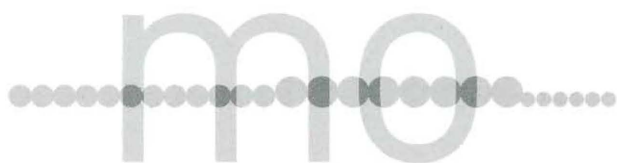




Oblikovanje za muzeje | designing for museums
mojca turk



mojca turk

oblikovanje za muzeje
designing for museums

razstava, 6. marec – 4. april 2014
exhibition, 6 March – 4 April 2014



Zunanje obeležje: Slovenski etnografski muzej / External signs: Slovene Ethnographic Museum



Razstavi

Oblikovanje za muzeje: Mojca Turk na pot

Dr. Bojana Rogelj Škafar

Direktorica Slovenskega
etnografskega muzeja

V muzejih po svetu so se že pred več kot tridesetimi leti zavedali pomembnosti izdelane in prepoznavne celostne podobe muzejev, vključujoč muzejsko zgradbo in celostno grafično podobo muzeja ter obo-

je v funkciji blagovne znamke. V sozvočju z njo so začeli oblikovati tudi ključna muzejska produkta, kot sta razstava in publikacija. S temi orodji so na vizualen način sporočali bistvo svojih poslanstev, si zagotavljali svojo prepoznavnost, povečevanje zanimanja javnosti za muzejsko dejavnost in s tem osmišljenost vloge v družbi.

V slovenskem prostoru se z zavedanjem o pomenu upravljanja identitete muzejev preko celostne grafične podobe samih muzejev kot tudi razstav in drugih produktov srečujemo od 90h let naprej. Med morda najbolj prepoznavnimi praksami lahko izpostavimo prakso Slovenskega etnografskega muzeja, ki je že v prvi polovici 90h let krenil na pot tako vsebinskega preoblikovanja v sodoben etnološki muzej kakor tudi temu vzporednega razvoja vizualne govorice na vseh ravneh komuniciranja v muzeju in navzven. V slednjem sta se plodno prepletli vsebinska vizija mag. Inje Smerdel, kustosinje in nato direktorice muzeja, in Mojce Turk, vizualno subtilne arhitektke in oblikovalke.

Vez, ki se je vzpostavila pred dvajsetimi leti, je v manjši meri trdna še danes. Obseg delovanja muzejske dejavnosti se je od tedaj močno povečal in zato je sodelovanje z več oblikovalci nujno. A celostna grafična podoba ostaja in Mojca Turk jo v dialogu z nami, aktualnimi nosilci muzejske dejavnosti, v SEMu še plemeniti. Še vedno nam z njo omogoča – povedano z besedami, ki jih je dr. Mihael Kline zapisal v Priročniku Marketing muzejev na s. 10 –, „sporočanje bistvenega dela sporočila, s katerim se zagotovi strategija pozicioniranja in diferenciranja muzeja od drugih s podobno identiteto“.

Pri tem seveda ne gre prezreti vseh drugih prispevkov Mojce Turk za veliko število slovenskih muzejev. Gledano v celoti je to opus, ki je in še vedno vidno in prepoznavno zaznamuje oblikovanje za muzeje na Slovenskem.





Stalna razstava Med naravo in kulturo, SEM, 2006 / Permanent exhibition Between Nature and Culture, SEM, 2006



To accompany the exhibition **Designing for Museums: Mojca Turk**

Dr. Bojana Rogelj Škafar

Director of the Slovene
Ethnographic Museum



More than thirty years ago museums around the world realised the importance of a well-designed and recognisable corporate identity, including the museum building and overall graphic design, functioning as the museum brand name. The design of museum products such as exhibi-

tions and publications began to take place in harmony with this idea. In this way museums visually communicated their mission, ensured their visibility, increased public interest in museum activities and gave meaning to their role in society.

In Slovenia, awareness of the importance of managing the identity of museums and their products through their visual corporate identity has been present since the 1990s. Among the most visible has been the Slovene Ethnographic Museum, which in the early nineties began to re-design itself in terms of content as an up-to-date ethnographic museum, but also to develop its visual communication at all levels, both internally and externally. A great contribution was made towards this by the combined visions of Inja Smerdel, curator and then museum director, and Mojca Turk, a visually subtle architect and designer.

The bond that was forged twenty years ago is still present to some extent even today. The scale of museum activities has greatly increased since then and so there is a need for cooperation with a greater number of designers. But our corporate image remains and Mojca Turk, in collaboration with those of us now responsible for the museum's activities, has further enriched it. She still enables us to use it, in the words employed by Mihael Kline on page 10 of the Handbook for Marketing Museums, to "communicate the essence of our message, with which to guarantee a strategy of positioning and differentiating the museum from others with a similar identity".

