

branko
franceschi

do
muzeja

the age
of museums

RAZGOVOR S
BARRYJEM LORDOM

INTERVIEW WITH
BARRY LORD

▼ Što je krenulo krivo u slučaju riječkog predavanja proslavljenog Barryja Lorda o projektu Muzeja moderne i suvremene umjetnosti? Barry Lord autor je niza naslova muzeološke literature, sudionik i revizor mnogobrojnih muzejskih projekata. Vjerujem da su mnogi, poput autora ovog razgovora, smatrali kako je nemoguće pomisliti ili zatražiti, a kamoli uspjeti zabraniti predavanje o arhitektonskom projektu koji je izabran na javnom natječaju, financiran iz gradskih i nacionalnih proračunskih sredstava te višekratno publiciran u medijima. Ipak, odvjetnički ured arhitektonskog biroa Randić - Turato svojim je odriješitim dopisima upućenim na adrese MMSU-a, tvrtke Lord Cultural Resources, Veleposlanstva Kanade te Hrvatsko-kanadskog akademskog društva uspio u svojem naumu, pronalazeći pravno uporište u točki ugovora koji su sklopili investitor (Grad Rijeka) i arhitekti, iz koje slijedi da se "projektna dokumentacija može koristiti isključivo u svrhu izgradnje zgrade Muzeja, bez prava prezentacije i prijenosa prava upotrebe dokumentacije na treću osobu". Pod egidom zaštite autorskih prava pobijedio je stav odvjetničkog ureda, odnosno autorskog tima koji smatra da iznošenje mišljenja nezavisnog eksperta (pozvanog od strane korisnika) pred javnost, koja već godinama izdvaja za projekt i od koje se očekuje da tako nastavi i u budućnosti, nije vrijedno i dobrodošlo, već ga tretira kao negativnu platformu za razmatranje muzeološko-funkcionalnih vidova konkretnog projekta pretvorbe T-objekta tvornice Benčić u muzejsku zgradu.

Predavanje je održano. Želeći poštediti predavača neugodnosti potencijalnog policijskog i sudskog uredovanja, investitor i korisnik pristali su da se navedeni projekt u izlaganju nigdje izričito ne spomene. Time su ujedno pristali i na instrumentalizaciju pravnog sustava kao sredstva represije akademskih sloboda i slobode govora, koje su tekovina demokratskog društva i prava javnosti da raspolaže stručnim mišljenjem o statusu, svrsi, kvaliteti, racionalnosti i smislenosti vlastitog ulaganja. Te večeri nije bilo ugodno biti građanin Hrvatske.

■ ■ Živimo li u razdoblju muzeja?

Da. Sjećam se kad sam se još kao student 1960. godine počeo baviti muzejima, ljudi su govorili da je sve gotovo. Pedesete su bile godine velike izgradnje, ali sada više nema novaca i više se neće graditi. Slušam

to već 45 godina i... ne staje, trend izgradnje se nastavlja. Po mojem mišljenju, glavni razlog je u tome što se muzejima vjeruje, muzeji uživaju povjerenje publike. Doista je zanimljivo da posvuda, u svakom društvu, socijalističkom, kapitalističkom, vjerskom ili svjetovnom, ljudi koji ne vjeruju u ono što njihova djeca uče na fakultetima, ne prihvaćaju ono o čemu čitaju u novinama ili ono što vide na televiziji - ipak odlaze u muzeje i potpuno im vjeruju. To je vrlo značajno i na tome trebamo raditi, pokušavati i dalje održavati takvo stanje, zato što ako izgubimo to povjerenje, to će nas skupo stajati. Muzeji uživaju povjerenje, muzeji su institucije koje daju smisao svakodnevnom životu. Zbog toga i živimo u vremenu muzeja. Uglavnom nema drugih institucija kojima bi svi vjerovali i koje bi ljudima mogle dati smisao, a muzeji su upravo to.

■ ■ Čini mi se da vjerujete kako važnost muzeja još nije došla do vrhunca?

Ne, ne vjerujem da je došla do vrhunca, mislim da će i dalje rasti. Danas u našem poslu vidimo kako ima sve više različitih muzeja za brojne načine života. Napravili smo muzeje balona na topli zrak za ljude koji lete balonima na topli zrak. Treba li uistinu stvarati muzej posvećen baš tome? Oni koji se time cijeli život bave zacijelo misle da treba. Oni znaju da je to bitno i treba im institucija za koju mogu vjerovati da će smisao njihova rada prenijeti u budućnost kada njih više ne bude. U gradovima koji već imaju svoje gradske muzeje vidimo manje zajednice koje žele imati muzeje svojih naselja. To je doista institucija koja je relevantna i bitna sadašnjoj generaciji.

■ ■ Gledajući s europskog stajališta, jesu li Sjeverna Amerika - Kanada i SAD - daleko više orijentirane prema muzejima i jesu li sklone staviti mnogo veći dio svog života u muzejski kontekst?

