informacija o prihodu zbirke v muzej), tekstovnim delom, kartami razprostranjenosti,

primerjalnimi fotografijami in risbami, povzetimi iz literature (vsi ti prikazi bi morali biti neodvisni od elektronske razstavne tehnike, ki se prerada pokvari). Tem informacijam bi bil lahko dodan pano z zaslonom oziroma video posnetki, s pomočjo katerega bi spoznavali predmete in zbirke tudi na bolj igriv in zanimiv način. Poudarek bi bil na pedagoških potrebah za šole.

C) Razstavo nepremične dediščine, ki bi obsegala predstavitev tipičnih stanovanjskih in gospodarskih objektov (v regionalnih posebnostih in značilnostih), tako začasnih (npr. gozdarskih, pastirskih, solinarskih, vinogradniških itd.) bivališč kot stalno naseljenih (tipi hiš); gospodarskih objektov (kozolcev, skednjev, hlevov, kašč, čebelnjakov, sadnih sušilnic; mlinov in žag...).

Ta predstavitev bi zahtevala makete, ki bi prikazovale splošno tipiko nepremične dediščine, nato pa tudi originalne stavbne elemente in detajle (portale, okenske mreže, stenske poslikave, okna, vrata, kljuke in druge drobne predmete, originalne detajle stavbnih spojev (vogale hiš, gospodarskih poslopij), vrste kritin in dimnikov, tipologijo prezračevalnih odprtin pri gospodarskih poslopih itd. Sem bi sodila nadalje predstavitev nepremične notranje hišne opreme, na primer peči, kurišč, tudi odprtini za odvajanje dima in za svetlobo (prikazano v razmerjih do drugih stavbnih elementov). Za predstavitev bi bile potrebne tudi fotografije in barvni posnetki stavbarstva v naravnem okolju ter videoprojekcije, ki bi kazale načine gradnje tovrstnih objektov.

Stavbno nepremično dediščino bi bilo potrebno umestiti tudi v širši prostor, zato naj bi predstavitev posameznih stavbnih tipov sledile stilizirane oziroma poenostavljene makete vasi in zaselkov v obliki lesenih raznobarnih (glede na gradbeno tvarino ali socialni status lastnikov objektov) kubusov v primerno velikem merilu (npr. gručaste vasi, raztresena naselja, obcestne vasi, samotne kmetije), predstavljena pa bi morala biti tudi razporeditev hiš v naselju (socialno in poklicno, npr. bajtarji na obrobju, obrtniki v sredini vasi; primer Kroke in Kamne Gorice - kovačnice in delavske eno in večstanovanjske hiše, npr. Idrija, Jesenice, Trbovlje, Galjevica, Zelena jama) in gospodarskih poslopij v naselju in izven naselja (primer vasi Bitnje pri Kranju). Maketam naselij bi morale biti pridane enakovrstne informacije kakor pri stavbni dediščini.

D) Abecedarij gospodarskih in drugih dejavnosti značilnih, tipičnih, tudi posebnih za slovenski etnični prostor.

Abecedarij galerijskega dela stalne postavitve Slovenskega etnografskega muzeja bi predstavljal vrsto manjših zaključenih razstav z vsemi didaktičnimi možnostmi, ki jih takšne postavitve omogočajo. Te razstave bi lahko dopolnjevali, izpopolnjevali ali jih spreminjali glede na stopnjo preučенosti določene teme, dopolnjevali pa bi jih tudi z novimi raziskovanji in dognanji.

Namen abecedarija bi bil prikaz dejavnosti, delovanja posameznikov in različnih socialnih in poklicnih skupin. V središču pozornosti bi bili torej človek, delo, delovni postopki in načini, torej tista živa tvarina, ki jo zgolj s predmeti ne moremo pokazati, je pa nujna za celovito razumevanje kulture in načina življenja.

V praksi bi to izgledalo tako, da bi posamezna črka abecede uvajala neko gospodarsko ali drugo dejavnost (delo, delovanje), ki je bila, oziroma je značilna in/ali splošna za ves slovenski prostor ali samo za en njegov del.

