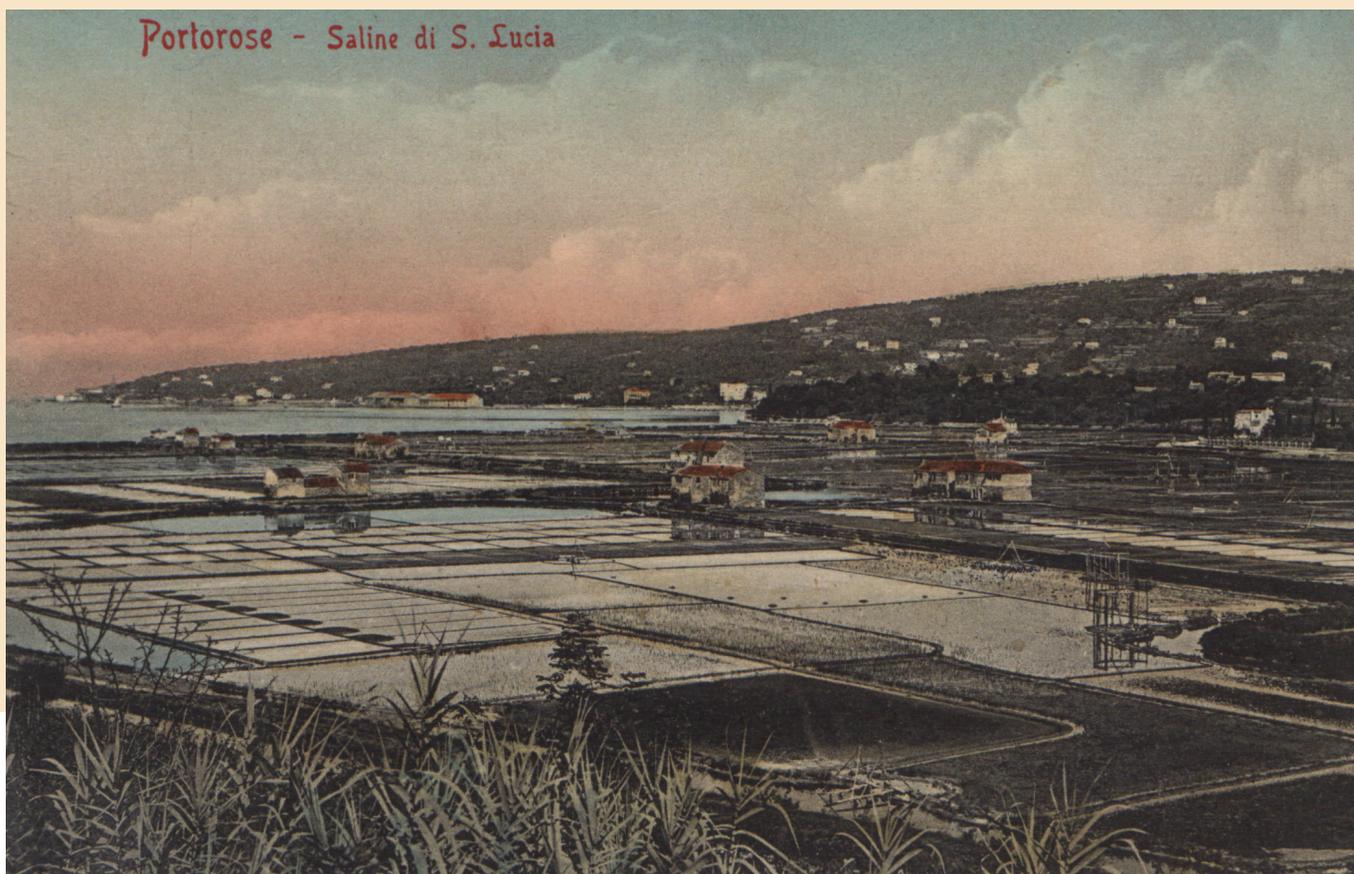


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I. International Congress of Slovenian Museums

Muzeji, dediščina in kulturna krajina

Museums, Heritage and Cultural Landscape



Gledališče Tartini Piran, Kidričevo nabrežje 6, Piran

The Tartini Theatre, Piran, Kidričevo nabrežje 6, Piran

Piran, 20. - 22. 10. 2016

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Muzeji, dediščina in kulturna krajina /
Museums, heritage and cultural landscape

Muzeji, dediščina in kulturna krajina

Od 20. do 22. oktobra 2016 v Piranu poteka I. Mednarodni kongres slovenskih muzealcev. Organizirajo ga vsa tri slovenska muzejska združenja: SMD - Slovensko muzejsko društvo, SMS - Skupnost muzejev Slovenije in Mednarodni muzejski svet ICOM, Slovenski odbor. Kongres obravnava temo muzejev, dediščine in kulturne krajine, ki je tudi letošnja mednarodna muzejska tema. S pridružitvijo mednarodni obravnavi želimo slovenski muzealci nadgraditi razumevanje muzejskega dela in poslanstva muzeja ter ga širiti na izvirni dediščinski prostor zunaj naših ustanov. S tem želimo sodelovati pri oblikovanju novega, ozaveščenega prostora kulturne krajine in vzpostavljati nov koncept skupnosti, jo povezovati in vanjo vključevati šibkejše skupine. Tema ponuja samorefleksijo za muzejske ustanove in priložnost za večanje vpliva in družbene moči muzeja.

Na razpis so se odzvali številni avtorji iz Slovenije in tujine, za kar se jim iskreno zahvaljujemo. S svojimi prispevki poudarjajo nove muzeološke vsebine ter jih predstavljajo kot priložnost in izzive vključevanja muzeja v izvirno dediščinsko okolje in pokrajino in prinašajo sodelovanje z lokalnimi prebivalci in lokalnimi skupnostmi. Poudarjajo odgovornost muzeja za sooblikovanje kulturne krajine, vzpostavljanje enovitega razumevanja pomena dediščine ter sobivanja posameznika v skupnosti s ciljem oblikovanja in ustvarjanja kolektivnega spomina. Zgodbe muzejskih zbirk povezujejo ljudi s kulturno dediščino, ohranjeno v izvirnem okolju in širijo skrb za njeno ohranjanje na izven muzejsko območje. Dotaknejo se najbolj perečih dogodkov in predstavljajo aktualno odzivanje muzejev nanje.

Prepričani smo, da bodo vsi predstavljeni prispevki, podprti s skupnimi zaključnimi spoznanji, dosegli svoj namen v ožjem in širšem kulturnem okolju ter okrepili pomen in vlogo muzejev v krajini.

dr. Flavio Bonin, predsednik SMD
dr. Aleksandra Berberih Slana, predsednica SMS
dr. Tanja Roženberger, predsednica ICOM Slovenija

Museums, heritage and cultural landscape

I. International Congress of Slovenian Museums is taking place in Piran from 20th to 22nd October 2016. It is being organized by all three Slovenian museum societies: SMD - the Slovenian Museum Society, SMS - the Community of Slovenian Museums, and the ICOM Slovenian board. The congress' topic are museums, heritage and cultural landscape, which is also this year's international museum theme. By joining this international discourse we, the Slovenian museum professionals, wish to upgrade our understanding of museum work and mission, and spread it to an original heritage space outside of our institutions. By doing so we want to participate in the shaping of a new, conscious cultural heritage space, establish a new concept of community, its interconnection, and include weaker social groups. The topic offers museum institutions an opportunity for reflection and to increase their social influence.

The call for article applications was heeded by many Slovenian and foreign authors, for which we offer them our sincerest gratitude. With their articles they emphasize new museological contents and present them as an opportunity and a challenge to include museums into original heritage environments and landscape, in which they work, as well as connecting their inhabitants and communities. They emphasize a museum's responsibility in shaping the cultural landscape, creating a unified understanding of heritage's importance and the importance of an individual's or a community's coexistence with it, all with the purpose of forming and creating the collective memory. They connect museum collection stories to cultural heritage preserved in the original environment, and promote the care for preserving cultural heritage in non-museum areas. They address most actual events and present professional responses to them.

We are convinced that all presented article contributions, backed up by mutual final discoveries, will achieve their purpose in a narrower or broader cultural landscape, as well as strengthen the role and importance of museums in it.

*dr. Flavio Bonin, President of Slovenian Museum Association
dr. Aleksandra Berberih Slana, President of Slovenian Museum Confederation
dr. Tanja Roženberger, President of ICOM Slovenija*

I. Muzeji in kulturna krajina /
Museums and cultural landscape

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AISLB Herein, projekt Sveta Evrope za spletno predstavitev politik varstva v državah članicah, dolgoletna direktorica ZVKDS v pokoju, pobudnica in predavateljica na individualnem študiju heritologije, Filozofska fakulteta, Univerza v Ljubljani /

HEREIN: Observatory on policies and values of the European heritage, Institute for the Protection of Cultural Heritage of Slovenia, University of Ljubljana

Koncept kulturne krajine in vloga muzejev pri njenem varstvu

V svojem prispevku bom predstavila odgovore na štiri vprašanja, ki se pojavljajo ob temi mednarodnega kongresa, in sicer:

1. Kakšna je povezava med muzeji in kulturno krajino?

Na prvi pogled med muzeji (kot stalnimi organizacijami v službi družbe in njenega razvoja, ki so odprte za javnost in ki zbirajo, ohranjajo, dokumentirajo, preučujejo, interpretirajo, upravljajo in razstavljajo dediščino ter posredujejo podatke o njej z namenom razvijati zavest o dediščini, širiti vedenje o njenih vrednotah in omogočati uživanje v njej) in kulturno krajino (kot nepremično dediščino, ki predstavlja odprt prostor z naravnimi in ustvarjenimi sestavinami, katerega strukturo, razvoj in uporabo pretežno določajo človekovi posegi in dejavnost) ni nobene povezave. V prispevku bom definirala stične točke med obema in to argumentirala s stališča novih pogledov na vlogo muzejev in sodobnega razumevanja snovnih in nesnovnih razsežnosti kulturne dediščine.

2. Ali so kraji spomina in kulturna krajina del istega pojma?

Predstavila bom Norajev koncept krajev spomina, ki ga lahko razumemo kot kristalizacijo nesnovnih vrednot sodobne družbe na določenem kraju. Sledil bo kratek pregled možnih pojavnih oblik takšnih krajev, kot jih omenja Pierre Nora in kot jih zaznavamo v sodobni varstveni teoriji in praksi. Na kratko bo predstavljen še konkreten primer vrednotenja spominske cerkve sv. Duha na Javorci nad Tolminom kot kraja spomina in to s stališča njenih evropskih vrednot.

3. Kakšen je sodoben koncept kulturne krajine?

Predstavila bom razvoj ideje o kulturni krajini kot dediščinski kategoriji in to predvsem v delu, ki ga je razvila mednarodna skupnost kot nadgradnjo Unesco Konvencije o varstvu svetovne kulturne in naravne dediščine na eni strani in v okviru postopka za sprejem in implementacije Evropske konvencije o krajini na drugi.

4. Kakšna je lahko vloga muzejev pri varstvu kulturne krajine?

V zaključku se bo moja razprava osredotočila na tiste vidike varstva kulturne krajine, katerih uresničevanje mora biti zagotovljeno v postopkih upravljanja zavarovanih območij z elementi kulturne krajine. Moj glavni argument je, da pri upravljanju takšnih območij lahko (tudi slovenski) muzeji odigrajo pomembno vlogo. Širitev poslanstva muzejev v smislu prevzemanja dela odgovornosti za kulturno krajino je tudi glavno sporočilo resolucije št. 1 letošnje Icomove konference v Milanu.

Ključne besede: kulturna krajina, dediščina, muzeji, kraji spomina

The concept of cultural landscape and museums' role in its conservation

I am presenting the answers to four questions that spring up in accordance with the Congress' theme, as follows:

1. What is the connection between museums and the cultural landscape?

At first glance, there is no connection between museums (as permanent organizations in the service to society and its development, that are open to the public and collect, preserve, document, study, interpret, manage and exhibit heritage, as well as relay information about it with the purpose of developing heritage awareness, spreading an understanding of its values, and enabling enjoyment in it) and cultural landscapes (as immovable heritage that represents an open space with natural and artificial elements, whose structure, development and usage is primarily determined by man's interventions and activities). In this article I will define the common points between them and present my arguments through a new role of museums viewpoint and the modern understanding of material and immaterial cultural heritage.

2. Are places of memory and the cultural landscape part of the same term?

I am presenting the Nora concept of places of memory, which can be understood as crystalization of immaterial values of modern society in a specific location. It will be followed by a short overview of possible appearance forms of such places as mentioned by Pierre Nora and perceived by modern protection theory and practice. I will also briefly present the specific example of valuation of the Holy Spirit memorial church in Javorca near Tolmin as a place of remembrance, from its European values viewpoint.

3. What is the modern concept of a cultural landscape?

I will present the development of the idea of a cultural landscape as a heritage category, mostly through the work performed by the international community as an upgrade to the UNESCO protection of world cultural and natural heritage convention, and within the confines of the acceptance and implementation procedure of the European landscape convention.

4. What kind of a role can museums have at protecting the cultural landscape?

In conclusion I will focus on those cultural landscape protection viewpoints whose realization must be ensured within the protected areas management procedures with elements of a cultural landscape. My chief argument is that (even Slovenian) museums may play an important part in managing such areas. The expansion of a museum's mission through accepting partial responsibility for the cultural landscape is also the primary message of this year's ICOM conference resolution in Milan.

Keywords: *cultural landscape, heritage, museums, places of memory*

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Zapletene krajine so demokratične krajine

Ljudje smo rojeni v svet, ki so ga ustvarili naši predniki, a ga že kmalu začnemo preurejati po svoje. Krajine, kot osnovne matrice človeškega bivanja v svetu, so zapletene, saj se sledovi iz različnih obdobj prepelajo in so-obstajajo sočasno in so del »žive« pokrajine. Arheologija, kot veda o dolgoročnih spremembah je tako partner drugim strokam, ki se ukvarjajo z krajino in pomaga razumeti zapletenost in časovno globino krajin v katerih živimo.

Le dovolj zapletene, bogate in polne krajine so lahko demokratične krajine, saj le take mobilizirajo ljudi, da v njih najdejo svoje vrednote, identitete in pomene. In le tako je moč krajine demokratično zastopati, ko gre za odločitve o njih.

Ključne besede: krajina, arheologija, kompleksnost, dediščina, demokracija

Complex landscapes are democratic landscapes

We are born into a world created by our ancestors, but we soon begin shaping it in our own way. Landscapes as basic matrices of human existence are complex, since traces of different past eras intertwine and coexist simultaneously, being part of the »living« landscape. Archaeology as science of longterm changes can be a partner to other disciplines that also deal with landscapes, and helps us understand the complexity and temporal depth of landscapes in which we exist.

Only landscapes that are complex, rich and full enough can be democratic landscapes, for they are the only ones that can mobilize the people and make them find their values, identities and meanings. And only in such a way can landscapes be democratically represented, when we're faced with decisions concerning them.

Keywords: *landscape, archaeology, complexity, heritage, democracy*

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Dediščinska krajina med človekom in naravo

Harmonizacijo človeka in narave v dediščinskih krajinah določa krhko in občutljivo razmerje udejstvovanja v prostoru, ki ga ohranjamo z varstvom kulturne dediščine in spoštovanjem naravnih vrednot. Dediščinske lastnosti in naravne vrednote v prostoru so med bistvenimi razlogi za ustanovitev zavarovanih območij. Vloga dediščine v zavarovanih območjih je del zelo prefinjenega sistema gospodarjenja na podlagi ravnotežja med človekom in naravo. Kompleksnost in hkrati krhkost takega sistema opredeljuje prisotnost prostorskih vrednot, ki so ga ustvarile. Te so posledica dinamičnih procesov narave in udejstvovanja človeka. Slednje imenujemo kultura. Za preživetje sistema je potrebna harmonizacija človeka in narave ob sočasnem prilagajanju novim razmeram. Brez slednjega prostorsko še tako obsežen sistem začne propadati. Soline Fontanigge so primer izpopolnitve prostora s kulturo solinarstva, ki izginja prav zato, ker je izginila kultura, ki ga je ustvarila.

Ključne besede: dediščina, harmonizacija, ravnotežje, solinarstvo, prilagajanje

Heritage landscape between man and nature

The harmonisation between man and nature in heritage landscapes is determined by a fragile and sensitive ratio of actualization in a space that is preserved by protecting cultural heritage and by respecting the natural values. Heritage properties and natural values in space are among the main reasons for the creation of protected areas. The role of heritage in protected areas is a part of a very sophisticated management system based on the balance between man and nature. The complexity and fragility of such a system defines the presence of spatial values that created it. These are a consequence of dynamic nature processes and human activity. The latter we call culture. For such a system to survive it requires the harmonisation of man and nature while simultaneously adjusting to new conditions. Without constant adjustments even huge spatial systems begin to deteriorate. The Fontanigge salterns are an example of improving a space with the saltern culture that is beginning to disappear precisely because the culture that made it has vanished.

Keywords: *heritage, harmonisation, balance, salt production, adjustment*

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Pomorski muzej – Museo del mare »Sergej Mašera« Piran – Pirano / *Maritime Museum "Sergej Mašera" Piran*

Muzejske dobre prakse kot spodbujevalec turizma in družbene kohezije

Muzeji so del in odsev družbenega okolja v katerem delujejo, zato je njihova vloga pri spodbujanju in rasti družbene zavesti o materialni in nesnovni dediščini zelo pomembna. Nekateri dobre prakse pri nas in v tujini dokazujejo, da muzeji lahko učinkovito presegajo tradicionalno, stereotipno in izključno vlogo hraniteljev spomina, in, da lahko postanejo dinamični in učinkoviti sooblikovalci kulturne krajine, spodbujevalci družbene kohezije, zavesti o pomenu dediščine, ustvarjalnega okolja in razvoja kulturnega turizma. Vse to je seveda možno, če država s svojimi pravnimi temelji to omogoča in spodbuja in če je v ospredju javni interes. V prispevku izpostavljam nekaj dobrih praks iz preteklosti in sedanjosti, pa tudi nekaj protislovij: Muzej solinarstva (Pomorski muzej) v Piranu, Muzej pomorstva v Cesenaticu (Rovinj in Betina), Muzej soli in inčunov v Escali (Katalunija-Španija) in Muzej morja v Genovi.

Ključne besede: muzeji, kulturna krajina, dobra praksa, dediščina, družbena kohezija

Good museum practices as catalysts of tourism and social cohesion

Museums are a part of and a reflection of the social environment in which they operate, therefore its role in encouraging the growth of material and immaterial heritage awareness is very important. A few good practices in Slovenia and abroad prove that museums can effectively transcend the traditional, stereotypical and exclusive role of memory keepers, and that they can become dynamic and efficient co-shapers of cultural landscape, catalysts of social cohesion, heritage meaning awareness, a creative environment the cultural tourism development. All this is made possible if the state enables it with its legislation, initiatives and a display of public interest. In this article I will present a few good practices from the past and present times and also a few contradictions: Salt panning Museum (Maritime museum) Piran, Maritime Museum in Cesenatico (Rovinj and Betina), Salt and Anchovies Museum in Escala (Catalonia – Spain) and Sea Museum in Genoa.

Keywords: *museums, cultural landscape, good practice, heritage, social cohesion*

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“Economia e conoscenza, Stato e mercato: musei, patrimonio e paesaggi culturali tra sviluppo e sfruttamento”. / The economy and knowledge, the State and the market: museums, heritage and cultural landscapes, between development and exploitation.

Nel predominio, che sembra insuperabile, della finanza, dell'economia e del prodotto interno lordo di ciascun Paese, i musei e il loro contesto sono solo destinati ad essere strumenti di redditività economica e di mercato - l'abusata e deleteria metafora del "petrolio" italiano ancora purtroppo in uso nel Belpaese - o non sono invece una "perdita" in termini di spesa per lo Stato che tale deve restare perché la redditività e l'investimento non sono meramente economici ma mezzi di istruzione, di integrazione e di crescita della cittadinanza non solo di ciascun Paese ma di tutto il consorzio civile?

Parole chiave: economia, prodotto, museo, mercato, integrazione, cittadinanza

Ekonomija in spoznanje. Država in tržišče: muzeji, dediščine in kulturne krajine, med razvojem in izkoriščanjem.

V navidezno neustavljivi prevladi logike financ, ekonomije in bruto domačega proizvoda sleherne države, so muzeji in njihov kontekst vse bolj upoštevani le kot orodje gospodarske in tržne učinkovitosti (zlorabljen in pogubna metafora italijanske »nafte«, je za mnoge, žal še vedno aktualna v Italiji) in ne kot »izguba« v državnem proračunu. Takšni morajo tudi ostati, saj vlaganje v muzeje in njegov pričakovani učinek nista le ekonomska, temveč sta sredstvi za izobraževanje, družbeno integracijo ter rast aktivnega državljanstva, pa ne le v posameznih državah, temveč v celotni civilizirani skupnosti.

Ključne besede: ekonomija, proizvod, muzej, tržišče, državljanstvo

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Muzej Litija / *Museum of Town Litija*

Muzej v vsako slovensko vas. Varstvo kulturne dediščine na lokalni ravni

Ob ukvarjanju s kulturno dediščino na lokalni ravni v Sloveniji vsak slej ali prej spozna, da so na tem področju razmere zelo neurejene in nedorečene. Marsikje so stvari nevzdržne in zaradi neprimerne in neustreznega odnosa lokalne skupnosti do te tematike je kulturna dediščina obsojena na propadanje in uničevanje, čeprav so ravno lokalni muzeji tisti, na katerih se gradi splošen družbeni odnos do kulturne dediščine nasploh.

Dediščina ohranja trajne človeške vrednote, a je v sodobni družbi izjemno ogrožena. Zagotovo je eno od orodij za reševanje trenutne družbene situacije, ki pa v sodobnih razmerah zahteva poglobljeno interdisciplinarno obravnavo. Muzeji kot temeljne dediščinske ustanove in mediji sprejemajo vlogo družbenih katalizatorjev, ki družbo povezujejo in jo demokratizirajo. Če torej hočemo, da bo odnos do dediščine v Sloveniji postal podoben odnosu v drugih evropskih državah, se bo naša država hočeš nočeš morala lotiti urejanja varstva dediščine tudi na lokalni ravni ter vzpostaviti vsaj minimalni model javne službe kot obvezno nalogo lokalnih skupnosti. Ohranjanje, prezentiranje in interpretiranje dediščine (kulturne in naravne) bi moralo postati nacionalni interes. Nacionalnega interesa ne gre prepuščati pristojnosti oziroma presoji posameznikov, ki imajo v določenem trenutku lokalno oblast. Prvi korak k reševanju te problematike bi bila zagotovo izdelava državne strategije celovitega varstva in razvoja kulturne dediščine, ki je naša država žal še ne premore. Nadvse pomembno je, da vsi, ki se ukvarjamo z varovanjem in ohranjanjem kulturne dediščine, sprejmemo, da ta ni pomembna zgolj zato, da nas seznanja s preteklostjo, temveč je njena nova in odločilnejša družbena funkcija, da nam bogati in popestri vsakdanjik, predvsem pa pripomore k duhovni rasti in izboljšanju medsebojnih odnosov v sodobni družbi. Zato bi morali od države zahtevati učinkovitejši nadzor nad izvajanjem zakonodaje in trošenjem javnega denarja.

»Usodo človeštva lahko reši le modrost prednikov, globoka in razsežna, veličastna izkušnja človekovanja, ki nenehno raste, a ji v sodobnem svetu ni posvečena dovolj velika pozornost, in ki očitno nikakor ne prodre do onih, ki sprejemajo usodne odločitve.« (Tomislav Šola)

Ključne besede: dediščina, muzeji, lokalne skupnosti, državna strategija

A museum into every Slovenian village. Cultural heritage protection on a local level.

When dealing with cultural heritage in Slovenia on a local level everyone sooner or later comes to realize that the situation is very disorderly and unresolved, even unbearable in some places. Due to the inappropriate, unsuitable attitude of local communities towards this subject local cultural heritage is doomed to decay and destruction, even though it is the local museums which help create the public attitude towards heritage in general.

Heritage preserves lasting human values, but is highly endangered in the modern society. Surely it is one of the tools for the solving of current social situation, but requires a thorough interdisciplinary treatment. Museums as fundamental heritage institutions and the media accept the role of social catalysts that connect and democratise society. Therefore if we want for the attitude towards heritage to become more similar to that in other European countries, the state will willy-nilly have to start managing heritage protection on a local level and establish at least a basic public service model as mandatory mission of the local community. Preservation, presentation and interpretation of heritage (both cultural and natural) should become the national interest. The national interest should not be left to the judgement of individuals currently holding local government. The first step toward solving this issue would surely be the formation of a state-wide strategy for wholesome safeguarding and development of heritage, which our country sadly does not have. It is paramount that everyone dealing with heritage accept the fact that heritage is important not only because it provides information on the past, but also, and this is its newer, more decisive function, because it helps us enrich our everyday lives and improves spiritual growth and betterment of human relations in a modern society. Therefore it should be demanded of the state to enforce a more effective control over the implementation of legislation and spending of public funds.

