

Nada Matijaško

Muzej prehrane „Podravka“

Koprivnica

nada.matijasko@podravka.hr

Izlaganje sa znanstvenog skupa

Primljeno: 15.07.2007.

Prihvaćeno: 24.07.2007.

## Muzej Alimentarium u Veveyu u Švicarskoj

*Muzej hrane Alimentarium u Veveyu (fondacija kompanije Nestlé) nastoji za širu javnost ponuditi odgovore na raznovrsna pitanja o odnosu čovjeka i njegove hrane. Prilog donosi opis novog stalnog postava Alimentariuma od 2002. godine, a potom i prikaz muzeološke studije Martina R. Schärerera (direktora Alimentariuma, povjesničara i muzeologa) o procesu muzealizacije predmeta, o različitim načinima njihova izlaganja (izlagačkim jezicima) te o vizualizaciji kao stručnom odabiru predmeta, ilustracijâ i drugih sredstava u svrhu isticanja bogatstva značenjâ koja predmeti mogu imati za posjetitelja muzeja.*

Ključne riječi: stalni postav, Alimentarium, muzealizacija

Muzej Alimentarium posjetila sam u listopadu 2002. prigodom boravka u Švicarskoj na 14. međunarodnoj konferenciji etnologa – istraživača prehrane. Konferencija je održana u organizaciji Međunarodne komisije za etnološka istraživanja prehrane (International Commission for Ethnological Food Research) koja je osnovana 1970. godine u okviru Međunarodnog udruženja za etnologiju i folklor (Société Internationale d'Ethnologie et de Folklore: SIEF).

Budući da radim u koprivničkom Muzeju prehrane kojeg u cijelosti financira Podravka, a Alimentarium je muzej kojeg s pomoću fonda utemeljenog 1980. financira Nestlé, najveća svjetska prehrambena kompanija, često su mi u Podravki, koja još od 1969. godine surađuje s Nestléom, govorili da moram vidjeti taj muzej. No, sretna je okolnost da sam ga posjetila tek u listopadu 2002., jer je od lipnja 2002. posve preuređen.

Muzej Alimentarium smješten je u Veveyu, u urbanom okruženju, u ulici na samoj obali Ženevskog jezera, u prvoj upravnoj zgradi Nestléa, građenog od 1916. do 1920. godine u neoklasicističkom stilu.

Prvi stalni postav otvoren je 1985., a oslanjao se na tri znanstvene discipline: biologiji, etnologiji i povijesti, što je prilično čisto bilo prikazano u tri muzejske sekcije. Zbog obnove zgrade, muzej je od 2000. do 2002. bio posve ispražnjen. To je bila izvrsna prigoda za promišljanje nove koncepcije stalnog postava. On više neće biti samo multidisciplinaran (svaki sektor oblikovan po načelu jedne znanosti), već će odsad u svakom svom dijelu postati interdisciplinaran, uz još više multimedije i novih sadržaja u radu s publikom.

Stalni postav smješten je u prizemlju i na prvome katu muzeja, na površini od oko 800 m<sup>2</sup>, dok će se na drugome katu održavati povremene tematske izložbe (obično jedna velika izložba godišnje, i to od ožujka do siječnja iduće godine).

Kako bi se što bolje udovoljilo potrebama posjetitelja, odlučeno je da već u prizemlju budu predstavljena saznanja o načinima pripremanja hrane, opremi potrebnoj za tu svrhu, čuvanju hrane te različitim skupinama namirnica i njihovoj ulozi u prehrani. Predstavljani su komparativni primjeri prehrane u različitim povijesnim razdobljima i različitim kulturama, problematizirane neke teme poput razdoblja gladi, simboličkih značenja hrane, utjecaja društvenih normi na prehranu. Uopće, ovdje je u prvom planu hrana, tj. odnos čovjeka i hrane. Budući da muzej ne funkcionira samo kao izložba nego se u njemu stalno odvijaju radionice i prezentacije, bilo je najpogodnije da se te aktivnosti održavaju upravo u prizemlju. Tu je izložena prostrana suvremena kuhinja kao integralni dio stalnog postava, koja ujedno služi i za demonstraciju kuharskog umijeća. Posjetitelji svakodnevno mogu promatrati profesionalno osoblje kuhinje koje pri kuhanju objašnjava kuharske tehnike, korištenje namirnica, daje informacije o povijesnom i etnološkom kontekstu jela i nutricionističkim vrijednostima obroka. Tu se, pred posjetiteljima, priprema hrana za muzejski restoran, a u poslijepodnevnim terminima, u trajanju od 45 minuta, održavaju radionice kuhanja za posjetitelje. Za sudjelovanje se treba predbilježiti, i to se dodatno plaća. Vrlo je zanimljivo riješeno izlaganje različite opreme za kuhanje i vrste štednjaka. Oni čine dio stalnog postava te, budući da su izloženi na pokretnim kolicima, mogu se odgurati u koji god dio postava kako bi se demonstrirala priprema hrane, već prema potrebi nekoga događanja ili izložbe. Na vanjskim površinama oko muzeja uzgaja se povrće i začinsko bilje koje se koristi u kuhinji (vrt je doista iznenađujući jer se nalazi u urbanom okruženju). Za djecu od 6 do 12 godina postoji Alimentaryum junior.

