
PODOBE NEKE KULTURE ALI PREDMETI O LJUDEH - IDEJNI OSNUTEK RAZSTAVNE ZGODBE

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VSEBINSKA ZASNOVA

Postavitev tega dela razstave mora obiskovalcu ponuditi več možnih načinov sprejemanja posredovanih informacij. Zasnovana je tako, da je obenem zgodba o človeku in njegovih družbenih vlogah, o širjenju in cikličnem ponavljanju ter ogled povprečnega inventarja predmetov, opravil in odnosov med ljudmi.

Zgodba o človeku (ali bolje paru, kar omogoča spregovoriti tudi o razlikah med spoloma) in njegovih (njunih) družbenih vlogah, ki so se - skladno z življenjskimi dobami - "širile" in "krčile"; nivoji:

1. človek (posameznik);
2. človek kot del družine;
3. človek kot del (vaške) skupnosti;
4. človek kot del regijskih gravitacij;
5. človek kot del območja oblasti (državne, gosposke, cerkvene);
6. človek kot del sveta;
7. človek (posameznik) v svojih drugih razsežnostih.

Prikaz zakonitosti širjenja in cikličnega ponavljanja, ki se odraža skozi:

1. človeka (rojstvo - otroštvo - mladost - odraslost - starost) in linearno zgodovino oziroma njene dele,
2. družbo, v katero je posameznik rojen in v katero se "stara" (družina - (vaška) skupnost - regija - država - svet) in
3. druge razsežnosti (ki jih - zlasti v starosti - prenaša na mlajše generacije);
4. naravne cikle (dnevni, letni) in z njimi povezanim
5. delom (cikličnost v povezavi z naravnimi gibanji, širjenje v smislu tehničnega razvoja delovnega orodja in procesov).

Ogled povprečnega inventarja predmetov (orodja, notranje opreme, transportnih sredstev, oblačil itd.), opravil in odnosov med ljudmi, obravnavanimi v medsebojni

povezavi (vsaj posredno preko asociacij in simbolnih predmetov/prizorov). Prikaz bo zato imaginaren (ne bo vezan izključno na eno geografsko enoto oz. njene specifičnosti, tudi ne želi biti poskus rekonstrukcije ene bolj ali manj naključno izbrane konkretne enote - družine, vasi...). Na ta način bo prikazana uporaba in fond tistih predmetov, ki so bili bolj ali manj skupni na celotnem območju; geografske specifikke je moč prikazati v okviru "dodatnih informacij" oziroma v galerijskem delu razstave.

Postavitev je zasnovana bolj scensko kot vitrinsko (v nasprotju z galerijskim delom, ki je postavljen vitrinsko). Vsaka razstavna dvorana je spremenjena v eno ali dve "celostni sceni", ki sta ozadje posameznemu nivoju oziroma pripovedi. Scena naj bi sicer tako nudila celostni vtis, v resnici pa je sestavljena in nadomešča posamezne vitrine. Tako skuša nadgraditi izolirano razstavljeni predmet, ki mu navadno dodamo pisno informacijo o njegovi funkciji. Na primer: na nivoju družine se sklop pripovednih tem nanaša na delo, delovne procese, delitev dela, delovno orodje itd. Ker se je kmečko delo odvijalo na polju, travniku, pašniku, v gozdu..., bi okolja teh raznovrstnih del scensko navidezno združili (npr. polje in potok/jezero in travnik/pašnik; ali visokogorski pašnik, travnik in gozd), kar je mogoče doseči s preišljeno kombinacijo fotopovečav, rekonstrukcij in predmetov. Scensko postavitev je potrebno dopolniti z vitrinskim delom za predmete, vezane na razširjene pripovedne teme, oz. predmete, ki po času, tipu... odstopajo od scenskih in ki potrebujejo dodatno razlago ali posebne razstavne pogoje.

"Združene scene" omogočajo tudi nakazati istočasno uporabo stvari na različnih tehnološko razvojnih stopnjah, ki govori o socialni pogojenosti teh razlik.