But of course, we should not forget Mojca Turk's many contributions to other Slovene museums. Taken as a whole, her work has left a visible and recognisable mark on museum design in Slovenia.



Trapisti, Grad Rajhenburg, Muzej novejšje zgodovine Slovenije, 2013 / The Trappists, The Rajhenburg Castle, National Museum of Contemporary History, 2013

Vizualna pripoved Mojce Turk

Dr. Kaja Širok

Direktorica Muzeja

novejše zgodovine Slovenije

Obisk muzeja me asociira na odkrivanje preteklosti. Je sprehod skozi čas, korak na poti spoznavanja in razumevanja življenja naših prednikov in sodobnikov. Razprava o pomenu in politiki muzejskih postavitev je danes neizbežno povezana z oblikovanjem ter s sposobnostjo oblikoval-

ca, da razstavljene predmete oživi. Seveda so za to potrebna znanja in leta izkušenj, ki pa velikokrat niso dovolj. Muzeji se med seboj razlikujejo in vsak nosi svojo zgodbo. Medtem ko galerije označuje privilegij vizualne izkušnje, so muzeji predvsem prostor, ki ga gradi proizvodnja pripovednosti. Muzejski predmeti, ki utelešajo družbeno izbrane podobe naše preteklosti, so medij za reprodukcijo dominantnih naracij.

Muzeji so bili nekoč prostori enodimenzionalnih postavitev, kjer so obiskovalca pričakali par vitrin in panojev, škripajoči pod in slaba osvetlitev. Statično zamrznjen prostor in čas, ki je služil potrjevanju klasične (in stereotipne) podobe muzejev kot rezidenc prahu in dolgočasnosti.

Prepoznavnost muzejev sloni danes predvsem na sposobnosti prenosa razstavnih vsebin v emocionalne pripovedi. Prevajanje vsebine v vizualne podobe, ki ustvarjajo atmosfere za zamišljanje ter obiskovalca vodijo v središče zgodbe in razumevanja razstave. Vizualna pripoved povezuje prostor, vsebino, čustva in ustvarja pogovor med obliko, zasnovo in vsebino. Sposobnost vizualnega oživljanja razstavnih vsebin pa je umetnost, ki je ne zmore vsak. V polju kreativnosti se prepletajo sposobnost razumevanja razstavne tematike in veščine vizualne komunikacije.

Mojca Turk pri svojem delu ničesar ne prepušča naključju. Najsi gre za izbor tipografije, fotografije ali barve sten, v nobenem primeru odločitev ni odgovor trenutka, temveč premišljen niz kreativnih idej, ki vodijo v končno postavitev razstave. Fotografski posnetki, ki jim Mojca navdahne sedanjost podobo, postanejo muzejske zgodbe. Prepoznavni obrazi na uličnih plakatih vas dnevno spremljajo in vabijo k obisku naših dogodkov in razstav. Obarazi, ki tako kot Mojčin opus, ne ostanejo neopaženi.



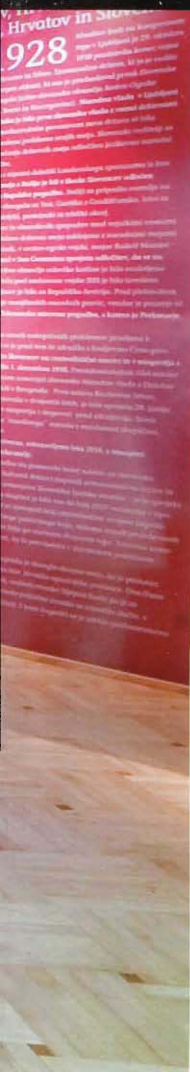
Slovenci v 20. stoletju, Muzej novejšje zgodovine Slovenije, 2011 / Slovenians in the 20th Century, National Museum of Contemporary History, 2011



Mojca Turk's Visual Narrative

Dr. Kaja Širok

Director of the National Museum
of Contemporary History



I associate visiting a museum with discovering the past: a walk through time, a step towards getting to know and understanding the life of our predecessors and contemporaries. These days, discussion of museum policy relating to how exhibitions are set up is inevitably connected with de-

sign and the ability of the designer to bring objects to life. Of course, this requires knowledge and years of experience, although this is not necessarily enough in itself. Museums differ widely and each has its own story. While galleries are characterised by the privilege of visual experience, museums are above all a space that builds upon narrative. Dominant narratives are translated through museum objects that embody the socially selected images of our past. At one time, museum exhibitions were characterised by one dimensionality; the visitor expected a couple of display cases and panels, a creaky floor and poor lighting. Statically frozen time and space served to confirm the traditional (and stereotypical) images of the museum as a domain of dust and boredom.