Vsaka taka dejavnost bi imela (glede na pomembnost oz. raziskanost) določeno razstavno površino in bi bila koncipirana kot samostojna razstava. Koncept vsake razstave naj bi bil medsebojno primerljiv, ker nas abecedarij navaja na sistematiko (kot slovar), v kateri moramo najti vse za neko gospodarsko ali drugo dejavnost relevantne podatke. Abecedarij bi bil torej neke vrste "muzejski etnološki slovar opravil in dejavnosti", ki bi zaradi značilnosti tvarine predstavljal dinamičen del galerijskega dela stalne postavitve, v katerem bi ob obravnavanih temah potekale vzporedne aktivnosti (učne delavnice, raziskovalni koticiki).

Kakor pri prikazu zbirk bi bilo tudi pri abecedariju mogoče uveljaviti načela klasične etnološke (materialno-socialno-duhovno kulturne) sistematike; na primer: nabiranje, lovljenje in ribarjenje, čebelarjenje, gozdarjenje - steljera, poljedelsko delo - oranje, kolobarjenje, košnja, sejanje, žetev, trgatve, paša živine; mlinarstvo, žagarstvo, solinarstvo, običaji - koledovanje, pustovanje itd.). Možno so tudi drugačne razporeditve obravnavanih tem, ki bi se bolj harmonično navezovala na zadnji sklop galerijskega dela stalne postavitve, in sicer na razstavo Slovenci in svet.

E) Razstavo - Slovenci in svet

V njej bi pozornost obiskovalcev preusmerili v prikaz odnosa Slovencev do tujih, (glede na zbrano gradivo v muzeju) predvsem neevropskih kultur.

Prikazani bi bili misijonarji in drugi darovalci predmetov neevropskih kultur in njihove donacije. Postavitve zbirk neevropskih kultur bi sledila enakim kriterijem kot so določeni pri "slovenskih" zbirkah. Sistematika znotraj posameznih zbirk pa je lahko tudi historična - prikazana tako, kakor so bile zbirke klasificirane ob prihodu v muzej.

Tudi v tem sklopu so ob predstavitvi predmetnega gradiva zlasti za pedagoške potrebe možne številne in raznovrstne dopolnitve in dejavnosti. Kažejo se v predstavitvi različnega primerjalnega pisnega, slikovnega in avdio/videografa, ki s pomočjo dotikalnih ekranov odpirajo nove možnosti za spoznavanje različnih kultur.

V razstavni sklop Slovenci in svet bi gotovo sodilo tudi gradivo, ki govori o življenju in kulturi Slovencev po svetu. Žal je tovrstnega gradiva v našem muzeju manj, kot bi si želeli.

F) V sklop galerijskega dela stalne postavitve Slovenskega etnografskega muzeja bi sodila tudi posebna **raziskovalna soba** za "raziskovalno" delo in rezvedrilo mlajših muzejskih obiskovalcev. Koncept in vsebina takšne sobe bi bila seveda lahko mnogo pestrejša in prijaznejša, kakor si jo lahko zamišljamo z vidika strogih znanstvenih kriterijev in etnoloških klasifikacij.

PROPOSAL SCHEME OF THE PERMANENT EXHIBITION OF THE SLOVENE ETHNOGRAPHIC MUSEUM, GALLERY SECTION

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CRITERIA

The basic criteria for the presentation in the museum's gallery section are:

- the objects have to be set up and presented in a way that will meet the requirements of researchers who want to study the heritage held by the museum.

- the objects and presentations of activities have to be installed in a manner that will also provide general and special information on culture to other visitors of the museum.

The first criterion requires:

- that the objects and collections are presented according to the usual classifications of place and time, typology, use and function, form and aesthetics; furthermore, the following data will be added for every object: descriptions of its size (dimensions), of the material it is made of, and of its spread (the area where it was used, the cultural area and possible parallels)

The second criterion requires:

- that the objects are presented in the context of the economic, social and spiritual activities connected with them (with special reference to the peasant population which formed the majority of the Slovenes until the Second World War) and according to didactic principles befitting the different stages of the educational process and system I system (that is for the pre-school, elementary and secondary levels of education) as well as for the requirements of adult education (that is the needs seniors citizens, members of the so-called "third university").