“The fate of mankind can be reversed only by the wisdom of our ancestors – a deep, extensive experience of personal actualization, forever growing, but never given enough attention by the modern world, and apparently not touching those who make far-reaching decisions.” (Tomislav Šola).

Keywords: *heritage, museums, local communities, national strategy*

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O strokovnih ne/kompetencah in ne/profesionalnosti v družbeno odgovornih dediščinskih ustanovah v Sloveniji

»V vsem kar muzeji počno se morajo zavedati ključnih temeljev, na katerih počiva ustanova to pa je: NAREDITI POZITIVNO SPREMEMBO KAKOVOSTI V ČLOVEKOVEM ŽIVLJENJU. Muzeji, ki to počnejo, naredijo ogromno« (Stephan E. Weil, 2002)

V svojem prispevku bom najprej poskušal odpreti nekaj bistvenih vprašanj in jih postaviti sebi in slovenski muzejski javnosti. Kaj pomeni biti danes v Sloveniji družbeno odgovorna dediščinska ustanova v nekem okolju?

- So to načini, da popolnoma in v vseh smislih zadovolji/izpolni potrebe svojih skupnosti?
- Da poveča ustvarjalnost, prožnost in domiselnost pri odnosih zunaj in znotraj muzeja, kar pomeni dolgotrajno in pomembno sodelovanje in povezovanje?
- Kako dobro ustanova podpira dolgotrajno učenje in strokovno rast, svojih sodelavcev, v družbi znanja pomemben intelektualni kapital uslužbencev, vključujoč pri tem tako prostovoljce kakor tudi vodstvo?
- Bodo novi radikalni modeli poslovanja, ki izboljšujejo učenje v širokem smislu na osebni ravni in v skupnosti preoblikovali muzeje? Bo tako učenje poleg strokovnega vključevalo tudi razvijanje vodstvenih sposobnosti in priložnosti, da nekdo preko civilnega angažiranja postane specialist ali mentor?
- Bo muzej v prihodnosti še imel »privilegij« diktiranja od zgoraj navzdol, kaj naj bi publika sprejemala? Lahko še pričakuje, da bo en pristop, ena vrsta napisov in ena vrsta izkušenj/doživetij obveljala za vse? Kot vemo, ne obstaja več masovno občinstvo, ampak gre za dolgotrajne odnose z realnimi ljudmi in njihovimi potrebami in zanimanji.

Pri tem se bo avtor tega prispevka zadržal pri profesionalizaciji in osebni rasti muzejskega osebja in strokovnjakov, ki delajo in sodelujejo z obiskovalci, uporabniki in različnimi javnostmi v dediščinskih ustanovah. Potrkal bo na strokovne kompetence teh delavcev v slovenskih muzejih in poskušal podati nekaj predlogov za pridobitev kompetenc in za izboljšanje kakovosti delovanja teh kadrov.

Nekaj iztočnic za razpravo:

- Ali vsi vidiki v slovenskih muzejih delujejo skupaj, da zagotovijo kakovost muzejske izkušnje (interdisciplinarni timi, projektne skupine)? To pomeni, da se morajo osebje v kavarni/restavraciji, varnostniki, trgovina, osebje ki dela na razstavah, izobraževanju, trženju, kustodiat in administracija skupaj pogovarjati in družno razvijati cilje muzeja in deliti prizadevanja za doseg kakovostnih obiskovalčevih izkušenj.
- Če si muzej prizadeva biti osredotočen na obiskovalce, potem se mora frontno linijo osebja, kot so čuvaji, informatorji, receptorji, blagajna, smatrati kot ključno muzejsko osebje, ki je po večini vredno manjše pozornosti, slabše plačano manj usposobljeno in manj opolnomočeno za nudenje muzejske izkušnje.
- Četudi so vsakdanje operacije in dejavnosti muzeja pomembne razmisleka, morajo vendarle biti podrejene višjemu cilju in biti vrednota za svojo skupnost. Dejavnosti muzeja bi morale biti zato oblikovane tako, da muzealci odgovorijo ne eno samo vsesplošno vprašanje: A SE BO ZATO, KER TA MUZEJ OBSTAJA, MOJA SKUPNOST KAJ RAZLIKOVALA / SPREMENILA V POZITIVNEM IN PREPOZNAVNEM SMISLU OD DRUGIH? In še podvprašanja: Zakaj obstajamo? Komu služimo? Kaj so naša notranja sredstva (osebje,

vodstvo, podporniki, zbirke, zgradba in brand, partnerji in sodelovanja)? Kako bomo podprli naše poslanstvo, kakšna je naša poslovna strategija?

Ključne besede: profesionalizacija, muzeji, muzejski strokovnjaki, javnost, skupnost

On professional in/competence and un/professional conduct in socially responsible heritage institutions across Slovenia.

“Everything museums do must be accompanied by the knowledge of key foundations on which the institution rests, which is: TO MAKE A POSITIVE CHANGE IN THE QUALITY OF HUMAN LIFE. Museums that can do that, have done loads.” (Stephen E. Weil, 2002)

In my article I will attempt to open the floor to some of the essential questions which I will ask of me and the Slovenian museum public. What does today in Slovenia mean to be a socially responsible heritage institution in a certain environment?

- Are these the ways to satisfy the needs of their communities completely and in every sense?

- To increase creativity, flexibility and ingenuity in relations outside and inside of a museum, leading to an important longterm cooperation and connection?

- How well does the institution support longterm learning and professional growth, an important intellectual capital in a society of knowledge, of its employees, and also including volunteers and the management?

- Will the new radical business models, that improve learning in a broader sense on a personal level, transform museums? Will such learning besides a professional training also include a leadership ability training and opportunities for anyone to become an expert or a mentor through layman participation?

- Will a museum of the future still retain the “privilege” of dictating from the top down what the public should be accepting? Can it still expect for one approach, one type of inscription and one type of experience/adventure to apply to everyone? As we know, a mass audience does no longer exist and has been replaced by longterm relationships with real people and their needs and interests.

The author of this article will keep to the professionalisation and personal growth of a museum’s staff and professionals that work and collaborate with visitors, users and various audiences in heritage institutions. He will appeal to the professional competences of these Slovenian museums employees and attempt to present some propositions for obtaining competences and improving the quality of staffs.

Discussion:

- Do all museum perspectives consolidate as to ensure the quality of a museum experience (interdisciplinary teams, projects groups)? This means the restaurant, coffee shop, security, museum shop and exhibition staff has to join forces with the educational, marketing, custodian and administrative staff, hold conversations and develop museum goals together, while sharing the efforts to provide visitors with a most quality experience possible.

- If a museums tries to focus its efforts on its visitors, then the frontline staff such as security guards, information desk workers, receptionists and cashiers must also be considered as crucial museum staff that normally receives less attention, is less well payed, less qualified and less empowered to provide a museum experience.

- Even though the everyday museum operations and activities are worthy of consideration, they have to be subordinated to a higher cause and have to represent a value to their community. The museum activities therefore should be modeled in a way so that museum workers are capable of answering of a single question: WILL MY COMMUNITY BE ANY DIFFERENT BECAUSE

THIS MUSEUM EXISTS? WILL IT CHANGE IN A POSITIVE, RECOGNIZABLE WAY? And subquestions: Why do we exist? Whom do we serve? What are our internal assets (the staff, management, supporters, collections, the building, our brand, partners, collaborations)? How will we support our mission, what is our business strategy?

Keywords: professionalization, museums, museum experts, public, community

dr. Staša Tomee-naslov: *stome@pms-lj.si*Prirodoslovni muzej Slovenije / *Slovenian Museum of Natural History***Muzeji naj ne postanejo zabavišni parki! Pomen načrtovanja za uspešno interpretacijo**

V muzejskih krogih tudi v Sloveniji vedno pogosteje govorimo o pomenu sodobne interpretacije pri pripravi razstav in javnih programov. Želimo si, da se obiskovalci v muzeju ne bi dolgočasili, da bi bili aktivni in celo, da bi se zabavali. Kljub temu so interaktivne razstave, ki odstopajo od konvencionalnih postavitvev s predmeti, besedili in slikovnim gradivom, v našem okolju razmeroma redke. Morda tudi zato, ker so mnogi bojijo, da bi njihove častitljive in resne ustanove postale nekakšni zabavišni parki. In bojazen je na mestu. Brez ustreznega načrtovanja se obiskovalci lahko sicer zabavajo, a iz muzeja odidejo, ne da bi sprejeli sporočilo, ki je del poslanstva muzeja. Skrbno načrtovanje omogoča tudi vrednotenje zastavljenih ciljev. V Prirodoslovnem muzeju Slovenije imamo več kot desetletne izkušnje s pripravo interaktivnih razstav po načelih sodobne interpretacije. To se odraža v povečanem številu obiskovalcev, predvsem takšnih, ki se v muzej vračajo vedno znova. Za nekatere razstave smo prejeli tudi več strokovnih priznanih in nagrad. Na primerih zadnjih razstav, ki obravnavajo tudi kulturno krajino, bomo predstavili naše izkušnje in skušali odgovoriti na najpogostejša vprašanja, ki se porajajo ob srečanju teorije s prakso in dejanskimi razmerami v Sloveniji.

Ključne besede: muzejska interpretacija, načrtovanje, evalvacija, vrednotenje, aktivno učenje, interaktivna razstava

Museums should not become amusement parks! The meaning of planning for a successful interpretation.

Among Slovenian museum professionals it is frequently discussed of the meaning of a modern interpretation in preparing exhibitions and public programs. We want museum visitors not to experience boredom, but to be active and even to have fun. Despite this, interactive exhibitions deviating from conventional placements of objects, texts and image material are rather rare in our environment. Perhaps also due to many people fearing that their venerable, serious institutions could become some sort of amusement parks. And it is a well founded fear. Without proper planning the museum visitors could have fun, but they could also leave the museum without receiving the message it wants to share.

Careful planning enables us to evaluate set goals. In the Slovenian Museum of Natural history we have decades of experience in preparing interactive exhibitions following the modern interpretation principles. This is reflected in an increased visitor numbers, mostly recurring ones. We've received several rewards and recognitions for certain exhibitions. Based on the latest exhibitions examples that also deal with cultural landscape, we will present our experiences and try to answer the most common questions that arise when theory meets practice and the actual conditions in Slovenia.

Keywords: *museum interpretation, planning, evaluation, values, active learning, interactive exhibition*

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Narodni muzej Slovenije / *National Museum of Slovenia*

Problemi interpretacije nacionalne dediščine

V zadnjem času se je v medijih zlasti v zvezi s področjem sodobnega gledališča pojavilo kar nekaj razprav o vlogi in pomenu nacionalne kulture in nacionalnih ustanov. Razprave so poskusile osvetliti problem nacionalnega (tudi v smislu identitete) in vloge nacionalnih kulturnih ustanov pri generiranju nacionalne zavesti. Zanimivo je, da se problematika ni prenesla na področje muzejstva. Na muzejskem področju so podobne polemike, le da omejene bolj ali manj na strokovno javnost, potekale v drugi polovici osemdesetih in v začetku devetdesetih let prejšnjega stoletja. Takrat so na novo vzpostavljali mrežo muzejev. Zdi se kot da je bila to zadnja temeljita obravnava nacionalnih muzejev. V sodobnosti pri nas namreč v nasprotju s prespraševanjem poslanstva lokalnih in regionalnih muzejev, ki je ena osrednjih tem sodobne muzeologije, kakšne posebne obravnave nacionalni muzeji niso deležni.

Ta tema ponuja vsaj dva diskurza, v katerih nacionalni muzeji nastopajo v pomembni vlogi. Prvi je muzeološki diskurz tradicionalnega muzeja (ki se manifestira predvsem kot elitistična ustanova, ustanovljena za posredovanje političnih ciljev), drugi pa (sociološki in kulturni) diskurz naroda - nacije - države. Pri tem je pomemben inštrumentarij, ki nacionalnim muzejem kljub močni tradicionalni bazi omogoča razvoj v smer inkluzivnosti in participatornosti.

Ključne besede: nacionalni muzej, nacionalna dediščina, nacionalna identiteta, interpretacija

Problems of interpreting national heritage.

Lately quite a few dissertations on the role and meaning of national culture and national institutions have emerged in the media, especially in convergence with modern viewpoints. The dissertations have tried to shed light on the issue of "the national" (in sense of identity) and the role of national cultural institutions at generating national consciousness. It's interesting to realize that the issue was not transferred to the field of museums. Similar discussions, only limited to the professional public, took place in the second half of the 80s and in the beginning of the 90s in the 20th century. The museum network was being newly established then. It appears that this was the last thorough examination of national museums. In modern times in Slovenia such special treatment to national museums is not given, contrary to the local and regional museums examinations.

This topic provides at least two discourses, in which national museums take on an important role. The first one is a museological discourse of a traditional museum (manifesting itself primarily as an elitist institution created to send political messages), and the second one a (sociological and cultural) discourse of nation - people - state. Instrumental in this is the element that enables national museums to develop towards inclusivity and participation despite the more traditional basis.

Keywords: *National museum, national heritage, national identity, interpretation*

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Muzej narodne osvoboditve Maribor / *National Liberation Museum Maribor*

Po poteh mariborske industrije

Mesto Maribor sodi med stara industrijska središča. Na razvoj je vplivala ugodna prometna lega in z izgradnjo južne železnice so bili dani pogoji za razvoj industrije. Izgradnja prve hidroelektrarne je ta razvoj samo še pospešila. Vse do šestdesetih prejšnjega stoletja je bil Maribor pomembno industrijsko središče. Svojo vodilno vlogo je izgubil zaradi napačnih odločitev. Mariborsko gospodarstvo je temeljilo na delovno intenzivnih klasičnih panogah. De-industrializacija, ki se je pojavila z hitrim razvojem uslužnostnih dejavnosti in prestrukturiranjem klasičnih industrijskih dejavnosti je bila v Mariboru negativna, saj industrija ni reagirala in se ni pravočasno prestrukturirala.

Konec osemdesetih let so Maribor preplavili socialni nemiri, mesto je bilo priča pohodom obupanih delavcev in stečajem velikih industrijskih podjetij. Podobno transformacijsko depresijo je Maribor doživel tudi v 19. stoletju.

Posledica negativne de-industrializacije je bil (med drugim) pojav degeneriranih mestnih območij. Mesto do sedaj ni našlo rešitve za ta območja, ki nujno potrebujejo regeneracijo za dvig kvalitete življenja in/ali zmanjševanje socialnih problemov. Tri industrijske cone po eni strani predstavljajo mestu veliko težavo, v muzeju s partnerji (Poslovno proizvodno cono Tezno in Univerzo v Mariboru) pa v njih vidimo velik potencial. Industrijska dediščina, ki jo hrani muzej, bi bila tako ponovno povezana s prostori njenega izvora, dobila pa bi širši pomen, saj bi postala del regeneracije, turistifikacije, izobraževanja in ponovne aktivacije starejšega in/ali nezaposlenega prebivalstva.

Prispevek predstavlja vizijo razvoja dveh industrijskih con z vidika kulturne dediščine, njun potencial ter prednosti in slabosti potencialne gentrifikacije teh območij.

Ključne besede: muzeji, industrija, deindustrializacija, mestna območja, delavstvo

Following the path of Maribor industry

The city of Maribor is one of the oldest Slovenian industrial centres. Its development was impacted by a favourable transit position, while the Southern Railroad brought along conditions for the growth of industry. The construction of the first hydroelectric plant only sped up this process. Up until the 60s Maribor was an important industrial centre. It lost this role due to wrong decisions made. Maribor economy was based on labour-intensive classic sectors. The deindustrialization, that took place after the emergence of fast service jobs and the restructuring of classic industrial sectors, was a negative one in Maribor, because the industry did not respond and did not perform the restructuring in time.

At the end of 80s Maribor was flooded by social unrest, the city witnessed marches of desperate workers and bankruptcies of large industrial companies. Maribor witness a similar transformational depression in the 19th century.

One of the consequences of deindustrialization was the degenerating urban areas phenomenon. The city has not been able to find a solution for these areas, desperately needing regeneration in order to raise the quality of living and reduce the number of social issues. The three industrial zones pose a problem on one hand, but we and our partners (The Tezno business manufacturing zone and the University of Maribor) see it as a great potential. The industrial heritage kept by this museum could again become connected to spaces of its origin and be given a broader meaning, since it would become a part of the regeneration, touristification, education, and reactivation of the older and/or the unemployed population.

This article presents a vision of two industrial zones development from the cultural heritage viewpoint, their potential, and the upsides and downsides of a potential gentrification of these areas.

Keywords: *museums, industry, deindustrialization, urban areas, working class*

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Dolenjski muzej Novo mesto; Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto / Regional
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Ureditve in predstavitve območja in izdelkov železarne na Dvoru

Dolenjski muzej Novo mesto hrani zbirko litoželeznih izdelkov, ki so bili izdelani v železarni na Dvoru v 19. stoletju. Javni zavod RS za varstvo kulturne dediščine OE Novo mesto od ustanovitve dalje bdi nad konservatorskimi posegi na kompleksu dvorske železarne. Oboji si že dobrih 20 let prizadevamo predstaviti železarno v avtentičnem okolju na Dvoru. V tem času so se vsi poskusi izjalovili, predvsem zaradi nezmožnosti povezovanja oziroma navzkrižja različnih interesov v lokalni skupnosti in občini Žužemberk. Stanje se je spremenilo, ko je bil del območja razglašen kot spomenik državnega pomena in je prešel v last države in ko je preostali del bivše železarne prešel v privatno last, katerega lastnik bi želel izvajati livarske delavnice za obiskovalce. Trenutno potekajo pogovori med Ministrstvom za kulturo, Zavodom za varstvo kulturne dediščine in Zavodom za varstvo naravne dediščine OE Novo mesto, občino Žužemberk, Dolenjskim muzejem Novo mesto in lokalno skupnostjo o ureditvi kompleksa in celostni predstavitvi Dvora in Suhe krajine v t.i. točko – Vrata Suhe krajine. Iščejo se tudi večplastna finančna sredstva, ki bi omogočila izvedbo projekta. Ponovno se pa zatika pri prevzemu upravljanja in vodenja kompleksa.

Ključne besede: železarna Dvor, predstavitve nepremične in premične dediščine

Arrangement and presentation of the Dvor iron works area and its products

Museum of Dolenjska Novo mesto keeps a cast iron product collection made in the Dvor ironworks factory in the 19th century. The Republic of Slovenia Public Institution for the Preservation of Cultural Heritage, regional branch Novo Mesto, keeps vigilant watch over the conservation efforts at the Dvor ironworks complex. Both of them have been trying to present the factory in the Dvor authentic environment for over 20 years, during which all attempts have failed, mainly due to the inability of cooperation and a conflict of interests in the local community and the Žužemberk township. The situation changed when part of the area was proclaimed a monument of national importance and was transferred to state ownership, and when the other part of the former iron foundry attained private ownership, the owner wanting to hold foundry workshops for visitors. At the moment talks are ongoing among the Ministry of Culture, Cultural and Natural Heritage Institutions regional branch Novo mesto, Žužemberk township, Museum of Dolenjska Novo mesto and the local community about the restoration of the complex considering the wholesome presentation of Dvor and Suha krajina into a so-called point – The Suha krajina Gateway. Multilayered financial means are also being sought, that would enable project execution. But further standstills emerge at taking over management and execution of the complex.

Keywords: Dvor ironworks, immaterial and material heritage presentation

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Muzealec, gladiator sodobnega biznisa?

Muzeologija se zliva v skupne dediščinske vede pod dežnikom heritologije, ki preučuje dediščino kot celosten družbeni pojav in njen pomen za razvoj in ohranitev človekovanja. Muzeologija se čedalje bolj usmerja v družbene vloge sodobnih muzejev medijev in raziskuje potrebe sodobne družbe. Temeljna muzeološka vprašanja so torej vprašanja profesionalizacije muzejske stroke, ki razkrivajo in »branijo« družbeni *raison d'être* muzejev v sodobnih, zelo različnih, toda močno spolitiziranih in globaliziranih družbenih okoljih.

Prispevek bo osvetlil družbene naloge sodobnih muzejev in skušal razložiti pomen profesionalizma in s tem razumevanje družbene vloge dediščine kot celote in muzeja kot kohezivne družbene sile in ustanove kolektivnega spomina v izvirnem dediščinskem okolju. Obravnaval bo slovenske muzeje, ki ob odsotnosti državne strategije in medsebojnega povezovanja postajajo plen lavinizacije: pod pritiskom neprofesionalnih odločitev čedalje več muzejev drsi v površno všečnost in se izgublja v teatraličnem dogodkanju in bezštevilnih »eventih«, ki imajo nalogo povečati število obiskovalcev in prepričati javnost o uspešnosti delovanja. Raziskave, ki so temelj muzejskega profesionalizma, etika, družbena odgovornost muzejev do okolja in javnosti postajajo obrobne pomena. Posledično smo priča »profesionalnih znanj«, skrčenih na nekaj ključnih izrazov, ki jih je treba izgovoriti ob tej ali oni priložnosti, da bi »muzealec« zadostil proklamiranim načelnostim in strokovno zablestel (T. Šola). Zunanji znaki kažejo, da so (slovenski) muzeji v času izginjanja resne družbene angažiranosti in izničevanja stvarnega, dejavnega in vsakodnevnega humanizma. Alarmantni so tudi notranji znaki: krčenje strokovnih služb in naraščanje pomožnih, ugašanje temeljnih raziskav (gradiva in javnosti), prelaganje skrbi za dediščino v zbirkah ter izvirnem okolju na jutrišnji dan (alarmantni delež neinventariziranih predmetov, neizdelan skupni register premične, nepremične in nesnovne dediščine, ugašanje terenskih raziskav, ki so muzeje utemeljevale v prostoru, zavračanje izkopavanj, premajhno angažiranje muzejev pri prezentaciji spomenikov itd.).

Vsi muzeji v sodobnem svetu so primorani v galop. Višjo stopnjo profesionalizacije kot dosežejo, večji je njihov družbeni ugled. In večja je verjetnost, da preživijo galopiranje. Usodnost našega galopa je neprofesionalizacija, ki v prvi vrsti daje manevrski prostor obscenemu kapitalizmu in pritlehnemu biznisovanju.

Ključne besede: heritologija, muzeologija, muzeji, sodobna družba, profesionalizacija

Museum people - gladiators of modern business practice?

Museology converges into mutual heritage sciences under the umbrella of heritology, that studies heritage as a comprehensive social phenomenon, and its meaning for the preservation and continuation of the actualization of man. Museology tends to focus more and more on social roles of modern museums – mediums and explores the needs of modern society. Basic museological questions are hence questions of professionalization of museum sciences, that uncover and “defend” the social raison d’être of museums in modern, very diverse, but heavily politicized and globalised social environments.

This article will illuminate the social responsibilities of museums and attempt to define the meaning of professionalism, and by doing so increase our understanding of heritage’s social role as a whole, as well as the museum as a cohesive social force and an institution of collective memory in an original heritage environment. It will discuss Slovenian museums that are becoming prey to lavinization in lack of any national strategy and mutual cooperation: pressured by unprofessional decisions more and more museums are sliding down into a superficial agreeability and are becoming lost in theatrical holding of countless events, whose sole purpose is to increase visitor numbers and convince the public of how successful the museum is. Researches, that represent the basis of museum professionalism, ethics, and the social responsibility of museums to the environment, are being marginalized. Consequently we can witness “professional skills” shrunk down to a few key phrases needing to be uttered here and there, so the museum worker can satisfy the proclaimed principles and shine in his or her professionalism (T. Šola). The exterior indicators reveal (Slovenian) museums to exist in a time of dissipating of serious social engagement and the nullification of a real, active, and everyday humanism. The internal signs are also alarming: The cancelling of professional services and the increasing of auxiliary ones, the terminating of fundamental researches (of archives and the public), the postponing of heritage care in collections and in original environments to tomorrow (an alarming amount if uninventorized items, the lack of a joint mobile, immobile, and intangible heritage registry, the termination of field researches that substantiated museums in a space, the rejection of excavations, absence of museums at presentation of monuments, etc.)

All museums in the modern world are forced to gallop. The higher level of professionalism they achieve, the greater their esteem in society. And a higher chance of them surviving the gallop. The fatality of our gallop is the unprofessionalism that mostly provides room to manouver for an obscene capitalism and primitive business practices.

Keywords: herotology, museology, museums, modern society, professionalization

**II. Nesnovna dediščina in kulturna krajina /
*Intangible heritage and cultural landscape***

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O interpretaciji nesnovne baštine, eko-muzeologiji, ukljućivosti i održivosti - ili što nam povijest / prošlost može podučiti

U suvremenom shvaćenom upravljanja baštinom, baš kao i aktualnom teorijskom muzeološkom promišljanju, interpretacija baštine koja se oslanja na ideje poput ukljućivosti ili održivosti (predmeta ili resursa, pa i konteksta) ima, ili bi barem trebala imati kritičnu, nezamjenjivu ulogu. Ista mora, po svojoj definiciji, uzeti u obzir sve relevantne stvarne i potencijalne dionike i voditi računa o zadatostima / obilježjima lokalnog konteksta. Jednako tako upravljanje baštinom, realizirano prvenstveno kroz ostvarenu interpretaciju jednakovrijedno balansira između društvenih vrijednosti baštine i one (daleko više eksponirane danas) ekonomske, razumije se ovdje nikad ne zapostavljajući zaštitu kao samorazumljivi segment brige o baštini. Interpretacija baštine kao osnovno sredstvo upravljanja stoga mora osigurati izravnu, ali i neizravnu, korisnost lokalnim zajednicama koji su stvarni nositelji baštine na određenom teritoriju u pravcu održivosti/održivog razvoja na mikro/regionalnom nivo ali jednako tako i čovječanstva u cjelini. Interpretacija baštine, posebice u kontekstu zaštite prirodne baštine i nije neka novost, njeni i danas važeći postulati definirani su sredinom pedesetih godina dvadesetog stoljeća (cf. F. Tilden). Tek, duga i nesretna, razdvojenost razumijevanja kulturne i prirodne baštine kao jednog te istog fenomena uzrokovali su da nam je potrebno više od pola stoljeća kako bi isto prepoznali.