The profile of museums today is built primarily on the capacity to transmit exhibition content and emotional narratives. The translation of content into visual images creates an atmosphere conducive to reflection, leading the visitor into the heart of the story and enabling understanding of the exhibition. The visual narrative connects space, content and feeling, bringing about a dialogue between form and content. And the ability to visually bring to life exhibition content is an art that not everyone is capable of. Here, creativity is interlinked with the capacity to understand the exhibition theme, as well as visual communication skills.

In her work, Mojca Turk leaves nothing to chance. Whether selecting typography, photographs or the colour of the walls, no decision is simply made in the moment, it is always part of a carefully thought-out sequence of creative ideas that leads to the final exhibition set up. The photographs that Mojca fills with a sense of the present become museum stories: well-known faces that we see daily on hoardings inviting us to visit events and exhibitions; faces that, like Mojca's oeuvre, do not go unnoticed.



Razstava Ljubezen je v zraku, Slovenski etnografski muzej, 2000 / Exhibition Love is in the Air, Slovene Ethnographic Museum, 2000



Razstava **Oblikovanje za muzeje**

Nina Zdravič Polič

Muzejska svetovalka

Slovenski etnografski muzej

Razstava spremlja izid prve publikacije pri nas, posvečene muzejskemu marketingu, katere založnik in urednik je Slovenski etnografski muzej. Poleg tega je poklon oblikovalskemu opusu Mojce Turk, izvedenemu za muzeje, ki je začela svojo zadevno kariero prav v Slovenskem etnografskem muzeju.

Razstava z naslovom Oblikovanje za muzeje prikazuje plodove dvajsetletnega avtorskega dela, ki ga je Mojca Turk ustvarila za muzeje in vizualno interpretirala muzejske projekte s svojo likovno govorico. Na ta način je prevedla esenco sporočila, vsebovanega v posameznem muzeju, razstavi ali projektu, v vidno / slikovno / znakovno podobo in jo postavila v okvir vizualne komunikacije kot nepogrešljivega elementa marketinškega komuniciranja in znamčenja.

Hkrati razstava izpostavlja pomen oblikovanja oz. dizajna kot kreativne govorice, razširjene na polje komunikacije in marketinškega komuniciranja, ki skozi uporabo črkovnih znakov, besed, simbolov, slik, barv, kompozicije in drugih oblikovalskih kod ustvarja vizualno predstavitev in podobo idej, identitetnih sporočil in doživetij, poudarjenih z muzejskimi vsebinami.

V prvem delu so predstavljeni oblikovalski koncepti in pristopi na področju upravljanja identitete muzejev v obliki celostnih grafičnih podob – na primer Slovenskega etnografskega muzeja in Muzeja novejšje zgodovine Slovenije – uveljavljanje znamke muzeja, ki s svojo pojavnostjo in konotacijo govori o identiteti, znanju, vsebinah ..., in znamčenja, t.j. vzpostavljanja identitete znamke in njene prepoznavnosti, katere vizualna podoba se glede na čas in preobrazbo muzeja spreminja in nadgrajuje. Njen drugi del pa se osredotoča na paralelni proces »soznamčenja razstavnega oblikovanja«, slikovno prikazana na razstavi skozi izbor najizvirnejših muzejskih razstav in celostnih oblikovalskih rešitev Mojce Turk, pri katerih je soznamčenje razstav še posebej izvirno, opazno ter zaobjema kakovost doživetja, ki je v tem, kar obiskovalec ob obisku razstave in muzeja vidi, izkusi, itn. Kako so razstave oblikovane, označevane, uokvirjene v čas in prostor



je izjemnega pomena. Muzejska razstava kot glavni medij za posredovanje in komuniciranje pridobljenega in shranjenega znanja je lahko najbolj učinkovito sredstvo za hkratno doživljanje in pridobivanje različnih izkušenj v muzeju.

Med naborom več kot dvajsetih predstavljenih razstavnih projektov so razstave Slovenskega etnografskega muzeja (Kitajski papirnatí zmaji, V podobe ujeti indigo, Ljubezen je v zraku, Marimekko, Med naravo in kulturo, ...), Muzeja novejše zgodovine Slovenije (Družabno življenje, ...), Mestnega muzeja Ljubljana (Homo Sum) in druge.

The exhibition **Designing for Museums**

Nina Zdravič Polič

Museum Advisor, Slovene
Ethnographic Museum

The exhibition accompanies the appearance of the first publication in Slovenia devoted to museum marketing, edited and published by the Slovene Ethnographic Museum. It is also a tri-

bute to the design work for museums by Mojca Turk, who began this part of her career in the Slovene Ethnographic Museum.