Kljub imaginarnosti pripovedi razstave (ki ne bi želela prikazovati natančno določljivega kraja, naselja, družine) je potrebno delovne okvire določiti že zaradi izbora predmetov. **Če izvzamemo geografsko specifične pojave in predmete in upoštevamo sestavo zbirk SEM, je zgodbo najlaže umestiti v osrednjo Slovenijo ali še boljše na Gorenjsko.** Razstavna zgodba se začne okoli 1830 ali 1840, zaključuje pa v prvih desetletjih 20. stoletja. Razmere sredi stoletja združujejo v sebi starejše pojave in stvari (ki se nadaljujejo iz prejšnjih stoletij) in tiste, ki kažejo na velike spremembe v 2. pol. stoletja. Okvirni čas šestega nivoja (konec 19. stoletja) omogoča prikazati nekatere množičnejše pojave tistega časa (izseljevanje, zaposlovanje v tovarnah, nacionalno-prebudniško gibanje in z njim povezano folklorizacijo tradicijskega življenja itd.). Življenjska zgodba posameznika se v sedmem nivoju (prva desetletja 20. stoletja) ustrezno premakne v starost, ki dela "obračun" celega življenja (možni povzetki), obuja spomine (pripovedovanje o dogodkih, svetu, delu), pripoveduje zgodbe, pesmi....(pesništvo, pripovedništvo), prenaša vrednote in znanje na mlajše rodove (o zdravljenju, o vremenu, o rastlinah, živalih, o zgodovini in geografiji ...), vzgaja estetska občutja in doživljanja uporabnih predmetov (ljudska umetnost) in ima lahko vizije prihodnosti (nakazovanje nadaljnega razvoja).

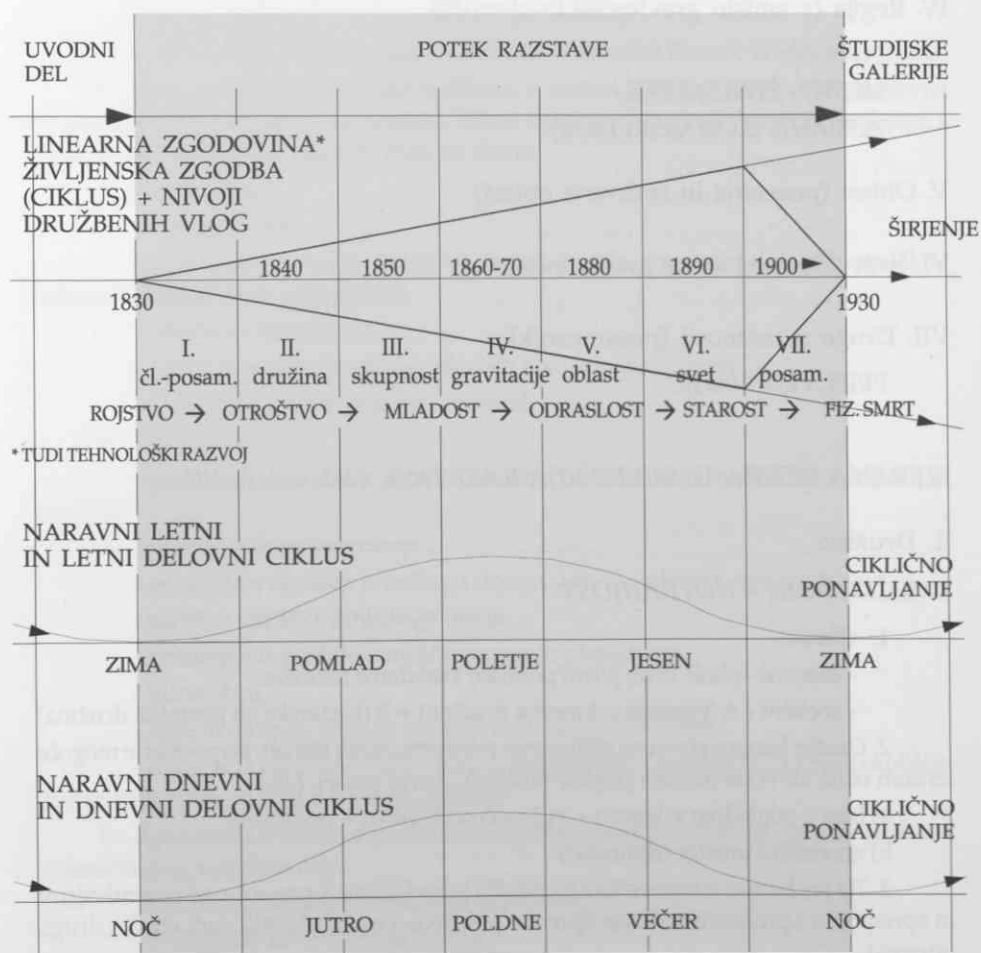
Poleg krajšega uvodnega teksta na začetku dvorane je dodatne informacije (tistim, ki to želijo) mogoče ponuditi prek tematske zloženke (trajnejša informacija), dotikalnega ekrana ali govornega spremnega besedila na kasetnem magnetofonu s slušalkami, ki ga obiskovalec dobi pri vratarju (možnost besedila v tujih jezikih). Pri dodatnih informacijah naj bi prevladale slikovne (fotografije, risbe, tlorisi, ponazorila...) nad tekstualnimi. Pod pojmom "dodatne informacije" razumem primerjalne podatke in informacije o drugačnih socialnih (plemstvo, meščanstvo), pokrajinskih, tudi časovnih okoliščinah, razširjene pripovedne teme (ilustrirane v sliki, besedi ali zvočnem zapisu),