MATERIAL

I) THE NATURE OF THE MATERIAL

- A) - Collections and material, acquired in the Slovene ethnic territory - (movable heritage)

- B) - collections and material of a "Slovene" nature, but acquired outside the Slovene ethnic territory and including non-European collections - (movable heritage)

C) - material on individual characteristics and activities that are of major importance for the culture of the Slovenes, but are not physically or only partly represented by objects in the museum; special emphasis is to be on the regional (Alpine, Pannonian and Mediterranean) specifics of the Slovene ethnic territory

D) - material of the immovable heritage

II) KIND OF MATERIAL

A) Objects from the museums' depositories;

B) archived material (written and printed sources) from the museum's documentation and from elsewhere

C) other documentary material from the museum's documentation and from elsewhere:

1) photographic material

2) drawings, plans, maps, graphs

3) audio-visual material

D) original exhibits of the immovable heritage, replicas and models

CONCEPT OF THE EXHIBITION'S CONTENTS

The gallery section of the Slovene Ethnographic Museum should comprehend:

A) **A presentation of the regional characteristics** of the Slovene ethnic territory by means of a map with accentuated Alpine, Pannonian and Mediterranean cultural areas. Equally relevant would be a presentation of architectural characteristics and/or characteristics of costumes since these two fields have been researched most thoroughly and would provide sufficient introductory information on the nature of culture in the course of time.

Other elements of social and spiritual culture (for instance linguistic particularities, customs) could be linked to these two presentations. The aim would be to present the basic, regional characteristics of the entire Slovene ethnic territory and how they are embedded in the broader European framework (parallels between individual cultural elements and characteristics)

The introductory presentation should not feature actual objects, but maps, photographs, drawings, audio-visual material and texts on the nature of Slovene culture.

B) **An exhibition of the museum's individual collections (objects):** the collections would be arranged according to classical museum classification principles into collections of material, social and spiritual culture (general division: This should be done in a way that would allow to exhibit "material from the Slovene ethnic territory", for instance agricultural implements - ploughing tools and implements - ploughs, whetstone holders; means of transportation - skis; interior furnishings - lights, chests, pottery, woven products; costumes - head-dresses, shoes, jewelry, votive offerings, beehive panels, paintings on glass and the like.

This presentation would require to exhibit either entire collections or only selected objects. The exhibited material from the collections should be arranged as much as possible according to uniform principles, for instance according to material, form, function,

communicative contents, motifs, stylistic features, specifics related to period, society or region and so on. The presentation is to include a brief history of the origin of the collections (basic information on how they were acquired by the museum), texts, maps showing geographical spread, comparative photographs and drawings, taken from the existing literature (all these presentations should not depend on electronic exhibition techniques because they tend to malfunction). To this information a panel could be added with a display or video films that would lead - in a more playful and interesting way (the emphasis being on the educational requirements of schools) - to various levels of knowledge about the collections and objects, to parallels with other, even non-European cultures. The objects should also be accompanied with full information, necessary for scientific study.

C) An exhibition of the immovable heritage would encompass presentations of typical houses and outbuildings (according to regional specifics), including temporary dwellings (for instance of shepherds, forestry, saltworks and vineyards workers), permanently occupied dwellings (types of houses); outbuildings (*kozolci* /hayracks/ barns, stables, granaries, beehives, fruit-drying structures; mills and saw-mills). 77

This presentation would in the first place require a presentation of models that would provide basic knowledge on the types of immovable heritage; furthermore, original architectural elements and details (portals, window grilles, wall paintings, windows, doors, door handles and other small objects, original details of architectural joints (corners of houses and outbuildings), types of roofs and chimneys, typology of ventilation openings in outbuildings and the like. Also to be included is a presentation of immovable furnishings, for instance stoves, fire-places, openings diverting smoke or letting in light (presented in proportion to other architectural elements). The presentation will also require photographs and slides of architecture in a concrete environment and video projections highlighting the methods used in building such structures.