The exhibition under the title *Designing for Museums* shows the results of twenty years of design work for museums completed by the architect Mojca Turk, and her visual interpretation of museum projects through the language of art. It demonstrates how she conveyed the essence of the message contained in each different museum, exhibition or project in visual / pictorial / symbolic form, placing it within the framework of visual communication as an indispensable element of marketing communication and branding.

At the same time the exhibition emphasises the importance of design as a creative language extending into the fields of communication and marketing communication that makes use of letters, words, symbols, pictures, colours, composition and other design codes to create a visual presentation and image of ideas, messages concerning identity and experiences, underlined by museum content.

The first part of the exhibition presents design concepts and approaches relating to managing museum identities through the creation of a corporate identity – for example, of the Slovene Ethnographic Museum and the National Museum of Contemporary History – establishing an identifiable and distinct brand with the potential of communicating key museum attributes (knowledge, content ...) through its single brand





Slovenski etnografski muzej, 2011 / Slovene Ethnographic Museum, 2011

image, and branding to create a favourable position for the museum. The visual appearance of the brand is adapted and upgraded over time in relation to changes in the museum.

The second part focuses on the parallel process of 'co-branding exhibition design', illustrated through a selection of the most interesting museum exhibitions and Mojca Turk's overall design solutions where the co-branding is particularly original and visible, embracing the quality of the visitor's experience, which is first initiated by what the visitor sees (and possibly feels). The way in which exhibitions are designed, labelled and framed in time and space plays an important role. The museum exhibition as the main medium for mediating and communicating acquired and preserved knowledge can be thus the most effective means of gaining successive experiences in a museum.

The selection of more than twenty presented exhibition projects includes examples from the Slovene Ethnographic Museum (Chinese Paper Kites, Images Caught in Indigo, Love is in the Air, Marimekko, Between Nature and Culture, etc.), the National Museum of Contemporary History (Social Life, etc.), the City Museum Ljubljana (Homo Sum) and others.



Razstava Železnodobna hiša, Most na Soči, Tolminski muzej, 2002 / Exhibition Hallstatt house, Most na Soči, Tolmin Museum, 2002
 Soavtorica / Coauthor: Polona Zupančič



Mojca Turk: **Dotik roke v sodobnem oblikovanju**

mag. Inja Smerdel

nekdanja direktorica Slovenskega
etnografskega muzeja, 1995 - 2005

Med miselnim snovanjem besedilnega okvirja k razstavi predstavitvi oblikovalskih dosežkov Mojce Turk – nastalih za muzejske naročnike, med njimi še posebej za Slovenski etnografski muzej –, me je nehote, vendar po tolikih letih čudovitega sodelovanja tako razumljivo, najprej potegnilo

v vrtinec spominjanja ...

Le kdaj se je to njeno sodelovanje z našo muzejsko hišo začelo? (Z Mojco sva se namreč v študentskih letih poznali, a najini poklicni poti sta se pozneje kar za dolgo razšli.) Mislim, da se ne motim, da je bilo to v osamosvojitvenem letu 1991, ko sem začela urejati muzejsko strokovno glasilo, znanstveno revijo Etnolog (pod tem imenom predhodnico in naslednico Slovenskega etnografa), in sem njegovo oživetev želela označiti tudi z novo grafično oblikovno podobo. Prav tedaj mi je kustosinja pedagoginja Prirodoslovnega muzeja Slovenije, Ljerkica Trampuž, veselo podarila mično oblikovano knjižico o delu njene oddelka z otroki. Svež, barvit, topel in vendar zelo sodoben oblikovalski pristop k zasnovi te publikacije me je takoj pritegnil; in ko sem zaslišala še ime oblikovalke, je to pomenilo začetek Mojčinega sodelovanja s Slovenskim etnografskim muzejem. Sodelovanja, ki ga označuje pisana paleta raznovrstnih delovnih nalog in naročil. Vse od leta 1991; od oblikovanja naslovnice novega Etnologa in njegove tipične strani (ter v naslednjih letih tudi njegovega tehničnega urejanja).

Leta 1994 je sledilo snovanje prve razstavne postavitve za našo hišo: razstave Oselnik, drobna obrobna oda delu, znanju, ustvarjalnosti, svojosti, erosu ... Oblikovanje muzejske razstave, ki je za Mojco, »arhitektko, ki se ukvarja z oblikovanjem vidnih sporočil,« kmalu postalo njena »najbolj celostna naloga in največji izziv«. (Tako kot je celostna naloga in bi morala biti največji izziv za muzejskega kustosa izpeljava vznemirljive poti od raziskave do interpretacije spoznanj z razstavo in z drugimi vizualnimi mediji.) Izziv, s katerim se ta občutljiva ustvarjalka vedno in povsod, pri vseh svojih delovnih nalogah, večje spopada. Celo tedaj, kadar mora na primer snovati zgolj panojsko postavitev ali postavljati iz zabojev izveličeno gostujočo razstavo, jo zna opleme-

MAJNIŠKA DEKLARACIJA

Nesporazumi, poudarjajo in tudi odkaže sovražni
danes doživljajo Slovenijo v Jugoslaviji, naj prej
vrednoti in pregleda trenutek
brezskupnega svojega volje
v prihodnosti.