statistične podatke, rekonstruirana grafična ponazorila (npr. o razvoju arhitekture) in razlagalna besedila v širšem obsegu.

Podatki o zgodovinskih (gospodarskih, družbenih in političnih) prelomnih dogodkih, ki so vplivali na življenje na posameznih nivojih, naj bi sistematično potekali ob razstavi, vendar njihova vloga ni dominantna, pač pa razlagalna. Vključeni so lahko v uvodni tekst na začetku dvorane, širše pa morda v okvir dodatnih informacij.

Vsak nivo bi lahko vseboval tudi **živi prikaz** (demonstracijo) enega ali več enostavnejših delovnih postopkov, izdelovalnih ali krasilnih tehnik, otroške igre, "zdravljenja" z urekanjem, igrano šego ali podobno. Poleg bi sodili tudi **"dotikalni predmeti"** (po muzejskih predmetih izdelane replike ali za ta namen posebej nabavljeni predmeti).

Zgodba o ljudeh ne more ostati samo na nivoju stvari, ki so zgolj posredni pričevalci. "Ljudje" (nosilci zgodbe) bodo na razstavi prisotni v dvo- ali tro- dimenzionalni obliki kot lutke, fotopovečave, hologram (?) ali v zvočni kulisi (rekonstruirani posnetki, raje pa stari zvočni zapisi).



STRUKTURA RAZSTAVE

I. Človek - posameznik

II. Družina

KMEČKI DOM - NOTRANJOST

KMEČKI DOM - DVORIŠČE IN GOSPODARSKA POSLOPJA (PROSTORI)

DELO

III. Vaška skupnost

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VAŠKI TRG - VSAKDANJIK

VAŠKI TRG - ŽEGNANJE (vaški praznik)

VAŠKI TRG - PUST/POROKA (letna/življenska šega)

IV. Regija (v smislu gravitacijskih območij)

POT

MESTO - ŽIVILSKI TRG

ROMANJE (ROMARSKI KRAJ)

V. Oblast (posvetna in cerkvena oblast)

VI. Svet (Slovenci zunaj svojih meja)

VII. Druge razsežnosti (posameznik)

PRIPOVEDOVALEC

IZBRANA IZSEKA IZ SCENARIJA RAZSTAVE (delovna različica):

II. Družina

KMEČKI DOM - NOTRANJOST

1. Okviri:

- časovni - okoli 1840; jutro/pomlad; vsakdanje razmere,

- socialni - A (premožna kmečka družina) + B (kajžarska ali gostaška družina)

2. Ozadje: fotopovečava na stiliziranih rekonstruiranih stenah, po potrebi je mogoče izrezati okna ali vrata (možen pogled skoznja); prečni presek hiše;

a) izba s pogledom v kamro + veža s črno kuhinjo + podstreha

b) enocelični prostor (dimnica?)

