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## The history of ideas in the context of the educational mission of museums

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## The History of Ideas in the Context of the Educational Mission of Museums

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Nowadays, in conditions of information society numerous scientists pay attention to the regularities of formation and course of historical events resulting in considerable changes in the social, political and economical spheres all over the world. Obviously, the main impetus for this were certain ideas, lying in the basis of these changes. These ideas were appointed by various conditions. Each idea has its own history which allows to understand the reason for its rise, to clarify who was the author of the idea and what were its consequences in different contexts. The history of ideas – is a study about the historical process of creation, preservation and alteration on human ideas. It is related to the intellectual history, the history of philosophy, of science and the history of culture as a whole. For this reason it may be considered as their component or as an applied discipline which forms their part. The peculiarity of this case is that within the history of ideas it is possible to observe, investigate and to see the perspectives of the development of separate ideas which make combinations with each other and change their forms of expression, remaining relatively unchanged.

Each idea is unique and presents the highest form of expression and of perception of objective reality. Thus the idea is inherent only to human brain. This characterizes people's attitude to those who surround them and to their objective world. The source of the ideas is not to be found in the ideas themselves. It usually lies in the conditions of financial life of the society and in social entity. Ideas arise and change because of the development and modification of human's social habits. All the ideas come out of experience, representing the reflection of reality, either credible or distorted<sup>1</sup>.

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<sup>1</sup> N.I. Kondakov, *Logicheskij slovar*, Moskva 1971, s. 166.

The ability to interpret different ideas for the purpose of social development and stimulation of diverse initiatives in different scopes of human activity is of great significance. The ideal place to accumulate ideas is museum. In fact it allows us to form, to implement and to put into practice any philosophical, historical or political idea which helps to approach the understanding and adequate valuation of the surrounding world.

At the moment we witness a new splash of interest towards the museums which is the consequence of their versatility, receptivity and striving for the expansion of their activity borders. In fact changes take place in the nature and mission of the museum.

A museum creates different conceptions about the past in people's mind which is a vital factor of social life. As a result, problems of social and collective memory are touched. These problems are crucial for the culture of certain countries, for the understanding of civil society and civil values, for the identification of personality and groups of people.

The museum reveals its hidden "world of ideas" with the help of education which, using modern means and methods, actualizes images of the past for a lot of people who visit museums. At the same time education is a significant element of connection between personality and society.

The analyzed scientific works of E. Herasimenko, N. Fedorov, O. Breusenko, A. Megill, P. King, A. Levytskii, E. Mastenitsa and P. Nor. Show that the mentioned researchers haven't investigated enough the history of ideas in the space of the museum.

Thus, the aim of our work is to detect theoretical and practical possibilities to apply the history of ideas in the space of the museum in order to make a mixed-aged audience interpret it suitably, to popularize and approach the values of this or that society in the context of the intercultural dialogue.

The development of education as an intercultural dialogue means that none of national cultures is capable of embracing on its own the whole diversity of human society, of creating universal system of values of planetary nature. The new paradigm of education is versatile by its nature. It demands synthesis and dialogue of cultures, since the national culture is the visiting card of a country and at the same time country's main contribution to the development of global culture<sup>2</sup>.

In this context it is important to emphasize the importance of the research methodology dealing with the history of ideas for the analysis of problems of educational activity in museum space. Integral and critical application of this methodology will allow an investigator to reach the level of complex interdisciplinary historical, philosophical, cultural and pedagogical analysis. Furthermore it will help to considerably broaden possibilities of the social reality and social memory modeling as well as to reinterpret different established truths and principles.

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<sup>2</sup> V. Hromovyy, *Chochesh buty globalnym pedagogom, bud nym!*, In: *Zavuch*, 2005, № 25, s. 7.

In recent years there exists a tendency in many countries to seek one's own roots which allows to implement ethnic, national and socio-cultural self-identification. The abovementioned concerns different cultural and civilization circles. Thereby two tendencies can be observed in Europe: the first one is integration which advocates the transnational integration (the idea of common Europe), the second one lies in application to the ideas of locality and regionalism<sup>3</sup>.