MAJNIŠKA DEKLARACIJA 1989

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brezskupnega svojega volje
v prihodnosti.

Podpisniki te izjave izjavljamo in opozarjamo

da bodemo izjavi v največji meri sledili

kar sodimo za dobro
in pravičnost v prihodnosti in da bomo v prihodnosti
previdno in odgovorno

glede na zgodovinsko prikladi
na politično samostojnost in slovo

- opozarjamo Slovenijo
- da bomo v prihodnosti
- državnost sredstva, ki bo v
- pravičnosti in skladu z
- v skladu s zgodovinsko samostojnost

Državna zbornica pripravi
Slovenska knjižnica, Arhiv
Slovenskega ljudstva, Arhiv
2000. Državna zbornica



MAJNIŠKA DEKLARACIJA 1989



57

evki za slovenski/nacionalni program

ispevki za slovenski/nacionalni

Small white informational card with text.



nititi; jo na kak izviren način preoblikovati, ji vdihniti scensko razpoloženje. Pri tem ima središčno vlogo zlasti njena mojstrska raba barv kot vidne razstavne sestavine s čutnim občutenjem. Barve pa takrat, kadar je dialog med njo in kustosom, snovalcem razstavne vsebine ploden, v njenih postavitvah spregovorijo tudi z ustrezno simbolno govorico.

V skoraj dveh desetletjih – v letih skupnih načrtovanj, zamisli, snovanj in izvedb –, je za SEM nastal dolg niz oblikovalskih stvaritev Mojce Turk: muzejska celostna podoba; oblikovanja in postavitve naših in gostujočih razstav; oblikovanja letakov, zloženk, katalogov, plakatov, transparentov, oglasov, koledarjev ... Tokratna razstavna predstavitev njenega celotnega ustvarjalnega opusa najzgovorneje razkriva bogastvo vseh njenih oblikovalskih realizacij.

Mojčine oblikovalske rešitve – prostorske in druge »upodobitve« etnoloških in drugih muzejskih tem – so bile vedno tiste prave; vsakokrat znova sveže, iskriivo očarljive in prežete z njej lastno, prepoznavno izraznostjo. S tistim kančkom ženske mehkode v sicer zelo sodobnem oblikovanju, ki ga je mogoče besedno označiti kot subtilni »dotik roke« ...

Mojca Turk:

A touch of the hand in contemporary design

Inja Smerdel M.A.

former director of the Slovene
Ethnographic Museum, 1995 - 2005



While thinking about the text for the exhibition presentation of the design achievements of Mojca Turk, created in response to commissions from museums, particularly the Slovene Ethnographic Museum, I was at first unintentionally, but understandably after so many years of wonderful collaboration, drawn into a whirlpool of reminiscence ...

So when did her cooperation with our museum begin? (Mojca and I knew each other as students, but our professional paths then diverged for quite some time.) If I am not mistaken, it was the year of Slovenia's independence, 1991, when I began editing the museum's scholarly journal *Etnolog* (under this name both the predecessor and successor to *Slovenski etnograf*), and I wanted to mark its revival with a new graphic image. It was then that, fortuitously, the educator of the Natural History Museum of Slovenia, Ljerka Trampuž, gave me a small booklet about her department's work with children. The fresh, colourful, warm and yet very contemporary design approach to this publication immediately attracted me; and when I heard the name of the designer that signalled the start of Mojca's collaboration with the Slovene Ethnographic Museum – a collaboration marked by a lively assortment of different commissions. So, right since 1991: from the design of the cover and page layout of the new *Etnolog* (and in subsequent years its technical editing).

In 1994 there followed the design of her first exhibition setup for the museum, for an exhibition about whetstone holders – a small, marginal ode to work, expertise, creativity, originality and Eros. For Mojca, “an architect concerned with the shaping of visual messages”, designing museum exhibitions soon became her “most complete task and greatest challenge”. (Just as the most complete task and greatest challenge for a museum curator is and should be the completion of the exciting journey from research to the interpretation of findings through an exhibition and other visual media.) A challenge that this sensitive designer always, in every single task she undertook, tackled with



Zbirke, Narodni muzej Slovenije, 2009 / Collections, National Museum of Slovenija, 2009
Soavtorica: / Coauthor: Polona Zupančič



great skill. Even when dealing only with the arrangement of information panels or the assembly of a visiting exhibition packaged in boxes, she knows how to enrich it, to reshape it in an original way, to imbue it with a stage-like atmosphere. A central role in this is played by her masterful use of colour as a visible exhibition element with discernible feeling. And whenever the dialogue between her and the curator, the shaper of exhibition content, is fruitful, the colours in her exhibition setups speak with an appropriate symbolic language.