3. Tip predmetov: fotopovečava na ozadju je podaljšana v prostor z rekonstrukcijami in opremljena s predmeti notranje opreme (pohištvo, posodje, tekstil, tudi orodje, druga oprema)

4. *Pripovedne teme / cilji:*

- a) - notranja oprema, delitev prostorov (glede na funkcije),
- prehrana (skupno prehranjevanje, vrsta hrane),
- sestava družine (več generacij + posli),
- delitev dela (doma ostanejo stari starši, ki se ukvarjajo s pomožnimi gospodinjstvi, varovanjem malih otrok, popravili orodja ali katero od hišnih obrti / gospodinja in dekla v veži oz. črni kuhinji pri katerem od gospodinjstvih opravil (pranje perila, peka kruha, varovanje otrok, kuha hrane za prašiče in ljudi, pomivanje posode, pinjenje masla ipd. / ostali člani družine na dvorišču oz. v gospodarskih prostorih),
- vzgoja, učenje in prenašanje tradicije,
- hišna obrt, ki jo lahko opravlja "stric" ali "teta" - predstavitev obrti, delitev dela, dedovanje (posredno),
- shranjevanje (kamra, podstreha) in vzdrževanje oblačil (izba: sušenje, krpanje; veža: kuhanje perila; dvorišče ali studenec: pranje; travnik: beljenje platna ipd.),
- shranjevanje živil,
- spanje (podstreha, kamra, klopi in peč v izbi),
- pojmovanje vloge in nalog družine in družinskih čustev; vrednotenje doma
- b) kot a, z vsemi nakazanimi razlikami v sestavi družine (brez poslov, osnovna družina), delitvi dela (oče ostane doma, kjer se ukvarja s katero od domačih obrti (npr. s pletarstvom, tkalstvom; otroci in mati na dnini)

5. *Zvočna kulisa:*

- tiktakanje ure,
- ropotanje s posodo, zvoki metle ali drugih gospodinjstvih pripomočkov (odvisno od predstavljenih opravil),
- jokanje in smeh otrok,
- udarci orodja (odvisno od izbranih predstavljenih opravil),
- polglasne molitve ali petje uspavank

6. *Kulisa vonjev :*

- vonj po hrani, dimu, ognju (odvisno od izbranega načina razsvetljave in kurjenja)

7. *Ponujene dodatne informacije :*

- geografske različice kmečkega doma (sestava, interieri, tipi stavb),
- socialne različice kmečkega doma,
- primerjalno gradivo z meščanstvom in plemstvom,
- hišne obrti,
- šege in navade, ki so se praznovale v okviru družine,
- fotografije predmetov iz drugačnih geografskih, časovnih in socialnih okoliščin (kar se lahko ponovi tudi v študijski galeriji)

8. *Zgodovinski prelomni dogodki* (ki so odsevali na nivoju družine, kmečkega doma in kmečkega gospodarstva):

- s področja družbeno-politične zgodovine,
- s tehnološko-razvojnega vidika.

IV. Regija (v smislu gravitacijskih območij)

POT

1. Okviri :

- časovni - po sredini 19. stoletja; poletje/jesen ; vsakdanje razmere,
- socialni - kmečki, predmestni

2. *Ozadje* : na fotopovečavi v ospredju cesta, ki vodi v ozadju vidno mestno naselje, lahko tudi predmestno tovarno; ob poti lahko kapelica ali znamenje (rekonstrukcija ali foto); pot prehaja v predmetno sceno; ob poti je kovaška/kolarska delavnica (rekonstrukcija na enak način kot pri obrtnih delavnicah na nivoju vasi; enako velja za furmansko gostilno (namesto rekonstrukcije je lahko del fotopovečave)

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3. Tip predmetov :