As it is generally known, museum is one of the most important institutions of cultural life. It gives a chance to personal and unique establishment of the dialogue between people and cultures. This chance is vital in condition of global informational chaos. Moreover, museum puts an emphasis on the existential human values.

When we speak about formation of existential values in a human being, a considerable value belongs to self-actualization. It is a well-known psychological process (A. Combs, A. Maslow, C. Rogers, V. Frankl) which stimulates the development of one's potential opportunities, as well as the application of mind, abilities and talent. Such personalities strive to implement everything they are capable of and "in their own way they reveal personal abilities concerning creativity, eccentricity and inventiveness".

The implementation of existential ideas in the process of personality development is considered to be particularly relevant because of its humanistic way of the learning process organization. Furthermore it suggests the application of such didactic methods, means and ways of interaction, which apply to everybody's inner personality, take into consideration person's individual style, virtues and creative potential, communicative features, way of thinking and exchange of views with people around us.

Mainly such didactic and pedagogical methods are meant which lets a pedagogue to quickly establish connection with different people and step by step to create psychologically comfortable educational environment. Among them the method of dialogue should be mentioned first, as situation modelling on the basis of the trustful communication atmosphere is the most favourable for self experience evaluation.

The cultivation of new knowledge with the help of the museum dialogue, aimed at reaching practical results in conditions of unsteady multicultural world, meet the requirements of modern 'society of knowledge' while new education technologies and conceptions supplant the outdated ideological axioms and postulates. The space of museum creates additional opportunities which allow to evolve the respect for cultural diversity as a system of self beliefs. It also accentuates the significance of the university values recognition at regional and global levels, the popularization of neighbourly relations, respect for human rights and responsibility.

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<sup>3</sup> J. Podsiadło, *Muzeum jako ośrodek kształtowania tożsamości regionalnej*, Kielce 2009, s. 19.

The museums appear as subjects of the process of scientific picture of the creation of the past. The social status and function of the history determine the museum development, the matter of its activity and social role. This is due to the fact that social functions of the history determine the extent and matter of historical knowledge.

Here the significant role belongs to the museum pedagogy – a science which reveals cultural and educational function of modern museums, organizes effective environment for education and communication, analyzes the cultural heritage of the mankind.

The educational potential of cultural heritage lets us to distinguish priority trends connected with the development of the historical consciousness during the organisation of the pedagogical work in the museum space:

- the formation of the notion of historical time and its course. Museum makes a great contribution into the cultural environment preservation helping to form a notion of the human-cultural environment relations. In museum such relations appear in their concrete substantive expression giving possibility to ‘see’ the history, to imagine the hidden essence of the object, to identify objects as logical links in the circuit of time;
- the formation of notions of unsteadiness and continuity of the values system. The object of museum represents the relation of values understanding of people from different époques which helps to trace the historical variability of the values system of a certain time, namely aesthetical views and ideals;
- the transfer of knowledge about the origin and ethnocultural peculiarities of different nations not only by demonstrating the originals of national and foreign cultures on the stationary museum expositions or temporary exhibitions but also with the help of the museum visitors interaction aiming at the introduction of ancient ceremonies, rituals and traditions. Feeling the influence of historic-cultural environment, either direct or devious, implements the internal act of self-determination, correlates its views, ideas, knowledge, experience, ethical and aesthetical criteria with the norms of other ethnicities<sup>4</sup>.

In the modern education space the museum pedagogic determines the opportunities of the internal content of culture transformations. Focusing on the ideas of the environment and human being comprehension, it identifies itself with a complex of the humanities, namely, ethics, aesthetics, history, culturology and literature. At the same time it patterns the emotional and personal attitude of the visitors towards the value of cultural heritage.