Jedan od razloga zašto se približavanje događa upravo sada moguće je pronaći u razvoju kritički studija baštine koji, tijekom zadnjeg desetljeća značajno re-definiraju naše poimanje i razumijevanje baštine, posebice njene ulogu u društvu i naše (profesionalne i/ili laičke) odgovornosti spram iste. Polivolkalnost i uključivi pristup trebali bi biti samorazumljivi danas, premda i dalje često nisu ili ponekad nailaze na nove izazove. Indikativno je ovdje, i relevantno u kontekstu razvoja muzeološkog promišljanja, da slične prakse (premda ne nužno s istovjetnim zahtjevima koji danas opstojе pred muzejskom/baštinskom zajednicom) možemo pronaći i pratiti u ranim 70-tim godinama dvadesetog stoljeća, konkretno s pojavom eko-muzeološkog pokreta prije svega u Francuskoj, ali i šire.

Prezentacija/rad ima za cilj pokazati relevantnost interpretacije baštine danas, ali jednako tako i ukazati kako su prakse eko-muzeja u stvari anticipirale danas popularne trendove ukljućivosti lokalne zajednice u baštinski proces upravljanja, pa time posredno i interpretacije baštine. Konačno, glavna namjera ovdje, je zagovor za daleko važniju ulogu interpretacije baštine (pa i razvoja iste kao profesije) s obzirom na njenu relevantnost unutar upravljanja baštinom bilo unutar muzeja ili drugih baštinskih lokaliteta.

Ključne besede: upravljanje nesnovne baštine, interpretacija, zaštita baštine, baštinska zajednica, muzej

On interpreting intangible heritage, eco-museology, inclusion and sustainability - or what our past can teach us

Understanding the modern managing of heritage, as well as the current theoretical museological thought, the interpretation of heritage based on ideas like inclusivity and sustainability (objects or resources, and context) has, or should have, a critical, irreplaceable role. It also has to, by its definition, take into account all the relevant real and potential participants and consider the meanings of local context. In the same way such management of heritage, realized primarily through interpretation, is equally balanced between heritage's social value and the (far more emphasized today) economical value, is here understood in the way that it doesn't neglect the protection of heritage or taken for granted. The interpretation of heritage as a basic means of managing has to enable direct and indirect benefit to local communities, that are the true bearers of heritage in a specific territory in the sense of sustained development at a micro/regional level and similarly in humanity as a whole. The interpretation of heritage, especially in the context of protecting natural heritage, is no novelty, its today valid postulates were defined in the midst of 50s of 20th century (cf. F. Tilden). The long, unfortunate division of understanding the cultural and natural heritage as one and the same phenomenon caused the fact it took us over half a century to come to the same conclusion. One of the reasons why such mentality is arising only now, is the development of critical heritage studies, which have in the recent decades heavily redefined our concept and understanding of heritage, especially its role in society and our responsibility towards it (professional or lay). Polyvocality and inclusive approach should nowadays be taken for granted, even though they are often not, or they sometimes face new challenges. It is evident here, and even relevant in the context of museological thought development, that similar practices (even though not necessarily with equal demands that exist today in the heritage/museum community) can be found and followed in the early 70s of 20th century, particularly with the emergence of the eco-museum movement especially in France, but also elsewhere.

The purpose of this article is to demonstrate the relevancy of heritage interpretation today, and similarly alert everyone of how eco-museum practices have ushered in today's popular trends of inclusivity of local community in the heritage management process, and indirectly heritage interpretation. Finally the main goal here is to defend the far more important role of heritage interpretation (and the evolution of this profession), considering its relevancy within heritage management and within museums or other heritage institutions.

Keywords: *intangible heritage management, interpretation, heritage protection, heritage community, museum*

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Izzivi in problemi pri »registriranju« nesnovne kulturne dediščine v Sloveniji

Slovenski etnografski muzej je leta 2011 prevzel Koordinatorstvo varstva nesnovne kulturne dediščine in s tem (v skladu z ZVKD-1) delno skrb za implementacijo Unescove Konvencije o varovanju nesnovne kulturne dediščine (2003) v slovenskem prostoru, kar med drugim obsega tudi pripravo predlogov za vpis v nacionalni Register nesnovne kulturne dediščine. Pri delu v sklopu koordinatorstva se že od prvega dne soočamo s številnimi izzivi in problematikami. Enotnega vzorca za vpis enot nesnovne kulturne dediščine v Register ne moremo oblikovati, saj so pri številnih elementih v ospredju njihove specifikke, ki narekujejo dodatne raziskave in sklepanje kompromisov tako na terenu med nosilci te dediščine kot med strokovnjaki, ki to dediščino raziskujejo. Tako smo v preteklih letih vzpostavili uspešna sodelovanja z nosilci, kar se odraža tudi v številu evidentiranih nosilcev v Registru. Prav tako se soočamo z različnimi željami posameznikov, z lastninjenjem dediščine in željo po »zaščiti« z vpisom v Register, »zamrzovanjem« dediščine povezane s certificiranjem, živostjo dediščine, ...

Pomembno je, da se vsi vpleteni pri obravnavi, raziskovanju, dokumentiranju nesnovne kulturne dediščine zavedamo, da je potrebno na kulturno dediščino gledati celostno. Nesnovna kulturna dediščina je namreč del kulturne krajine ter neločljivo povezana z premično in nepremično kulturno dediščino, s katerima tvori dediščinsko celoto.

Ključne besede: nesnovna kulturna dediščina, nosilci dediščine, register

Challenges and problems of “registering” intangible cultural heritage in Slovenia

The Slovenian Ethnographic Museum has in 2011 taken over the intangible Cultural Heritage Protection Coordination and by doing this (in accordance with ZVKD-1) partial endeavour to implement the UNESCO Intangible Cultural Heritage Safeguarding Convention (2003) in Slovenia, what also entails the propositions for registering in the National Intangible Heritage registry preparations.

We've been facing many challenges and issues since the first day during our coordination efforts. A unified form to register intangible cultural heritage cannot be created due to many specific elements that urge additional researches and making compromises in the field among heritage bearers as well as among the experts researching this heritage. As such we have successfully established cooperations with these bearers which is reflected in the number of registered bearers. We've been also facing the diverse agendas of individuals, heritage privatization and inclusion in the registry, “freezing” heritage linked to certifying, the liveness of heritage, ...

It's important that everyone involved in its management, research and documenting of intangible heritage are aware that heritage must be perceived as a whole. Intangible cultural heritage is very much a part of the cultural landscape and indivisibly connected to the tangible and intangible cultural heritage, thus forming a heritage entirety.

Keywords: *intangible cultural heritage, heritage bearers, registry*

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Slovenski etnografski muzej / *Slovenian Ethnographic Museum*

BEGUNCI SO TU! Prizadevanja Slovenskega etnografskega muzeja proti stereotipom, predsodkom in ksenofobiji

V letih 2015/16 je v Evropi eskalirala t.i. begunska kriza, ki se je dotaknila tudi Slovenije. V pol leta je Slovenijo prečkalo približno 500.000 beguncev in migrantov. SEM kot prostor dialoga med kulturami je v tem zgodovinsko prelomnem času začutil, da je poklican k spoznavanju in razumevanju dogajanj v naši družbi. Poklican je k ponovnemu razmisleku o razmerju med univerzalno človeškostjo in kulturno raznolikostjo in vprašanju kaj nas bolj druži kot loči. V tem kontekstu je SEM organiziral terensko delo med begunci v begunskem centru Šentilj na slovensko-avstrijski meji ter največjem evropskem begunskem centru Idomeni na grško-makedonski meji in pripravili štiri razstave na temo beguncev in migrantov. Od marca 2016 oziroma kmalu po odprtju izpostave Azilnega doma na Kotnikovi 8 v Ljubljani, v neposredni soseščini SEM, je v muzeju stekel program SEM sosed. SEM je in bo beležil, raziskoval in kontekstualiziral odhajanja in prihajanja iz in v ta geografski prostor tudi na svoji stalni razstavi Jaz, mi in drugi (predvsem v razdelku Čez meje domačega kraja - moja odhajanja), s prihajajočo razstavo Afganistan - slovenski pogledi in v okviru Kustodiata za slovenske izseljence, zamejce in pripadnike narodnih manjšin in drugih etnij v Sloveniji, ki pa je žal zadnja tri leta brez kustosa.

Ključne besede: begunci, muzeji in migracije, ksenofobija, predsodki

THE REFUGEES ARE HERE! Efforts of Slovenian Ethnographic Museum in fighting stereotypes, prejudice, and xenophobia

The refugee crisis, that escalated in Europe in the years 2015 and 2016, also touched Slovenia. In half a year approximately 500 000 refugees and migrants crossed our country. The SEM as a place of dialogue among cultures has in these historical times perceived its call to learn and understand the events taking place in our society. It's been called to rethink the relationship between a universal humanity and cultural diversity, and the questions of what unites us more than separates us. In this context Sem has organized field work among the refugees in Šentilj on the Slovenian-Asutrian border, and in the largest European refugee centre of migrants. Since March 2016 or shortly after the opening of the shelter at Kotnikova 8 in Ljubljana, in the neighbourhood of Slovenian Ethnographic Museum, the museum launched the "I am a neighbour" project (SEM sosed). Sem has and will record, research and contextualize the comings and goings from and to this geographical area at his permanent exhibition Me, us, and others (mostly in the Across the hometown borders - my departures compartment), at the coming exhibition Afganistan - Slovenian perspectives, and under the wing of the Custodiata for Slovenian emigrants, foreigners, and members of minorities and other ethnical groups in Slovenia, however sadly does not have a custodian.

Keywords: *refugees, museums and migrations, xenophobia, prejudice*

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Mestni muzej Idrija / *Regional Museum from Idrija*

Partizanska bolnica Franja - nosilka znaka Evropske dediščine

Partizanska bolnica Franja je trenutno edina nosilka Znaka evropske dediščine (ukrep Evropske unije leta 2011, ki temelji na medvladni pobudi iz leta 2006). Namenjen je krepitvi občutka pripadnosti evropskih državljanov, zlasti mladih, Evropski uniji na podlagi skupnih vrednot, elementov evropske zgodovine in kulturne dediščine ter spoštovanju nacionalne in regionalne različnosti in krepitvi medkulturnega dialoga. V ta namen znak poudarja simbolno vrednost in povečuje prepoznavnost spomeniških območij, ki so imela pomembno vlogo v zgodovini in kulturi Evrope in/ali pri oblikovanju Evropske unije.

Partizanska bolnica Franja upravičeno spada v izbrano skupnost območij s tem znakom. Je svojevrsten primer medsebojnega povezovanja ter profesionalnega medicinskega, humanitarnega in solidarnega delovanja, obenem pa tudi izjemen in poučen primer izvajanja stacionarne zdravstvene oskrbe v skrajnih pogojih (vojna). Dokazuje udeleževanje humanega odnosa do ljudi, posebno skrb za bolne, ranjene, šibke in drugače izpostavljene. Združevala je osebe in ranjence, ki so prihajali iz različnih kulturnih in jezikovnih okolij Evrope (celo Amerike) - predstavnike različnih narodov in narodnosti, različnih svetovnih nazorov in veroizpovedi. Izjemnega pomena je bilo sodelovanje z domačini in skupna borba za svobodo, borba proti fašizmu in nacizmu.

Franja je tudi primer ohranjanja in manifestacije teh vrednot v sodobnem času. Solidarnost in medsebojna pomoč, tudi mednarodna, so odločilno pripomogle k obnovi poškodovanega spomenika po poplavi septembra 2007.

S programom dela smo se v Mestnem muzeju Idrija (upravljavec Partizanske bolnice Franja) zavezali, da bomo vrednote in sporočilnost Franje ohranjali, jih širili in prenašali tudi na mlade rodove.

Ključne besede: Partizanska bolnica Franja, znak evropske dediščine, sodelovanje, povezovanje, širjenje vrednot

The Partisan hospital Franja - a recipient of the European Heritage Label

The Franja Partisan Hospital is currently the only bearer of the European Heritage Label (the EU act of 2011 based on intergovernment initiative in 2006). Its purpose is to strengthen the European citizen's sense of belonging, especially of the young, to the European Union based on mutual values, elements of European history and cultural heritage, as well as a respect for the national and regional diversity and the strengthening of dialogue among cultures. To this end the label emphasizes the symbolic value and increases the recognizability of monument areas, that had an important role in history and culture of Europe and/or at the shaping of EU.

The Franja Partisan Hospital is justifiably a part of this chosen group of areas. It is a unique example of mutual cooperation and professional medicine, humanitarian, and solidarity, but at the same time it's an exceptional and educational case of performing a stationary health care in extreme conditions (war). It proves the actualization of a humane relation towards man, especially the care for the sick, wounded, weak, and otherwise exposed groups. It united the staff and the wounded coming from different cultural and language environment of Europe (even from America) - the representatives of different nations and nationalities, different world views and creeds. Tremendously important was the cooperation with the locals and the joint battle for freedom, a fight against fascism and nacism.

Franja is also an example of the preservation and manifestation of values in modern times. Solidarity, mutual (international) aid contributed decisively to the restoration of the damaged monument after the September 2007 flood. With this program we at the Idrija Municipal Museum have obligated ourselves to spread Franja values and message, and pass them on to younger generations.

Keywords: *Franja Partisan Hospital, European Heritage Label, cooperation, networking, spreading of values*

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Mednarodni taboriščni odbor KT Mauthausen in slovenski taboriščniki

V koncentracijskem taborišču Mauthausen je bilo več kot 4000 slovenskih taboriščnikov. V taborišče so prišli prek različnih zaporov in drugih taborišč. Preživelih taboriščnikov je le še nekaj deset. Mednarodni taboriščni odbor, ki se letno srečuje, povezuje preživele taboriščnike in njihove naslednike v odboru, ki je bil ustanovljen v taborišču že leta 1945. Slovenski taboriščniki organizirani v taboriščni odbor KT Mauthausen pri ZZB v spomin na medvojno dogajanje in ohranjanje prostora spomina vsako leto organizirajo pogovore in delavnice z mladino, obiske taborišča in slovesnosti pri slovenskem spomeniku v KT Mauthausen in KT Gusen,

Ključne besede: koncentracijsko taborišče, Mauthausen, mednarodni odbor, pričevalci, druga svetovna vojna

The international concentration camp committee KT Mauthausen and Slovenian prisoners

The Mauthausen concentration camp held over 4000 Slovenian prisoners. They were transferred to this camp via other prisons and concentration camps. Only a few dozen of camp survivors are still alive today. The international concentration camp committee that meets annually connects camp survivors and their descendants in a committee founded at the camp itself in 1945. The Slovenian prisoners are organized in the Mauthausen concentration camp committee under the wing of The Union of the Associations for the Values of the National Liberation Movement of Slovenia and hold yearly discussions and youth workshops, camp visits and memorial services at the KT Mauthausen and KT Gusen Sloveniam memorial.

Keywords: *concentration camp, Mauthausen, international committee, witnesses, World War II*

Jana Babšek*e-naslov: jana.babsek@guest.arnes.si*Tržiški muzej / *Museum of Town Tržič***Koncentracijsko taborišče Ljubelj jug. Pomen ohranjanja in interpretacije pomembnega memorialnega prostora**

Taborišče Ljubelj jug, podružnica KT Mauthausen, je edini ohranjeni prostor nemškega koncentracijskega taborišča na tleh Slovenije. Tržiški muzej je leta 2015 dobil ta prostor v upravljanje, s tem pa odgovorno nalogo, da prostor zaščiti, ohranja, interpretira in prenese vrednote te težke dediščine obiskovalcem. V času, ko odhajajo zadnji pričevalci in se vedno pogosteje oglašajo negacionisti, ki zanikajo obstoj koncentracijskih taborišč, je bistvenega pomena ohranjanje prostora nekdanjega taborišča in krematorija ob njem. Konkretni prostor in materialni ostanki ter druge tehnične podrobnosti poudarjajo realnost teh dogodkov in onemogočajo manipulacije. Memorialni prostor taborišča Ljubelj je pomemben prostor učenja in prenosa moralnih vrednot, ki že sam po sebi nagovarja obiskovalca. Mladim obiskovalcem lahko predstavljamo teme kot so totalitarizem, teror, rasizem, ksenofobija, pa tudi vprašanje človekovih moralnih vrednot, solidarnost, aktivno državljanstvo in druge. Konkretni cilji našega muzeja so arheološka izkopavanja na prostoru taborišča, restavratorsko/konservatorska dela, izobraževanje vodnikov, priprava programov za obiskovalce različnih starosti ter vzpostavitev informacijske točke, kjer bodo zbrani podatki o taborišču in življenjske zgodbe posameznikov, nekdanjih zapornikov, ki so preživeli taborišče..

Ključne besede: koncentracijsko taborišče, memorialni prostor, prenos vrednot, zaporniki koncentracijskih taborišč

Concentration camp Ljubelj: Meaning of preserving and interpreting memorial space.

The Ljubelj South, a KT Mauthausen subsidiary, is the only preserved German concentration camp in Slovenia. The Tržič Museum has been given this space in 2015 to manage it, and along with it the important task of protecting, preserving, interpreting it, and transfer the values of this difficult heritage to visitors. In these times when the last of the witnesses are departing and nationalists are raising their voices denying the existence of concentration camps it is of paramount importance to preserve this former camp's territory and the crematorium next to it. The specific place, material remains, and other technical details emphasize the reality of those events and prevent manipulations. The Ljubelj concentration camp memorial space is an important part of learning and transference of moral values which already speak to the visitor by themselves. Various subjects can be presented to younger visitors, such as totalitarianism, terror, racism, xenophobia, and the question of human moral values, solidarity, active citizenship, and others.

The specific goals of our museums include archaeological excavations in the camp, restoration/conservation work, guide education, preparing programs for visitors of all ages, and the establishing of an information point containing collected information on the camp and life stories of individuals, former prisoners, who survived the imprisonment.

Keywords: *concentration camp, memorial space, value transference, concentration camp prisoners*

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Pomurski muzej Murska Sobota / *Regional Museum Murska Sobota*

Pomurska pokopališča kot pomemben element ohranjanja kulturne krajine in lokalne nesnovne in snovne dediščine

V Pomurskem muzeju Murska Sobota zadnja leta pospešeno načrtno evidentiramo vsa pokopališča v Pomurju in Porabju. Stari nagrobniki hitro izginjajo, ker ni strategije, kako le-te ohraniti. Pomurje je pomembno, ker gre za nagrobnike različnih verstev in narodnosti (katoliški, evangeličanski, kalvinski, romski, prekmurski, madžarski, nemški nagrobniki), ki so ohranjeni v tej pokrajini, hkrati pa so, poleg umetnostnozgodovinske vrednosti pomembni epitafi, pisani v prekmurščini, pa tudi kamnoseki, ki so nagrobnike izdelovali. Moj prispevek bo opozoril na pomembne elemente in dejavnike pokopališč z nagrobniki, ki so pomembni za ohranjanje kulturne krajine v Pomurju in Porabju.

Ključne besede: nagrobniki, kulturna krajina, pokopališča, Pomurje, Porabje

Pomurje cemeteries as an important element of cultural landscape, as well as local intangible and material heritage preservation

In Pomurski muzej Murska Sobota we've been expediently evidencing all the cemeteries in Pomurje and Porabje. The old tombstones are decaying quickly due to a lack of any preservation strategy. The Pomurje is important because we're dealing with tombstones of different creeds and nationalities (catholic, evangelical, calvinist, Romany, Prekmurje, Hungarian, and German) preserved in this landscapes, and at the same time taking into account their historically significant epitaphs and the stonemasons who carved them.

My article will point to the important elements and factors of tombstone cemeteries, which are important for the further preservation of Pomurje and Porabje cultural landscape.

Keywords: *tombstones, cultural landscapes, cemeteries, Pomurje, Porabje*

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Praznovanja na delavskih Jesenicah

Kadar govorimo o praznovanjih na Jesenicah, govorimo o delavstvu - o prazniku delavk in delavcev - o nekom, čigar vsakdanje življenje najprej narekuje delo: trdo, naporno, večkrat nevarno.

Po drugi strani pa prav kolektivna delavska praznovanja (praznik ob 8. marcu - Dnevu žena, Praznik dela - 1. maj), ustvarjajo prostor skupne identitete, ki je poln socialnih spominov, zgodb. Prav praznovanja delavk in delavcev železarne, z vsemi vzporednimi šegami in praksami (kot sta budnica godbe na pihala, dobavska budn'ca) povzdignejo vsakdanjost na neko simbolno raven, na mesto skupne identifikacije - kar se še vedno odraža v širši lokalni skupnosti (območje jeseniške občine). Kar naenkrat ni le železarna tista, ki je vsem skupna, ampak se prav s praznovanji delavstvo simbolno poistoveti in poveže - družijo jih lepi skupni spomini, ki nenazadnje delujejo kot neka protiutež delu v železarni.

Praznovanja 8. marca in 1. maja so se tudi na Jesenicah spreminjala in preoblikovala: vzporedno s spremembami državne ureditve in prevladujoče politične ideologije, vzporedno z lokalnimi spremembami, ki so nastale kot posledica migracij, zlasti v zadnjih dvajsetih letih pa vzporedno z ekonomskimi spremembami (velika brezposelnost na eni strani in vse bolj navzoča porabniška kultura na drugi strani, ki tako kolektivu (delavstvu) kot posamezniku ponuja alternative nekoč povsem samoumevnim praznovanjem).

Ključne besede: 8. marec - Dan žena, 1. maj - Praznik dela, tradicija jeseniških godb, dobavska budn'ca

Worker's Jesenice festivities

When we speak of Jesenice festivities, we speak of workers - of a worker holiday, of someone whose life consists of hard, exhausting, and often dangerous work.

On the other hand these collective worker festivities (8th March Holiday - Women Day, 1st May - Labour Day) create a mutual identity space, full of social memories, stories. These very iron workers celebrations, with all the accompanying customs and practices (such as the brass band reveille) raise the everyday life to a symbolic level, to a point of mutual identification - which is still reflected in the broader local community (the Jesenice township). All of a sudden the ironworks foundry is no longer the only mutual factor, but also the festivities that symbolically unites and connects the workers - fond memories that act as a counter weight in the foundry.

The 8th March and 1st May holidays in Jesenice have been changing and transforming: parallel to the changes in government and the dominating political ideology, parallel to local changes that ensued as a consequence of migration especially in the last 20 years, as well as the consumer culture on the other hand, that give alternatives of once self-evident celebrations to the individual and the collective.

Keywords: *8th March - Women Day, 1st May - Labour Day, Jesenice brass band tradition, Dobrava reveille*

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Muzej istorije Jugoslavije, Srbija; Muzej novejšje zgodovine Slovenije / *Museum of Yugoslavn History, Srbija, National Museum of Contemporary History, Slovenia*

Nikoli ni bilo boljše? Gostovanje razstave Muzeja Istorije Jugoslavije v Muzeju novejšje zgodovine Slovenije

Srbski razstavni projekt z naslovom *Nikoli ni bilo boljše?* v svojo sredino aktivno vabi prebivalce Beograda, Sarajeva, Pulja, Zagreba in Ljubljane. Razstava, osnovana z namenom gostovanja po večjih mestih bivše skupne države, je namreč povabilo posameznikom k aktivnemu soustvarjanju in dopolnjevanju muzeološko začrtane zgodbe jugoslovanskega socialističnega vsakdanjika. Predmetom in zgodbam je tako omogočena možnost individualizirane pripovedi življenja. Majhni koščki mozaika prispevajo svojevrstno dopolnitev in na sebi lasten način interpretirajo vsebino razstave, ki se v grobem deli na dva dela: s predstavitvijo ritma življenja na eni in ritmom leta na drugi strani. Dokumentiranje individualnih zgodb posameznikov iz različnih socialnih in družbenih ozadij tako reflektira željo po dialogu z javnostjo, s katero ustvarjamo pluralen model interpretacije življenja v socialistični Jugoslaviji in odpiramo muzej širši javnosti. Razstava je v Muzeju novejšje zgodovine Slovenije na ogled med oktobrom 2016 in julijem 2017.

Ključne besede: razstava, socializem, Jugoslavija, inkluzivnost

Was it never any better? The hosting of Museum of Yugoslav History exhibition in the National Museum of Contemporary History.