- furmanski voz s tovorom,
- kmečki voz z živili - pridelki in živalmi (preskrba mesta z živili),
- orodje in oprema rekonstruirane delavnice,
- pešci s tovorom za prodajo (nošnja ali z ročnimi vozički): krošnjar, kmetice ali perice iz okolice mesta, delavci na poti v tovarno,
- kapelica ali znamenje

4. Pripovedne teme / cilji :

- transportni načini,
- preskrba mesta s hrano oz. prodaja kmečkih pridelkov,
- obrti, vezane na transport,
- zaposlovanje v industriji

5. Zvočna kulisa :

- zvoki vozov in vozičkov,
- pokanje biča,
- udarci orodja (iz delavnice),
- koraki,
- glasovi živine,
- pisk vlaka (opozorilo na nove načine transporta, ki v tem času izpodrivajo stare; železnica je lahko tudi del fotopovečave),
- tovarniška sirena

6. Kulisa vonjev : ?

7. Ponujene dodatne informacije :

- drugi načini transporta in poklici, ki so povezani z njimi (npr. splavarjenje),
- o furmanskih poteh in o železniških poteh po Sloveniji,
- o delu in izdelkih kovačev in kolarjev,
- o prvih večjih industrijskih tovarnah in o nastajanju industrijskega delavstva

8. Zgodovinski prelomni dogodki :

- s področja družbeno-politične zgodovine,
- s tehnološko-razvojnega vidika.

“IMAGES OF A CULTURE” OR “OBJECTS ABOUT PEOPLE” CONCEPT OF THE PERMANENT EXHIBITION’S CONTENTS

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The set-up of this part of the exhibition must offer to the visitor various ways of receiving the information it provides. The display is designed to be simultaneously a story of man and his social roles, a presentation of the forms of widening and cyclical repetition and a survey of an average inventory of objects, jobs and relationships between people.

A story of man (or, better, of a couple, enabling us to discuss the differences between the sexes) and his (their) social roles which - in accordance with their “widen” and “narrow” ; envisaged levels:

1. man (as an individual)
2. man as part of a family;
3. man as part of a (village) community;
4. man as part of regional gravitation;
5. man as part of an area of authority (of the state, the nobility or church);
6. man as part of the world;
7. man (the individual) in his other dimensions.

A presentation of the laws of widening and cyclical repetition, as reflected through:

1. man (birth - childhood -youth - maturity - old age) and through linear history and its periods,
2. society, in which the individual is born and “ages” (the family - (village) community - the region - the state - the world); and through
3. other dimensions (which - especially in old age - are passed on to the younger generations);
4. the natural cycles (of the day, the year) and, related to them:
5. work (the cyclical repetition in connection with nature’s changes, widening in the sense of technical development of tools and procedures).

A survey of an average inventory of objects (tools, furnishings, means of transportation, clothes and so on), **jobs and relationships between people**, treated in

mutual connection (and at least indirectly through associations and symbolic presentations (scenes) The display will be a fictional one (since it will not refer exclusively to one geographic unit and its specifics, neither will it want to be an attempt to reconstruct a more or less randomly chosen actual unit - a family or village⁹. In this way it will present the use and spread of those objects which were more or less common throughout the Slovene territory; local specifics can be shown in the framework of "additional information" or in the museum's gallery section.

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The installation of this part of the exhibition is conceived more in the sense of scenes than of show-cases (and contrasts with the gallery section that will be mainly based on show-cases). Every exhibition hall is to be changed into one or two "comprehensive scenes" providing the background to an individual level or story. The scenes are to provide an comprehensive impression, but in reality they will be composed and replace individual showcases. In this way they try to enhance isolated exhibits that are usually completed by written information on their function.

An example: on the family level the set of narrative themes refers to work, work processes, the division of labour, work, tools etc. Since farming takes place in the fields, meadows, pastures and woods..., these environments where various tasks are carried out, are seemingly united in the scenes (for instance fields and a stream, a lake and a meadow or pasture; or: a high-mountain pastures and meadows and woods); this can be achieved through a carefully thought-out combination of enlarged photographs, reconstructions and objects. The set of scenes has to be enhanced with showcases for the objects, related to the wider narrative theme or objects which because of the period they belong to, their type or provenance differ from those in the scene and require additional explanation or special conditions of exhibition.