Stalni postav na prvome katu vodi posjetitelja, s jedne strane, korak unatrag, ka nabavljanju hrane (poljoprivredna i industrijska proizvodnja hrane, sabiranje, kupovanje na tržnicama, u trgovinama i supermarketima, kompariraju se podaci o potrošnji, tematizira sigurnost i zdravstvena ispravnost hrane), a s druge strane, korak naprijed, ka saznanjima o procesima probavljanja hrane u ljudskom organizmu. U ovom dijelu postava čovjek – posjetitelj, uz pomoć računalne tehnologije, postaje i subjekt i objekt izložbe jer se može podvrgnuti testovima svojih osjetila, testovima za ocjenu metabolizma i analizirati svoje prehrambene navike.

Na prvome katu nalazi se i takozvana „soba Nestlé“ s izloženim svjedočanstvima o povijesti kompanije, njezinom utemeljitelju Henryju Nestléu i najranijim proizvodima. Jedino je ovdje u potpunosti zadržan povijesni pristup u izlaganju.

Budući da je Alimentarium specijalizirani muzej za proučavanje i izlaganje hrane, inherentna mu je vizualizacija hrane. Martin R. Schärer, ravnatelj Alimentariuma, povjesničar i muzeolog, itekako se bavio ovom temom. On je, naime, prije nego li je stari postav zatvoren, kao muzeolog krenuo u još jedno njegovo razgledavanje. Revidirajući ga, tj. njegove pojedine izložbene segmente, došao je do saznanja koja su bila od velike pomoći pri koncipiranju novog postava. Te njegove opservacije objavljene su u brošuri *An Exhibition Revisited* (2002.),<sup>1</sup> koje ću ovdje kratko izložiti.

Svaki predmet sadrži značenje, ima neku funkciju. U muzeju je nemoguće reproducirati originalni kontekst predmeta u njegovu prvotnom značenju, životnoj funkciji. No, svaki predmet, izvan i unutar muzeja, može pružiti zadovoljstvo, pobuditi sjećanja, prepoznavanje, potaknuti na razmišljanje, čime predmet dobiva novu dimenziju.

Doslovno smo okruženi predmetima: korisnima i nekorisnima, lijepima i ružnima, vrijednima i bezvrijednima. Moramo živjeti s njima. Nema kraja njihovu posjedovanju. Ali, tome je tako jer ih se mi ne želimo odreći. Dodjeljujemo im nova značenja, čuvamo ih radi vrijednosti ili ljepote, kao suvenire, svjedoke, simbole, sakupljamo ih. Muzeji čuvaju predmete u ime ljudi. U Alimentariumu, to su predmeti vezani uz hranu. Uvijek se radi o odnosu predmeta i čovjeka. Ljudi su ti koji trebaju predmete, vrednuju ih, vole ih, bacaju ih ili zadržavaju. Predmeti su ono što jesu zbog ljudi, zbog njihova individualnog pogleda na korisnost, vrijednost, ljepotu, informativnost, simboličnost, dragocjenost (predmeta). Predmete i prihvaćamo u muzeje, muzealiziramo ih, upravo zbog tih njima pridodanih vrijednosti, koje zahtijevaju objašnjenje i interpretaciju.

Martin Schärer to dalje pojašnjava: sami po sebi muzejski su predmeti nijemi. Relikti prošlosti ne govore ništa o njihovoj egzistenciji u realnom svijetu. Prošlost je otišla zauvijek, nitko ne može znati točno kako je bilo. Povijest ne može biti rekonstruirana. Svaki pokušaj da se to učini predstavlja samo jednu moguću interpretaciju temeljenu na preživjelim dokumentima ili predmetima. Ne postoji objektivna povijesna istina, već samo prikazi koji pomažu izvući sliku onoga što se vjerojatno dogodilo.<sup>2</sup>

<sup>1</sup> Schärer, Martin R. *An Exhibition Revisited. Musings of a museologist in the Alimentarium, 2002.*, Alimentarium, Vevey.