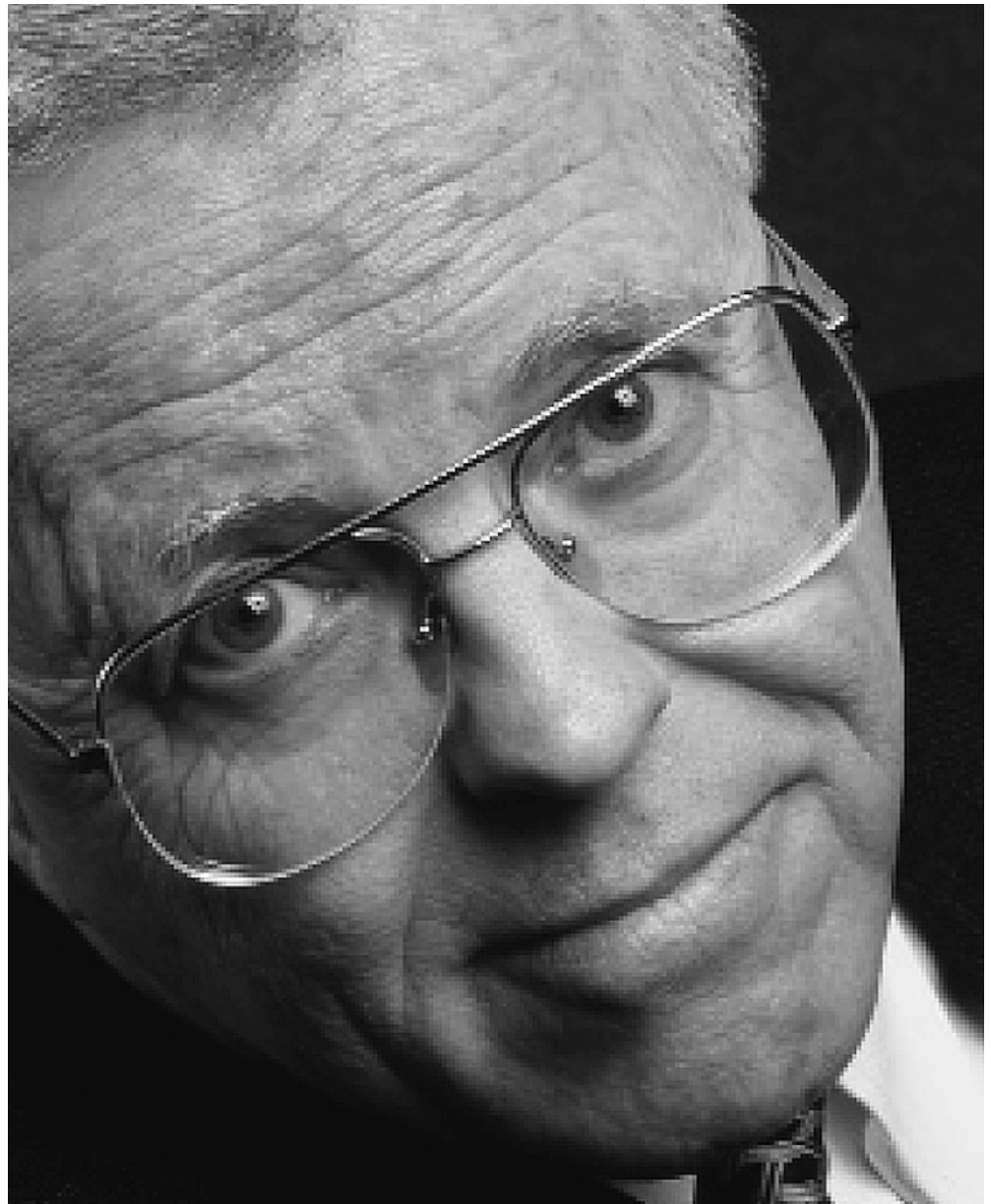
Naravno, u Sjevernoj Americi misle da je Europa puno više orijentirana prema muzejima. Po financiranju muzeja Njemačka je sigurno daleko ispred svih usporedimo li državne fondove spomenutih zemalja, a isto vrijedi i za Francusku. No što se tiče unošenja svakodnevnog života u muzej, istina je da je svijest o tome kako muzeji mogu dati smisao svakodnevnom, privatnom životu, na primjer u službi društvene povijesti, potpuno prihvaćena u SAD-u, Kanadi i Velikoj Britaniji, a daleko slabije u drugim dijelovima svijeta u kojima su muzeji u

● What went wrong in case of the lecture of eminent Barry Lord about the project of the Museum of Modern and Contemporary Art in Rijeka, held by the author of numerous titles in museological literature, participating in and revising many museological projects? The author of this interview like many others, I believe, considered impossible even to think of or to demand, and certainly not to succeed in banning a lecture on an architectonic project elected on public competition, financed by city and state budget, and published already several times in media. The Randić-Turato Architectonic Bureau's law office sent resolute letters to

MMSU, to Lord Cultural Resources, to The Embassy of Canada, to The Croatian-Canadian Academic Society, finding a juridical stronghold in a paragraph of a contract between The Town of Rijeka, the investor, and the architects, according to which "the project's documentation is available exclusively for the purpose to build the structure of the Museum, and there are no rights of presentation and no transfer of rights on third person to use the documentation", and achieved their goal. Using authors' rights protection as Aegis, the law office's standpoint, respectively the authors' team's standpoint won, implying that opinion of an indepen-

dent expert, called by the user (in front of a public already financing the project for years and expected to do so in future, has no value), is not welcome and is considered as a negative platform to discuss the museological-functional aspects of project to transform the T-structure of Benčić's factory into the museum.

The lecture took place. Wanting to save the lecturer from potential unpleasant police or legal procedure, the investor and user agreed not to mention explicitly the project in lecture, accepting thereby the instrumentalisation of juridical system as the means to repress the academic liberties and the



stvari nastali iz kraljevskih ili aristokratskih zbirki. To je oduvijek bila prepreka u onim dijelovima Europe i Azije u kojima nije bilo dobrih kontakata s pukom. Dakako, u Americi su muzeje gradili ljudi koji nisu bili aristokrati i koji su vjerovali u vrijednost svojih života, bio on građanski ili radnički. Tako su u muzejima i zabilježili mnogo više o tim životima. To je razlika koja će se s vremenom izgubiti. Jedan od fenomena koji su se pojavili u zadnjih petnaestak godina je porast broja muzeja za djecu. Kada smo počeli otvarati muzeje za djecu, projektirali smo ih samo u Americi. Nakon nekog vremena u Münchenu smo prisustvovali susretu organizacije *Hands on Europe* i tako je i po cijeloj Europi počeo pokret otvaranja muzeja za djecu. Pomogli smo pri planiranju prvog takvog muzeja u Beču u Austriji. Danas je to sasvim obična stvar. Mislim da se tip muzeja može prenijeti i održati se.

**BRINGING A WORLD OF
EXPERIENCE TO MUSEUMS
HERITAGE AND THE ARTS**

CULTURAL RESOURCES

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■ ■ Sudeći po onome što sam čuo na Vašem predavanju, a sudeći i po muzejima koje sam u životu posjetio, čini se da su muzeji umjetnosti najdosadnija vrsta muzeja u smislu komunikacije s posjetiteljima.

Svakako, statistički gledano zoološki vrtovi i zbirke živih organizama sigurno nadmašuju prirodoslovne muzeje, prirodoslovni muzeji općenito nadmašuju muzeje umjetnosti, ali se muzeji umjetnosti nalaze ispred povijesnih muzeja. Kad bi se muzeji stupnjevali po njihovoj posjećenosti, muzeji umjetnosti ne bi bili na posljednjem mjestu. Oni su u stvari privlačniji široj publici nego povijesni muzeji. Fenomen umjetničkih muzeja vrlo se znakovito mijenja. Posebno je važno spomenuti fenomen Tate Modern muzeja. U Tate Modern je posjećenost dvostruko veća od očekivane, te i dalje raste. U tom primjeru vidljivo je da pojavnost suvremene umjetnosti više nije avangardna, već je postala uobičajena. Bilo to bolje ili lošije za umjetnost, javnost je sada daleko bolje prihvaća. Poistovjećivanje suvremene umjetnosti i ideje slobode - ideje o slobodnom izražavanju i o ljudskoj sposobnosti za komunikaciju, koja je prije bila strogo vezana uz pop i rock glazbu itd., danas se širi i na suvremenu umjetnost. To vidimo u Tate Modernu i drugim izrazito popularnim novim mjestima, kao što je na primjer Bilbao. Ta sveprisutnost, posebno suvremene umjetnosti, nastavit će se i dalje. Mlađa generacija suvremenu umjetnost jednostavno ne smatra marginalnom. Vidi je kao običnu i s njom je povezana kao i s rock glazbom.