The Was it never any better? Serbian exhibition project actively invites into its midst the inhabitants of Belgrade, Srajevo, Pulj, Zagreb, and Ljubljana. The exhibition with the purpose of being hosted in larger cities of former Yugoslavia acts as an invitation for individuals to actively participate in creating the museological story of the Yugoslav socialist daily life. The objects and stories have received the opportunity for an individualized story of life. Small mosaic pieces represent a unique addition and in its own way interpret the exhibition content which is roughly divided into two parts: the presentation of the rhythm of life and the rhythm of the year. The documenting of individual stories from different social and class backgrounds reflects a desire for a dialogue with the public, with which whom we're creating a pluralist model of interpretation in socialist Yugoslavia and open the museum to the broader public. The exhibition can be visited in the Museum of Contemporary History from October 2016 to July 2017.

Keywords: exhibition, socialism, Yugoslavia, inclusivity

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Družbene vezi kulturne krajine

Kulturna krajina se udejanja v soočanju s skupnostmi, posamezniki in družbo. Pri tem procesu imajo posebno vlogo profesionalne dediščinske institucije, predvsem muzeji. Prav zato se v sodobni muzeologiji čedalje pogosteje poudarjajo izrazi demokratični muzej, vključeni muzej, odziven muzej, ki izpostavljajo družbeno relevantnost delovanja teh ustanov in širijo delovanje muzejev zunaj njihovih zidov.

Pomembno je, da muzeji komunicirajo hranjeno gradivo z okoljem in družbo in na tak način soustvarjajo t.i. dediščinsko skupnost. Ob tem je potrebno upoštevati, da se velik del gradiva hrani tudi v rokah ljubiteljev in zasebnih zbiralcev. Prav zato je za uspešno in učinkovito oblikovanje kulturne krajine tako pomembno povezovanje med ljubitelji in stroko. V tem povezovanju je ena osnovnih vsebin ustrezno usposabljanje in izobraževanje.

Ključne besede: kulturna krajina, muzeji, ljubitelji, usposabljanje

Social ties of a cultural landscape

The cultural landscapes is actualized in the confrontation with communities, individuals and societies. In this process hold a special role professional heritage institutions, above all museums. Because of this we can see terms such as democratic museum, inclusivity museum, responsive museum being emphasized in modern museology, which highlights the social relevancy of these institutions and spread the museum operating area beyond its walls.

It's important for museums to communicate their archives with the environment and society and in a way co-create the so-called heritage community. We need to take into account that a large portion of archives is being kept by amateurs and private collectors. Exactly for that reason it's so important to nourish the cooperation between amateurs and professionals. In this cooperation lies one of the basic content - appropriate training and education.

Keywords: *cultural landscape, museums, amateurs, training*

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Kulturna krajina izobraževanja med spomini in pozabo: šolske stavbe, učiteljski spomeniki in nagrobniki ter javna poimenovanja

Spomini na šolstvo so pretežno osebni, vezani na posamezen kraj, šolo in učiteljice / učitelje ter le zapisani lahko z osebnim in javnim arhivskim gradivom dopolnjujejo skupno izobraževalno izkušnjo. Javni spomin na zgodovino izobraževanja pa posebej zaznamujejo nekdanje in današnje šolske stavbe s tradicijo, spomeniki učiteljem pa tudi učencem, posebej pa učiteljski nagrobniki. Ti predstavljajo javni spomin na učitelje in šolo v drugi polovici 19. in v začetku 20. stoletja, ko so učiteljska društva, šolski prijatelji in nekdanji učenci postavljali učiteljem nagrobne spomenike. Koliko od teh spomenikov v kamnu, izklesanih s postopnim zbiranjem denarja skromno plačanega učiteljstva in slovesno postavljenih hvaležno v večni spomin na podeželju in v mestih, je na Slovenskem še ohranjenih? So kamniti nagrobniki bolj trdni od spominskih zapisov na krhkem časopisnem papirju? Koliko so pri nas uveljavljena javna poimenovanja (ulic, šol, društev) po naših in mednarodnih pedagoških osebnostih, ki dopolnjujejo podobo kulturne krajine? Prispevek muzejev in muzealcev k vrednotenju, ohranjanju in interpretaciji posameznih elementov spominov na šolstvo je opozorilo na lokalne osebnosti izobraževanja, ki v minevanju časa sčasoma postajajo prezrte. Varovanje sledi o težavni izobraževalni poti s katero so prednamci sooblikovali tudi sodobnost pa prenaša sporočilo o vrednotah pedagoške izkušnje tudi v prihodnost.

Ključne besede: spomin, šolstvo, šolske stavbe, učiteljstvo, spomeniki, nagrobniki, imena ulic

The cultural landscape of education between memories and oblivion: school buildings, teacher memorials and tombstones, and public sites denominations

School memories are mostly personal and attached to a specific place, school building and teachers. Only written down in a public or private archive can they complement a mutual educational experience. The public memory of education history is particularly marked by former and present school buildings with tradition, memorial monuments to teachers are significant to students, and especially tombstones of teachers. These represent the public memory of teachers and the school in the second half of the 19th century and in the beginning of 20th century, when they were built by teacher societies, friends of the school and former students. How many of these stone memorials, raised by gradual voluntary donations by the underpaid teaching staff and solemnly positioned with an eternal gratitude in the countryside or in cities, still remain? Are stone tombstones more durable than memories written down in a fragile newspaper? How asserted are public site denominations, sites named by domestic and foreign educators, that complement the cultural landscape image? The museums and museum workers contribution to evaluation, preservation and interpretation of individual school memories elements is an admonition pointing to local educational peculiarities that are often overlooked in the course of time. The protection of traces of the difficult path of education through which our forefathers shaped our present is carrying a message of educational experience into the future.

Keywords: *memory, education, school buildings, teachers, memorials, tombstones, street names*

III. Interpretacija dediščine in kulturna krajina /
Heritage interpretation and cultural landscape

Marjeta Keršič Svetel*e-naslov: marjeta.svetel@telemach.net*Onkološki inštitut, Ljubljana / *Institute of Oncology, Ljubljana***Strateški načrt interpretacije območja kot hrbtenica vsega delovanja za osmišljanje dediščine**

S stališča interpretacije kot komunikacijske stroke, ki se ukvarja z načrtovanjem doživetij in s komunikacijskimi intervencijami, ki ta doživetja osmislijo na čisto določen način, bi bilo najbolj umestno govoriti o interpretaciji območja. Za interpretacijo namreč ni pomembno, ali gre za divjino (ki je prav toliko, kot naravoslovna tudi kulturna kategorija), za podeželsko kulturno ali povsem urbano krajino, pomembno je, kakšni so narativni potenciali in značilnosti območja. Že Freeman Tilden, eden od utemeljiteljev interpretacije dediščine kot stroke, je zapisal, da je vsaka interpretacija dediščine, ki ni povezana z neposrednimi doživetji, ki jih obiskovalci lahko občutijo z lastnimi čutili in doživijo, zgolj sterilno nizanje informacij, ki ne doseže trajnega vpliva na to, kako posameznik dojema dediščino. Vsaka pokrajina ima intrinzična sporočila in zgodbe, ki pa jih različni ljudje zelo različno razbirajo in razumejo. Zgodba, ki jo v pokrajini razbira arheolog je lahko čisto drugačna od zgodbe, ki jo razbira geolog, ta je spet povsem drugačna od sporočilnosti za domačina, ki je vse življenje pasel živino... in spet drugače pokrajino razbira lovec. Ključno vprašanje je, katera razbiranja, katere zgodbe so pomembne za širšo skupnost do take mere, da jih je treba interpretirati – kar zmeraj počnemo z namenom, da bi ohranili, utrdili in v prihodnost prenašali določene zgodbe, določena sporočila, določene narativne lastnosti pokrajine, artefaktov, v javni prostor umeščenih pomnikov in spomenikov. Pri tem seveda neizbežno naletimo na vprašanje, kaj je dediščina, za koga, zakaj – in kdo naj odloča o tem. Seveda odgovori na ta vprašanja nikakor niso le v domeni strok – ne muzeološke, ne arheološke, ne krajinarske in ne naravovarstvene, čeprav je strokovni donesek v razpravi seveda neprecenljiv. Kaj je dediščina, kaj so ključne vrednote nekega prostora, kaj so doživetja, ki omogočajo osebni stik s temi vrednotami in njihovo ponotranjenje navsezadnje hočeš-nočeš določajo predvsem uporabniki nekega prostora. Strateško načrtovanje interpretacije nekega območja je zato izrazito interdisciplinarno in v sodelovanje z vsemi deležniki usmerjeno delo – kar je seveda strokovno zahtevno, zelo naporno in tudi drago. Morda je to ključni razlog, da v Sloveniji strateških načrtov interpretacije za posamezna območja nimamo – niti za tako dediščinsko bogata območja, ki so vpisana v UNESCOv seznam svetovne dediščine. S stališča interpretacije kot stroke je muzej lahko eno od ključnih sredstev interpretacije, lahko pa je seveda tudi nosilec usklajevanja vseh pomenov in nosilec strateškega načrtovanja interpretacije, akcijskega načrtovanja in upravljanja z območjem. Toda v praksi je to redko – zahtevnost nalog, ki jih to zajema, namreč presega običajne naloge muzeja kot institucije. V tujini, kjer je strateško načrtovanje interpretacije območij nekaj povsem običajnega, so nosilci strategij upravljalci dediščinskih območij, lokalne skupnosti, upravljalci turističnih destinacij in podobni organi, ki imajo zmožnost usklajevanja, usmerjanja in upravljanja v sodelovanju z zelo različnimi deležniki – od muzejev vseh vrst (seveda tudi naravoslovnih), raznih interesnih skupin, turizma, načrtovanja prostorske politike, kmetijstva, prometa... Kakovostne interpretacije ni mogoče doseči z enim samim sredstvom (na primer muzejem, tematsko interpretacijsko potjo, razstavo, zloženko, interpretacijskim centrom...) – za doseganje ciljev je potrebno skrbno ohranjati narativne kakovosti v pokrajini (namige, fizične elemente dediščine, stare in nove poti, razglede, spomenike in pomnike in še marsikaj, tudi svetlobno in zvočno krajino, značilne vonjave, kinestetične možnosti...), namensko načrtovati možnosti za doživljanje

dediščine in njenih pomenov, sistematično plastiti sporočila, ki to, kar posameznik zazna s svojimi čuti, nadgradijo in osmislijo. Muzej lahko z odprtostjo in povezovanjem v strateško načrtovano interpretacijsko mrežo v prostoru samo pridobi. Ne le, da tako doseže občinstvo, ki morda nikoli ne zaide v muzej – s posredovanjem novih pomenov prostora lahko pomaga graditi nove vrednote, tudi v odnosu do dediščine, jih utrjevati in graditi kolektivni spomin. Tako se dediščina ne le ohranja, ampak pravzaprav nastaja (artefakti sami po sebi še niso dediščina!) – z zavedanjem, kaj je vredno in pomembno, kaj je snovni opomnik na zgodbe, ki so del ne le osebne, ampak tudi skupne identitete.

V Sloveniji smo na področju interpretacije dediščine šele na začetku. Interpretacija ni prepoznana kot samostojno strokovno področje, še zmeraj gre prepogosto le za kopičenje informacij in dejstev, ali pa za ohranjanje artefaktov, ne pa za ciljno naravnano strateško komuniciranje in načrtovanje doživetij dediščine. Kot dva primera muzejev, ki bi zaradi svoje vsebinske usmeritve močno potrebovala povezavo s strateško interpretacijo območja, omenimo Slovenski planinski muzej v Mojstrani in Planšarski muzej v Stari Fužini. Vsak na svoj način ohranjata dediščino, katere pomene lahko zares razumemo šele v povezavi z razumevanjem prostora, kjer je ta dediščina nastajala in deloma še živi. Močno pa je povezan z okoliško pokrajino in njeno interpretacijo Muzej I. svetovne vojne Kobarid. Gre za tri primere, ki nudijo zanimive primerjave in izhodišče za razpravo.

Naposled ne moremo mimo dejstva, da je kakovostna interpretacije zmeraj celostna in zajema različne poglede na isto temo. Tako jo je treba tudi načrtovati. Ločevanje na kulturno in naravno dediščino, izpostavljanje samo ene vrste dediščine, zanemarjanje nesnovnih vrednot prostora – vse to so hude ovire za kakovostno, strateško načrtovano in sistematično interpretacijo nekega območja, ki so žal za slovenski prostor zelo značilne.

Ključne besede: strategija interpretacije, narativna krajina, načrtovanje doživetij, plastenje sporočil, nesnovne vrednote prostora

A strategic plan of interpreting an area as the backbone of all endeavours to give heritage meaning

It would be appropriate to speak of environment interpretation from the viewpoint of communication profession viewpoint, that handles experience planning and communication interventions that give specific meaning to these experiences. It's unimportant for an interpretation, whether it's wildlife (just as a natural as a cultural category), for a rural cultural or completely urban landscape, but what its natural potentials and characteristics are. Freeman Tilden, one of the heritage interpretation science founders, has stated that every heritage interpretation not directly linked to experiences felt by the visitors' own senses, is only a sterile string of experiences that don't achieve a lasting influence. Each landscape contains intrinsic messages and stories, that are differently perceived and recognized by different people. A story perceived by an archaeologist can completely differ from that of a geologist or a huntsman. The key questions here is which perceptions are important to the community to such an extent that they need interpretations – which we always do with the intent of preserving, fortifying and transferring certain stories, messages, narrative landscape properties, artefacts, and publically placed monuments. With this we inevitably encounter the question of what heritage is, to whom it's intended and why – and who should decide that. Of course such questions aren't just under the jurisdiction of the experts – neither museological, archaeological, landscape, nor nature protection, although of course their contributions are invaluable. What is heritage, what are the core values of a space, what are the experiences that enable a personal contact with these values and their internalization, is willy-nilly determined by the users of this space. Strategy planning of an area interpretation is therefore highly interdisciplinary and focused on cooperation with everyone involved – which is of course professionally taxing, demanding and expensive. Perhaps this is the main reason why there are no strategic interpretation plans in Slovenia for individual areas – not even for those rich in heritage such as those on the UNESCO world heritage list. From the expert interpretation viewpoint a museum can be a key tool of interpretation, and a foundation for meaning coordination, strategic planning of interpretations, active planning and area management. But in practice this is seldom the case – the highly demanding tasks that this encompasses transcends the usual operations of a museum. Abroad, where the area interpretation strategic planning is common, are the bearers of strategic planning heritage area managers, local communities, tourist destination managers and similar experts who possess the ability to coordinate, direct and manage in close cooperation with various factors – museums, interest groups, tourism, spatial politics planning, agriculture, transit,... A quality interpretation cannot be achieved by a single means (with only a museum, a theme interpretation path, an exhibition, a brochure, an interpretation centre) – to reach these goals it is necessary to carefully preserve the narrative qualities of a landscape (hints, physical heritage elements, old and new paths, scenic views, monuments, light and sonic landscape, distinctive smells, kinesthetic capabilities...), purposely plan the possibilities of experiencing heritage and its meanings and systematically place messages that upgrade and make sense of what an individual perceives with his or her senses. A museum can only benefit from an open cooperation into a strategically planned interpretation network in a space. Not only it can reach an audience that never before set foot in a museum, but it can help transfer new space meanings and create new values and build the collective memory. Thusly heritage is not only preserved but actually created (artefacts by themselves are not yet heritage!) – with the knowledge of what's valuable and important, what a basic story reminder is, stories that are not only a part of a personal but also a part of the collective identity. In Slovenia we have only begun to explore the interpretation of heritage. Interpretation has not been yet recognized as an independent field of expertise, it still more often involves accumulation of information and facts, the preservation of artefacts, and not a focused

strategic communication and heritage experience planning. As two museum examples that would require, due to their mission focus, a connection to the strategic heritage interpretation are the Slovenian Alpine Museum in Mojstrana and the Alpine Dairy Museum in Stara Fužina. Each is preserving heritage in its own way, of which the meaning can only be understood in connection to the understanding of the environment in which the heritage began and to some extent still exists. The World War I Museum in Kobarid is heavily involved with the local landscape and its interpretation. These are three examples for an interesting comparison and discussion topic. Finally one cannot ignore the fact that a quality interpretation must always be wholesome and encompass various viewpoints of the same subject. It should also be planned in such a way. The separation of cultural and natural heritage and emphasizing only one type of heritage, neglecting immaterial values of a space – all of these are a serious obstacle to a quality, strategically planned systematic interpretation of an area, but they're unfortunately distinctive of Slovenia.

Keywords: *interpretation strategy, narrative landscape, experience planning, immaterial territory values*

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»Izzivi upravljanja čezmejnih kulturnih krajin – izkušnja EU Projektov InterArch-In BorderArch-Steiermark«

Državna meja med Slovenijo in avstrijsko Štajersko loči nekoč enotno in zgodovinsko povezano kulturno krajino. Nekatera arheološka najdišča ob meji, predvsem tista, ki se nahajajo v dveh državah, kot npr. Bubenberg/Novine pri Šentilju ali Platsch/Plački vrh, zaradi pretekle politične situacije niso bila prosto dostopna. Z vstopom Slovenije v šengensko območje je bila omogočena večja svoboda gibanja v obmejnem območju, kar s sabo prinaša nove naloge za raziskovanje arheoloških spomenikov in hkrati tudi nove izzive za spomeniško varstvo in razvoj kulturnega turizma.

Intenzivno sodelovanje med avstrijskimi in slovenskimi institucijami na tem področju se je pričelo leta 2011 z odobritvijo projekta InterArch-Steiermark, ki je bil financiran iz EU-programa Slovenija-Avstrija 2007-13. V okviru projekta je bilo razvito čezmejno digitalno orodje za zajem in ovrednotenje arhivskih dokumentov, najdb in arheoloških najdišč (www.interarch-steiermark.eu). To digitalno orodje je hkrati omogočilo tudi sodoben zajem arheoloških krajin, kar je bil poglobitni cilj projekta BorderArch-Steiermark, ki se je pričel leta 2014. V projektu smo poskusili raziskati in izboljšati varstvo arheološke krajine ob slovensko-avstrijski meji in jo predstaviti širši javnosti. S tem namenom smo izdelali koncepte za njeno vrednotenje, varovanje in predstavitev. Z begunsko krizo leta 2015 se je pokazala velika krhkost te dediščine, ko je na najbolj obetajočih najdiščih namesto sodobne predstavitve zrasla žičnata ograja.

Ključne besede: arheološka najdišča, dediščina, obmejna območja, begunska kriza, digitalna orodja, arhivski dokumenti

“The challenges of managing cross-border cultural landscapes - the EU Projects InterArch-In BorderArch-Steiermark experience”

The state border between Slovenia and Austrian Styria separates the once united and historically connected cultural landscapes. Certain archaeological sites along the border, mostly those that are situated in both countries such as Bubenberg / Novine pri Šentilju or Platsch / Plački vrh, simply weren't accessible in the past. With Slovenia's entrance into the Schengen area a greater degree of freedom of movement was provided to border regions, which allows for new tasks for the exploration of archaeological monuments and at the same time new challenges to heritage protection agencies and the development of cultural tourism.

A more intense cooperation between Austrian and Slovenian institutions began in 2011 with the project InterArchSteiermark approval, which was financed by the EU program Slovenia – Austria 2007-2013. A digital cross-border instrument for capturing and evaluating archival documents, findings and archaeological sites was developed. This digital instrument also enabled a modern capture of archaeological landscapes, which was the main goal of the BorderArch-Steiermark project that began in 2014. In this project we attempted to research and improve archaeological landscape safeguarding along the Slovenian-Austrian border and present it to the broader public. This purpose in mind we created concepts for its evaluation, protection and presentation. The refugee crisis in 2015 revealed a serious fragility of this heritage, when at the most promising sites instead of a modern presentation a barbed wire sprang up.

Keywords: *archaeological digsites, heritage, border areas, refugee crisis, digital tools, archival documents*

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Museum of Contemporary Art Zagreb - good practice examples of presentation and interpretation of contemporary art / Muzej sodobne umetnosti Zagreb - primeri dobre prakse prezentacije in interpretacije sodobne umetnosti

Musealization of contemporary art is challenging process, which our institution is facing since 1954 when MSU was founded to collect and to promote contemporary art. Big shift in the concept of the institution and in the concept of presentation of the collection happened in 2009 when MSU moved to the new building and to the new location. In this period, thanks to new spatial and technical possibilities and thanks to the engagement of the MSU team we organized many exhibitions of Croatian and international artists and we became one of the most popular museums in Croatia with over 100 000 visitors per year. In this paper I will present activities which we organized in last seven years with the aim of creating new public and connecting with local community because, it is in my opinion important part of our mission. It is also important that we present and interpret our contemporary heritage by making it alive and interesting in global and digital society with the help of new ways of collaboration between artists, curators and public. MSU was always recognized as a place of freedom, creation and innovation and this should be the most important role of one institution in today's society, in which new fears and mental and real borders are main topic in cultural, political and economical life.

Ključne besede / Keywords: musealization, contemporary art, digital society, collection, public

dr. Tina Pleškoe-naslov: tinaplesko@yahoo.co.uk**Muzeji, kulturna krajina in likovna umetnost**

Kulturne krajine so naravne krajine izoblikovane v času s človeško kulturo. Nastanejo kot rezultat človeškega udejstvovanja in interakcije z naravnim okoljem. Koncept kulturne krajine v povezavi z likovno umetnostjo ima svoje zametke v dolgi tradiciji krajinskega slikarstva. Krajinsko slikarstvo, ki je v razvoju zahodno evropske umetnosti doseglo vrhunec v obdobju romantike je človeško figuro izrinilo oz. v celoti podredilo krajini. »Kulturne krajine so umetniška dela, pripovedi kulture in izraz regionalne identitete.« Tesno spiritualno in religiozno povezanost ljudi z naravo lahko spremljamo vse od skrivnostnih risb različno vidnih iz zraka v puščavi Nazca. Človek je s kulturnimi spomeniki kot so antično Jordansko mesto Petra izklesano v kamen, slikovite vasi na strmi klifni obali Cinque Terre, samostani na grški gori Athos Meteora, gradovi v dolini reke Loire in Medičejske vile in vrtovi v Toskani skozi zgodovino človeštva vseskozi pomembno sooblikoval kulturno krajino. Krajinska umetnost (t. i. land art) je smer v sodobni likovni umetnosti pri kateri sta krajina in umetniško delo ustvarjeno v naravnem okolju neločljivo povezana. Umetnostni muzeji so danes postavljeni pred številne izzive - v skladu s sodobno muzeološko teorijo jim pri tem lahko pomagajo sodobni umetniki z reinterpretacijami muzejskih zbirk.

Ključne besede: kulturne krajine, likovna umetnost, krajinska umetnost, umetnostni muzeji, muzeologija

Museums, cultural landscape, and visual arts

Cultural landscapes are natural landscapes shaped in accordance with the Slovenian culture. They are formed as the result of human activities and interaction with the natural environment. The concept of a cultural landscape linked to visual arts has its roots in the long landscape painting tradition. Landscape painting which peaked during the Romance period pushed out the human form and replaced it with the landscape. "Cultural landscapes are works of art, culture narratives and a regional identity expression". The close spiritual and religious connection of man to nature can be observed through history ever since the aerially visible mysterious Nazca lines. By building cultural monuments such as the ancient stone-carved city of Petra, colourful Cinque Terre cliff coast villages, Athos Meteora mountain monasteries, Loire valley castles, Tuscany Medici mansions and gardens, man has been shaping the cultural landscape throughout history. The land(scape) art is a modern visual arts discipline at which the landscape and a work of art in a natural environment are closely connected. Art museums nowadays face many challenges - in accordance with the modern museological theory contemporary artists may assist them by reinterpreting museum collections.

Keywords: *cultural landscapes, visual arts, land(scape) art, art museums, museology*

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Med večino pripovedovanja dobre zgodbe in interaktivno participatorno prakso. Interpretacija dediščine: nekaj historiografskih in konceptualnih poudarkov

Sprejetje Listine o interpretaciji in predstavitvi območij kulturne dediščine leta 2008 je bilo pričakovan odgovor na porast najrazličnejših dejavnosti, pristopov ter komunikacijskih sredstev in tehnik, ki so se v zadnjih desetletjih uveljavljale na področju podajanja pomenov in vrednot, vezanih na dediščino. Hkrati je bil to ob številnih mednarodnih listinah tudi prvi tovrstni dokument, ki ni bil posvečen vprašanjem fizičnega varovanja dediščine in upravljanja dediščinskih območij, pač pa področju komuniciranja pomenov dediščine. Interpretacija dediščine se je v zadnjih letih razmahnila v izredno plodno področje konservatorske dejavnosti, kar se kaže v množici objavljenih strokovnih in znanstvenih člankov, priročnikov in smernic, pa tudi v ustanavljanju najrazličnejših formalnih in neformalnih, strokovnih in nestrokovnih skupin in ustanov, ki se ukvarjajo s popularizacijo dediščine. Ob pregledu objavljenih besedil se na eni strani kažejo jasni obrisi nove popularizacijske prakse, po drugi pa se v povezavi z njo postavljajo tudi zelo pomembna konceptualna vprašanja. Med njimi je na prvem mestu prav gotovo že vprašanje njenega poimenovanja, torej problem, kaj interpretacija dediščine pomeni oziroma ali je ta izraz ustrezen za prakso, ki naj bi jo označeval. V prispevku bodo predstavljeni nekateri konceptualni problemi, vezani na razumevanje prakse interpretacije dediščine, pri čemer bo izpostavljen njihov historični okvir in relevantnost v okviru povezovanja dediščine in kulturne krajine.