The "comprehensive scenes" also enable to point out **the simultaneous use of things objects on different levels of technological development which indirectly refer to the social conditions underlying these differences.**

Despite the fictional nature of the exhibition's story (it does not aim to present a exactly defined place, settlement or family), a working framework has to be determined for the sake of selecting the objects. **Leaving out of consideration geographically specific phenomena and taking into account the actual composition of the museum's collections, it seems to be most convenient that the story is set in central Slovenia or, even better, in Gorenjska.** The exhibition's story starts around 1830 or 40 and finishes in the first decades of this century. The conditions in the mid 19th century combine phenomena and things of older periods (surviving from preceding centuries) with objects referring to the great changes that are ahead in the century's second half. The approximate period of the sixth level (the end of the 19th century) enables us to present some of the period's mass phenomena (emigration, employment in factories, the national awakening movement and the folklorisation of the traditional ways of living connected with that movement etc.). The life story of the individual on the seventh level (the first decades of the 20th century) accordingly passes over into old age which evaluates life as whole (here, summaries are possible), man's memories (narration about major events, the world, jobs), telling stories, poems, songs (poetry, narrative prose), hands over values and knowledge to the younger generations (about curing, the weather, plants, animals, history, geography...), nurtures aesthetic feelings and experiencing of functional objects (folk art) and may have visions of the future (anticipation of further developments).

Besides a **short introductory texts at the beginning of the hall, additional information** (for those who want it) can be provided through **thematic folders** (a more permanent form of information), **touch screens** or **spoken text** on cassettes with earphones which the visitors can obtain from the receptionist (the spoken text can also be in foreign languages). In the additional information emphasis should be on pictorial material (photographs, drawings, floor-plans, illustrations..), less on texts. "Additional information" is to be understood as comparative data and information on other social classes (the nobility, the bourgeoisie), on provincial circumstances, on conditions in the period of the wider narrative theme (illustrated with pictures, texts or sound records), statistical data, reconstructed graphical illustrations (for instance on the development of architecture) and extensive explanatory texts.

Information on historical (economic, social and political) important events which effected life on the individual levels should accompany the exhibitions but not take on a dominating, but merely an explanatory role. They can be part of the introductory text at the beginning of the hall and, perhaps more extensive, in the framework of additional information.

Every level could also contain a **live presentation** (demonstration) of one or more simple work processes, production or decoration techniques, children's' games, "curing" by casting a spell,, an play-acted custom or the like. In this context "**touch objects**" (replicas made after museum objects or purpose-made objects) could be a welcome addition.

A story about people cannot just remain on the level of objects which are but indirect mediators. "People" (the "heroes" of our story) should be present in the exhibition in two or three-dimensional form as puppets, enlarged photographs, holograms or in the sound scenery (preferably original old records, if not available: reconstructed ones).

EXHIBITION'S STRUCTURE

I. Man as an individual

II. Family

PEASANT HOME - INTERIOR

PEASANT HOME - COURTYARD AND OUTBUILDINGS (spaces)

WORK

III. The village community

THE VILLAGE SQUARE-DAILY

THE VILLAGE SQUARE - BLESSINGS (villager celebration)

THE VILLAGE SQUARE - Shrovetide/wedding (annual customs, everyday customs)

IV. The region (in the sense of gravitational area)

THE ROAD

THE TOWN AND THE MARKET-PLACE

PILGRIMAGES (A PLACE OF PILGRIMAGE)

V. The authorities (secular and ecclesiastical authorities)

VI. The world (Slovenes living abroad)

VII. Other dimensions (of the individual)

NARRATOR

CHOSEN SECTIONS OF THE EXHIBITION'S SCENARIO

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II. The Family

PEASANT HOME - INTERIOR

1. *Settings* :

- periode around 1840; Spring morning; everyday conditions
- social - A (prosperous peasant's family) + B (smallholder or crofter's family)

2. *Background* : enlarged photograph on stylised reconstructed walls; if required, windows or doors can be cut out (allowing view); cross section of the house;