■ ■ Umjetnost se pretvorila u atrakciju. Bez obzira na kulturni turizam i ekonomiju općenito, čini se da je izgubila svoj elitistički status. Postala je još jednim kotačićem ekonomije. Koja je dobra, a koja loša strana tog fenomena?

Loša strana je tendencija gubljenja pravog sadržaja umjetničkog djela. Iskreno govoreći, to nam je oduvijek bio problem. Ni tradicionalni umjetnički muzeji iz ranijih razdoblja, ako su se uspjeli održati dovoljno dugo, nisu bili odviše uspješni u komuniciranju sadržaja. Njihove su značajke bile apstraktne, što se jasno može vidjeti na primjeru muzejskih legendi - načina kako označavamo umjetničko djelo. Profesionalno sam odgojen smatrajući kako, kao kod završenika, treba reći samo ime, vrstu i serijski broj. Za umjetničko djelo trebate navesti samo ime umjetnika, godinu, naziv, medij u kojem je izvedeno, vrijeme kada je nastalo

liberty of speech, the gains of democratic society, and the public's rights to acquire the expert's opinion on a status, a purpose, a quality, a rationality and a reason of their investment.

It was not pleasant to be the citizen of Croatia this evening.

● ● Are we living in the age of museums?

Yes. I think when I first started with museums as an undergraduate in 1960 people were saying well it is all over. It was a great period of building in the 50s, but now there is no money any more and there will be no more building. I have been hearing that now for the 45 years and... it never stops, the building boom has continued. I think the essential reason is that museums are trusted; museums have the confidence of the public. Virtually in every society - interestingly enough, socialist, capitalist, religious or secular, people who don't thrust what their children are learning in the universities, let alone what they are reading in the newspaper or watch on television - walk in the museums and have absolute confidence in it. It is quite remarkable, it is something we have to work with and try to keep, and when we violate that thrust, we pay dearly for it. Museums are trusted and museums are institutions that give meaning to the everyday life. That is why we are in an age of museums. There are virtually no other institutions that are universally trusted to give meaning and museums are.

● ● You seem to believe that importance of the museum has not reached its peak.

No, I don't believe it has reached the peak and I believe it will increase. What we are seeing now in our own practice is a growing multiplicity of museum for many ways of life. We have done museum for the hot air ballooning, for people who fly hot air balloons. Does there need to be museum dedicated just to that? People who have made their life around that certainly think so. They know it is important and they need institution that they can thrust that will convey that meaning after they are gone in to the future. We see smaller communities within the cities that already have city museums who now want neighbourhood museums. It genuinely is an institution that, for the moment, continues to have relevance and significance for the present generation.

● ● Judging from the European point of view North America, Canada and USA, is much more museum oriented or tending to put much more of their life in the museum context?

Of course, the perception of North America is that Europe is much more museums oriented. Certainly, in dedicating funds for museums, Germany is way far ahead compared to any state fund in those other countries, and so is France. But, in terms of that phenomenon of every day life being at museums, it is true that the consciousnesses of the fact that museums can give meaning to the everyday domestic life, for example for social history, is something that has been firmly grasped in USA, Canada and Britain, and less so in other parts of the world where museums really arouse from royal or aristocratic collections. That has always been an impediment in other parts of Europe and Asia where they do not have association with common people so much. In America, of course, museums have to be built by the people who are not aristocrats and thus they believe their lives were quite all right whether these were bourgeoisie lives or working people lives. They do get them recorded in the museum much more. That difference will change over time. One of the increasing phenomena in 15 years or so has been the growth of children museums. When we were first working on children museums, we worked only in America, but we participated in meetings in Munich of the organisation called Hands on Europe and you have a growing children museum movement all over the Europe. We helped planning the first one in Vienna, Austria. It is very common phenomena now. I think, that is just a lesson - museum type can transfer and will take hold.

● ● Judging from what I have heard at your lecture and judging from the museums I have visited in my life, the art museums seem to be the most boring kind of the museums in the terms of communication with the visitors.

Certainly statistically, Zoos and living collections of course overdraw natural history museums, natural history museums generally overdraw art museums, but art museums do outdraw human history museums. If one wants to rank them, art museums don't come last. They actually exceed history museums in terms of their appeal to general public. The phenomenon of art mu-

seum is really very significantly changing. The phenomenon of Tate Modern is something that is really important to address. With Tate Modern one sees that attendance right away was double of expected and is still holding up. With Tate Modern, you can see the emergence of contemporary art no longer being avant-garde, but actually being mainstream. For better or worst in terms what is that doing to the arts, the public acceptance of it is much more wide spread. An identification of the contemporary art with an idea of freedom - the idea of free expression and ability of people to communicate with pop music, with rock music and so on, has now spread to contemporary art. We see that with Tate Modern and other very popular new venues such as Bilbao. I think that ubiquity, and particularly of the contemporary art, is something that will continue to take hold. The younger generation simply does not see contemporary art as marginal. They see it as mainstream, as related to them in the same way the rock music is.

● ● Art has become attraction. Apart cultural tourism, apart economy in general it seems to have lost the elitists status. It became just another wheel of the economy. Which are the good and which are the bad sides of this phenomenon?

The bad side is a tendency to miss the real content of the work of art. Frankly, we always had that as a problem. Traditional art museums in the previous periods, having been around long enough to still be there, were also not able to communicate the content very well. They tended to be an abstract sort of character. One of the ways where you can see that clearly enough is in the status of the museum label - how we label works of art. I was brought up professionally with the notion that you should, like a captive prisoner, give only name, rank and serial number. So, for the work of art you could only tell the artist names, dates, title of the work, their medium and the dates the work was created and then the collection that it belong to. That was the only thing you tell people on the labels. You must not interpret the work; it must speak for it self. My wife Gail worked intensively with the Tate on their new approach to the labels. Now they really lead the way, but it has become widespread that one sees labels helping to interpret to people. It