When we speak about the educational space, interdisciplinary relations between different subjects are of great significance. In conditions of the museum environment they make possible the integration and dialogue between different spheres of society and allow to investigate various ideas. Interdisciplinary under-

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<sup>4</sup> *Osnovy kulturologii: Uchebnoe posobie*, Otv. red. I. Bychovskaya, Moskva 2005, s. 353.

standing of the museum pedagogy combines both theory and practice of various forms of the museum activity. Apart from this it comprises a wide range of the humanities, revealing the pedagogic potential of museology and study of art. It also defines the specificity of researches in the sphere of artistic perception and creative development of personality and make it possible to treat the museum pedagogy as high-technology process functioning on the basis of dialogue in the educational environment<sup>5</sup>.

The abovementioned allows to define the term 'educational environment' more precisely. It arises as a system of key factors which identify the formation and development of a humanbeing. One of the features of the educational environment is the interaction of numerous local educational environments, mutual appliance of certain peculiarities of innovative surroundings of one country in the educational space of others. This contributes to the development of education in general. This is typical of the tendency of integration of the educational processes into the global educational space in different countries and regions. Nowadays the global educational space develops on the basis of the ideas of humanization, democratization and standard raise<sup>6</sup>.

Being the most important element of the system of culture, museum performs the role of processing the socio-cultural experience, as well as the role of production, preservation and recreation of the creative transformation of the historic-cultural model. Museum institutionalizes normative models, ideas, samples of the behaviour, attitude towards the world of symbolic objects dating from the past. In fact it provides a symbolic presence of the past, affirms it as an element of the temporal dimension of society and culture, and determines the meaningful aspects of such presence.

The specificity of means of the social memory institutionalisation was caused by the peculiarities of the origin and development of the museum. The scientific nature of the interpretations of the past reality is the basis of their perception by people as real facts, true knowledge about the past. The scientific interpretations of the past contribute to the reduction of the certain social interests influence on the collective idea about the past and block their exploration in order to manipulate human consciousness<sup>7</sup>.

According to the Russian philosopher N. Fyodorov, museum should be regarded as a display of the cult of ancestors and the main sense of its activity lies in the presentation of those who lived before. The philosopher claims that the

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<sup>5</sup> B. Stoliarov, *Muzejnaja pedagogika kak oblast universitetskogo znanija*, [In:] *Muzei Rossii: poiski, issledovanija, opyt raboty*, Vyp. 5: *Pedagogika i kulturologia muzejnoj dejatelnosti*, SPb, 1999, s. 73.

<sup>6</sup> N. Makarova, T. Chichkanova, *Malenkaja doroga v bolshoj mir, ili posobie dlja entuziastov det'skogo Muzejnogo dvizhenija*, Samara 2005, s. 66.

<sup>7</sup> E. Gerasimenko, *Muzej v institucionalizacii socialnoj pamjati*, Avtoref. diss... kand. kulturologii, SPb, 2012, s. 12–15.

memory is the activity dealing with a symbolic representation of ancestors in the present time and museum is a method of resurrection and presence of those who are no longer with us which means the practice of memory<sup>8</sup>.

The human behaviour concerning symbolic objects of the past lies in their choice, the intensity of memories, forms of objectification (oral account, subject-proprietary symbolization) and the presence in everyday life. It is defined by its individual experience, psychic peculiarities, and by individual and social memory.

According to the modern scientific views, social memory is a complex of means and mechanisms which ensure the mnemonic activity of the society making it possible to get, process and preserve social senses which are transmitted from the past to the future as a result of acts of historical communication. The existence of the social memory may be explained by the necessity of the cultural experience transmission, which allows to provide normal functioning of the society and to avoid some destructive phenomena of the present.

In such a way social memory should be regarded as a system of accumulation, reproduction and transmission of ideas which are meaningful for the existence of the mankind; museum, in its turn, is an institute of social information which documents processes and phenomena of nature and society, forms and organizes the long term preservation of social memory. In fact, the content of social memory forms the whole socially important experience of the mankind.

Ph. Shutze distinguished between four main structures of the processes which indicate the person's treatment of the essential stages of their lives and describe different forms of its activity.