Across almost two decades – years of joint planning, ideas, design and implementation – there appeared at the Slovene Ethnographic Museum a long succession of Mojca's designs: the museum's corporate image; designing and setting up our and visiting exhibitions; designing fliers, leaflets, catalogues, posters, banners, advertisements, calendars, and so on. The current exhibition presentation of her whole creative oeuvre most eloquently reveals the richness of her designs.

Mojca's design solutions – spatial and other “depictions” of ethnographic and other museum themes – were always just right, always fresh, playfully charming and distinctively expressive. With just a pinch of feminine softness in the context of a very contemporary design that could perhaps be labelled as a subtle “touch of the hand”.



Družabno življenje, Muzej novejšje zgodovine Slovenije, 2006 / Social Life, National Museum of Contemporary History, 2006

Kaj je delo oblikovalca razstave?

Dr. Marjeta Mikuž

nekdanja direktorica Muzeja novejš
zgodovine Slovenije, 2000 - 2005



Oblikovalec razstave je praviloma arhitekt. Tako kot je načrtovanje letališč ali železniških postaj za arhitekta iz-
ziv, je tudi oblikovanje razstav zanj prav posebna naloga. Oblikovalec mora zelo preudarno poudariti smisel, tema-
tiko, zgodbo in namen ter cilje razstave, seveda s svojimi

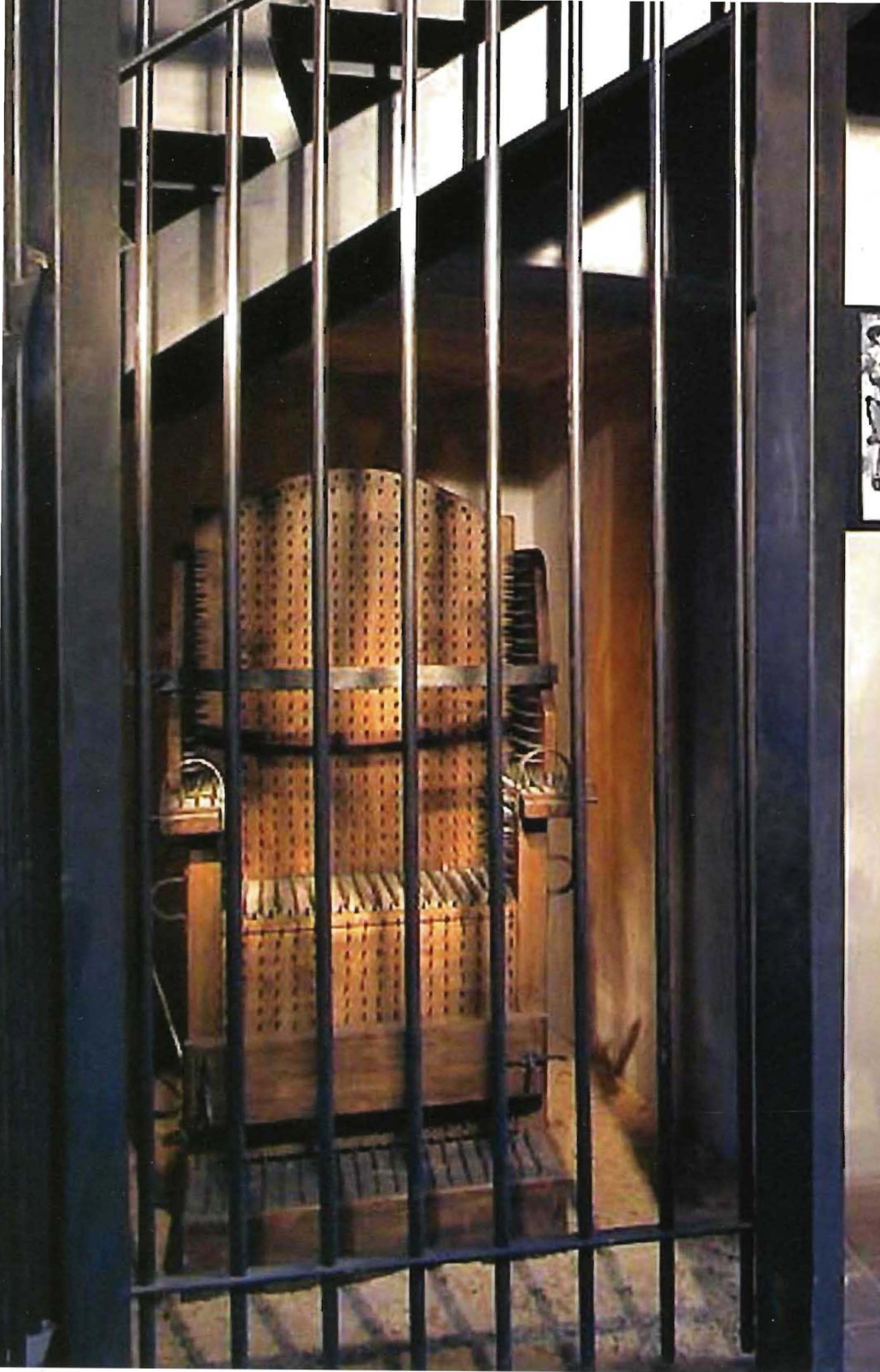
strokovnimi prijemi, pri čemer se mora ves čas zavedati pravilne pre-
zentacije muzejskega predmeta ob upoštevanju vseh potrebnih var-
stvenih pogojev za različno razstavljeno muzejsko gradivo. Pričara-
ti čas, duh in učinek razstave pa je oblikovalčeva umetnost. Ali to zna
ali pa ne.