Ključne besede: interpretacija dediščine, konceptualni vidiki, zgodovinski vidiki, popularizacija dediščine, pomeni dediščine, kulturna krajina

Between a good storytelling ability and an interactive participatory practice. The interpretation of heritage: some historiographic and conceptual data

The passing of the Interpretation and presentation of cultural heritage areas charter in 2008 was the expected answer to the growth of various activities, approaches and communication means and techniques that have been asserted in the field of creating meaning and values connected to heritage. At the same time along with many international charters it was also the first document of its kind not devoted to questions of protection of physical, material heritage and managing heritage locations, but to the areas of communicating heritage meanings. Heritage interpretation has in the last few years evolved into an extremely fruitful area of conservation activities, which is reflected in the plentitude of published expert and scientific articles, guidelines and manuals, and also in the founding of many formal, informal, professional and amateur groups and institutions that handle heritage popularization. Reviewing published articles we can see clear outlines of this new popularization practice that on the other hand raises several important conceptual questions. The most significant one is the issue of its denomination – what does interpretation of heritage actually mean, and is this term suitable for the practice it denominates. This article introduces several conceptual issues dealing with the heritage interpretation practice, their historical timeframe and relevancy in the context of heritage and cultural landscape integration.

Keywords: *heritage interpretation, conceptual perspectives, historical perspectives, heritage popularization, heritage meanings, cultural landscape*

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Kulturna krajina pri predstavljanju in interpretaciji filmske dediščine

Stališče, da je tudi film naša dediščina, je sprejeto vsaj na izjavni ravni, a se pogosto tudi v ključnih institucijah ohranjanja filmske dediščine, ne ukvarjajo z vprašanjem zakaj film ohranjati oziroma kaj in kako s filmsko dediščino sploh početi. Pri ohranjanju filmske dediščine namreč ne gre le za ohranjanje materialnih nosilcev in s filmom povezanih predmetov, pa tudi za ohranitev filmske vsebine in posredno tudi vseh postopkov, znanj in ustvarjalnosti, ki so omogočili njen nastanek. Film kot filmsko dediščino se mora obravnavati v celoti, z upoštevanjem njegove mnogoplastnosti, raznolikosti pomenov in z vključitvijo prostora, časa in družbenega vidika. Poleg tega mora ohranjanje, ki se ga lahko osmisli le s procesom muzealizacije, v skladu s sodobnimi muzeološkimi in heritološkimi pristopi vključevati tudi dostop do filmske dediščine. Predstavljanje, interpretacija in komunikacija, ki dostop omogočajo, so sicer vpisani v samo bistvo filma kot medija, nujni in nepogrešljivi pa so predvsem pri ozaveščanju o filmski dediščini in vsem, kar ta vsebuje. Pri posredovanju muzeoloških in dediščinskih vsebin si filmski muzeji in druge ustanove, ki se ukvarjajo s filmsko dediščino, lahko uspešno pomagajo z vključevanjem kulturne krajine. Tudi film je namreč prostor tako individualnega kot kolektivnega spomina. Prispevek bo predstavil – tudi na primerih – kaj pomeni kulturna krajina pri predstavljanju in interpretaciji filmske dediščine.

Ključne besede: filmska dediščina, muzealizacija, dostop, predstavljanje, interpretacija, kulturna krajina

Cultural landscape in presenting and interpreting film heritage

The position that films are also our heritage has been accepted at least on a nominal level, however even in institutions that are dedicated to preserving film heritage they rarely ask themselves, why preserve film heritage and what to do with it exactly. It's not just about preserving the material elements and objects connected to film, but also about preserving the film content and indirectly all the procedures, knowledge and creativity that enabled its emergence. The film as film heritage has to be handled as a whole, with consideration to its multilayered diversity of meanings and including the space, time, and social aspect. Its preservation, that can only be given meaning through musealization, in accordance with modern museological and heritological approaches has to include access to film heritage. Presentation, interpretation and communication that enabled that access are essentially incorporated into the film as a medium, but are necessary and indispensable in spreading film heritage awareness. Film museums and similar institutions that relate film and heritage content also include cultural landscape which helps them in this mission. The film is also a place of collective and individual memory. This article will demonstrate with examples the importance of cultural landscape when presenting and interpreting film heritage.

Keywords: *film heritage, musealization, access, presentation, interpretation, cultural landscape*

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TRANS Institute

An exhibition is not a book / Razstava ni knjiga

Reading a book is a two-dimensional experience. Sitting down we devote to the reading of its linear graphic information our fully concentrated attention.

Visiting an exhibition, we enter a three-dimensional experience, in which content is perceived through a range of expressive means deployed to tell the story, our attention carefully guided.

An exhibition is not a book.

If only exhibits in showcases and graphic panels are used to express the exhibition content, an exhibition is limited to the expressive means of a book instead of fully using the potential of its unique medium that offers a total experiential environment in which visitors walk through the space and grasp the content through a variety of expressive means (composition, graphics, size, color, light, material, sound, multimedia etc.). While exhibits take the center stage, these means express various supporting aspects of exhibition content.

This is storytelling in space, this is spatial interpretation of exhibition content. It is done by exhibition designers in close collaboration with curators or content specialists.

Interpretation of exhibition content in space will be discussed and as well as a method to achieve this. Examples will be shown demonstrating the range of possibilities for spatial interpretation of exhibition content.

Ključne besede / Keywords: *interpretation, expressive means, experiential environment, storytelling in space*

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Muzej novejšje zgodovine Slovenije, Filozofska fakulteta - Oddelek za sociologijo / *National Museum of Contemporary History, Slovenia / University of Ljubljana*

Kalejdoskop kulturne krajine. Topografija spomina XX. stoletja na Goriškem in oblikovanje urbanega obmejnega muzeja.

Goriška kot mejno področje ponuja veliko izzivov v preučevanju izgradnje identitet in razumevanja XX. stoletja na multikulturnih območjih. Mlajše generacije na preteklost opominjajo predvsem materialne ostaline obeh svetovnih vojn ter povojnih obdobjih, ko so zmagovalci skozi skrbno izbrano vizualno naracijo želeli legitimizirati nacionalno identiteto pokrajine. Tako danes spomeniki, vojaška grobišča (in kostnica), arhitekturna podoba obeh mest ter imena ulic delujejo kot pričevalci procesa izgradnje skupnosti ter opomniki na grozodejstva prejšnjega stoletja. Spominska pokrajina prepleta večplastno razumevanje zgodovine, katere razlage se hranijo tako v okviru lokalnega kolektivnega spomina kot nacionalno orientiranih historičnih diskurzov.

Dediščino prostora ni mogoče poenostaviti kot del skupne preteklosti, saj je jasno, da niso vsi dogodki, še manj pa spomini nanje, del kolektivne podobe preteklosti. Vsaka skupnost ohranja in neguje svoj kolektivni spomin na podlagi lastne (selektivne) izkušnje ter ohranja svojo identiteto v urbani podobi pokrajine.

Kaj se zgodi, ko kulturna dediščina prostora začne delovati kot mesto kulturne sprave? Razumevanje bolečine drugih v območju lahko postane pomemben graditelj sožitja in sporočilo miru. V letu 2012 je v okviru EACEA. Active remembrance na Goriškem zaživel muzej na prostem med Gorico in Novo Gorico. Prispevek bo predstavil koncept in razvoj muzeja ter skozi praktičen pregled pridobljenega gradiva tudi njegovo vrednost v razumevanju skupne dediščine Goriške danes. (več: <http://confine.todm.it>)

Ključne besede: muzej, spominska (kulturna, čezmejna) krajina, meja, ustna zgodovina, dediščina, nove tehnologije

The kaleidoscope of a cultural landscape. A topography of 20th century memory in Goriška and the formation of an urban border museum.

The Goriška as a border province provides many challenges when studying the identity forms and understandings of the 20th century in multicultural areas. Younger generations are reminded of the past mostly by material remains of both world wars and postwar periods, when the victors through carefully chosen visual narration wanted to legitimize national identity of the landscape. So today the various monuments, military graveyards (and ossuary), and the architectural image of both cities and street names act as testifiers of the community building process and as reminders of the horrors of the previous century. The memory landscapes intertwines multi-layered understandings of history, which are kept in the local collective memory and in nationally oriented historical discourses. Territorial heritage cannot be simplified to a part of the joint past, for it is clear that not all events, and even less the memories of them, are part of the collective image of the past. Each community preserves and cares for its collective memory based on its own (selective) experiences and preserves its identity in the landscape urban image. What happens when cultural heritage begins to act as a place of cultural reconciliation? The understanding of the pain of others in an area can become an important building block of symbiosis and a message of peace. In 2012 via the EACEA Active Remembrance in Goriška the outdoor museum sprang to life between Gorica and Nova Gorica. This article will introduce the museum's development and concept and through a practical viewpoint of newly acquired archives also its value in understanding of mutual Goriška heritage today.

Keywords: museum, memorial (cultural, cross-border) landscape, border, oral history, heritage, new technologies

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Pot miru od Alp do Jadrana. Stoletnica prve svetovne vojne

Ob Soči je pred stotimi leti potekala soška fronta, ki je za vedno zaznamovala krajino in ljudi, za seboj pa pustila premično, nepremično in nesnovno dediščino. Različne organizacije in posamezniki so pred 40 leti začeli obnavljati in zbirati to dediščino.

Leta 2000 je bila ustanovljena Fundacija »Poti miru v Posočju«. Njeno poslanstvo je ohranjanje in predstavitev te dediščine, študijsko-raziskovalne in promocijske aktivnosti ter Pot miru od Alp do Jadrana, ki poteka od Bovca do Trsta. Pot povezuje muzeje na prostem, nemške in italijanske kostnice, AO vojaška pokopališča, muzeje in zbirke, pa tudi naravne znamenitosti in kulturne spomenike ter Turistično informacijske centre in ponudnike.

Pot miru postaja primer dobre prakse čezmejnega sodelovanja, razvoja in promocije. Ob stoletnicah vojne pa tudi primer, kako se lahko nekoč sprti narodi povezujejo ter se skupaj spominjajo tragičnih dogodkov in umrlih ljudi. Fundacija sodeluje z mnogimi institucijami in posamezniki ne samo iz Slovenije in Italije, temveč tudi iz Avstrije, Madžarske, Češke, Švice, Nemčije, Hrvaške, Slovaške... ter za idejo in razvoj Poti miru prejema pohvale in zanimanja. Od 2016 je slovenski del Poti miru in 15 osrednjih točk na tej poti vpisan na UNESCO Poskusni seznam svetovne dediščine. Želja pripravljavcev te nominacije je, da to postane transnacionalna serijska nominacija.

Ključne besede: dediščina prve svetovne vojne Pot miru

The path of Peace from the Alps to the Adriatic. The centenary of the First World War.

The Soča battlefield that spanned around the Soča river a hundred years ago forever impacted the landscape and people while leaving an abundance of mobile, immobile and intangible heritage. Various individuals and organizations have begun renovating and collecting this heritage 40 years ago.

In the year 2000 the foundation “The Walk of Peace in Posočje” was founded. Its mission is the preservation and presentation of this heritage, research and promotional activities and maintaining the Path of Peace from the Alps to the Adriatic ranging from Bovec to Trieste. This path connects museums out in the open, German and Italian ossuaries, Austro-Hungarian military cemeteries, museums and collections, as well as natural landmarks and cultural monuments, tourist information centres and providers.

The Path of Peace is becoming an example of good practice of international cooperation, development and promotion. At war centenaries it's also an example of cooperation between formerly hostile nations and remembrance of tragic events and the fallen. The foundation regularly works with many institutions and individuals not only from Slovenia and Italy but also with those from Austria, Hungary, Czech Republic, Switzerland, Germany, Croatia, Slovakia, and frequently receives commendations and an interest for the Path of Peace ideas and development. From 2016 the Slovenian part of the Path of Peace and 15 central stops on this path has been entered into the UNESCO Trial List of World Heritage. It is the wish of this nomination's submitters that it become a transnational serial nomination.

Keywords: *First World War heritage, Walk of Peace*

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Pokrajinski muzej Ptuj - Ormož / *Regional Museum Ptuj - Ormož*

Obhodi kurentov in spreminjanje pustne dediščine na ptujskem območju

V Sloveniji so zlasti Ptujsko in Dravsko polje, Haloze in Slovenske gorice tista območja, ki zbuja pozornost zaradi števila in raznovrstnosti tradicionalnih pustnih mask, zbranih na dokaj majhnem območju. Do druge polovice 20. stoletja so kurenti, pustni orači, ruse idr. opravljali obhode samo v svojem primarnem, kmečkem, okolju po »strogih« pravilih vaške in fantovske skupnosti. Po letu 1960 je pričelo zaradi ekonomskih in družbenih sprememb tradicionalno vaško šemljenje izginjati. K temu je pripomoglo tudi ptujsko Kurentovanje, ki je od leta 1960 privabljal v mesto vedno več tradicionalnih mask, ki so se pričele udeleževati tudi drugih prireditev po Sloveniji in tujini. Tako so izgubile svoj magični pomen, ohranila se je le predstava našemljencev. Najbolj priljubljena pustna maska na ptujskem območju je kurent, ki je doživel tudi največ sprememb. Sedaj jih je okoli 900, ki so vključeni v številne podeželske in mestne skupine. Poleg skupinskih obhodov od svečnice, 2. februarja, do pepelnice srede, poskušajo dati svojim obhodom še neko drugo vsebino. Sem lahko prištevamo kurentov skok, udeležbo na različnih veselicah in prireditvah, vzpenjanje na Triglav, obiskovanje županov in slovenskega parlamenta itd.

Vloga Obhodi kurentov za reprezentativni UNESCO seznam nesnovne kulturne dediščine je bila poslana v Pariz marca 2016.

Ključne besede: kurent, spreminjanje, pustna maska, obhodi

Kurent rounds and the changing of carnival legacy in the area of Ptuj

In Slovenia particularly the Ptujsko and Dravsko polje, Haloze, and Slovenske gorice are the areas that raise attention due to their traditional carnival mask diversity assembled in a relatively small area. Up until the second half of 20th century the Kurents, carnival plowers, ruse, and others, made regular rounds only in their primary rural environment following the strict rules of the local village and male community. After 1960 this traditional masquerading began to slowly vanish due to social and economical changes. The Ptuj Carnival also contributed to this, since it began to attract an increasing number of traditional masks. Thusly they lost their magical meaning and only the masked show remained. The most popular carnival mask in Ptuj is the Kurent that also went through the most changes. They number around 900 today and are incorporated into various rural and urban performer groups. Apart from the joint rounds from the 2nd February Candlemas to Ash Wednesday, they are attempting to add another content to their rounds, such as the Kurent jump, participating at various local events and festivities, climbing the Triglav, visiting mayors and the Slovenian Parliament, etc. The application Kurent rounds for the prominent UNESCO list of intangible cultural heiritage was sent to Paris in March 2016.

Keywords: *Kurent, changing, carnival mask, rounds*

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Pot domov – izkušnja vojne v slovenski spominski krajini

Vojne kot travmatične izkušnje posameznika in skupnosti, so imele vedno posebno mesto v oblikovanju kolektivnega spomina in identitete. Bile so izhodišča mitologizacije ali pozabe, dveh komponent istega procesa selektivnega prilaščanja, interpretacije, potlačitve in osmišljanja doživetega za potrebe šolskih učbenikov, državnih komemoracij in muzejskih razstav. Materialna in nematerialna dediščina vojn je bila v preteklosti vedno pomemben element kulturne in spomske krajine. V prispevku je predstavljena muzeologizacija vojne tematike na primeru razstave Pot domov in njenega muzeološkega koncepta, ki razstavno pripoved gradi na osebnih izkušnjah vračanja iz begunstva, ujetništva, izgnanstva in bojišč po koncu obeh svetovnih vojn in drugih vojnih spopadov. V vojni izkušnji civilistov in vojakov, ki so prekrižarili bojna polja in mrežo taborišč, se zrcali evropska preteklost in svetovna geografija. Razstavna pripoved je sicer večinoma vezana na dvajseto stoletje ampak tematika povratka domov in vračanja, je univerzalna »arhetipska« tema evropske kulture od antike dalje. Na njeni osnovi je sestavljena razstavna pripoved o ljudeh v vojni in njihovi osebni izkušnji, ki predstavi preteklost kot raztrgano mrežo dogodkov, pomenov, misli in čustev, ki ne sestavljajo premočrtne kronološke pripovedi in ne potrjujejo ideološke predstave o preteklosti kot celoviti razvojni črti. V ospredju razstavnega koncepta, ki skuša o vojnah v dvajsetem stoletju in slovenski zgodovini spregovoriti drugače, je bogata zbirka osebnih predmetov kot nosilcev pomena in človek v vsej svoji enkratnosti in neponovljivosti.

Ključne besede: vojna, spomin, razstave, muzeologizacija vojnih tematik

The way home - the experience of war in the Slovenian memory landscape

The traumatic experience of war has always had an important place by the individual or a community in the shaping of the collective memory and identity. They were the starting points of mythologisation or oblivion, two components connected to the same process of selective accumulation, interpretation, suppression, and giving meaning to the experience for the needs of school textbooks, state commemorations and museum exhibitions. The material and immaterial heritage of wars was always an important element of the cultural and memory landscape in the past. This article presents the museologization of war theme by the The way home exhibition example and its museological concept that builds the exhibitional story on personal experiences from returning of refugees, returning from captivity, exile or battlefronts at the end of both world wars and other armed conflicts. The European and world past and geography mirror in the war experiences of civilians and soldiers, that went through battlefields and concentration camps. Even though the exhibition storytelling is heavily linked to the 20th century, the coming home theme is the universal and archetypal European theme from antiquity to present day. On this basis the exhibition storytelling is based about the people in times of war and their personal experience, which reveals the past as a torn web of events, meanings, thoughts, and emotions not leading to a straightforward chronological testimony and not confirming the ideological image of the past as a wholesome development line. In the forefront of this exhibition concept, that offers a different approach to 20th century wars and Slovenian history, is a rich collection of personal items as bearers of meaning and man in all his uniqueness and distinctiveness.

Keywords: *war, memory, exhibition, musealisation of war themes*

Aleš Lazar s sodelovanjem Roka Bremca in Luke Rozmana

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MAGELAN Skupina d.o.o. Kranj / *Magelan Project Group, Kranj*

Danes skrito, nekoč reprezentativno: Dediščina krajine na primeru Gutenberg - stari in novi pristopi k oživljanju krajine /VIDEO/

Če si na hitro ogledamo zastavo Japonske, lahko le opazimo rdečo piko na beli podlagi. Morda kot rdečo »packo« na beli posteljnini. Če povzamemo televizijske reklamne filme bi ugotovili, da imamo danes veliko kemičnih preparatov, ki bi to rdečo piko sčistili z bele podlage in bi pridobili bleščeče belo tkanino. Pomislili bi, da je to rezultat, ki ga želimo pridobiti. Vendar, če tej rdeči piki/«packi» dodamo pomen v obliki nacionalne zgodbe kot prikaz vzhajajočega sonca kar zastava predstavlja, bi kaj kmalu ugotovili, da smo ob izbrisu pike, naredili ogromno napako/škodo, s katero se ne bi strinjalo približno 130 milijonov ljudi.

Podobno je z dediščino krajine. Kaj hitro lahko neko »packo« zabrišemo/očistimo, vendar smo pri tem tudi izgubili zgodbo, ki ima lahko konkreten pomen. Lahko se slepimo, da se kaj takega ne more zgoditi, vendar smo že prevečkrat videli zgodbe, ko je z izbrisom/uničenjem »packe« ta postala zanimiva. Bila je dediščina, ki bi lahko predstavljala razvojni turistično-strateški produkt. Pri podjetju Magelan skupina d.o.o. želimo pokazati, da raziskave krajine v obliki ozaveščanja ljudi lahko doprinesejo k njenemu varovanju in ohranjanju.

Najprej je potrebno uvideti točko v krajini, ki ima smisel. Mi smo si v ozir vzeli grad Gutenberg. Nekoč izrazita utrdba na vrhu griča, danes skoraj naravno tihožitje. Če hočemo razumeti, zakaj taka utrdba na vrhu griča, moramo najprej raziskati lokacijo po ustaljeni praksi – terensko rekognosciranje in historične raziskave. Tako lahko pridobimo razumevanje točke v krajini, kjer ugotovimo, da ima grad v neposredni bližini že prazgodovinske, antične in zgodnjerednjeveške korenine. Skratka arheološka najdišča v obliki dediščine so prisotna v dobri varovani legi, pri vodi in kvalitetni zemlji – polja in pašniki. Zato ni izključujoče, da je danes tod tudi naselje Bistrica pri Tržiču, ki ima povečano koncentracijo poselitve na Gorenjskem območju. To pomeni, da imamo krajino z izrednimi naravnimi danostmi, česar so se v preteklosti dobro zavedali.

Koncept starega zavedanja danes prehaja v pozabo, oz. nekaj, kar je bilo nekoč, danes ni več aktualno. Lahko se le povprašamo ali čisto vodo in dobro hrano danes ne potrebujemo več? Problem ni v zavedanju ljudi ampak v prikazu tistega, kar je nekoč bilo. Marsikoga preteklost ne zanima, vendar ni človeka na svetu, ki bi se lahko brez nje učil in razumel/pričakoval jutri. Zato je potrebno poseči po modernih metodah, ki so danes prisotne in ljudi pritegnejo. Ni dovolj, da laikom pokažemo nekaj, kar je danes opazno na terenu, potrebno je prikazati tisto, kar je bilo nekoč prisotno. Obvezno pa more biti zavito v mistično zgodbo.

S prostorskimi analizami lahko prepoznavamo prostorske razporeditve ohranjenih materialnih sledov človekovega življenja, njegovih posegov v naravo in najrazličnejših dejavnosti, kar je bistvenega pomena za razumevanje posameznih družb in njihovega razvoja. Z vidika današnje družbe in trajnostnega razvoja so tovrstna spoznanja izrednega pomena za primerno upravljanje z naravno in kulturno dediščino.

Prvine kulturne pokrajine je mogoče registrirati s terenskimi pregledi in meritvami, ki so še vedno neizogibne za pridobivanje podrobnejših podatkov. Obenem si lahko pomagamo tudi s tehnikami daljinskega zaznavanja, ki omogočajo veliko hitrejši in bolj sistematičen zajem prostorskih informacij, neredko tudi prepoznavanje elementov, ki jih zaradi njihove konfiguracije ali nepreglednosti terena s tehniko terenskega pregledovanja ni mogoče

zaznati. Daljinsko zaznavanje iz satelitov in letal je že močno uveljavljeno, poleg tega pa v zadnjih letih pridobiva vse večjo vlogo aero (LIDAR) in terestrično lasersko skeniranje (TLS) ter aerofotosnemanje. S pomočjo merskih tehnik lahko pridobimo digitalni model površja (DMR) in prostorske parametre antropogenih pojavov. Določene podatke o spremembah v prostoru lahko dobimo z interpretacijo letalskih fotografij, vendar je uporabnost te tehnike v Sloveniji omejena, saj so mnogi elementi preteklih kulturnih pokrajin zarasli z gozdom, ki pokriva vse večji del Slovenije (trenutno več kot 60 % ozemlja, še leta 1880 je delež znašal le 39 %). Lidar snemanje omogoča kartiranje in izmero preraščenih arheoloških struktur (nasipov, okopov, jarkov, jam, ostankov hiš itd.), fosilnih polj in obdelovalnih teras, nekdanje zemljiške razdelitve (npr. rimske centurijacije), opušenih kamnolomov in rudarskih kopov, gomilnih grobišč in starih (npr. rimskih, srednjeveških) cestnih tras ter drugih ostankov nekdanje kulturne pokrajine.

Vizualizacija trirazsežnih prostorskih podatkov omogoča karakterizacijo značilnih strukturnih oblik regionalnih in lokalnih razsežnosti. Z naprednimi metodami vizualizacije lahko posredujemo informacije na razumljiv in atraktiven način.

Pri podjetju Magelan skupina d.o.o. se zavedamo pomena in bogastva preteklosti, saj tako lažje načrtujemo skupni boljši jutri.

Ključne besede: terensko rekognosciranje, historične raziskave, arheološka dediščina, daljinsko zaznavanje, interpretacija, LIDAR, vizualizacija

Hidden today, prominent in the past: Landscape heritage on the Gutenberg example - the old and new approaches towards reviving the landscape /VIDEO/

Taking a quick glance at the national flag of Japan, we can only see a red dot on a white surface. Perhaps like a red smudge on white bedsheets. Imitating today's television commercials we could say that we have many chemical laundry detergents available that would clean the red dot right off and make the white fabric crispy clean again. We would assume that is the result we wanted. However, assigning meaning to this little red dot in the form of a national story – the image of a rising sun, what the flag actually represents, we'd suddenly face a terrible mistake of wiping that red dot and cause injustice to roughly 130 million people.