Firstly, these are biographical action plans which reflect the whole biographical projects which are created by person during the planning of own actions. Secondly, the institutional examples of the life course are certain normative expectations which arise from the age norms, the participation in family or professional life etc.

Thirdly, these are trajectories of life as an experience of the loss or acquirement of possibilities for certain activity and destabilization of previous life. Fourth, these are 'biographical metamorphosis' which cause changes in one's identity and make different changes of fortune possible<sup>9</sup>.

Each 'fragment of life' is sure to be an event which happened before and may be embodied and reflected in certain signs, symbols and stories, and hence, in objects and images.

In the space of museum empathy is an important means for this, it is when a person imagines himself to be the author of the display unit or the image, identifies his thoughts and actions with the situation, social standpoint, perspective

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<sup>8</sup> N. Fedorov, *Iz filozofskogo nasledija*, Moskva 1995, s. 25–39.

<sup>9</sup> *Biografia a tożsamość*, red. I. Szlachcicowa, Wrocław 2003, s. 15.

which they represent. Furthermore, special attention can be paid to the combining of the expressive elements through the representation of the reactions of fear, wonder, confusion, love, shame or the states of joy, alarm, admiration.

Moreover, to our mind, a visit to the museum or the exhibition where the history of the human being or the fragments of his life are represented might have therapeutic effect for the prevention of the person from the undesirable recollection, excessive feelings, negative experience, etc.

It is known that the therapy by recollection is one of the best methods of the social help for people when it is possible to use the own resources – recollections which recompense the loss of the former social roles and the actualization of the new ones.

It is necessary to emphasize that the modern museology actively uses the recollections in the museum practice – among a lot of centers working with such a subject-matter can be named The Museum of the Recollection in Punta Arenas (Chile), The Museum of Tales, Fables and Stories near Warsaw (Poland), The Museum of the Unhappy Love in Zagreb (Croatia), The Museum of the Toys in Vilnius (Lithuania), various museums of memory and others.

It is obvious that in every single case it is necessary to create the composition, plot, subject-matter and culmination of “the museum narration” which can tell about someone, can be appointed to someone and can illustrate something. The most important thing in the given case is not only to organize the effective environment for the communication, but to feel the mood of the visitors.

For example, in the given case it would be appropriate to use the method of “the creation of the fairy tale” which would be appointed for the studying of the dynamic peculiarities of the person’s experience of the existential crisis through the symbolic modeling of the situation of its overcoming. The method of “the space of the psychological influences of the personality” is directed on the investigation of the real spheres of the life of the personality in which he realizes the transforming attitude to the world as the essence of his existence<sup>10</sup>.

These methods give the opportunity to replay the plot with the role with the next reflexion of the feelings; to search for the emotionally significant situation for oneself and for the other, to work with the feelings from the plot or the attitude to the concrete hero; to provoke “the standard” emotions through the experience of the stories and the direct programming of the experience of the feelings.

The above mentioned methods are interesting ways of modeling the environment in which it is possible to reveal the personality, to find his activity, the norms of values, treatment of oneself and the surrounding people, because “precondition of the formation of the personality is belonging to the community of other people”<sup>11</sup>.

<sup>10</sup> O. Breusenko, *Dynamika cinnisno-smyslovoji sfery osobystosti v umovach ekzystencijnoji kryzy*, Avtoref. diss... kand. psykhol. nauk, Kyjiv, 2000, s. 22.

<sup>11</sup> M. Fridman, *Rol filosofii u humanistychnij psihologii*, In: *Humanistychna psihologija: Antologija*, v. 3, t. 2, Kyjiv 2005, s. 98.



In the museum everything is meaningful and owns the possibility of expressing the essence through the outer marks. Certain independence of the thing is connected with this quality. The museum objectification foresees the elimination of the multivalence, in other words the detection and fixation of these meanings of the things which suit the notional content of the interpretational scheme of the fragment of the past reality. Things represent the symbolic implementation of them. And everything in itself is embodiment of a certain idea.