i zbirku kojoj pripada. I to je sve što legende trebaju reći publici. Djelo ne smijete objašnjavati - ono treba govoriti samo za sebe. Moja supruga Gail surađivala je intenzivno s Tateom na njihovom novom pristupu legendama, u čemu su postali vodeći. Njihov novi pristup uključuje posvuda raširene legende koje ljudima objašnjavaju umjetnička djela. Smatram kako ne treba pričati što djelo znači, nego treba postavljati pitanja koja će navesti promatrača da ga bolje sagleda. U skladu s tim postoje čak i galerije koje se temelje na sadržaju ili tematici, a ne na stilu. Umjesto strogog opredjeljenja za kasno kubističko razdoblje, postoji galerija posvećena prikazu žene u 20. stoljeću, u kojoj na legendi doznajemo, kao što je bio slučaj na izložbi postavljenoj u Tateu, da se položaj žena drastično promijenio u 20. stoljeću stoga ne iznenađuje kako se i prikaz žena isto drastično promijenio. Pogledajte oko sebe kakvu razliku vidite? Zatim su uslijedila ciljana pitanja o usporedbi Picassa i Matissea. Takav pristup potiče ljude da dublje uđu u tematiku. Problem je u tome što vrlo teško možemo izvesti zaključak o sadržajima koji su uistinu subverzivni, negativni ili nihilistički, odnosno ako pravi sadržaj djela nije moralno poučan ili pozitivan. Teško je to. S muzeološkog gledišta dobro je što sve više radimo na interpretaciji i sve više pažnje posvećujemo sadržaju, posebno kada radimo izložbu o nečem drugom, a ne o stilu. U Ottawi sam nedavno vidio izložbu o umjetnosti 60-ih godina dvadesetog stoljeća - takve izložbe postale su prilično česte - koja mi se uopće nije svidjela. Budući da sam proživio te godine, bio sam u poziciji kritizirati je. Poznavao sam svaku sliku i skulpturu na toj izložbi, ništa mi nije bilo novo. Ali ono što su ti kustosi napravili - a usput rečeno, bili su to mladi kustosi - bilo je na nesreću to da su šezdesete godine tretirali kao povijesnoumjetničko razdoblje. Počeli su od neodadaizma, zatim su nastavili govoriti o utjecaju pop-arta i tako dalje. Nizali su stil za stilom. Bilo je tu slikarstva obojenih polja, geometrijske apstrakcije. No, bilo je dosadno i izgubljena je bit onoga o čemu se u šezdesetim godinama radilo. Izložba nije komunicirala. Bilo je pogrešno pokušati prikazati to razdoblje kao povijesnoumjetničko, dok bi tematski pristup bio daleko primjereniji. Teme poput droge, politike, rata u Vijetnamu - pomoću takvih sadržaja mogle su se zaključiti daleko zanimljivije stvari o šezdesetima.

■ ■ Takva muzejska prezentacija mogla bi se primijeniti ne samo na šezdesete i sedamdesete, nego i na 16. stoljeće.

To je zapravo izuzetno važna opomena onim muzejima kakve nalazimo u ovom dijelu svijeta, bez bogatih zbirki. Muzeji s bogatim zbirka bez problema mogu prirediti stilske izložbe. To sam spoznao na primjeru High Museum of Art iz Atlante, koji ustvari ima prilično skromnu zbirku. Muzej je projektirao Richard Meier, trenutno se nadograđuje i mijenja, ali u početku bio je to jedan od klasičnih Meierovih bijelih umjetničkih muzeja. Kako su imali prilično neujednačenu zbirku, stalni su postav napravili u cijelosti na temelju sadržaja. Sjećam se, na primjer, jednog združivanja talijanske slike iz 18. stoljeća, koja je prikazivala Abrahama i Izaka. Izak je bio vrlo lijep dječak, ispružen na stijeni s prsima izbačenima prema ocu, koji je prilično teatralno pozirao držeći bodež pod prikladnim kutom. Andeo koji je slijetao na korektan rokoko način, obavijen s mnogo draperije, obraća se Abrahamu govoreći mu neka to ne čini. Uz tu sliku stavili su prikaz oca koji ubija sina, pučku skulpturu jednog afroameričkog umjetnika, ružno i žestoko djelo, ali i vrlo snažno. Rezultat takvog sparivanja bio je taj da ste uistinu uočili sadržaj obaju djela. Inače biste vidjeli talijansku sliku kao prilično slabo djelo 18. stoljeća i usredotočili bi se na njezin rokoko karakter. Ovako ste je promatrali kao prikaz oca koji je spreman ubiti vlastitog sina. Mislim da je i organizacija povijesnih izložbi prema sadržaju umjesto prema temama vrlo važan i zanimljiv način. Osobno mi se sviđa takav pristup apstraktnom slikarstvu, kada trebate biti vrlo hrabri kako biste radove organizirali prema sadržaju, zato što tu nema tema. Poanta je organizirati ih prema sadržaju zato što vas to uistinu tjera da pogledate o čemu se u djelu zapravo radi. Održao sam mnoga predavanja o povijesti umjetnosti, koju nisam studirao. Diplomirao sam filozofiju, ali sam zbog muzeja odlučio proučiti povijest umjetnosti. Na predavanjima uvijek govorim što je sadržaj djela, a shvatio sam da mi se studenti žale na druge profesore, na knjige koje čitaju i predavanja koja pohađaju i koji su svi posvećeni povijesti stila; to nije povijest umjetnosti, koja je zapravo povijest sadržaja. Uvijek se trudim doprijeti do sadržaja o kojemu je riječ i iskreno mislim da konačna prosudba neke izložbe ovisi o tome ukazuje li ona na sadržaj djela, za razliku od više-manje stilističkih ideja ili tematike.

■ ■ Vratimo se sada temi muzeja. Možemo li reći da su muzeji kao institucije suočeni s težim uvjetima opstanka? Prisiljeni su stvarati profit i smišljati atrakcije kako bi mogli preživjeti. Katkad se čini da više nije toliko važna obrazovna funkcija muzeja, već da je prevladala težnja za atrakcijama i stvaranjem zarade. Može li se to dvoje uskladiti?

Načelno sam optimist. Postoje određeni napori. Općenito vlada stanje trajnog ograničavanja državnih sredstava. Muzeji su prisiljeni biti mnogo odgovorniji, poduzetniji i pokloniti više pozornosti stvaranju prihoda i nalaženju sredstava nego ikada prije. Takvo stanje vlada u cijelom svijetu i trajan je problem. Pritom je bilo i nešto gubitaka, ali samo je nekoliko muzeja zatvoreno kao posljedica te vrste pritiska i bilanca je u osnovi prilično pozitivna. U vrijeme kad smo koncem 80-ih, 1986. i 1987. u Engleskoj osnovali svoju tvrtku, doslovce ne biste poželjeli ručati u nekom engleskom muzeju. Tada nije postojao nijedan pristojan kafić, a danas je drugačije. Velika većina engleskih muzeja, čak i oni najmanji, izrazito se trude ponuditi dobru hranu. I prodavaonice su im mnogo bolje. A neki od njih, kao recimo WMA - The Wiregrass Museum Of Art - nude svoje proizvode širom svijeta, služba narudžbi im je doista odlična. Sve u svemu, izrazito je podignuta razina usluga i moram reći da je to pozitivno utjecalo na muzeje.

Ranija obrazovna razina starih muzeja nije bila posebno dobra. Bilo je slučajeva poput The Cleveland Museum of Art, koji je doista predvodio u obrazovnom radu. Ali uglavnom obrazovni doprinos muzeja jednostavno nije niti izdaleka bio onolik kao što smo danas skloni zamišljati. Ustvari, danas se dio muzeja koji su usredotočeni na posjetitelje daleko više bavi obrazovanjem. Grubo govoreći, muzeji 19. stoljeća bili su usmjereni prema istraživanjima i kolekcionarima, početkom 20. stoljeća bili su uglavnom usredotočeni na javne državne fondove i obavljali su javnu državnu djelatnost. Krajem 20. stoljeća okrenuli su se posjetiteljima kao glavnoj potpori i to je zdravo, pokreće ih u dobrom smjeru.