The situation is similar with landscape heritage. Seemingly insignificant "smudge" can be erased all too easily, but in the process a story with real meaning could be lost. We can fool ourselves that such a thing could never happen, but we've all too many times seen such stories gain larger interest after the erasing of the "smudge". It was heritage that could have represented a development tourist-strategical product. We at the Magelan company wish to show you that landscape studies in the form of public awareness could contribute to its preservation and protection.

Firstly we need to envision a site in the landscape, that carries meaning. We took under consideration the castle Gutenberg. Once a formidable fortress atop a hill is now a natural still life. If we want to understand why such a fortress was built on that hill, we first need to explore the location through common practice – terrain reconstruction and historical studies. Thusly we gain an understanding of this site in the landscape, where we have discovered the nearby's castle roots reach back into the early medieval age, the classical antiquity, and even the prehistoric era. All in all, the archaeological digsites in the form of heritage are situated in a well protected position, near a water source and on quality land – fields and pastures. So it does not come as a surprise that the Bistrica pri Tržiču settlement is also situated here with an increased concentration of population in the Gorenjska area. This means that this landscape is rich in

natural and scenic resources, which was well known in the past.

The concept of old knowledge is drifting into oblivion nowadays, i.e. what was once is today no longer relevant. We should ask ourselves, do we no longer need clean water and good food?

The problem lies not in the awareness of people but in the way we present that which once was. A lot of people aren't interested in the past, but no man can learn and understand the future without it. Therefore we must reach for modern methods at our disposal that attract the average person. It's not enough to show a layperson what is today, but also what once was, all wrapped up in a cloak of a mythical story.

With spatial analyses we can recognize spatial allocations of preserved material traces of man, his interventions in nature and the various activities, which is of vital importance for understanding different societies and their development. From today's society's viewpoint such discoveries are crucial for appropriate management of natural and cultural heritage.

The cultural landscape traits can be registered by terrain examinations and measurements, that are still unavoidable when obtaining detailed data. At the same time we can receive aid in the form of remote scanning devices that enable a much faster and more systematic capture of spatial information, quite often also the recognition of elements that are impossible to detect otherwise due to their configuration or the inaccessibility of terrain. Remote satellite or airplane ground detection is already highly popular, and in the last few years the aerial (LIDAR), terrestrial laser scanners (TLS) and aerial photoshooting have been gaining importance as well. With the help of measurement techniques we can construct a digital surface model (DMR) and the spatial parameters of anthropogenic phenomena. Certain data on spatial changes could be obtained by interpreting airplane photographs, but the usage of such a technique in Slovenia is limited, since many past cultural landscape elements have become forested, and forests currently cover the larger part of Slovenia (over 60% of territory, only 39% in 1880). LIDAR enables cartography and measurements of overgrown archaeological structures (dykes, ramparts, trenches, caves, house remnants etc.), fossil fields and agriculture terraces, former land divisions (for instance Roman centuriatio), abandoned quarries and mines, burial mounds, old (Roman or Medieval) roads, and other remnants of a former cultural landscape.

The visualization of 3D spatial data allows us to characterize distinctive structural forms of regional and local magnitude. With advanced methods of visualizations we can relay the information in a comprehensible and attractive way.

We at the Magelan group d.o.o. are aware of the importance and wealth of the past, since it allows us to plan a better tomorrow for all of us more easily

Keywords: *terrain recognizing, historical studies, archaeological heritage, remote scanning, interpretation, LIDAR, visualization*

IV. Plakatne predstavitve /
Poster section

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Posavski muzej Brežice / *Regional Museum Brežice*

Posavski muzej Brežice in njegova kulturna krajina (regionalna in čezmejna) ter njegova »posavskost«

Posavski muzej Brežice tako kot številni slovenski in muzeji nasploh v imenu nosi tudi območje, ki mu je »zaupano«. V tem primeru gre za območje, ki je nastajalo po drugi svetovni vojni in je bilo kot enota močno podpirano s strani politike in stroke, predvsem geografske. Po več stoletjih Save kot mejne reke dveh historičnih dežel, Štajerske in Kranjske, se je tudi skozi muzej začela oblikovati še ena istovetnost - posavska. Po našem vedenju je prav Posavski muzej Brežice, ustanovljen 26. 6. 1949, prva javna ustanova, poimenovana s tem pridevnikom oziroma s to regionalno oznako. Tako je ostalo kar nekaj let, ime Posavje pa je nosilo in še nosi kar nekaj raznovrstnih ustanov, predvsem po letu 1991.

Ravno muzejsko področje je torej izkazovalo tovrstno regionalno povezovanje že pred »uradnim« oziroma bolj splošno sprejetim v zadnjih dveh desetletjih.

Številni predani sodelavci so zaslužni, da je muzej počasi pridobival prostore in postajal »regionalna« kulturna ustanova za področje snovne in nesnovne dediščine v Posavju oziroma na območju štirih občin soustanoviteljic muzeja: Brežice, Kostanjevica na Krki, Krško in Sevnica. Od entuziazma, ki so ga nosili ustanovitelji društva in muzeja, do danes je prehojena dolga pot, pomen muzeja pa se je razvijal v skladu z drugimi družbenimi spremembami in možnostmi ter je postavljen pred nove izzive.

V prispevku bo avtorica skozi zavedanje pomena in odgovornosti muzejev, še posebej s primerom Posavskega muzeja Brežice do kulturne krajine, kot jo opredeljuje ICOM-ova Resolucije št. 1 - Odgovornost muzejev do krajine, sprejete na 31. generalni konferenci ICOM-a v Milanu, 9. julij 2016, odprla vprašanja, ki so aktualna tako programsko kot finančno, oziroma so del celovitega delovanja muzeja.

Če je muzej bil prva javna ustanova, ki je imela že z imenom načrtovano oblikovanje Posavja kot kulturne krajine ter ustanova tiste mreže, ki je oblikovana z odnosom med družbo (kulturo) in naravo ter je lahko predstavljena skozi eno muzejsko ustanovo, ali je soodgovoren za njeno sooblikovanje oziroma jo je na nek način kot »enoto« tudi (so)ustvaril. Kako jo sooblikuje oziroma kako jo vzpostavlja in legitimira v sodobnosti ter vpeljuje v svojo strategijo razvoja. Ravno nove težnje in zahteve v muzeologiji nam dajejo možnosti, da izkoristimo priložnosti, ki izhajajo iz zavedanja neločljivosti muzejev in dediščine ter odgovornosti muzejev za celotno območje - krajino, ki mu je zaupana ter samozavedanja vpliva in družbene moči.

Ključne besede: pokrajina, pokrajinski muzej, dediščina, krajina

Regional Museum Brežice and its cultural landscape (regional and cross-border), and its “Posavje-semblance”.

The Posavje Museum Brežice like many other Slovenian museums carries in its name the name of the region to which it's “entrusted”. In this case it's an area formed after World War II and strongly supported by both politics and profession, mostly geographical. After many centuries acting as a frontier river between two historical lands, Styria and Carniola, the Sava also began influencing the identity of this museum – Sava-semblance. According to our knowledge it is the Posavje museum Brežice, founded 26th June 1949, that was the first public institution to be named with this adjective or with this regional denomination. This situation lasted for many years and the adjective Posavski (“Sava-like”) was ultimately adopted by other institutions as well, especially after 1991.

Many dedicated co-workers can be credited for the museums to slowly attain more rooms and becoming a “regional” cultural institution for material and immaterial heritage in Posavje region and in the area of 4 townships - museum co-founders: Brežice, Kostanjevica na Krki, Krško, and Sevnica. The museum has come a long way since the original enthusiasm of its founders, and its meaning shifted and developed in lieu with other social changes while now facing new challenges.

The author will emphasize the awareness of meaning and responsibility of museums, in particular by the Posavje museum Brežice, as defined by the ICOM resolution No. 1 – the responsibility of museums to landscape, passed at the 31st ICOM General Conference in Milan on 9th July 2016. The article addresses questions vital to the program, finances and the wholesome operation of the museum. The museum was the first public institution to already have a defined plan of shaping the Posavje region through its name and is part of a network of interaction between society (culture) and nature. Additionally, how is it co-shaped, enabled and legitimized in modern times and incorporated into development strategies. It is these new tendencies in museology that give us the chance to take advantage of opportunities arising from the awareness of indivisibility of museums and heritage as well as the responsibility of museums towards a whole area - landscape that is entrusted to it and its influence on the society.

Keywords: region, regional museum, heritage, landscape

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Gorenjski muzej Kranj / *Regional Museum Kranj*

Vloga muzejev v procesu tranzicijske pravičnosti

Muzeji so ustanove, v katerih lahko odpremo vrata v svet upravičenih revizij, razkrivanja tabujev, prevrednotenja krivičnih oblastnih razmerij. Naj opozorim na nekaj osebnih izkušenj. Za muzeje ni dovolj, da so gostoljubni, da oprejo vrata angažiranim pobudam od zunaj – omenimo prvo svetovno vojno (1979 - Mali vojni muzej v Bohinjski Bistrici), soočenja s tabuji titoizma (Temna stran meseca 1998; Prikrito in Očem zakrito 2005, Boj proti veri in cerkvi 2007).

Muzeji so bili v titoizmu dekla sistema ohranjanja in razvijanja revolucionarnih izročil. Vendar pa je nekaj projektov, ki so odpirali javni prostor žrtvam titoizma (npr. Po sili vojak, Mati – domovina – bog, Med kljukastim križem in rdečo zvezdo, Kolo nasilja, Hitlerjeva dolga senca, Slovensko meščanstvo od vzpona nacije do nacionalizacije (1848-1948), Huda Jama - možnosti muzejske prezentacije, Le vkup, le vkup, uboga gmajna, Pot domov), odmevne so bile tudi nekatere raziskave in objave.

Sam sem delal z žrtvami v Študijskem krožku Moč preživetja (dokumentarec in ustavna pobuda), največ pa povezal družbeno in muzejsko tkivo od 2005 kot predsednik Komisije Vlade RS za reševanje vprašanj prikritih grobišč in Komisije Vlade RS za izvajanje Zakona o popravi krivic. Tu se odpirajo številne možnosti, da bi muzeji s prevzemom dela odgovornosti za urejanje tako sveta mrtvih kot sveta živih aktivneje prispevali k tranzicijski pravičnosti, k preporodu kulture spomina in kultiviranju simbolnih pokrajin slovenske države in nacije.

Ključne besede: revizija, tabu, krivice, ledena doba, titoizem, tranzicijska pravičnost

The role of museums in the transition justice process

Museums are institutions that open the gates to justified revisions, unvovering taboos, re-evaluating unjust relations of power. Let me demonstrated with a few personal experiences. It is not enough for museums to be hospitable and to open their doors to enthusiastic initiatives from outside – let us mention World War I (1979 - Mali vojni muzej in Bohinjska Bistrica), confronting the Titoism taboos (Temna stran meseca 1998, Prikrito in Ošem zakrito 2005, Boj proti veri in cerkvi 2007). Titoism museums were maidservants of the preservation and development system of revolutionary lore. But a few projects exist that open the public floor to Titoism victims (e.g. Po sili vojak, Mati – domovina – bog, Med kljukastim križem in rdečo zvezdo, Kolo nasilja, Hitlerjeva dolga senca, Slovensko meščanstvo od vzpona nacije do nacionalizacije (1848-1948), Huda Jama - možnosti muzejske prezentacije, Le vkup, le vkup, uboga gmajna, Pot domov), with many renowned studies and publications. I have worked with the victims in the Moč preživetja study club (documentary and constitutional initiative), but linked the social and museum essence mostly in 2005 as the Komisija Vlade RS za reševanje vprašanj prikritih grobišč and the Komisija Vlade RS za izvajanje Zakona o popravi krivic chairman. Here many new possibilities open up for museums to take part of the responsibility of managing both the world of the dead as well as the world of the living and more actively contribute to transition justice, and to the rebirth of the culture of memory and to the cultivation of symbolic landscapes of the Slovenian nation and state.

Keywords: *revision, taboo, injustice, ice age, Titoism, transitional justice*

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Podzemlje Pece, d. o. o., turistični rudnik in muzej / *Underground of Mount Peca, Tourist Mine and Museum*

Inovativni pristopi v ohranjanju kulturne, tehnične in naravne dediščine

Podzemlje Pece, d.o.o. je turistični rudnik in muzej, ki skrbi za ohranjanje in interpretacijo naravne in kulturne dediščine rudarjenja v Zgornji Mežiški dolini, kakor tudi za pomembno naravno geološko dediščino mežiških rudišč. Je pobudnik za ustanovitev čezmejnega UNESCO globalnega geoparka Karavanke in eden najpomembnejših muzejsko turističnih ponudnikov v njem. Skozi razvoj geoturizma, poskuša območje približati različnim ciljnim skupinam. Ohranja dostop do naravnih vrednot v znanstvene, raziskovalne in izobraževalne namene. Pri svojem delu uporabljamo inovativne pristope interpretacije dediščine. Poleg klasičnih ogledov turističnega rudnika z muzejskimi postavitvami imamo tudi edinstvene produkte, raziskovanja dediščine v rudniku z gorskimi kolesi in s kajaki. Rudnik predstavlja najpomembnejšo turistično muzejsko destinacijo na Koroškem in katerega dobro delo odlikujejo številna tuja in domača priznanja (srebrni sejalec, nominacija za evropski muzej leta 2007, finalist – EDEN 2011, finalist za sejalca 2013...)

Poleg urejenega turistično muzejskega kompleksa smo v zadnjih letih s pomočjo evropskih sredstev uredili nov, sodoben info center geoparka Karavanke in doživljajski park v okolici info centra.

Poleg obiskovalcev, ki pridejo na ogled turističnega rudnika in muzeja, pa predstavlja info center tudi prostor za številne dogodke, ki jih organiziramo skupaj z izobraževalnimi, strokovnimi in kulturnimi organizacijami (delavnice za otroke, koncerti, likovne kolonije, razstave, športne prireditve ...).

Ključne besede: Podzemlje Pece, turistični rudnik in muzej, podzemne avanture, Geopark Karavanke

Inovative approaches in preserving cultural, technical and natural heritage.

Podzemlje Pece, d.o.o. is a tourist mine and museum perserving and interpreting natural and cultural heritage of mining in the Zgornja Mežiška dolina, as well as the important natural geological heritage of Mežica mining area. It is the initiator of the crossborder UNESCO global geopark Karavanke and one of the most important museum tourist provider. Through geotourism development it tries to bring the area closer to various target groups. In our work we're using inovative approaches of interpretation heritage. Apart from the classical mine tour with museum placements we're keeping unique products and heritage exploration in the mine by the use of mountain bikes and kayaks. The mine represents the most important tourist museum destination in Carinthia and takes pride in its many domestic and foreign rewards (the silver sower, European museum of the year 2007, EDEN 2011 finalist, Sower 2013 finalist,...). Apart from the tourist museum complex we've managed to set up with the help of european funding a new modern information centre of the Karavanke Geopark and an adventure park nearby. Apart from the visitors in the tourist mine and museum, the information centre poses as an event hall that are organized in cooperation with various educational, professional, and cultural organizations (children workshops, concerts, art colonies, exhibitions, sports events,...)

Keywords: *Podzemlje Pece, tourist mine and museum, underground adventures, Karavanke Geopark*

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Pot Jeprškega učitelja

Zdi se, da se je vzpostavljanje različnih tematskih pot pri nas v zadnjem času precej razmahnilo. Projekti investicijsko niso zahtevni, sofinanciranje z raznih evropskih skladov je lahko dostopno, javna izpostavljenost, vsaj ob otvoritvi, je precejšnja.

Poti praviloma potekajo po nekem izrazito kvalitetnem naravnem prostoru in vsako človekovo poseganje vanj, tudi zgolj z »opremo« pot, predstavlja neke vrste onesnaževanje takega prostora. S tankočutnim oblikovanjem in umeščanjem v prostor, poskušamo z vrednostjo interpretacije vsebin, preglasiti prostorsko onesnaženje, ki ga s tem neizogibno povzročimo.

Pot Jeprškega učitelja je relativno kratka pot na robu kanjona reke Save, praktično v mestu Kranj. Predmestje Drulovka se je s svojo urbanizacijo nevarno oz. preveč približalo izjemnemu kanjonskemu ambientu Zarice, a hkrati predstavlja »bazen« uporabnikov tega prostora. Skozi analize prostora sta se poleg najjužnejšega rastišča Planike, habitata zanimivih ptičev, geološkega nastanka kanjona... kot najatraktivnejši pokazali tematiki literature, za del usodne poti Jeprškega učitelja Simona Jenka, doma nekaj vasi nizvodno in bazo Marje Boršnik, naše največje literarne zgodovinarke, ter arheologija: neolitsko najdišče Drulovka (na Špiku) ter zaradi konglomeratne kamnine kanjona Zarice, prostor klesanja mlinskih kamnov.

V plodnem sodelovanju s predstavniki različnih strok (geografija, arheologija, slovenistika, botanika, gozdarstvo,...) smo bili arhitekti bili uredniki vsebin, posledično pa oblikovalci posegov v prostor ter najbrž tudi interpretatorji.

Tema književnosti je na pot uvedena skozi knjigobežnice, niše, kjer so prosto dostopne knjige, ki jih obiskovalci lahko med seboj zamenjujejo. Branje knjig s čudovitim razgledom na kanjon Zarica in ob pomirjajočem ambientu vode je nadgrajeno s sedalnimi elementi - klopmi, ki prehajajo v drugo glavno temo - arheologijo. Oblikovane so kot »pozitiv« mlinskih kamnov, le da so izdelane iz lesa. Pozorni obiskovalec bo na več mestih ob poti našel »negative« mlinskih kamnov oz. kamnolome zanje, pa rekonstrukcijo neolitske glinene posode z najbolj znano zajemalko z najdišča Drulovka. Najbolj pozorni obiskovalci bodo morda tudi opazili, da je vsaka razlagalna tabla opremljena z različno grafiko, identično vzorcem na vratovih najdene neolitske keramike. Pri tleh bodo opazili risbe v naravnem merilu najbolj značilnih rastlin kanjona. Otroci bodo lahko našli Šparkeclje, majhne škratke, ki se skrivajo ob poti (del zgodbe Marje Boršnik) in si odtisnili žig različnih drevesnih listov. Ogradili bodo prve domače živali - spoznali ključno novost neolitskega življenja - prav na mestu, kjer se je to dogajalo pred tisočletji.

Skupaj s strokovnjaki smo z opisanimi elementi poskusili v prostor vključiti čim bolj tankočutne nastavke vsebin, da si lahko posameznik s predstavljanjem ustvari vsak svoj muzej. In ker se mora za to vsaj malo potruditi, si tudi bolj zapomni. Le tisti, ki to hoče. Za ostale so predstavljeni elementi v drugem planu - narava - rob kanjona Zarica ostaja vedno prvi.

Ključne besede: interpretacija, geografija, arheologija, slovenistika, botanika, gozdarstvo

The interpretative path: The teacher from village of Jeprca

It seems that the introduction of different thematic paths has become quite widespread in Slovenia. Project investments aren't demanding, the co-financing from various European foundations is easily accessible, and the public exposure, at least at the opening ceremony, is considerable.

The paths are regularly established in a quality natural environment and every human intervention within it, even by just placing equipment on the path, is a sort of a pollution. By designing and placing sensitively and with content interpretation value we're trying to surpass such environmental pollution that was unavoidably caused.

The Jeprca teacher path is a relatively short path at the edge of river Sava canyon, practically in the city of Kranj itself. The Drulovka suburbs with its urbanization has come dangerously close to the exceptional canyon Zarica ambient, but at the same time represents a "pool" of individuals exploiting this environment. By analyzing this area two topics have risen as most attractive (besides the southernmost Planike natural site, interesting bird habitat, geological origins of the canyon,...) - literature, since it's literally a part of the fateful journey of the Jeprca Teacher by Simon Jenko, originating a few villages downstream, and a base of Marja Boršnik, our greatest literary historian - and archaeology: the neolithic site of Drulovka (on Špik), and due to the conglomerate bedrock the Zarica canyon, a place of mill stone carving.

Through fruitful cooperation with representatives of various professions (geography, archaeology, Slovenian studies, botanics, forestry,...) we the architects have been a sort of content editors and consequently designers of space intervention, as well as probably interpreters.

The topic of literature was implemented through public borrowing of books – niches where visitors may freely exchange books. The reading of books while enjoying a beautiful view of Zarica canyon and the soothing ambient of rushing water is upgraded by seating elements – benches traversing into the other major topic - archaeology. They've been designed as a "positive" of the mill stones, but made of wood. An attentive visitor will find several "negatives" of the mill stones along the way. And also a reconstruction of the neolithic clay pottery along with the famous water scoop from the Drulovka site. The most attentive visitors will perhaps also notice that each of the informative boards have been graphically equipped, identical to the patterns of discovered neolithic ceramic pots. They notice natural scaled drawings of the most typical canyon plants. Children will be able to find "Šparkeclji", some kind of miniature goblins hiding along the path (they are also a part of Marja Boršnik's story), and made themselves prints of various tree leaves. They could put a fence around the first domestic animals and learn of the key novelty of neolithic life - right on the spot it happened millennia ago.

The described elements endeavour to implant into the environment highly sensitive content settings, so each individual may create his or her own museum through their power of imagination. And since that requires a little more effort, it also sticks to memory longer. Only for those who want to. For the rest we prepared plan B elements - nature - the edge of Zarica canyon remains number one.

Keywords: *interpretation, geography, archaeology, Slovenian studies, botanic sciences, forestry*

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Tržiški muzej / *Museum of Town Tržič*

Gregorjevo – ko gre vuč u vodo

Prireditve Vuč u vodo sodi med pomembnejše tržiške turistične prireditve, kjer se dediščina prepleta s sodobnostjo. Razvila se je iz šege, ki jo pisni viri v Tržiču prvič omenjajo leta 1900, v leta med obema svetovnima vojnama segajo podrobnejši opisi. Po drugi svetovni vojni se je spuščanje gregorčkov, ki predstavlja temeljno sestavino dogodka, razvijalo v turističnih in vzgojno izobraževalnih okvirih; vanje se je od zadnjih desetletij 20. stoletja dalje vključeval tudi Tržiški muzej.

Leta 2016 je bilo gregorjevo pod imenom Spuščanje gregorčkov vključeno v Register žive dediščine, kot pristojna institucija, ki skrbi za varstvo Spuščanja gregorčkov pa določen Tržiški muzej.

Če je za snovno kulturno dediščino mogoče zapisati, da je vsaj za tisto, ki je že zbrana, mogoče ohranjati brez tesnega sodelovanja z okoljem, čeprav živeti brez njega ne more, je za nesnovno kulturno dediščino ključnega pomena prav njena vpetost v prostor in družbo, ki dogodek ohranja in razvija. Tako je za gregorjevo tudi z muzeološkega stališča najbolj pomembno, da ga ljudje v okolju sprejemajo kot del življenja - kot dogodek, do katerega niso ravnodušni, še bolje kot dogodek, v katerega se vključujejo kot aktivni udeleženci ali vsaj kot opazovalci.

Ključne besede: gregorjevo, šega, dediščina, muzej, turizem, identiteta

The Saint Gregory day: Gregorjevo - “when lamps go into the water”

The “Lamps Into the Water” event belongs to one of the most important Tržič events, where heritage intertwines with the present. The event has its roots in a custom, first mentioned in Tržič in 1900, and we receive more detailed descriptions in the period between both world wars. After World War II the releasing of “gregorčki”, which is the primary element of the event, has been developing in various tourist and educational institutions; The Tržič museum has actively participated at it since later parts of the 20th century.

In the year 2016, the Gregorjevo Holiday under the title of “Releasing Gregorčki” was included in the living heritage registry and the Tržič museum appointed as the primary caretaker institution. If we can assert that material cultural heritage can be preserved without a close cooperation with the environment, even though it cannot survive without it, it is of key importance to the immaterial cultural heritage that it be included into the space and society, which the event preserves and develops. As such from a museological viewpoint it is of the highest importance that the Gregorjevo Holiday be accepted by the people as a way of life - as an event without indifference, or even better - an event in which they actively participate or at least observe.

Keywords: gregorjevo, custom, heritage, museum, tourism, identity

Darinka Kolar Osvald*e-naslov: darinka.kolar.osvald@policija.si*Muzej slovenske policije / *Slovenian Police Museum***Utrinki iz zgodovine slovenske policije od leta 1850 do danes – gostujoča razstava in formiranje sodobnega slovenskega policijskega muzeja**

Slovenska policija sodi med redke policije, ki imajo dolgo muzejsko tradicijo. Ta pri nas sega v leto 1920, ko je Uprava policije v Ljubljani začela snovati kriminalistično zbirko za izobraževanje orožnikov. Kot študijski kabinet, namenjen samo strokovni javnosti, je naš policijski muzej pod različnimi imeni (Kriminalistični muzej, Muzej organov za notranje zadeve idr.) deloval večino svojega obstoja. Podobno so nekdanje delovali policijski muzeji v drugih državah.