Specific significance of providing the adequate perception of museum presentations of the past which are addressed to the wide audience and adoption of the certain directives belongs to the concrete forms of museum and pedagogical activities (excursions, consultations, lectures, game lessons, holidays, etc.) that comment and reveal their content.

The factor of the development of forms and methods of museum working with the audience is the educational paradigm accepted in the society, acting normative models of personality connected with the philosophical and anthropological conceptions that determine the essence of man, the content of the “personality” concept, relations with the society, emotional experience and states<sup>12</sup>.

We are convinced that in museum it is necessary to pay attention to every concrete person, to avoid the understanding of him as impersonal mass and to emphasize on the personal characteristics. Yet the museum and historical science are connected by the common aim – approaching to the truth, preservation of social memory and historical experience of the inhabitants of the same locality, nation, humankind<sup>13</sup>.

It is important in the context of our investigation to appeal to the biographic method which gives an opportunity to analyze the lifeway of a specific person (using the example of the museum exposition) that produced many ideas, formed the social thought, was the initiator of many improvements.

Usually biographic investigations concern the specific aspects or stages of a person’s life – education, carrier and interpersonal relations but their difference consists in considerable focusing on the unique aspects of the history and mainly on the subjective personal approach to the description of the human life, carrier, love history, etc.

On the other hand, the biography can be represented as the history of the intercultural transformation of the personality under the influence of the outer and inner conditions and factors. It is a known example of the receiver usage in front of the portraits of people in the museum (with the aim of getting acquainted with the biographies of the workers of the bankrupt company that suffered from a lot of reorganizations – from the brilliant prosperity to the decay). In this way the biographies let reveal the causes of these or those events through the history of life and activity of the specific person.

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<sup>12</sup> E. Gerasimenko, op. cit, s. 15–16.

<sup>13</sup> *A companion to Museum Studies*, Ed. by S. Macdonald, Chichester: Atrium, 2011, p. 347–348.

In such a way, biographic method is one of the most prevailing ways of the studying of various social processes with the help of analysis of the individual perception – his personal impressions, actions represented in the autobiographies, diaries, letters, etc. Therefore attention should be paid to the *autobiography* (history reconstructed by the subject in the certain moment of his life), autobiographical narrations (*personal letters* (the index of the interpersonal relations and the source of information according to the content, style, character of presentation, visible and hidden implication), *official archival documents*, etc.

The variety of the presentation of the biographic data on the museum exposition – from a small part of exhibits and separate personal items to the reconstructed studies and memorial museums – creates additional opportunities for the museum pedagogue with which he can take into consideration *biographic models* (biographic reference, autobiography, biography), correlate *facts* and *events* (private and social biographic aspects, actions, notable cases), *sources for compiling the biography* (sources, myths and legends; errors and falsifications), determine the influence of the country and society on the lifeway in the people's biographies.

For example, if in exposition we talk about an important historical event or epoch of considerable social changes it is to the purpose to use non-official chronicle of the corresponding time and narrations which are the histories of lives of common people and their ideas that consist of socio-cultural forms and normative discourses widespread in everyday life which reflect the language of this epoch.

What main features should have the reflections of the biographic data of personnel in museum and pedagogical activity if we have a small part of exposition about him? Firstly, it is avoidance of stereotyped myths connected with this person and attempt to show peculiarities of his formation and development in corresponding historical context.

Secondly, psychological connection of biographic data of this person with his character, temperament, conduct of life and personal features of the visitors (especially it concerns children's audience) is obligatory.

Thirdly, in the course of narration about the autobiography of the famous figure it is important to distinguish certain culminating moments, to use metaphors and similes which would show the motivation of this person to the certain kind of activity, his aspiration. Also it should be emphasized on the outstanding moments of this person's life, should be reproduced the historical perspective of the events.

Fourthly, from the biographic information from the narration about this person it is important to include the actual recollections of the contemporaries and their valuing of the artistic heritage of the personality, the character of the common activities and cooperation.

Finally, fifthly, there should be characterized personal contribution of this person into the corresponding branch of learning/politics/activity and emphasize on the specific facts which proof this and acknowledged achievements.