■ ■ Ljudi možda idu u muzeje jesti i kupovati i uopće ne ulaze u izložbene prostore. To je doduše dobar prihod, ali..

To je moguće. Ali dobro je to što prodavaonice mogu ponuditi kvalitetnu robu dobrog dizajna, vjerodostojnu, kvalitetne

should not be telling people what the work means but rather asking questions, which get people to look at the work better. Therefore, you have a gallery based on subject matter or content rather than on style. Rather than having strictly late cubist paintings you have a gallery of the representation of woman in the 20th century, where the interpretive label says - this actually was a show at the Tate - the status of women has changed radically in the 20th century so it is not surprising that representation of woman has changed drastically. Look around you and what contrast you see. Then they start asking specific questions on comparing Picasso with Matisse. That kind of approach makes people to dig more of the content. A bit of the problem with that is it is very difficult to actual elicit the content that is really subversive, or negative, or nihilist, or if the real content of the work is not edifying or positive. It is hard. The good thing from the museum point of view is that we are doing harder work on the interpretation and that we are trying to direct the attention more to the content, especially when we are trying to organise exhibition on the other things rather than style. I saw an exhibition recently of the art of the sixties - they have become common - at Ottawa, which I did not like at all. Having of course being in the sixties, I was in a good position to criticise it. I knew every painting and sculpture in the show, nothing new for me. However, what curators have done and these were young curators, by the way, unfortunately was to treat sixties as art historical period. They started with Neodada, and then they talked on the influence of Pop Art and so on. It was one style after the other. There were colour field paintings, than geometric abstraction. However, at the end, it was boring and it missed the essence of what the sixties were all about. It did not communicate. The error was attempt to treat that period art historically while a content base approach would have been much more appropriate. For example, drugs, politics, war in Vietnam - subjects like that, would have been a way to elicit something much more interesting on the sixties.

● ● Such a museum presentation can be applied not only to 60s or 70s but also to the 16th century.

That is actually very important lecture to the museums such as some in this part

of the world where you don't have a depth of collections. Museums that have the depth of collections can do style exhibitions without the problem. I learned this particularly at the High Museum of Art in Atlanta that actually has a very thin collection. Richard Meier built their museum. They are currently expending and changing it, but it was one of the classic Meier's white art museums. What they did because they have a rather spotty collection was to make their permanent collection exhibit entirely around the basis of content. For example, I remember one pairing where you had an Italian painting 18th century representation of Abraham and Isaac. Isaac was a very pretty boy, stretched out on the rock bearing his chest to a father who is poised rather theatrically with the dagger at the nice angle. Then, the angel was descending in the correct rococo fashion, with lots of drapery around him to tell Abraham not to do it. Beside it they had a representation of a father killing a son by an African American artist done in folk sculpture, which was very vicious and nasty piece of work but very powerful. The result of that pairing really made you see the content of the both works. Otherwise, you would have seen Italian painting as rather weak 18th century work where you would concentrate on the rococo character of it. Now you look at it in the terms of representation of a father about to kill the son. I think organising even historical exhibition around not subject matter but content is really very important and interesting way to go. Personally, I really like it also as an approach to the abstract painting where you have to be very brave indeed to try to organise around the content because there is no subject matter. The point is to organise around content that really forces you to look what the work is all about. I have done a lot of teaching in art history. I never studied the subject, I was a Philosophy major, but I came to study art history for the museum purposes. In my lectures I always teach what the content of the work is and I find from most students that the complaints are coming from the other professors and from most of the books they read, most of the courses they take, they simply are style history they really are not history of art which is really the history of content. I am always very kin to get at the actual content involved and truly I think that final judgment of the exhibition is does it reveals the content of the work as

opposed to merely stylistic association or the subject matter.

● ● Let us get back to the subject of museums. Can we say that the museums as institutions are facing tougher conditions of their existence? They have to create revenue and have to invent attractions in order to survive. Sometimes it seem that shift from the educational to attraction or making profit is taking over. Can these two be combined?

I am basically optimist. There is a struggle. Overall situation is continually one of constrain government revenue. Museums are forced to be more accountable, more entrepreneur able, to devote more attention to revenue generation and fundraising than ever before. This is worldwide and it is a constant problem. There have been some loses along the way, but there are few museums that have been closed as result of that kind of pressure and largely that balance sheet is basically pretty positive. When we started in Britain with our own firm in later 80s and even as late as '86, '87, you literary would not want to have lunch in any British museums. They didn't have a single decent café in that stage. Today is different. Vast majority of British museums, even the small ones, work hard to have a decent food service. Similarly, the shops have vastly improved. And some of them like WMA (Wiregrass Museum of Art) have a worldwide service, mail order that is just terrific. Overall, level of service has improved enormously and I would have to say that was a positive influence on museums.

The original educational delivery of the old museums was not terrible great. It was in some cases like The Cleveland Museum of Arts that really led the way in educational work. Many museums just didn't deliver educationally nearly as much as we would like to think nowadays. In fact, part of the visitor centred museums of today a much more concerned with education. Broadly speaking museums in the 19th century were focused on research and collectors, in the early 20th century are really focused on the state public funding and were having state public function. In the later part of the 20th century, they have turned to the visitor as their main support and that is healthy thing and is powering move in the good direction.

predmete koje ljudi mogu kupiti i odnijeti kući. To se događa svuda u svijetu. Ljudi u tim prodavaonicama uče... Osobno i nisam neki kupac, ali danas je doba kulture kupovanja i većina ljudi sudjeluje u tome, daleko više nego u umjetnosti ili kulturi muzeja. Ako već kupuju predmete koji im mogu uljepšati život i ako uviđaju vrijednost dobrog dizajna, vratit će se i prošetati po muzeju. To se događa. Drugo područje koje ljudima doista može biti zanimljivo su prostori u sklopu muzeja namijenjeni djeci, kao oni koji se mogu vidjeti u Hong Kongu. Radi se o muzeju za koji nitko ne bi rekao da ga Hongkonžani posjećuju. Ne nalazi se u turističkom dijelu grada, a ipak je postao jedan od najpopularnijih muzeja u Hong Kongu, zato što ima galeriju za djecu potpuno okruženu staklom koja se vidi iz obližnjeg parka. Djeca vide drugu djecu kako se unutra igraju pa i ona žele ući. Zabavljaju se, dok roditelji za to vrijeme razgledavaju galeriju. Uz pomoć dućana, kafića i tome slično privući će se i dovesti raznovrsna publika.

■ ■ Čitav taj pomak u ulozi muzeja rezultirao je onime što Vi radite: planiranjem i zoniranjem muzeja, radom na organizaciji i rasporedu unutrašnjeg prostora. S druge strane, ideja o privlačenju posjetitelja odrazila se na arhitekturu kroz potrebu da se postigne izuzetno privlačan dizajn koji će privući pozornost ljudi. A sve to kako bi se postigli što veći prihodi i tako poduprla osnovna uloga muzeja. Kako zoniranje i privlačenje posjetitelja utječu na arhitekturu muzeja?