A vendar se tudi oblikovalci razstav razlikujejo med seboj. V veli-
kih muzejih po svetu je oblikovanje razstav moderno, slavno, nastali
so modni arhitekturni biroji, ki kandidirajo za oblikovanje prestižnih
razstav, tako kot je prestiž, da zgradbo muzeja prenavlja ali načrtu-
je svetovno znan arhitekt, kot so na primer I.M. Pei ali Renzo Piano
in drugi.

Pri nas je zgodba drugačna. Ko je v devetdesetih letih kot samo-
stojna arhitektka vstopila v muzejski svet Mojca Turk, je v muzejskem
oblikovanju zavel svež, bolj lahkoten, prijazen in inovativen veter. V
muzeje je prinesla barve, praviloma pastelne, prinesla je težko priča-
kovan optimizem in humor, ki obogati še tako resno tematiko. Naro-
čila za muzejske postavitve so se začela kopičiti in začeli smo se spra-
ševati, ali se bo Mojčino oblikovanje začelo ponavljati. Nenehno izo-
braževanje in njena kreativnost na področju muzejskih razstav v sve-
tu je ponavljanje preprečilo. V muzejskem oblikovanju so k bistvenem
preobratu pripomogli računalniki, saj so pometli z lepljenjem in tež-
kimi panoji. Panoje z besedili so nadomestili ekrani, vitrine so posta-
le varne za predmete, tako z vidika varovanja pred krajo kot z vidika
razmer za hranjenje.

V čem je posebnost oblikovanja muzejske razstave arhitektke Moj-
ce Turk?

Najpomembnejši element pri pripravi razstave je tema. Če arhi-
tekt že v idejni zasnovi sodeluje z avtorjem razstave, je to formula za



Stalna razstava, Miklova hiša, Ribnica, 2002 / Permanent exhibition, Miklova hiša, Ribnica, 2002



uspeh. A če je ta arhitekt Mojca Turk, je uspeh zagotovljen. Mojca se namreč v vsak svoj projekt, naj bo to razstava, oblikovanje knjige ali letak, poglobi, se seznani z njej do tedaj neznano tematiko in se o njej izobrazí. Napake, ki se tako rade prikradejo v avtorjevo delo, se Mojci ne bodo izmuznile.

Mojca se vsakega projekta loteva celovito, od ideje do končnega produkta, oglasnega panoja.

Veliko razstav, knjig, vabil, zloženk sva z Mojco naredili in pripravili skupaj. Pozno v noč sva modrovali ob njenem računalniku, ustvarjali, doživljali in za obiskovalce razstav spletli neverjetne zgodbe: o družini Šantel, o čarovnicah v Ribnici, o »najinih« petdesetih, o Merlinki, o Leni ...

Te zgodbe je Mojca znala pričarati ljudem v novi preobleki, skupaj z osebnostno značajsko neizmerno prijaznostjo in dojemljivostjo za vsakogar, ki dela z njo.



Četrta prekomorska brigada

2

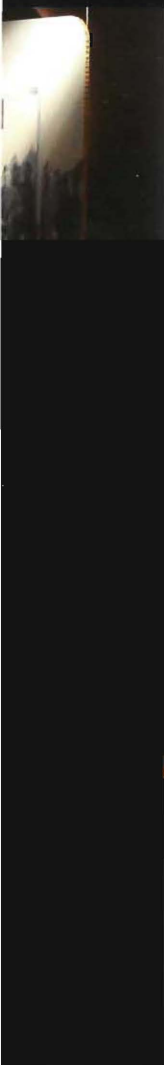
Prva in Druga letalska eskadrilja

2

What does the work of an exhibition designer involve?