In conclusion, there have to be depicted the real person that lived in the corresponding epoch, busied oneself with specific cases; to stimulate the visitors to estimate his artistic works by themselves and create his own image. It is interesting that in that perspective it would not be superfluous to comment the important historical events of the political history reflected in the biography and also the combination of them with the real life of this person (history of usualness).

To the museum pedagogy history gives wide research base, implements (connection with museology and auxiliary historical disciplines), causes actual adjustment of problems of any investigation (connection with logics, sociology) and widens the sphere of its applied use (connection with historical didactics), etc. Such an interdisciplinary character causes the usage of common methods of investigation, for example, source analysis, interpretation, dipping into the historical environment, comparison. The last method can serve as a kind of “interdisciplinary” example, because any historical phenomenon in the context of organization of the lesson in the museum can be analyzed in different ways in the adjacent scientific disciplines. On the one hand, it contributes to the rapprochement of the positions in the course of estimation of various phenomena and opening the common features and on the other hand – emphasizes on the differences between these phenomena<sup>14</sup>.

According to A. Magill, studies about man are not conducted in the laboratory, it is not technical/applied branch of studies. In contradistinction to the physical studies, we do not have such high-power new devices which would give an opportunity to discover not registered properties of the substance earlier. In contradistinction to the medical studies we do not have a range of the obviously desirable and probably achievable aims with which almost everyone agree. Studies about man and among them especially humanities are different. Here we deal with something more indefinite: this is the answer to “the human condition” in terms of the modern conjuncture<sup>15</sup>.

The history of ideas can be reflected in the space of museum in different ways. The most significant factor is the creativity of the museum workers in terms of representation of such appropriate and didactic experience. As an example we can consider the innovative developments of Federal Museum of the Political History of Russia where interesting excursion programme “The History of Humankind – the History of Ideas”. The excursion was dedicated to the 12 key historical events of 19–20 centuries. The evidence of the contemporaries about their epoch was the basis of the route. These were the heroes of the exposition “Man and power in Russia of 19–20 centuries”. The history put them in

<sup>14</sup> O. Karamanov, *Mizhdyscyplinarnyj kontekst muzejnoji pedagogiki u procesi realizacii konstruktivistyskych strategij navchannia*, [In:] *Mohylianski chytannia 2007 roku: Zbirnyk naukovykh prac*, red. V. Kolpakova, Kyjiv 2008, s. 504–507.

<sup>15</sup> A. Megill, *Piat' voprosov po intellektualnoj istorii*, In: *Dialog so vremenem: almanach intellektualnoj istorii*, gl. red. L. Repina, Moskva 1999, Vyp. 38, s. 76.

front of the necessity of choice in difficult situations caused by the revolution, civil war, change of the ways of life, social formations. Among the heroes of the excursion we can find: Emperor Alexander I and compiler of the Russian Law-book M. Speranskiy, Emperor Nikolay I and Decembrist Rylieev, Emperor Alexander II and peasant son Illia Sorokin, Nikolay II and his personal doctor E. Botkin and also A. Kerenskiy, V. Kornilov, V. Lenin, marshal Rokossovskiy, Rihard Zorge, M. Hruschov, A. Saharov and many others<sup>16</sup>.

The experience of work of the Museum of Ideas in Lviv deserves attention. This artistic project is the space where the bravest artistic ideas and projects are born, ripened and realized. During the years of the existence in the Museum of Ideas a lot of cultural events were developed, created and realized.

The most famous of them are:

*Bernarden Garden.* The project directed on the reproduction of the space of the university garden, giving it modern solution in the architectural way at the same time preserving the historical value. Involvement of the students from Ukraine, Poland, Lithuania and The USA gives an opportunity of the fresh look on the university garden, defensive wall of the monastery of Bernadens from the point of view of different cultural bearers. And also taking into consideration modern building in Lviv it is important to preserve the historical heritage of the city centre, in particular monastery ensemble of Bernadens.

*SkloCoco.* “SkloCoco”, symposium of the author glass, as a new space for the investigation of the water theme – on the whole and in particular the one of the river Poltva which flew past the centre of Lviv.