Doprinos arhitekture razvoju muzeja, posebno u posljednjih 20 godina, bio je u tome što se muzej predstavlja pomoću zgrade koja je i sama umjetničko djelo. Mislim da to nema veze samo s prodajom ili privlačenjem ljudi, budući da umjetničko djelo nije veoma pristupačno. Ponekad je teško pronaći pristup. Zamisao je ta da muzej mora biti osobita građevina, koja će i sama imati estetsku vrijednost. Naša tvrtka zasnovana je na zamisli da se ta umjetnička djela učini funkcionalnima. Neke od novijih građevina koje su podignute u skladu s tim stajalištem nisu nimalo funkcionalne ili barem niti blizu onoliko koliko bi to mogle biti. Kada je i muzejska zgrada umjetničko djelo, to je za nas posebni izazov. Jedan od takvih zanimljivih primjera je Holocaust Memorial Museum u Washingtonu. Taj je muzej zamišljen kao zgrada koja će suptil-

no komunicirati s posjetiteljem navodeći ga na razmišljanje o tome kako je to biti u koncentracijskom logoru. Neprestano vas na to podsjeća profinjenim sredstvima. Baš sam prisustvovao izlaganju kustosâ tog muzeja o tome koliko im je bilo teško to postići. Veoma im je teško bilo što promijeniti zato što je važno da zgrada nastavi komunicirati točno tu priču o koncentracijskom logoru. Mnogi drugi muzeji daleko su estetski određeniji u onome što komuniciraju. Oni pred nas doista stavljaju dodatni izazov. Naš sustav zoniranja prihvaćen je širom svijeta. Ponosni smo zbog toga. Nismo ga zaštitili autorskim pravom. Taj sustav dragocjen je i zbog kontrole troškova, ali i u graditeljskom smislu zato što vam pomaže razumjeti prostore. Još je relevantniji kada se radi o složenim zgradama na kojima su oblici i odnos prostora namjerno obrađeni tako da se postigne estetski učinak. Sustav zoniranja pomaže razumjeti kako će se napraviti funkcionalne zone tih zgrada. To predstavlja sve veći izazov.

■ ■ U svojem poslu bili ste pionir i prešli ste dalek put od nekoga tko je samo neobičan do nekoga tko postavlja standarde. Možete li nam ukratko opisati tih četrdeset godina iskustva?

Do razvoja muzeja došlo je zbog toga što oni u našem stoljeću predstavljaju institucije od značenja, i to institucije od značenja kojima se vjeruje. Zato smo imali puno posla. Od početka smo bili svjesni da muzeji nisu statični nego se neprestano razvijaju. Muzeji zapravo govore o ljudima, a ne o predmetima. Razumjeti to bio je veliki korak naprijed. Druga stvar koju smo rano shvatili bila je važnost globalnog djelovanja. Od samog početka uvijek smo se bavili međunarodnom usporedbom i, na naše iznenađenje, prva knjiga koja je izdana 1983. godine (sve naše knjige objavljene su u komercijalnoj nakladi) naišla je na oduševljen prijem u Australiji i Italiji. Mislili smo da se bavimo kanadskim problemom, ali zapravo je problem bio međunarodni. To nas je učvrstilo u globalnom pristupu. Ono što je bitno jest činjenica da se muzeji širom svijeta suočavaju s istim problemima na koje su primjenjiva ista rješenja. Muzej uvijek mora biti napravljen tako da bude specifičan za određenu kulturu. Ono što funkcionira u Hrvatskoj neće nužno funkcionirati u Sloveniji, a kamoli u nekoj udaljenijoj zemlji. On mora biti specifičan za onu kulturu u kojoj radite. S druge strane, općeniti prob-

lemi doista su vrlo slični. I upravo zato smo toliko uznapredovali. Jasno smo prepoznali probleme i bili u stanju pomoći ljudima. Širom svijeta prepoznaju nas kroz naše knjige i pozivaju na sva moguća mjesta. To je uzbudljivo i zanimljivo. Svako malo pomislimo kako smo se pretvorili u *establishment*, a onda se suočimo sa situacijom s kakvom sam se susreo prije neki dan, kada je jedan mladi američki ravnatelj ovećeg muzeja još uvijek živio u uvjerenju da arhitekt može riješiti sve njegove probleme i da osoblje tog muzeja može obaviti cijelo planiranje. Stalno nailazite na takvu vrstu naivnosti stoga tako i on, unatoč činjenici da u vidu ima nadogradnju vrijednu više milijuna dolara, u to ulazi veoma amaterski. Pred nama je još uvijek puno posla.

■ ■ Koja vam se kultura i društvo čine najotvorenijima prema suvremenom muzeju?

Svako društvo na to gleda drugačije. Američko društvo je poznato po tome, stoga je razumljivo da ondje imate mnoge dobre primjere zato što je cijelo američko društvo utemeljeno na iskrenosti i otvorenosti. To je njihova društvena vrijednost, bilo to u dobrom ili lošem smislu. Ponekad ima stvari o kojima ništa ne želite znati ali ste prisiljeni to doznati radeći s američkim muzejima ili klijentima. Englezi su u usporedbi s njima potpuno drugačiji. Oni su tako suzdržani i nekomunikativni da je teško otkriti koji su stvarni problemi i pitanja, a kamoli dostići razinu na kojoj svoja mišljenja izražavaju otvoreno. Pogledajte, na primjer, Tate Modern, koja je naš klijent već godinama i za koju sve vrijeme radimo analize posjetitelja. Unutar te engleske suzdržanosti naći ćete vrlo otvoreno bavljenje posjetiteljima i onoga što oni doista žele. Rekao bih da su među našim engleskim klijentima oni daleko zainteresiraniji za sadržaj ideja. Opažamo da je to nešto što se širi u međunarodnim razmjerima s dobrim američkim i europskim primjerima onoga što zovemo muzejom ideje. To ne mora uvijek biti dobra stvar zato što zaista vodi prema ideološkom muzeju. Zamisao je ta da je muzej mjesto koje se ne bavi predmetima već određenim idejama, bilo da se radi o dizajnu, ili nekoj osobitoj estetici koju se pokušava slijediti, ili pak o idejama koje se tiču povijesti, idejama o vrijednostima, kao što to čine Museum of Tolerance ili National Museum of Human Rights u Kanadi. Dobar primjer su i muzeji koji se bave borbom za građanska prava u SAD-u. Svjedoci smo pojave

● ● There is a possibility that people might be going to museum to eat and shop and not enter the exhibition area at all. It is good revenue, but...