<sup>2</sup> Tekst je nastao kao prilog znanstveno-stručnom skupu „Vizualizacija hrane u muzeju“, održanom 26. veljače 2007. u Etnografskom muzeju u Zagrebu u okviru izložbe „Svijet hrane u Hrvatskoj“. Rasprava je pokazala da se neki sudionici skupa ne slažu s ovakvim teorijskim stavom. Poglavitito se radi o povjesničarima umjetnosti koji po prirodni stvari svoje struke doista mogu imati drugačiji stav jer umjetnička djela, dakako, nisu sama po sebi nijema, već naprotiv, umjetničko djelo samo po sebi promatraču govori sve što treba govoriti. Međutim, predmeti koje izlaže Alimentarium uglavnom nisu umjetnička djela, već predmeti najšireg spektra kulture življenja omeđene tek zajedničkom odrednicom teme „čovjek i hrana“. Ukoliko u muzeju takve predmete izlažemo bez interpretacije, onda muzej ne obavlja svoju funkciju pa i nije „muzej“ nego „zbirka“.

Iz prakse Alimentariuma Martin Schärer navodi primjere različitih vrsta jezika izlaganja. To su: estetski jezik izlaganja (predmet pruža zadovoljstvo), teatralan jezik izlaganja (predmet izaziva emocije), didaktički jezik izlaganja (predmet educira). Ukoliko se predmeti u muzeju izlažu po načelu samo jednoga jezika izlaganja, to daje manjkave rezultate. No, u praksi i jest najčešće na djelu kombinacija više jezika izlaganja.

Malo-pomalo, navodeći primjere izlaganja koji o predmetu pričaju priče, pri čemu je predmet odabran s dobrim razlogom, ilustracija nabijena značenjem, tekst kratak ali sadržajan, i uz upotrebu tehničkih pomagala, dolazimo i do jezika izlaganja koji je dovoljno i estetski i didaktički, ponešto i teatralan, ali koji nastoji još i stimulirati posjetitelja na razmišljanje i preispitivanje. Taj jezik Schärer naziva „an associative exhibition language“<sup>3</sup> jer on najkompleksnije govori o predmetu s obzirom na sve njegove od čovjeka pridodane vrijednosti.

I sada stupa na scenu muzeolog – stručnjak koji ima znanstveno oruđe za proučavanje i rasvjetljavanje toga specifičnog aspekta ljudskog ponašanja, te (silne) čovjekove potrebe respektiranja materijalnog svijeta u svakodnevnom životu, tj. te potrebe za muzealizacijom predmeta.

Budući da, kao što je već rečeno, u muzeju ne možemo rekonstruirati povijest, koja je nepovratno nestala, mi odsutnost utvrđenih okolnosti vizualiziramo – prikazujemo, objašnjavamo (ilustriramo) uz pomoć predmeta koje izlažemo kao znakove. Pri tome ilustracija ne treba biti samo nešto što se vidi, već se može odnositi i na sve ono što se prima i ostalim osjetilima.

Zaključno bih istaknula da je vizualizacija stručan (muzeološki) odabir onoga što se izlaže pred publiku i rezultira izložbom kao sustavom značenja. Za vizualizaciju hrane nije stoga presudno hoćemo li izložiti skuhanu i brzo pokvarljivo jelo ili ćemo se poslužiti nadomjeskom od umjetnog materijala, fotografijom ili sl., nego je presudno koliko smo značenja (estetskog, informativnog, simboličkog, emotivnog, aluzivnog itd.) izloženim predmetom polučili za posjetitelja.<sup>4</sup>

## Literatura

Schärer, M. R. (2002) *An Exhibition Revisited. Musings of a museologist in the Alimentarium*, Vevey, Alimentarium

---

<sup>3</sup> Engl. associative = koji je prikladan za udruživanje, spajanje

<sup>4</sup> Na skupu je izneseno i mišljenje da bi pogodniji pojam za temu skupa bio „vizualiziranje hrane“ te da je za nj važan upravo odabir najboljega mogućeg medija predočavanja, a da ostale interpretacije i kontekstualizacije nisu potrebne jer posjetitelju muzeja treba ostaviti da samostalno pronalazi značenja predmeta, a ne da mu ona budu „servirana“.



10.01



10.02



10.03

Nada Matijaško

Muzej prehrane „Podravka“

Koprivnica

nada.matijasko@podravka.hr

Conference paper

Received: July 15, 2007.

Accepted: July 24, 2007.