*LeoPoltvis.* LeoPoltvis – a project which aims at the revival of cleanness: cleanness of water, cleanness of air, cleanness of thinking, cleanness of conscience<sup>17</sup>.

For example in the museum of ideas and inventions in Barcelona one may see the most unusual objects. There are both, utile things and absurd or ridiculous ones: a steel brush-microphone, a cup with a pocket for biscuit or a chair with ‘prop’. But all those things are results of certain ideas embodiment.

In all there are three stationary exhibitions in the museum for the moment: Boundless society, Corner of absurd and Refleksionarium. Video screens accentuate on the eccentricity of some findings and revelations. Interesting is the fact that the museum not only demonstrates somebody’s inventions, but gives its visitors opportunity to invent something themselves and take out a patent of their idea<sup>18</sup>.

According to P. King any history is the history of ideas. Different histories may be written well or not, but they are always histories of ideas. The subject of

<sup>16</sup> State Museum of Political History of Russia [Elektronic resource] – <http://polithistory.ru/event/1981-urok-1-istoriya-idey-istoriya-lyudey>.

<sup>17</sup> Muzej Idej [Elektronic resource] – <http://www.idem.org.ua>.

<sup>18</sup> MIBA (Museu d’idees i invents de Barcelona) [Elektronic resource] – <http://www.mibamuseum.com/en/index>.

a history is always defined arbitrarily and often does not correlate with practice. Idea may dispatch us to something that no longer exists; it may correspond to something unreal. Even in this case one may create history, for example, a history of studies about the origination of creatures out of the mud, the history of astrology and demonology. We may investigate practice, behavior, phenomenon or anything else making no conceptual difference from the situational environment. So, studying something specific in the historical sphere or not means applying or deducing an idea<sup>19</sup>.

Under current circumstances the museum space acquires individual nature, the basis of which is interiorisation of the real cultural space of the museum through the emotional perception and intellectual comprehension. In this context the space functions as the experience of culture attraction.

The cultural space of museum may appear as a process of formation which comprises self-development in the real museum space with the elements of pedagogic management. This helps self-development in the course of designing the imaginary cultural space by finding codes to the museum space semantics taking into account motivational, value orientations, aims, interests and needs of the museum audience. The museum space creates the dialogical situation in which museum plays a role of interlocutor open for the trust and perception of another one. Objectively nowadays museum represents the space of self-determination, environment of the individual culture identification formation<sup>20</sup>.

So, the characteristic feature of the theoretical and practical application of the history of ideas in the museum space is the ability of their adaptation to different cultural, social, political contexts, the appeal to the intercultural interaction problems as well as to the problems of social memory formation, person's biography analysis, her experience, feelings, interdisciplinary relations between different spheres of activity.

Creativeness and instructiveness of the modern museum make it possible to form and 'turn on' the imagination of its visitors, to plunge them into appropriate environment, to interpret different ideas in the planes of the past, present and future. An important role in this process belongs to the cultural-educational potential of the museum, as well as museum-pedagogic methods and forms of its realization with the mixed-aged audience.

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<sup>19</sup> P. King, *Thinking Past a Problem: Essays on the History of Ideas*, Routledge, 2000, p. 25–29.

<sup>20</sup> E. Mastenica, *Fenomen muzeja: opyt muzeologicheskoy refleksii*, [In:] *Voprosy muzeologii*, 2011, № 1 (3), s. 28–29.

## **Summary**

The article deals with peculiarities of the development of the history of ideas – a study about the historical processes of formation, preservation and modification of various human ideas in the interactive museum space. A great potential of the history of ideas in the formation of educational self-competence is displayed with the help of comparison and generalization of the course of different socio-historical processes. The interdisciplinary nature of the history of ideas is emphasized, especially in correlation with philosophy, culture, ethics, aesthetics, religion and politics. The possibility of application of the history of ideas is shown in the context of organization and conduction of the modern interactive lessons for mixed-age audience in a museum.