It is possible. But, it is the good thing if the shop can offer high quality stuff of good design, of authenticity, of real quality that people can buy and put in their home. That is happening around the world. People learn from the shops... I am not a shopper myself, but this is a shopping culture and vast majority people participate in the shopping culture far more than in art or museum culture. If they do take a thing from the shop, which help them to improve their lives, and if they start to see a value in the good design they may come back and creep in the museum. It happens. The other area that can really attract is a children's gallery component. We saw that in Hong Kong. Museum that none believes Hong-kongians would go to. It is not in the tourist section of the city, and yet it has become one of the most popular museums in Hong Kong because it has a children's gallery completely surrounded by glass that people can see from the popular park. Children see the other kids playing inside and they want to get in. They have fun and parents meanwhile wonder up to the gallery. It is very much a matter of seduction with shops, cafes and so on that you are going to get the completely different public in it.

● ● This entire shift in the role of the museum has ended up in what you do, in museum planning, zoning the museums, organisation and division of the interior space. On the other hand, notion of the attracting visitors reflected on the architecture as a pressure to conceive enormously attractive design that will draw attention of people. All of that in order to make the highest possible revenue to support essential role of the museum. How the zoning and attraction affect the architecture of the museum?

The contribution of architecture especially in the last 20 years has been to the development of the museum is to present the museum with a building that itself is a work of art. I don't think that is related only to retail or attracting people since the work of art is not very accessible. Sometimes it is hard to find the doors. The concept is that museum has to be a special building, one that has its own aesthetic value. Our company is formed around the assumption to

make this works of art functional. Some of the new buildings that have been done according this line are not at all functional or nearly as functional as it could be. It sets up an extra challenge for us when the building also has been a work of art. One of the interesting examples is the Holocaust Memorial Museum in Washington. It is conceived as a building to communicate subtly the quality of being inside the concentration camp. It has a subtle ways that keeps on reminding you of that. I just heard a presentation of the museum curators how much difficulties they had in working with that. They have a great difficulty in changing anything since it is important that building continue to communicate what it does. Many of the other museums are much more positive aesthetics in terms of what they communicate. They do set up an extra level of challenge for us. Our zoning system was adopted worldwide. We are proud of it. We did not copyright it. And it is valuable for both cost control and for engineering purposes, helps you to understand the spaces. It is still even more relevant when one is dealing with the complex buildings where the shapes and relationship of the spaces are deliberately worked in order to achieve an aesthetic effect. It helps to understand how the functional zones of the buildings are going to be worked out. It is an increasing challenge.

● ● You did pioneer work, so you came a long way from being strange to normative. Can you give us a brief account of these 40 years of experience?

The growth of the museums has been due to the fact that they are the institutions of meaning for our century; the institutions of meaning that are trusted. Therefore, we had lots to do. We understood from the beginning that museums are not static but are continually growing. The museums are really about the people and not about the objects. Understanding those things was a great plus. Another thing we grasped early was importance to work globally. From the beginning we always dealt with international comparison and to our astonishment, the first book that was published in 1983 (all our books are been commercially published) that we have been taken up enthusiastically in Australia an Italy. We thought we were dealing with Canadian problem but it was international. It reinforced us in our global approach. The fact that matter is

that museums over the world face the same problems and the same solutions are relevant. Museum always has to be made specific to that culture. What works in Croatia will not necessarily work in Slovenia, let alone further away. It has to be specific to the culture you are working in. On the other hand, the overall problems are very similar. That is what really led to our expansion. We identified clearly what the problems were and we have been able to help people with that. People recognize us globally through our books and therefore we have been invited to all the different places. It has been exciting and interesting. Every so often, we think we become establishment but then we face situation as I did just the other day with young American director of the fairly middle size museum who still thought that an architect could solve all his problems and that his own staff can do necessarily planning. You continually find that kind of naiveté and in spite the fact that he has a major multimillion-dollar expansion in view that is the very amateurish way he wants to go at it. We still have a lot of work to do.

● ● Which culture and society you find the most open to the contemporary museum?

Every society has its own sense of that. American society is famous for that and obviously there you have a many good examples, because the completely American society is based on frankness and openness. That is their value for better and worse. Sometimes the stuff you don't want to know about you have to know about with an American museum or clients. British by comparison are so very different. Because they are so reserved and uncommunicative that it is difficult to find what the real problem and issues are let alone to get to level of open expression. You look at something like Tate Modern, which has been our client for years and we work on their visitors' analyses all the time. Within that British reserve, you find very open engagement with the visitor and exactly what the visitor wants. I would say that in our British work they are much more interested in the content of the ideas. This is something that we find growing internationally with good American and European examples of what we call the idea museum. It does not always have to be a positive thing because it does lead towards the ideological museum. The notion that the museum is not just

muzeja ideja. U tom smislu važan je muzej doseljeničtva. U Parizu u ovom trenutku uređuju muzej useljeničtva, koji će se, naravno, baviti tim veoma važnim pitanjem koje je ondje trenutačno problem. Muzeji upravo otkrivaju sposobnost da idu ukorak sa suvremenim idejama i problemima.

■ ■ Vratimo se na arhitekturu. Čini mi se da smo zadnjih deset do petnaest godina bili svjedocima spektakularne muzejske arhitekture. A onda je prošle godine u njujorškom Muzeju moderne umjetnosti otvoren novi dio vrlo diskretne arhitekture. Znači li to promjeni? Je li nam dosta tih zapanjujućih arhitektonskih čuda?

Nedavno je izašao opširan članak s nekoliko takvih primjera. Muzej moderne umjetnosti u New Yorku bavi se očuvanjem klasičnog modernizma i ohrabruje je to što je nastavio s klasičnim modernizmom umjesto da je zastranio u nešto mnogo ekstremnije. Međutim, članak koji je pokušao to pokazati na kraju ga je prikazao tako nezgodno zato što je istaknuo nekoliko drugih primjera muzeja koji su u izgradnji, a u kojima se opet radi o primjerima spektakularnih građevina. Na primjer, Kansas City upravo završava izgradnju najnovijeg muzeja Stevena Holla kao proširenja tamošnjeg muzeja Nelson-Atkins. Ono je prilično ekstremno. U kojem ćemo smjeru dalje? Privatna zaklada Pinault u Parizu upravo gradi čudesan muzej koji je projektirao Tadao Ando, koji je prije nekoliko godina napravio sjajan muzej moderne umjetnosti u Fort Worthu i sada zaista nadmašuje samoga sebe ovim projektom, koji će vjerojatno biti smatran klasičnim modernizmom, a otvara se za nekoliko godina. Ta mi se tendencija čini sigurnom. Moguće je da ćemo još barem neko vrijeme biti svjedocima neke vrste povratka klasičnom modernizmu, ali mnogo drugih muzeja, kao onaj Stevena Holla, moglo bi otići u drugom smjeru.

■ ■ Projekt muzeja Nelson-Atkins planiran je na izvanredan način. Maketiranje na pravoj razini, prikupljanje financijskih sredstava koje je među najvećima u SAD-u itd. Je li to standard u planiranju muzeja u SAD-u ili samo dobar primjer?