Policija je globalna institucija, ki se spreminja skupaj z razvojem družbe. V demokratičnih ureditvah iz mehanizma prisile postaja servis državljanov. Hkrati se sodobne policije zaradi večanja varnostnih groženj vse bolj zavedajo, da lahko uspešno opravljajo svoje temeljne naloge (zagotavljanje javne varnosti, miru in reda v državi) samo v sodelovanju z najširšo skupnostjo in kot ugledne organizacije. V tem kontekstu so v zadnjih dvajsetih letih policijski muzeji začeli široko odpirati vrata vsem skupinam obiskovalcev in spreminjati svoja poslanstva. Ob ohranjanju dediščine, interpretirajo vlogo policije v družbi, krepijo integriteto njenih uslužbencev, skozi različne programe izvajajo preventivne dejavnosti v zvezi z zatiranjem kriminalitete in zagotavljanjem varnosti, poglobljajo sodelovanje policije s skupnostjo ipd. V želji, da se čim bolj pridružimo sodobnim težnjam, smo leta 2011 v Muzeju slovenske policije pripravili idejno zasnovo novega slovenskega policijskega muzeja in jo nato začeli uresničevati na različne načine.

Med pomembnejše gradnike sodi gostujoča razstava: Utrinki iz zgodovine slovenske policije od 1850 do danes, nastala leta 2014. Z njo na specifičen način uresničujemo novo muzejsko poslanstvo, formiramo policijsko zgodovinsko zbirko, se povezujemo z drugimi muzeji, institucijami, najširšo skupnostjo.

Ključne besede: policija, zgodovina, razstava, policijski muzej

Highlights of the Slovenian Police history from 1850 to present day - a hosted exhibition and the forming of a modern police museum

The Slovenian police force is one of the few with a long museum tradition, which spans back to 1920 when Ljubljana Police Department began creating a criminologist collection for the purposes of education. As a study office intended only for the expert public, our police museum operated under different names for most of its existence (Criminalistic Museum, Internal Affairs Museum etc.). The situation was similar in other countries.

The police is a global institution that changes along with society. In democracies it's transforming from an oppression apparatus to a citizen service. At the same time modern police forces are more and more aware that they can only perform their basic tasks (ensuring public safety, peace and order in a country) in cooperation with the broader community. In this context police museums have begun opening their doors to all visitor groups and change its mission.

Preserving heritage, interpreting police role in society, strengthening employee integrity, performing various programs for preventing crime and ensuring safety, deepening the cooperation of the police with the public etc. In an effort to approach modern tendencies we've prepared a new Slovenian Police Museum design in 2011 and began its realization. Among its important building blocks is this hosted exhibition that was created in 2014: Highlights from the Slovenian police history from 1850 to present day. With it we're realizing our newest mission, forming a historical police collection, collaborating with other museums, institutions, and the broader community.

Keywords: *police, history, exhibition, police museum*

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Medobčinski muzej Kamnik / *Museum of Town Kamnik***Mesto na sodu smodnika**

V prispevku bi radi predstavili projekt Mesto na sodu smodnika – celostno povezano zgodbo o prostoru in ljudeh nekdanje smodnišnice, tovarne, ki je imela že od vsega začetka – sredine 19. stoletja status varovanega območja in je bila v pristojnosti vsakokratne aktualne državne vojske. Območje, zavarovano z debelim zidom je skozi desetletja razvilo samosvojo logiko delovanja, utemeljeno na samooskrbi in zaradi nevarnosti proizvodnje tudi na zelo tesni povezanosti vseh zaposlenih. Pri dokumentiranju, raziskovanju in predstavljanju skupnosti so se združili različni muzejski in z dediščino povezani strokovnjaki in zanesenjaki: od arhitektov, kulturnih antropologov, zgodovinarjev do kulturnih ustvarjalcev. Povezave tečejo na različnih ravneh - predvsem gre za zgleden primer sodelovanja vladnega in nevladnega sektorja – muzejskih, spomeniškovarstvenih organizacij in turističnega centra s prostovoljci mednarodne prostovoljske mreže, lokalnega kulturnega društva in zagnanimi posamezniki. Vsi vpleteni so zagnano sodelovali pri animaciji in mobilizaciji nekdanjih zaposlenih pri ohranjanju kolektivnega spomina oziroma pri avdiovizualnem beleženju nesnovne kulturne dediščine. Simbioza vseh vpletenih se je odrazila pri inovativni prezentaciji rezultatov vztrajnega dokumentiranja snovne in nesnovne dediščine industrializacije – zapisanih, posnetih spominov nekdanjih delavk in delavcev ter njihovih usod, peripetij, zgod in nezdod. Tudi teh zadnjih je bilo relativno veliko zaradi narave same proizvodnje.

Ključne besede: smodnišnica, dediščina industrializacije, kolektivni spomin, prostovoljstvo

City on a gunpowder keg

In this article we would like to introduce the City on a Gunpowder Keg project – a wholesome connected story of space and people of the former gunpowder facility – a factory that ever since the middle of 19th century enjoyed a protected area status and was under the jurisdiction of state military. The area protected by a thick wall has through the decades developed its own logic of operation, based on self-supply and closely connected employees due to its dangerous production. Many museum and heritage workers as well as various enthusiasts have come together in the documenting, exploring and presenting the community: from architects, cultural anthropologists, historians, and culture workers. The connections exist on different levels and it is primarily a shining example of good cooperation between the government and non-government sector – museums, cultural heritage protection organizations, tourism centres with international volunteers, local cultural societies and individual enthusiasts. Everyone involved have energetically participated in the animation and mobilization of former factory employees for the preservation of collective memory and audio-visual recording of immaterial cultural heritage. The symbiosis of everyone involved has surfaced at the inovative interpretation of the material and immaterial industrialization heritage persistent documenting – written, audio and video recorded memories of former workers and their fates, happenings, anecdotes, but also accidents which were quite frequent in this line of work.

Keywords: *gunpowder facility, industrialisation heritage, collective memory, voluntariness*

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Gornjesavski muzej Jesenice / *Regional Museum Jesenice*

Ko oživi tehniška dediščina

V Gornjesavskem muzeju Jesenice zbiramo, hranimo, preučujemo in predstavljamo dediščino zgodovine železarstva. V sklopu programa izvajamo projekte v okviru katerih predstavljamo posamezne obrate železarne. S projektoma Jeseniški plavži - Slovensko plavžarstvo 20. stoletja (1998) in Žar jekla - martinarna Jesenice (2010) smo posneli dokumentarna filma s spomini železarjev. V okviru projektov Valjarna (2012), Delu čast in oblast - predelovalni jeseniške železarne obrti (2013), Delavke železarne (2015) smo organizirali Srečanja železarjev. Z njimi smo zbrali spominski gradivo, pridobili predmete in ne nazadnje vključili javnost k sooblikovanju tematike. S postavitvijo petih občasnih muzejskih železarskih razstav, z gostovanji doma in v zamejstvu, z izdanimi katalogi, filmi, pridobljenimi novimi predmeti smo prispevali k ozaveščanju in izoblikovanju lastne identitete Slovencev. Na desetih srečanjih z zaposlenimi v železarni smo poleg naštetega zbrali še pet novih zaokroženih enot nesnovne dediščine. Naša pričakovanja smo glede na odmevnost in število obiskovalcev izpolnili in opravičili svoje poslanstvo. K sklopu predstavitve nesnovne dediščine povezane s tehniško dediščino z delavskim mestom moramo prišteti tudi zadnjo knjižico in razstavo projekta »Kako so na železarskih Jesenicah včasih živeli«, pri katerem sodelujemo skupaj z Občinsko knjižnico Jesenice kot partnerji projekta Ljudske univerze Jesenice.

Ključne besede: železarstvo, industrijska dediščina, muzej, tehniška dediščina

When technical heritage springs to life

In Upper Sava Museum Jesenice we collect, keep, study, and present the history of iron works heritage. In this program we manage projects presenting different iron foundries and facilities. With the Jeseniški blast furnaces - Slovenian blast furnaces of 20th century (1998) and The Glow of Steel - the Siemens-Martin iron foundry Jesenice (2010) projects we made two documentary movies containing the memories of iron workers. Iron worker meetings were organized as part of the Valjarna (2012), Glory and Power to Labour - the Jesenice iron foundries (2013), and Female Iron Workers (2015) projects. With their help we gathered memory archives, objects and included the public in co-shaping the theme. By placing 5 temporary museum ironworks exhibitions, that were also hosted abroad, published catalogues, movies and obtained new objects we have contributed to the awareness and identity-forming of Slovenians. At 10 meetings with foundry employees we managed to collect 5 new rounded units of intangible heritage. Our expectations were surpassed by the sheer numbers of visitors and public exposure and so we have justified our mission. To the intangible heritage presentation section linked to technical heritage worker position we also have to add the latest brochure and project exhibition "How they used to live in ironworks Jesenice", at which we cooperate with the Jesenice township library as People's University Jesenice project partners.

Keywords: ironworks, industrial heritage, museum, technical heritage

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Ekomuzej in ohranjanje kulturne identitete lokalne dediščine. Primer trga Lemberg pri Šmarju

Da bi lahko prepoznali vrednost lokalne dediščine in jo povezali v muzejsko zgodbo, se je potrebno poglobiti v raziskovanje lokalne zgodovine skozi daljše obdobje, pri tem pa uporabiti sodobna muzeološka sredstva za prepoznavanje vrednot lokalne dediščine. Potem lahko vse to povežemo v muzejsko zgodbo.

Z različnimi pristopi, ki so vključeni v oblikovanje muzejske zgodbe, kot so npr. raziskovalne delavnice, prireditve, predavanja, ideja o muzeju, lahko izboljšamo vedenje, znanje in ponos lokalne skupnosti ter spodbujamo zavedanje o pomenu ohranjanja kulturne dediščine kot kvalitete življenja. Fokus takšnega raziskovanja se zrcali v pomenu ekomuzeja kot vrednote celostnega prostora v sodelovanju s skupnostjo.

Ekomuzeji niso omejeni le na eno stavbo ali muzej. Ekomuzej živi s skupnostjo v avtentičnem okolju z vsemi specifičnimi kulturnimi vrednotami (V. Perko, Muzeologija in Arheologija za javnost: Muzej Krasa, 2014: 72). Zato temelji na sodelovanju skupnosti. Idealen primer ekomuzeja se oblikuje v trgu Lemberg pri Šmarju, kjer že več kot dve desetletji potekajo delavnice, prireditve in drugi dogodki, obujajo se stare obrti (lončarska, kovaška...), kulinarika in dediščinske poti.

Vse to je že dejansko zametek ekomuzeja, ker je razvoj temeljil na skupnosti s holističnim pristopom, ki upošteva potrebe skupnosti in gradi na kolektivnem spominu. Skupnost želi ohranjati spomine na tradicijo in svoje kulturne vrednote, in druženje v lokalnem muzeju na Rotovžu. Ta je postal žarišče srečevanj, kjer se rojevajo nove pobude za aktiviranje skupnosti. Zato je cilj oblikovanja ekomuzeja spodbuditi lokalne skupnosti pri načrtovanju prihodnosti in obenem dokazati, da je dediščinsko okolje še vedno temeljna vrednota, ki je obdržala unikatnost in ima zato posebne razvojne potenciale (V. Perko, Muzeologija in Arheologija za javnost: Muzej Krasa, 2014: 72).

Ključne besede: ekomuzej, kulturnozgodovinski prostor, identiteta, kulturna dediščina, holistični pristop, heritologija, trg Lemberg

Ecomuseum and the preservation of local heritage's cultural identity. The Lemberg at Šmarje town example.

In order to recognize the alue of local heritage and connect it into a museum story, one must thoroughly research the local history over a long period of time while using all the modern museological resources for recognizing the values of local heritage. Consequently we can connect all of it into a story.

By using different approaches included in the shaping of a museum story, such as research workshops, social events, lectures, museum idea, we can improve the knowledge, awareness and pride of the local community and encourage awareness of cultural heritage preservation as a quality of life. The focus of such research mirrors itself in the significance of an Ecomuseum as a value of a wholesome space in cooperation with the community.

Ecomuseums aren't limited to a single building or museum. The Ecomuseum lives together with the community in an authentic environment with all the specific cultural values (V. Perko, Muzeologija in Arheologija za javnost: Muzej Krasa, 2014: 72). Therefore it is based on community cooperation. An ideal example of the Ecomuseum is being formed in the market village Lemberg pri Šmarju, where for over two decades there have been workshops and other events, the revivification of old crafts (pottery, blacksmithing...), cuisine, and heritage paths.

All this is in fact already represents the origins of a Ecomuseum, because its development was based on the community with a holistic approach, and takes into consideration the needs of the community while building on collective memory. The community wishes to preserve memories of tradition and its cultural values, as well as social activities at the local museum in Rotovž. This one has become the focal point of social encounters, where new initiatives for community animation are being born. Therefore the goal of shaping the Ecomuseum is to encourage local communities in planning their future and at the same time prove that a heritage environment is still a basic value, which has kept its uniqueness and as such holds special development potential (V. Perko, Muzeologija in Arheologija za javnost: Muzej Krasa, 2014: 72)

Keywords: *Ecomuseum, cultural-historical space, identity, cultural heritage, holistic approach, heritology, Lemberg market village*

Andrej Magdič*e-naslov: andrej.magdic@zvks.si**Zavod za varstvo kulturne dediščine Slovenije, OE Maribor / Institute for the Protection of Cultural Heritage of Slovenia***Kulturno zgodovinska interpretacija in muzealizacija srednjeveške krajine Razvanja pri Mariboru. Zgodovinska identiteta prebivalstva kot temelj varovanja dediščinskih lastnosti prostora.**

Vas Razvanje se je v 10. stoletju formirala na območju južnih obronkov današnjega Maribora, ob križišču pomembnih historičnih prometnic, ki so dravsko polje povezovale z okoliškimi regijami. Številni srednjeveški arheološki in stavbno zgodovinski spomeniki vasi ter okolice pričajo o pomenu območja v zgodnji fazi organizacije srednjeveške poselitve. Razvanje danes poseljuje zelo heterogena populacija, zvečine sestavljena iz dnevnih migrantov, ki svoje delovne dni preživijo v Mariboru. Zgodovinski spomin Razvanjčanov, in iz njega izvirajoča prostorska identiteta, je zaradi velikega števila novo naseljenih prebivalcev, tako rekoč izgubljen.

S pomočjo arheoloških in stavbno zgodovinskih raziskav historičnih objektov ter predelov, ob sočasni analizi pisnih in kartografskih virov, je bilo mogoče izdelati osnovno kulturno zgodovinsko interpretacijo podobe srednjeveške krajine Razvanja. Naslednji korak bi bil historično komponento tega prostora muzealizirati.

Namen muzealizacije historične krajine Razvanja je obogatiti prostorsko identiteto njegovih prebivalcev. Želena posledica je povečati čuječnost Razvanjčanov do načrtovanih prostorskih ureditev, ki bi lahko pozitivno (ali pa negativno) vplivale na ohranjanje elementov njihove historične krajine. Poleg tega bi muzealizacija historične krajine obogatila tudi turistično ponudbo območja, ki je slabo razvita.

Ključne besede: Razvanje, srednji vek, historična krajina, dediščinske lastnosti, muzealizacija, identiteta

A cultural-historical interpretation and musealisation of the Razvanje at Maribor medieval landscape. A population's historical identity as the foundation of protecting the environment's heritage properties.

The village Razvanje was formed in the 10th century in the southern reaches of today's Maribor, on the crossroad of important historical transit routes that connected Dravsko polje to surrounding regions. Many medieval archaeological and historical building monuments of the village and its surroundings testify to the importance of this area in the early phase of medieval resettlement. Razvanje today is inhabited by a very heterogeneous population mostly comprised of daily migrants who spend their work days in Maribor. The historical memory of Razvanja inhabitants, and the spatial identity proceeding from it, is all but lost due to a high number of newly settled inhabitants.

With the help of archaeological and historical research of significant buildings and village quarters, and with written and cartographic sources analyses, it was possible to create a basic cultural - historical interpretation of the Razvanja medieval landscape image. The next step would be to musealize the historical component of this space.

The purpose of historical landscape Razvanja musealization is to enrich the spatial identity of its inhabitants. A desired consequence of this is the increase of Razvanja inhabitants' vigilance towards planned spatial regulations, that could positively (or negatively) impact on the preservation of elements of their historical landscape. Apart from that, the musealization of this historical landscape would also enrich the tourist capabilities of the area, which is underdeveloped.

Keywords: Razvanje, Middle Ages, historical landscape, heritage characteristics, musealization, identity

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Tehniški muzej Slovenije / *Technical museum of Slovenia***Zvočna krajina: Zvok kot nesnovna dediščina v krajini**

Ena izmed resolucij 24. Generalne konference ICOM govori o odgovornosti muzejev do krajine. Muzeji so njen neločljiv del, ki zbirajo snovne in nesnovne dokaze vezane na okolje in hkrati nosijo odgovornost do krajine, ki nas obdaja.

Resolucija poudarja nujnost zavedanja, da je kulturna krajina kompleksna. Njena izkušnja se oblikuje preko okusa, tipa, vonja, vida in sluha. Ne moremo pa se izogniti dejstvu, da sodobna družba večino stvari percipira z vidom, z videnim in vidnostjo. Muzeji smo odraz in odsev družbe, zato moramo to percepcijo pri svojem delu spremeniti. Naše vodilo mora biti celovito ohranjanje dediščine.

Krajino sooblikuje tudi zvok. Tehnična in industrijska dediščina je z njim neločljivo prepletena. Industrijska revolucija je za vedno posegla in zaznamovala zvočno krajino. Slednjo razumemo kot zvočno okolje, kot ga zaznava in razume poslušalec. Vsak posameznik jo dojema na drugačen način; kar je nekomu prijeten zvok, je drugemu hrup, posamezniki v istem okolju zaznavajo različne zvoke... Zvočna krajina ni stalna, ampak nenehno nastaja in se spreminja. Zaradi spremenljivosti in unikatnosti nastane težava pri njenem ohranjanju in interpretiranju. Tu muzealce, pa tudi druge dediščinske strokovnjake, čaka velik izziv in ogromno dela. V prispevku bom na podlagi primerov dobrih praks poskušala odgovoriti na vprašanja: kaj in kako ohranjati ter kako interpretirati zvočno dediščino.

Ključne besede: zvočna krajina, zvok, nesnovna dediščina, industrijska in tehniška dediščina

Sound landscape: Sound as a landscape's immaterial heritage

One of the ICOM 24th General Conference resolutions addresses the responsibility of museums towards the landscape. Museums are its integral part and collect material and immaterial evidence linked to the environment and at the same time carry the responsibility to the landscape which surrounds us.

The resolution emphasizes the necessity of awareness of the complexity of a cultural landscape. Its experience is shaped through taste, touch, smell, sounds, and hearing. However we cannot avoid the fact that modern society's perspective is based mostly on sight, with the seen and with visibility. Museums are a reflection of society, so we have to change this perspective in our work. Our guideline should be a wholesome preservation of heritage.

The landscape is also shaped by sound. The technical and industrial heritage is integrally intertwined with it. The industrial revolution has forever impacted the sonic landscape. The latter is understood as a sonic environment being perceived and understood by the listener. Each individual perceives it differently - a pleasant sound to someone can be aggravating noise to someone else. Individuals perceive different sounds in the same environment. The sonic landscape is not constant, but always in the making and changing. Due to its changeability and uniqueness it is difficult to preserve and interpret it. This is where a big challenge and a lot of work lies for the museum workers and other heritage experts. In this article I will try to answer based on good practices the questions of what and how to interpret sonic heritage.

Keywords: *Sonic landscape, sound, intangible heritage, industrial and technical heritage*

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Tolminski muzej / *Regional Museum*

Interpretacija arheološke in druge dediščine Mosta na Soči

Prispevek obravnava kulturno dediščino Mosta na Soči, predstavljeno in interpretirano v luči kulturnozgodovinske poti Čez Most po modrost, ki je bila izvedena leta 2005 v okviru evropskega projekta s finančno pomočjo Občine Tolmin. V projekt so bili aktivno vključeni Lokalna turistična organizacija Sotočje iz Tolmina (vodenje projekta), Tolminski muzej (idejna zasnova, stroka) in Turistično društvo Most na Soči (domačini, zainteresirana javnost). Projekt je bil uspešen, saj je vsaj od akterjev poskrbel za kakovostno izvedbo predvidenih nalog in del. Kraj je s kulturnozgodovinsko potjo pridobil predvsem na širši prepoznavnosti bogate arheološke dediščine, ki je bila do tedaj znana predvsem strokovni javnosti.

Ključne besede: arheologija, kulturna dediščina, Posočje, Most na Soči

The interpretation of archaeological and other heritage from Most na Soči site

The article deals with the Most na Soči cultural heritage that was presented and interpreted in the Čez Most po modrost cultural-historical path in 2005 under the patronage of a European project in cooperation with the Tolmin township. The project actively included the Local tourist organization Sotočje Tolmin (project management), Tolmin Museum (idea design, expertise), and Most na Soči Tourist Society (locals, interested public). The project was a success due to everyone involved performing in a qualitative, professional way. With the cultural-historical path the site has gained recognition of the rich archaeological heritage, which was only known to the expert public until now.

Keywords: *archaeology, cultural heritage, Posočje, Most na Soči*

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Gornjesavski muzej Jesenice / Regional Museum Jesenice

Železarske igre

V Gornjesavskem muzeju Jesenice smo si zadali nalogo, kako železarsko tradicijo mesta predstaviti otrokom. Problem je v tem, ker kraj izgublja videz železarskega mesta in ker metalurgija ni tema, ki bi mlade zanimala. Najboljša rešitev je, da določeno vsebino predstavimo preko zabave in tekmovanja, kjer ni v ospredju rezultat, ampak predvsem druženje v sproščenem vzdušju. Vse to ponujajo železarske igre.

Z igrami smo začeli leta 2011 in nanje povabili učence jeseniških in okoliških osnovnih šol. Prireditev se je tako prijela, da je postala stalnica v muzejskem in šolskem življenju. Izvajamo jo vsako leto pred majskimi počitnicami ali pa na dan muzejev v fužinarskem naselju Stara Sava. Igre izvedemo tudi po naročilu obiskovalcev. Animatorji so zaposleni in prostovoljci, ki upoštevajo stil oblačenja z začetka 20. stoletja. Njihov namen je prikazati določene poklice, surovine, delovni proces, način preživljanja prostega časa v železarskih krajih in vsakdanja opravila. Dogajanje na Stari Savi popestrijo tudi učitelji glasbene šole, ki pripravijo glasbeno tržnico, kjer udeležence motivirajo z različnimi instrumenti.

Igre so dale navdih novim projektom, na primer projekt Zgodovinski liki. Pohodnike po stari rudni poti do Savskih jam ogovorijo rudar Tona, fužinar Viktor Ruard in rudarski upravitelj Fessl ter tako dopolnjujejo turistično ponudbo kraja z kulturno dediščino.

Ključne besede: železarstvo, igre, Jesenice, zgodovina, rudarstvo

Iron worker games

In Gornjesavski Museum Jesenice we have tasked ourselves how to present the ironworks tradition of the town to children. This poses a problem, since the original ironworks appearance of the town is quickly disappearing and because metallurgy isn't exactly a topic young ones would be interested in. The best solution would be to present certain content through entertainment and competitions, where results aren't of primary concern, but first and foremost the relaxed atmosphere of socialising. All this is being offered by the ironworks games.

The project was initiated in 2011 and students from local elementary schools were invited to participate. The event stucked and it became part of the museum and school life. We've been organizing it every year just before the May school holidays or on Museum Day in the ironworks settlement of Stara Sava. The games can also be hosted by visitor request. Their purpose it so demonstrate certain professions, raw materials, work process, and ways of spending pastime in ironworks settlements, as well as everyday chores. The Stara Sava happenings are enriched by the music school teachers who set up a music faire and motivate the visitors by playing on various instruments.

The games have given us the inspiration to create new projects, such as the Historical Figures project. Hikers on the old mine path from Sava grottos are addressed by Tona the miner, Viktor Ruard the foundry worker and the mining director Fessl, thus complementing tourism attractions with cultural heritage.

Keywords: ironworks, games, Jesenice, history, mining

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Koroški pokrajinski muzej / *Regional Museum of Koroška*

Železarstvo v procesu oblikovanja kulturne krajine in nesnovne dediščine

Železarstvo je ena najpomembnejših gospodarskih panog, ki je skozi tisočletja oblikovalo kulturno krajino in ustvarjalo snovno in nesnovno kulturno dediščino, ki sta ključni v razumevanju sodobnega načina življenja. Ohranjanje in varovanje industrijske dediščine vse bolj pridobiva na pomenu, njena interpretacija pa je ključna na znanstvenem, izobraževalnem, kulturnem in socialnem področju.

Ključne besede: železarstvo, industrijska dediščina, kulturna dediščina, muzej, kulturna krajina

Iron industry in the process of forming a cultural landscape and intangible heritage

The iron industry is one of the most important economy sectors that has shaped the cultural landscape through the millenia and created both material and intangible heritage, which are the key to understanding the modern way of life. The preservation and protection of industrial heritage is gaining importance and its interpretation is paramount in the fields of science, education, culture and society.