## Museum Alimentarium in the Town of Vevey, Switzerland

*Museum of food in the town of Vevey (foundation of Nestle Company) is trying to offer to the general public the answers to a number of questions about the relationship between man and food. This article brings out the description of the new permanent exhibition set in Alimentarium in 2002 and the outline of the museological study of Martin R. Schärer (director of Alimentarium, historian and museologist) on the process of musealization of objects, different ways of their presentation (presentation languages) and on visualization as a means of selection of objects, illustrations and other methods with the purpose to emphasize the multitude of meanings the objects can have for the museum visitor.*

**Key words:** permanent exhibition, Alimentarium, musealization

I visited the Museum Alimentarium in October 2002 during my stay in Switzerland on the 14<sup>th</sup> international conference of ethnologists interested in the research of food. The conference was organized by the International Commission for Ethnological Food Research which was founded in 1970 as part of the Société Internationale d'Ethnologie et de Folklore (SIEF).

Since I work at the Museum of Food Industry in the town of Koprivnica which is financed by the Podravka company and Alimentarium is the museum which is financed through the foundation established in 1980 by the Nestle company, the world's largest company in the food industry, I have been often told by many people in Podravka, which has been cooperating with Nestle since 1969, that I should visit Alimentarium. A lucky coincidence was that I visited it only recently in October 2002, because it was completely renovated in June 2002.

Museum Alimentarium is situated in the town of Vevey, in urban setting, on a street on the banks of the Lake Geneva, in the first Nestle's administrative building built from 1916 to 1920 in neo-classicist style.

The first permanent exhibition was opened in 1985 and it covered three scientific disciplines: biology, ethnology and history, which were strictly divided into three museum sections. Due to the renovation, the Museum was emptied completely from 2000 to 2002. This was an excellent opportunity for designing a new concept of the museum. It would no longer be multi-disciplinary (each section organized by the principles of a particular discipline), but would become inter-disciplinary in each section, using new multi-media and more content aimed at the improved communication with the audience.

Permanent exhibition is situated on the ground and the first floor of the museum, on the surface of around 800 m<sup>2</sup>, while the second floor is reserved for temporary, thematic, exhibitions (usually one major exhibition per year, from March till January next year).

With the intention to satisfy the visitors' needs as well as possible, it was decided that the findings on different ways of food preparation should be presented already in the ground hall, together with the equipment needed for food preparation and storage and knowledge on various kinds of food and its usage in everyday dining. Comparative examples of the kinds of food from various historical periods and through different cultures have been presented and the exhibition problematizes certain topics such as famine, symbolical meanings of food, influence of social norms on food and dining, etc. Generally, food is here put into the limelight, i.e. the relationship between man and food. Since the museum does not function only as an exhibition, but is also the place where many workshops and presentations are held, it seemed the most appropriate to place these activities also on the ground floor. A large contemporary kitchen is also displayed here which forms an integral part of the permanent exhibition but also serves as a place for demonstration of culinary skills. The visitors can daily observe the professional cooks prepare the food and explain the techniques used, the types of groceries needed and also provide the visitors with the information on historical and ethnological context of the meals and their nutritional values. Here, in front of the visitors, the food is being prepared for the museum restaurant and in the afternoons, the visitors can participate in 45-minute culinary workshops. Reservations for culinary workshops have to be made in advance and they are not included in the price. Very inventive is the presentation of different types of kitchen equipment and stoves. They form a part of the permanent exhibition and, since they are displayed on moveable trolleys, they can be pushed to any part of the exhibition and the food can be prepared there, as required by an event or an exhibition. Vegetables and herbs used in the museum kitchen are grown in the garden around the museum (the existence of the garden is quite surprising since the museum is situated in the urban setting). For children from 6-12 years old there is Alimentarium Junior.

Permanent exhibition on the first floor is, on one hand, taking the visitor one step back, towards food provision (agricultural or industrial production of food, gathering, buying of food in markets, stores or supermarkets, comparing data on expenditure, food safety

and health regulations) and on the other hand, one step forward, towards findings on the digestion of food in human organism. In this section of the exhibition the person-visitor becomes, with the help of information technology, both a subject and an object of the exhibition because the visitors can here take some tests of their senses, tests to evaluate their metabolism and analyze their dietary habits.

On the first floor there is also the so-called 'Nestle room', dedicated to the history of the company, its founder Henry Nestle and the first products. This is the only section of the exhibition where the historical approach was used entirely.