Dr. Marjeta Mikuž

former director of the National
Museum of Contemporary History,
2000 - 2005



An exhibition designer is usually an architect. Just as planning an airport or railway station is a challenge for an architect, designing an exhibition represents a special kind of assignment. The designer needs to place great emphasis on the meaning, theme, story, purpose and goals of the

exhibition – of course, in a highly professional manner, constantly bearing in mind the correct way of presenting museum objects and ensuring all the security requirements for different museum materials. The designer's art involves conjuring up the time, spirit and effect of the exhibition – whether the designer can achieve that or not. And yet exhibition designers differ greatly. In many museums around the world exhibition design is modern and celebrated; modern architectural bureaux have appeared that compete to design prestigious exhibitions, just as it is prestigious for a museum building to be designed by a world renowned architect, such as I. M. Pei or Renzo Piano.

But in Slovenia the story is different. When in the 1990s Mojca Turk entered the museum world as an independent architect there blew a fresh, lighter, more friendly and innovative breeze. She brought colour – usually pastel shades – to museums; she brought a much needed optimism and humour to enrich even the most serious of themes. Commissions for museums began to pile up and we began to ask whether Mojca's design work would start to repeat itself. But constant education with regard to museum exhibitions around the world prevented this from happening. A fundamental change of direction in museum design was facilitated by computers, which did away with the need for sticking things up and heavy panels. Panels with text were replaced by screens; display cases became safe for objects, both from the point of view of theft prevention and providing the right environmental conditions.

What makes Mojca Turk's design work for exhibitions different? The most important element in preparing an exhibition is the theme. If at the concept stage the architect collaborates with the creator of the



Etnološke zbirke, Loški muzej, 2002 / Ethnological Collections, Loški muzej, 2002



exhibition that is a recipe for success. But if that architect is Mojca Turk, then success is guaranteed. For in every project, be it an exhibition, the design of a book or a flier, Mojca goes into it in depth, becomes familiar with the hitherto unknown theme and educates herself about it. The kinds of errors that creep into the work of those creating the exhibition will not slip past Mojca. She tackles every project in its entirety, from the original idea to the final product, to the advertising poster.

Mojca and I have worked together on a great many exhibitions, books, leaflets and invitations. We have often sat at her computer late into the night mulling over ideas, creating, experiencing and weaving incredible stories for exhibition visitors: about the Šantel family, about witches in Ribnica, about “our” Fifties, about Merlinka, Leni, and so on. Mojca knew how to conjure up these stories for people in a new guise; she also shows immeasurable kindness and perceptiveness towards everyone who works with her.



Mojca Turk, foto / photo Blaž Zupančič



Mojca Turk (roj. 1954 v Ljubljani) je študij arhitekture zaključila z diplomsko nalogo Oblikovanje papirnega denarja, ki jo je 1991 odkupilo Ministrstvo za finance RS kot podlogo za oblikovanje slovenskega tolarja. Po diplomi je delala na Inštitutu za oblikovanje pri prof. Niku Kralju. V letih med 1983 in 1990 je bila zaposlena v Iskri Delti kot vodja oblikovalcev, nato pa je 11 let delovala kot samostojna ustvarjalka v kulturi. Trenutno dela kot kreativni vodja v Muzeju novejših zgodovine Slovenije. V glavnem se ukvarja z muzejskimi postavitvami razstav in spremljajočo grafiko. Za svoja dela je prejela številne nagrade in priznanja, med drugim leta 2006 Valvasorjevo priznanje za razstavo Družabno življenje (Muzej novejših zgodovine Slovenije).

Mojca Turk (born 1954 in Ljubljana), graduated in architecture in 1980 with a dissertation entitled Designing Paper Money which in 1991 was purchased by Slovenia's Ministry of Finance as a basis for designing the new Slovene currency, the tolar. After graduating she worked at the Institute of Industrial Design under Professor Niko Kralj. From 1983 to 1990 she was employed at the company Iskra Delta as head of design, then for 11 years worked as an independent designer. She is currently creative head at the National Museum of Contemporary History, dealing mainly with the set-up of exhibitions and the accompanying graphics. She has received a number of awards and recognitions for her work, including in 2006 the Valvasor Award for the exhibition Social Life (National Museum of Contemporary History).

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Zasnova in oblikovanje razstave / Exhibition concept and
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Polič. Oblikovanje svetlobe / Light design: Marjan Visković.
Komuniciranje / Communications: Maja Kostric, Domen
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