Keywords: *Iron industry, industrial heritage, cultural heritage, museum, cultural landscape*

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Skozi tisočletja oblikovana alpska krajina - izziv v interpretaciji

Na območju Vzhodnih Julijskih Alp je bilo v zadnjih desetletjih odkritih vrsto novih arheoloških najdišč. Rezultati raziskav kažejo, da so ljudje vsaj od bronaste dobe dalje obiskovali visokogorski svet in ga tudi uporabljali za gospodarske namene kot so lov, pašništvo in rudarstvo. Preko gorskih prelazov so vodile trgovske poti, na rudnih območjih so kopali železovo rudo, bukov les je bil primeren za oglarstvo, naravna travnata območja nad gozdno mejo pa so bila primerna za pašo živine. Človek je z aktivno rabo visokogorskega sveta, z vsakim posegom v zemljo, gradnjo stavbe ali posekom lesa skozi stoletja spreminjal pokrajino in tako oblikoval danes značilno alpsko kulturno krajino. Arheološke raziskave so bile izvedene na Komni, Kalu in Dolgi Planji na planinah Vogel, Klek in Pečana. Izsledki raziskav so bili predstavljeni javnosti na razstavah, zloženkah, objavah, predavanjih in vodenih ogledih. V okviru mednarodnega projekta Železna pot je postavljena prva visokogorska pohodniška pot, ki se nadgrajuje. Železna pot se tako vse bolj vključuje v turistično ponudbo in izobraževalne sisteme, tako na lokalnem, kot mednarodnem nivoju.

Interpretacija kulturne dediščine je uspešna in kakovostna le, če sta premična in nepremična dediščina predstavljena kot celota. Celostne predstavitve in učinkovito vključevanje v gospodarske dejavnosti pa so velikokrat velika vrzel in pomenijo nadaljnji izziv v interpretaciji dediščine.

Ključne besede: visokogorje, arheologija, interpretacija, muzej

Alpine landscape formed through the ages - interpretation challenges

Several new archaeological sites have been discovered in the recent decades in the area of Eastern Julian Alps. Research findings show that at least from the Bronze Age onward the people have visited the high mountain world and used it for economical purposes such as pastures, hunting, and mining. Many trade routes went over mountain passes, iron ore was mined in mining areas, beech wood was suitable for charcoal making, and the natural grassy areas above the forest line was suitable for livestock pastures. With an active interest in the high mountain world, with each building construction or felling of forests, man has slowly changed the landscape through the ages and formed the typical alpine cultural landscape we can see today. Archaeological researches were performed at Komna, Kal and Dolga Planja on Vogel, Klek, and Pečani. The results were presented to the public at various exhibitions, in brochures, publications, lectures and guided tours. Under the wing of the Iron Road international project a first high-mountain hiking trail was formed which is constantly upgraded. The Iron Road is being thusly more and more included in tourism offers and educational systems, both locally and internationally. The interpretation of cultural heritage can be successful and qualitative only when the mobile and immobile heritage are presented as a whole. Although wholesome presentations and effective inclusions into economical activities often present a large gap and present a further challenge to heritage interpretation.

Keywords: high mountain world, archaeology, interpretation, museum

dr. Jasna Paradiž*e-naslov: jasna.paradiz@gmail.com*Registrirana zasebna izvajalka - raziskovalka na področju naravoslovja / *Independent Researcher***Sodobno varstvo izjemne koliščarske dediščine s podporo nove sheme monitoringa mokriščne flore – živi muzej na Ljubljanskem barju?**

Raziskave kolišč, življenja koliščarjev in okolja, v katerem so živeli, so doživele velik razmah na Ljubljanskem barju v zadnjih 20 letih. Razkrile so polno ostankov koliščarske civilizacije in veliko stopnjo biodiverzitete v značilnih mokriščnih habitatih, ki so zaradi industrializacije, kmetijstva, prometa in drugih človekovih dejavnosti povsod že zelo ogroženi ali celo v veliki meri uničeni.

Preiskali smo nekaj večjih kompleksov mokrišč v okolici Iga in predvsem na vzhodni polovici Ljubljanskega barja ter na Dolenjskem. Poleg vrstne sestave cvetnic in analize deformiranosti pelodnih zrn (DPZ) smo preučili kromosomsko raznovrstnost izbranih rastlinskih vrst (*Allium sp.*, *Crocus napolitanus*, *Fritillaria meleagris*), z ozirom na poliploidnost ali različno število akcesoričnih kromosomov. Dopolnili smo topografske karte z območji razširjenosti redkih in ogroženih rastlinskih vrst ter določili območja, primerna za njihovo repopulacijo. Rezultati inventarizacije in monitoringa rastlin v bolj podrobno raziskanih vzorčnih območjih prispevajo k boljšemu poznavanju stopnje ogroženosti mokrišč ter tako omogočajo ustrezno ohranjanje dediščine Ljubljanskega barja. Z rastlinskimi DPZ biotesti na območju najstarejše koliščarske naselbine Resnikov prekop sledimo vplivu okolja na ohranjenost prazgodovinskih kolišč okoli Alp, uvrščenih na Unescov seznam znamenitosti svetovne dediščine. Zbirke DPZ podatkov koristijo upravljalcu Krajinskega parka Ljubljansko barje pri reševanju problemov lokalnega onesnaževanja okolja in za razvoj ponudbe barjanskih naravnih dobrin.

Ključne besede: naravna in kulturna dediščina Ljubljanskega barja

Modern conservation of the extraordinary crannog heritage with the support of the new marsh flora monitoring model - a living museum in the Ljubljana marsh?

The researches into the lives of the crannog people and their environment reached their peak in the Ljubljana Marsh in the last 20 years. They revealed many crannog civilization remnants and a high degree of biodiversity in the typical fen habitats which have become endangered or largely destroyed due to industrialization, agriculture, traffic and other human activities.

*We've gone through some of the major fen complexes surrounding the Ig settlement, mostly in the eastern half of Ljubljana Marsh and in Dolenjska. Apart from the species composition of flowers and pollen deformity analyses we studied the chromosome diversity of chosen plant species (*Allium* sp., *Crocus napolitanus*, *Fritillaria meleagris*), considering the polyploidy or a different number of accessory chromosomes. We filled in topographic charts with areas of rare and endangered plant species and determined areas suitable for their repopulation.*

The cataloguing and monitoring results of plants in more detailed researched sample areas contribute to a better understanding of endangerment levels of fens and enable a suitable preservation of Ljubljana Marsh heritage. With plant pollen deformity biotests in the area of the oldest crannog settlement Resnikov prekop we can follow the influence of the environment on the preservation of prehistoric crannogs around the Alps that have been added to the UNESCO world heritage landmarks list. The pollen deformity data collections also benefit the manager of Ljubljana Marsh landscape park in solving the environment pollution issues and in developing marsh natural tourism elements.

Keywords: *Natural and cultural heritage of Ljubljana Marsh*

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Muzej novejšje zgodovine Slovenije / National Museum of Contemporary History, Slovenia

Kulturna krajina kot večplastna evropska dediščina - primer dobre prakse projekta EMEE

Projekt EMEE - EuroVision: Museums Exhibiting Europe je pokazal, kako se lahko v novih muzeoloških pristopih premična dediščina razume drugače, sveže, vpeta v širši evropski kontekst. Ob osnovni rdeči niti in vodilu treh sprememb perspektive (change of perspective), kjer teži k delu na predmetih s transnacionalno in večplastno predstavitvijo; delu z občinstvom, kjer predvsem nagovarja ne obiskovalce muzejev; ter ob težnji k povezovanju med muzeji, izpostavlja tudi povezavo s kulturno krajino in umestitvijo v širši kontekst. Kulturno krajino vpelje kot evropsko dediščino preko večplastnega razumevanja predmetov.

Za ilustracijo bosta predstavljena dva primera novega pristopa k razumevanju evropske dediščine in njene zapuščine. Slovenski primer Kobetovega taroka predstavlja pot taboriščnika v zgodbi kart in v zgodbi preživelega ter preko tega povezuje kulturno krajino spomina in ponudi refleksijo zgodovinskih dogodkov preko osebne zgodbe. Italijanski primer starodavne rimske ulice Via Appia predstavi vpetost lokalne kulturne krajine v mednarodni, evropski kontekst. Pri obeh primerih bo predstavljen scenografski pristop k interpretaciji kulturne dediščine. (več: <http://www.museums-exhibiting-europe.de/toolkit-manuals-activity-8/>)

Ključne besede: muzej, kulturna krajina, dediščina, večplastna interpretacija, evropski projekt

The cultural landscape as a multilayered European heritage - A project EMEE example of good practice.

The EMEE - EuroVision: Museums Exhibiting Europe project has demonstrated how mobile heritage can be understood from a different, fresh perspective through new museological approaches, and included in the broader European context. Following its main principles and the three guidelines of change of perspective, gravitating towards working on objects with a transnational and multilayered presentation; working with the audience, addressing primarily the museum non-visitors and in confluence towards museums interconnection stresses the connection to the cultural landscape and a broader context setting. It introduces the cultural landscape as European heritage through a multilayered understanding of objects.

To illustrate two cases of the new approach towards understanding European heritage and its legacy will be presented. The Slovenian case of Kobe tarocchi represents the path of a concentration camp prisoner through a story of cards and then links the survivor's story to the cultural landscape of memory while offering a historical event reflection through a personal story. The Italian case of the ancient Roman road Via Appia introduces its integration of a local cultural landscape in the international, European context. Both examples will feature a scenographic approach towards cultural heritage interpretation.

Keywords: museum, cultural landscape, heritage, multilayered interpretation, European project

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Muzej Ivanić - Grad / *The Ivanić - Grad Museum*

MUSEUM, PEOPLE, NATURE: *The Ivanić-Grada Museum uncovering ways towards a comprehensive care of cultural heritage* / MUZEJ, LJUDJE, NARAVA: Muzej Ivanić-Grada odkriva pot proti celoviti skrbi za kulturno dediščino

Ivanić-Grad is situated in NW Croatia, in Zagreb County. Its first rural settlement developed on the land that had long, since the end of 11th century, been owned by the bishops of Zagreb. Later, Ivanić-Grad connected a few, earlier independent villages with the central settlement that had been rising along with the fortress, built of wood and earth, on artificial island in the water course of the Lonja river, during the centuries of the Ottoman conquest of Europe. In 19th century, the old fortress was destroyed and replaced by a town park with representative Centre by the time when the former trade-and-craft centre was given the rights of a town. In mid-20th century, in the region of Ivanić, geological researches discovered rich deposits of earth gas and oil, including the rare type with healing properties. A new era began, while the historical town was slowly sinking into oblivion.

The idea of founding a museum has grown long, but it could not open until 2016. Its strategy aims to establish a kind of “total care for the local heritage” in the region, connecting established museum presentation with the idea of the “museum outside the museum”.

Ključne besede / Keywords: *history, natural wealth, total care for heritag*

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Gornjesavski muzej Jesenice - Slovenski planinski muzej / *Regional Museum Jesenice - Slovenian Alpine Museum*

Kjer si preteklost in sedanjost podajata roke (interpretacija dediščine v Slovenskem planinskem muzeju)

Kot kustosinji pedagoginji je glavno področje mojega delovanja predstavitev planinske dediščine različnim strukturam obiskovalcev. Ker pa je planinstvo danes ena najbolj razširjenih dejavnosti pri nas in je njegova zgodovina zelo pestra in široka ter izrednega pomena tudi za razvoj slovenske identitete, pri njeni interpretaciji ves čas skušam najti most med preteklostjo in sedanjostjo ter upoštevati etične vrednote, ki so se izoblikovale v dolgoletnem razvoju planinske dejavnosti, pri tem pa ohranjati tudi ustrezno strokovnost in avtentičnost podajanja zgodovinskih dejstev in zgodb pri programih, ki jih izvajam.

Velik poudarek pri predstavitvi planinske dediščine dajem osebni interpretaciji zgodb povezanih s posameznimi muzejskimi eksponati ter aktivnemu vključevanju obiskovalcev, lokalnega prebivalstva in drugih deležnikov, ki so v naši bližini na različne načine povezani s planinsko tradicijo, v programe, njihovo izvajanje v muzeju in v naravi.

Na nekaj že utečenih primerih želim predstaviti, kako v Slovenskem planinskem muzeju oživljamo tradicijo, zgodovino in v njej skušamo najti izhodišča za delovanje v sedanjem času.

Ključne besede: osebna interpretacija, interakcija z obiskovalci, odnos do dediščine, primer dobre prakse, turizem

Where the past and the present join hands (the interpretation of heritage in the Slovenian Alpine Museum)

As a custodian educator my main tasks include the presentation of the alpine heritage to diverse visitor structures. But since mountaineering today is one of the most widespread activities, its history very rich and diverse and of paramount importance to the evolution of Slovenian identity, I constantly seek to build a bridge between the past and the present while considering the ethical values that formed in mountaineering and keeping the appropriate professional level and authenticity of presenting historical facts and stories in the programs I execute. Great emphasis at presenting alpine heritage is on the personal interpretation of stories connected to individual museum objects and on an active participation of visitors, the local inhabitants and others in any bound to alpine heritage, and the programs performed in the museum or outdoors. On a few settled examples I wish to explain how the Slovenian Alpine Museum revives tradition, history and tries to find starting points for performing in modern times.

Keywords: *personal interpretation, visitor interaction, heritage attitude, good practice example, tourism*

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Muzej za arhitekturo in oblikovanje (MAO), Ljubljana / *Museum of Architecture and Design*

DALEČ, TAKO BLIZU: Bienale oblikovanja in kulturna krajina

Bienale oblikovanja (BIO), ki ga organizira Muzej za arhitekturo in oblikovanje, je bil ustanovljen leta 1963 kot prvi oblikovalski bienale v Evropi. Danes je zasnovan kot mednarodna platforma za nove pristope v oblikovanju. Prispevek bo predstavil 25. bienale oblikovanja z naslovom DALEČ, TAKO BLIZU, ki sta ga zasnovali kustosinji Angela Rui in Maja Vardjan.

DALEČ, TAKO BLIZU se obrača stran od urbanih središč, ki so osrednji fokus večine oblikovalcev in arhitektov, saj raziskuje potencial kulturne in naravne krajine v Sloveniji, zlasti območij, ki ostajajo prezrta in nedotaknjena ter kličejo po novih vsebinah in osmislitvah. Udeleženci sedmih interdisciplinarnih skupin pod vodstvom slovenskega in tujega strokovnjaka raziskujejo krajino kot del nacionalne kulturne dediščine, pri čemer niso usmerjeni le v preteklost oziroma v kritično analizo posameznih situacij, ampak razvijajo tudi nove, spekulativne scenarije. Ti bodo kot prostorske instalacije predstavljeni na samih lokacijah v smislu decentralizacije bienala po Sloveniji, kot tudi na osrednji razstavi v muzeju maja 2017.

Vsaka skupina deluje na eni od izbranih lokacij, kjer v procesu razvoja projekta vzpostavlja nova trenja med preteklostjo, tradicijo, dediščino, spominom ter sodobnim življenjem in navadami. Izbrane teme in lokacije so: rudniki in industrijska dediščina Zasavja (Po utopiji), podzemni svet okoli 11.000 registriranih jam (Sprostitev podzemlja), območje bitk I. svetovne vojne kot prostor spomina in ekstremnih športov (Prožnost preteklosti), nedokončana gradbišča v smislu sodobnih ruševin (Čisto novo sobivanje), gozdovi kot kulturna krajina (Zavzetje gozdov), podeželje in tradicija v kontekstu kompleksnosti sodobnega življenja (Nov zagon podeželja) ter vodni viri in njihov širši družbeni ter simbolni pomen (Novi heroji). Bienale DALEČ, TAKO BLIZU torej preizkuša različne discipline zunaj njihove cone udobja in bo možne scenarije razvoja predstavil v obliki sedmih epizod, ki bodo postavljale vprašanja tako o lokalnih kot tudi globalnih problematikah kulturne krajine v preteklosti in sedanjosti.

Ključne besede: bienale, dislokacija, arhitektura, oblikovanje, interdisciplinarnost, eksperiment, krajina

Faraway, So Close: The biennial of design and the cultural landscape

The Biennial of Design (BIO) organized by the Museum of Architecture and Design was founded in 1963 as the first design biennial in Europe. Today it's formed as an international platform for new design approaches. The contribution will introduce the 25th Biennial of design titled Faraway, So Close, which was created by custodians Angela Rui and Maja Vardjan.

Faraway, So Close turns away from urban centres, which tend to be the focus of most designers and architects, and searches for cultural and natural landscape potentials in Slovenia, particularly the overlooked, untouched areas that cry for new contents and meanings. The participants of seven interdisciplinary groups under the mentorship of a Slovenian and a foreign expert research the landscape as part of the national cultural heritage, focusing not only on the past or on critical analyses of individual situations, but they're also developing new speculative scenarios. These will be introduced as spatial installations at the locations in accordance with decentralisation of biennial across Slovenia, and at the central museum exhibition in May 2017. Each group operates at a chosen location where it enables new frictions between the past, tradition, heritage, memory, contemporary life and habits. The chosen locations and themes are: mines and industrial heritage of Zasavje (After Utopia), the underworld of approximately 11.000 registered grottos (Underground Release), locations of World War I battles as places of memory and extreme sports (Resilience of the Past), incomplete construction sites as modern ruins (Brand New Coexistence), forests as cultural landscape (Occupying Woods), the countryside and tradition in the context of modern life complexity (Countryside Reloaded) and water sources and their broader social and symbolic meaning (New Heroes).

Biennial Faraway, So Close is testing various disciplines outside of their comfort zone and will present possible development scenarios in the form of 7 episodes, which will ask questions about the local and global cultural landscape issues in the past and in present day.

Keywords: *Biennial, dislocation, architecture, design, interdisciplinarity, experiment, landscape*

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Muzej in galerije mesta Ljubljane / *Museum and Galleries of City Ljubljana*

Iz muzeja v krajino... v praksi

»Vsemogočni muzej« se čedalje bolj odpira naravnemu in potrebnemu zaledju tako gospodarsko kot kulturno. To ni povsem nova orientacija, v Muzeju in galerijah mesta Ljubljane že dlje časa sodelujemo s »pripadajočim mestnim pomerijem«.

Ključne besede: muzej, kulturna dediščina in krajina, sodelovanje, Mreža 2000

Out of the museum into the landscape... in practice

“The almighty museum” is increasingly opening up to the natural and much needed outskirts, both economically as well as culturally. This is not an entirely new orientation, since the Museums and Galleries of Ljubljana have been cooperating with the “corresponding city areas”.

Keywords: *Museum, Cultural Heritage and Landscape, Cooperation, Network 2000*

Navodila avtorjem /
Instructions to authors

Navodila avtorjem za pripravo pisnih prispevkov za kongresni zbornik

Spoštovani!

Od 20. do 22. oktobra 2016 poteka v Piranu 1. Mednarodni kongres slovenskih muzealcev SMD – SMS – ICOM na temo Muzeji, dediščina in kulturna krajina. Letošnja mednarodna muzejska tema o muzejih in kulturni krajini, ki se ji pridružujemo tudi slovenski muzealci, nadgrajuje razumevanje muzejskega dela in poslanstva muzeja in ga širi izven ustanov na izvorni dediščinski prostor.

Kongres je mednaroden, sodelujejo tudi udeleženci iz tujine. Poleg slovenščine so uradni jeziki kongresa, programske knjižice in zbornika angleščina, italijanščina, nemščina in hrvaščina. V programski knjižici so objavljeni vsi prijavljeni in prispeli povzetki, v kongresnem zborniku pa bodo objavljeni vsi pravočasno prispeli prispevki, ne glede na njihov način predstavitve na kongresu (ustni referat, plakat ali prispevek na okrogli mizi).

Zbornik bo predvidoma izšel leta 2017. Rok za oddajo pisnih prispevkov je 15. december 2016.

Avtorji naj oddajo:

- **lektoriran članek** - prispevek naj avtorji zastavijo problemsko in poglobljeno ter poudarijo nova spoznanja; vsebinska razčlenitev naj bo pregledna in logična; obseg naj bo 6-10 strani besedila s citirano literaturo in viri (font Times New Roman, velikost 12, presledek 1,5),
- **podatki o avtorju** - ime in priimek, znanstveni oz. strokovni naziv, ustanova, e-naslov,
- **povzetek s prevodom v angleščino** s temeljnimi spoznanji (400 besed),
- **izvleček s prevodom v angleščino** - kratka vsebina prispevka (do 200 besed),
- **ključne besede s prevodom v angleščino** (4-6)
- **priloge** z navedbo vira - slikovno gradivo, načrti, grafi: fotografije s podnapisom in navedbo avtorja.

Opombe - navedki literature med tekstom, v oklepaju, s kratico osebnega imena, izpisanim priimkom avtorja, letnico izida in navedkom strani: primer (T. ŠOLA 2003, str. 22). Opombe pod črto (footnote) naj služijo za dodatna pojasnila k tekstu oziroma natančnemu citiranju virov.

Seznam virov in literature: naj obsega vse vire in literaturo, navedeno v opombah. Ločeno navajati arhivske vire in literaturo po abecednem vrstnem redu.

Arhivski viri - navedemo: arhiv, ime fonda ali zbirke, številko fascikla ali škatel.

Literatura - monografije - navedemo: priimek in ime avtorja, leto izida v oklepaju: naslov (in podnaslov) dela (v ležečem tisku). Kraj: založba.

Literatura - članki - navedemo: priimek in ime avtorja, leto izida v oklepaju, naslov članka. Naslov periodike ali zbornika (v ležečem tisku), za periodiko še letnik, leto, številko in strani, za zbornik (ime urednika), kraj in leto izida in strani.

Primer: ŠOLA, Tomislav (2003): *Eseji o muzejima i njihovej teoriji. Prema kibernetičkom muzeju*. Zagreb: Hrvatski nacionalni komitet ICOM.

Besedila: v običajnih računalniških programih, datoteka označena z imenom avtorja.

Slikovno gradivo (največ 5 enot): v digitalni obliki z ločljivostjo najmanj 300 dpi. Biti mora v približni velikosti objave v reviji ter shranjeno v tif formatu brez kompresije.

Prispevki bodo strokovno recenzirani, recenzentski postopek bo anonimen.

Prispevke s prilogami naj avtorji pošljejo izključno po elektronski pošti na naslova: verena.perko@siol.net in nadja.tercon@guest.arnes.si.

Za vse dodatne informacije se lahko obrnete na člane Uredniškega odbora:

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Dr. Igor Presl, Pomorski muzej »Sergej Mašera« Piran

Uredniški odbor si jemlje pravico do končne odločitve.

Instructions to authors on preparing written articles for the congressional brochure

Dear Sirs/Madams,

The 1. International Congress of Slovenian Museums SMD – SMS – ICOM, themed *Museums, heritage, and cultural landscape*, is taking place in Piran from 20th to 22nd October 2016. This year's international museum theme on museums and cultural landscape, joined by Slovenian museum workers as well, is upgrading the understanding of museum work and mission, and spreads it beyond the walls of institutions into the original heritage space.

The congress languages are Slovenian, English, Italian, German, and Croatian. The program brochure is holding all the applied and received articles, and the collection of lectures will comprise of all timely received articles, regardless of their mode of presentation (oral presentation, poster, or discussion article).

The collection of lectures will be published in 2017. The deadline for submitting articles is 15th December 2016.

Article should Submit:

- **proofread article** - the article should contain in-depth issue analyses and emphasize new findings; content sections should be transparent and logical; its size should be 6 - 10 pages of text with quoted literature and referenced (Times New Roman font, 12pt size, 1.5 spacing).
- **Information about author** - name and surname, academic / professional title, institution, email address
- **Article Synopsis translated to English** with basic findings (400 words)
- **Article Abstract** - short article content translated to English (up to 200 words)
- **Keywords with English translations** (4-6)
- **Enclosures** with stating of reference material - images, plans, graphs, subtitled photos with author name

Notes - literature quotations between texts with brackets, first name acronym, written out author surname, year of publication, page quotation: example (T. ŠOLA 2003, p. 22). Footnotes should serve as additional explanations or a more accurate quoting of references.

Reference and Literature List: should contain all references and literature stated in notes. Archival references and literature should be stated separately in alphabetical order.

Archival references - stated: archive, name of collection or stock, box or folder number

Literature - monographies - stauthor name and surname, year of publication in brackets: title (and subtitle in italicized font). Location: publishing company.

Literature - articles - author name and surname, bracketed year of publication, article title. Collection of lectures or periodicals title (italicized font), for periodicals: year of publication, volume, page number, for collection of lectures: editor name, place and year of publication and page.

Example: ŠOLA, Tomislav (2003): *Eseji o muzejima in njihovoj teoriji. Prema kibernetičkom muzeju*. Zagreb: Hrvatski nacionalni komitet ICOM (ICOM Croatian National Committee).

Texts: basic computer word processing programs, file to be labeled with author name

Images (5 at most): in digital form, minimum of 300 dpi resolution. Has to roughly match magazine publication size and saved in .tif format with no compression.

Article contributions will be professionally and anonymously reviewed.

*Article contributions with enclosures should be sent to both emails exclusively:
verena.perko@siol.net and nadja.tercon@guest.arnes.si.*

For any additional information please contact the following Editorial Committee members:

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