- a.) izba' with view into kamra'' + entrance with black kitchen + attic
- b.) single-cell space ("smoke house" with open hearth)

3. *Types of objects*: enlarged photograph in background extending into the room with reconstructions and set with home furnishings (furniture, vessels, textiles, also tools and other furnishings)

4. *Narration themes / goals*:

- a.) - furnishings, division of rooms (according to function)

- nutrition (common meals, types of food)
- the family's composition (several generations, hands)

- division of labour (the grandparents stay at home, are in charge of household chores, watch the small children, repair tools or carry out a home craft/ the mistress and the maid are in the hall or black kitchen carrying out one of the household chores (doing the laundry, baking bread, guarding children, cooking for the pigs or the family, washing up, making butter and the like / the other members of the family in the courtyard or in the outbuildings (see below),

- education, learning and handing over of traditions

- home crafts, which can be carried out by an "uncle" or "aunt" - presentation of craft, division of labour, inheritance (indirect)

- preservation (kamra, attic) and maintenance of clothes (izba: drying, mending; hall: boiling linen; courtyard or spring: washing ; meadow - bleaching linen and the like)

- preservation of food

- sleeping (attic, kamra, benches and stove in the izba)

- concepts of the role and tasks of the family, family feelings, appreciation of

the home

b.) as in a, with all the indicated differences (for instance in the composition of the family / no hands, just the basic family unit), division of labour (the father at home as a domestic craftsman (e.g. wickerwork, weaving; the mother and children work as labourers).

5. *Sound scenery* :

- a clock ticking,
- clatter of pots and pans, sound of broom or other chores (depending on the ones displayed),
- children crying and laughing
- hammering (depending on the visually presented jobs) - subdued prayer are singing lullabies.

6. *Odour scenery*:

- smell of food, smoke, fire burning (depending on the chosen way of lighting and heating).

7. *Provided additional information*:

- regional variation of peasant houses (composition, interiors, types of buildings)
- social variations of peasant houses,
- comparative material featuring the nobility and bourgeoisie,
- domestic crafts,
- customs and traditions, celebrated within the family,
- photographs of objects from other geographical areas, periods and social environments (which is partly repeated in the study gallery).

8. *Historical landmarks (which had an impact on the family, the peasant home and the farm's economy*:

- from the point of view of social and political history
- from the point of view of technological progress

IV. Region (in the sense of gravitational areas)

THE ROAD

1. *Settings* :

- period - second half of the 19th century; summer / autumn; everyday conditions
- social environments - peasantry, suburbs

2. *Background*: in the foreground of an enlarged photograph we see a road leading to an urban settlement or suburban factory visible in the distance.; Along the road chapel or wayside shrine (reconstruction or photograph). The road enters the suburban scene. Besides the road, a smithy or a cartwright's workshop (reconstruction in the same way as with the other craftsmen's workshops on the level a village; the same stands for a waggoners' inn (instead of a reconstruction an enlarged photograph is possible).

3. *Types of objects*:

- laden waggon,

- farmers' cart with foodstuffs - crops and animals (supplying food to the town)
- tools and implements, reconstruction of a workshop
- pedestrians (puppets) carrying goods for sale on their backs or pushing barrows; a hawker, peasant women or washerwomen from the town's periphery, workers on their way to the factory,

- chapel or wayside shrine

4. *Narrative themes / goals :*

- means of transportation,
- supply of the town with foodstuffs or sales of agricultural crops,
- employment in the industry.

5. *Sound scenery :*

- noises of carts and barrows,
- whip cracking
- hammering (from the workshop),
- steps,
- cattle noises,
- train whistle (referring to new ways of transport replacing the old ones; the railway can be part of an enlarged photograph);
- factory scene.

6. *Odour scenery : ?*

7. *Provided additional information :*

- other means of transportation and jobs related to them (e.g. rafters floating logs),
- on waggoners' routes and railway routes through Slovenia,
- on the work and products of smiths and cartwrights,
- on the first large factory and the origin of the industrial working class

8. *Historical landmarks:*

- from the field of social and political history
- from the point of view of technological progress