The architectural, immovable heritage would also have to be set in a broader context; therefore, the presentations of individual types of architecture should be followed by stylised or simplified models of villages and hamlets in the form of wooden, multi-coloured cubes (depending on the buildings materials and the social status of the owners of the buildings), made to appropriate scale (e.g. cluster villages, scattered settlements, long-ribbon villages, isolated farms), including a presentation of how the buildings were arranged within a settlement (socially and occupationally; for instance crofters on the outskirts, craftsmen in the centre; examples are Kropa and Kamna gorica - smithies and workers' houses - one-family houses, blocks of flats, for instance in Idrija, Jesenice, Trbovlje, Galjevica), outbuildings in and outside the settlement (e.g. the village of Bitnje near Kranj). The models of settlements should be enhanced by data of the same nature as those accompanying the architectural heritage.

D) An ABC of economic and other activities that are characteristic, typical and even special of the Slovene ethnic territory

The ABC in the gallery section of the Slovene Ethnographic Museum's permanent exhibition would consist of a range of small self-contained exhibitions, providing all the didactic possibilities exhibitions of this kind can offer. These exhibitions could be completed, widened or modified according to the level of achieved knowledge about a certain theme, and could be enhanced regularly with new research and findings.

The aim of the ABC would be to present the activities of individuals and various social and occupational groups. It would therefore focus on people, work, work processes and methods, that is on the live "material" which objects fail to present and which is indispensable for a complete understanding of a culture and a way of living.

The practical execution would consist of every letter of the alphabet introducing some economic or other activity (work or activity) that was (or still is) characteristic and/or common of the whole Slovene territory or part of it.

Every activity of this kind would have a certain exhibition space - based on its significance or on the level to which it has been researched - and be conceived as a individual exhibition. The concepts of every individual exhibition should be comparable since "alphabet" is associated with a systematic approach (like in a dictionary) and the user has to be able to find all relevant data related to a certain economic or other activity. The ABC would thus be some kind of a "museum's ethnologic dictionary of jobs and activities"; because of its nature it would be a dynamic part of the gallery section of the permanent exhibition in which parallel activities on the same themes would run (workshops, research nooks).

As is the case with the presentation of the collections, the ABC would follow the principles of classical ethnologic systematics (material, social, spiritual culture); for instance: gathering, hunting and fishing, bee-keeping, forestry, - fodder-growing, working the land - ploughing, rotation of crops, hay-harvest, sewing, harvest, wine-harvest, pasture, cattle; milling, saw-mills, saltworks, customs - carol-singing, Shrovetide etc.. Other and different arrangements of the mentioned themes are also optional and might contribute harmonious links to the final part of the permanent exhibition's gallery section:

E) An exhibition called "The Slovenes and the World"

in which the attention of the visitors would be drawn to the attitude(s) of the Slovenes to foreign (compared with the material acquired by the museum), especially non-European cultures.

This part would present Slovene missionaries and other donors of objects from non-European cultures and their donations. The presentation of the collection of non-European cultures would observe the same criteria as the "Slovene" collections. The systematic approach within individual collections could also be a historical one, presenting the ways the collections were classified upon their arrival at the museum.

In this section, too, along with the presentation of the objects, numerous and various complementary activities are possible, especially for educational needs. They can be in the form of various comparative material (written, pictorial and audio-visual) which - with the help of touch screens - open up new options for learning about different cultures.

The theme "The Slovenes and the World" should also include material related to the life and culture of Slovenes living abroad. Unfortunately, the museum possess very limited material on this subject, much less than it would wish.

F) The gallery section of the Slovene Ethnographic museum's permanent exhibition could also include a special room for "research", and entertainment of young visitors. The concept and contents of such a room would of course be much more varied and user-friendly as we might dare imagine from the point of view of strict scientific criteria and ethnologic classifications.