Since Alimentarium is a specialized museum for study and presentation of food, visualization of food is one of its key elements. Martin R. Schärer, the director of Alimentarium, art historian and museologist, dealt extensively with this topic. Before the museum was closed, he made one last round around the museum. He revised certain sections of the exhibition and his findings were crucial in organizing the new exhibition. His observations were published in the brochure titled *An Exhibition Revisited* (2002)<sup>1</sup>, which would be shortly presented here.

Every object has a meaning, has a certain function. In a museum it is impossible to reproduce an original context of an object in its primary form, a living context. However, every object, inside and outside of the museum can give certain satisfaction, arouse memories, recognition, stimulate thoughts, which gives this object a new dimension.

We are literally swamped with objects: useful and useless, beautiful and ugly, valuable and worthless. We have to live with them. Our desire for ownership is incessant. This is because we do not want to give them up. We provide them with new meanings, we keep them for their value or beauty, as souvenirs, witnesses, symbols, we collect them. Museums keep objects for the sake of the people. In the Alimentarium these are the objects related to food. The main issue is always the relationship between man and food. People are the ones who need objects, evaluate them, love them, throw them away or keep them. Objects are what they are because of the people, their individual notions of worth, value, beauty, information, symbolism, preciousness (of the object). After all, we accept and musealize objects in museums exactly because of these added values which require explanation and interpretation.

Martin Schärer explains it further: museum objects are in themselves mute. Relics of the past do not reveal anything about their existence in the real world. The past is gone forever, no one can tell what has really happened. The history can not be reconstructed. Every attempt to do this represents only one possible interpretation based on the existing documents or objects. Objective historical truth does not exist, what exists are

---

<sup>1</sup> Schärer, Martin R. *An Exhibition Revisited. Musings of a Museologist in the Alimentarium*, 2002, Alimentarium, Vevey.



only accounts which are trying to create an image out of the events which have probably happened.<sup>2</sup>

On the example of Alimentarium, Martin Schärer defines different types of exhibition languages. These are: aesthetic language of exhibition (the object provides pleasure), theatrical language (excites emotions), didactical language of exhibition (the object educates). If the objects in a museum are exhibited in such a way that they are following the principle of only one exhibition language, the results will be poor. However, the most common principle in practice is to combine different exhibition languages.

Step by step, by listing examples of exhibitions which tell stories about objects, where the object is selected for a good reason, illustration full of meaning, text short but up to the point, and through the usage of technology, we will arrive to the exhibition language which is satisfactorily aesthetic and didactic, somewhat theatrical and which still manages to incite the visitor to thinking and questioning. This language is called by Schärer 'an associative exhibition language'<sup>3</sup> because it speaks about the object in all its complexities and all the values added by the man.

And here the museologist comes to the scene – an expert who possesses scientific weapon for studying and shading light on this specific aspect of human behavior, that (strong) human need for respecting material world in everyday life, i.e. the need for musealization of objects.

Since in a museum, as emphasized before, we can not reconstruct the history, which is irretrievable, we can visualize the absence of the established circumstances – present them, explain (illustrate), using the object as signs. Here by illustration we do not necessarily mean things that can be seen, but this can also refer to the things which we can receive by other senses.

As a conclusion I would like to emphasize that visualization is a professional (museological) selection of objects to be presented in front of an audience and which results in an exhibition as a system of meaning. For visualization of food therefore, it is not crucial whether we choose to exhibit cooked and highly perishable foodstuffs or whether we would use supplements made of artificial materials, a photography, etc., but the quality of meaning (aesthetic, informative, symbolic, emotional, allusional, etc.) we have managed to create for the visitors.<sup>4</sup>

*Translated by Tanja Bukovčan*

---

<sup>2</sup> This paper was written as a contribution for the scientific conference 'Visualization of Food in Museums' held on February 26, 2007 in the Ethnographic Museum in Zagreb as part of the exhibition 'World of Food in Croatia'. The discussion showed that some of the conference participants did not agree with this theoretical standpoint. This was particularly true for art historians who, due to the very nature of their discipline, could really have a different attitude since the works of art are not in themselves mute, on the contrary, a work of art reveals to the observer everything it has to reveal. However, objects exhibited in the Alimentarium are not works of art, but objects from a broad spectrum of living culture, limited only by a vaguely determined topic of 'man and food'. If we exhibit such objects in a museum without interpretation, then the museum does not fulfill its function and is not really a 'museum' but only a 'collection'.

<sup>3</sup> Engl. Associative = suitable for combining, merger

<sup>4</sup> At the conference, we could also hear an opinion that a more appropriate title would have been 'food visualizing' since here the most important would have been the selection of the best possible presentational media, and that other interpretations and contextualizations were not necessary because the museum visitor should be left to search for the meanings of the objects himself/herself, and that they should not be served on a platter.