Bio je to jedan od boljih primjera, u kojem je osoblje sudjelovalo u planiranju, ali prava kušnja bit će u stavljanju u funkciju - treba građevinu vidjeti kad bude gotova. U javnosti trenutno postoji priličan otpor, mnogo je negativnih reakcija sad kada

zgrada napreduje. Javnost uopće nije sretna načinom na koji se dosad izgrađeni dijelovi uklapaju u tradicionalnu arhitekturu stare zgrade. S vremenom će ih vjerojatno prihvatiti. Bit će, međutim, zanimljivo vidjeti koliko će biti funkcionalna. Moram priznati da dosje Stevena Holla i nije pretjerano poticajan ako pogledate Kiasmu u Helsinkiju, muzej koji je imao vrlo ozbiljnih problema na planu muzejske funkcionalnosti. Jedna od ustanova na kojoj smo i mi surađivali je Bellevue Museum u Državi Washington, sjeverno od Seattlea, koji će se morati zatvoriti. Projektirao ga je Holl. To je trebao biti skroman muzej posvećen prvenstveno umjetničkom obrtu i dizajnu, smješten na periferiji Seattlea u kojem već postoji središnja muzejska ustanova. Holl je zapravo iskoristio priliku da napravi puno veći muzej, problem kojeg je što se radi o golemu zdanju u kojem sve galerije vode prema velikom središnjem atriju s glavnim stubištem. Posljedica takvog projekta je da je mikroklima cijele zgrade morala biti pod neprestanim nadzorom, što je za njih postalo potpuno neizvedivo. Bio je to jedan od loših primjera muzeja koji se mora zatvoriti samo nekoliko godina nakon što je otvoren. Opet će ga otvoriti kao društveno središte, s mnogim dodacima i izmjenama. Jedan od ključnih problema je odnos arhitekata i planera. Nadam se da ga je Kansas City uspješno riješio i da će biti oduševljen muzejom Nelson-Atkins, ali dosje Stevena Holla definitivno ne ohrabruje u smislu arhitektove sposobnosti da interpretira ono što planeri žele.

■ ■ Koji Vam je najdraži od muzeja koji su otvoreni u posljednje vrijeme, a da niste na njemu surađivali?

Stvarno sam se zaljubio u Modern Art Museum u Fort Worthu koji je projektirao Tadao Ando. Radili smo s njime na proširenju Clark Art Institute u Williamstownu u Massachusettsu. Predivno je to izveo, i to uz sami Kimbell, izvrstan muzej koji je projektirao Louis Kahn i koji je jedno izuzetno dostignuće. To je zapanjujući spomenik sedamdesetih, koji pokazuje da muzej kao umjetničko djelo može kreirati okoliš, pružiti podršku umjetničkim djelima, a i sam biti upravo jedinstven spomenik. Potpuna suprotnost onome što je Kahn postigao s Kimbellom je Bilbao Franka Gehryja, koji ima tendenciju da proguta umjetnička djela. Čak i goleme stvari kao što su skulpture Richarda Serrea izgledaju kao nakit u

Gehryjevim ogromnim praznim prostorima. Kahnov je muzej puno profinjeniji spomenik i baš tu uz njega je Ando morao izgraditi novi muzej, što je zaista bilo poprilično hrabro. Zanimljivo je to izveo. Prilaz i vanjski izgled nisu nimalo impresivni, ali zatim uđete u veličanstveno predvorje, u kojem vas mnogo stakla vodi do predivnoga, samo par centimetara dubokog bazena, koji je napravljen tako da se u njemu odražavaju stupovi u obliku ipsilona, koji su i tema zgrade i njezini potpornji. Oni se u tom veoma velikom bazenu odražavaju i noću i danju i stvaraju divan doživljaj koji obogaćuje i pravi je melem za oči. Unutar samog muzeja niše koje ulaze u taj vodeni bazen koristio je kao postolja za skulpture. Sve slike nalaze se u galerijama ograđenima upravo tim nišama. Na taj način dobijete najbolje od obaju svjetova. Slike su sigurne u tim ograđenim, lijepo dizajniranim galerijama, a s nišama dobivate spoj sa svijetom prirode. Tako je riješeno pitanje prirodnog osvjetljenja u muzeju na način koji smatram vrlo dobrim. U mnogim slučajevima upotreba krovnihih prozora i prirodnog svjetla koje dolazi odozgo predstavlja strašan problem. Louis Kahn u Kimbellu je riješio taj problem, a nakon njega još razmjerno mali broj arhitekata. Neprestano se teži prirodnom osvjetljenju, posebno pomoću krovnihih prozora, a to jednostavno ne funkcionira dobro s djelima koja se nalaze ispod njih i ne odgovara međunarodnim muzejskim standardima.

■ ■ Koji je Vaš najdraži muzej svih vremena?

Jedan od muzeja koji najviše zadovoljavaju je Corning Museum of Glass na sjeveru države New York. To je korporacijski muzej i prvobitno ga je osnovala zaklada Corning, uloživši golem novac kako bi ga učinili onime što jest. Kao prvo, posjeduje najbolju zbirku svih vrsta stakla na svijetu. Istražuje svoj predmet sa svih stajališta; ima znanstveni centar koji vam pruža informacije o staklarskoj znanosti. Povijesni eksponati su veličanstveni. U središtu se nalazi stručna knjižnica, koja sadrži sve što je ikada napisano o staklu. Tu je glavno istraživačko središte, a oko njega nalazi se rampa s kronologijom. Drugi izvrstan primjer je Prirodoslovni muzej u Parizu. Radili smo na Prirodoslovnom muzeju u Londonu i baš smo bili završili vrlo poučnu izložbu o Zemlji kada sam odletio do Pariza i otkrio Nacionalni prirodoslovni muzej u Botaničkom vrtu

about the objects but about the certain ideas, whether they are design ideas, or particular aesthetic that has been pursued or that they are ideas about the history, ideas about values like Museum of Tolerance or National Museum of Human Rights in Canada. On the other hand, the museums those are about civil rights struggle in US, for example. We are seeing the emergence of museums of ideas. The important one is the museum of immigration. Right now in Paris, they are developing museum of immigration, which will of course deal with very important subject matter going on there right now. The ability of museums to be relevant to contemporary ideas and problems is just being discovered.

● ● **Back to the architecture. It seems to me that the last 10 to 15 years we witnessed spectacular museum architecture. Then the extension of New York's MoMA opened last year with very quiet architecture. Does that mark the change? Did we have enough of those miraculous architectural wonders?**

An extensive article recently gave several examples on that. MoMA is about the preservation of the classical modernism and rather reassuring that it kept on with classical modernism and did not deviate into something more extreme. However, an article that tried to make that point has ended up qualifying it so heavily because they were able to point out a few other examples of the museum that are under construction and are again example of those spectacular buildings. For example, Kansas City is just finishing construction of Steven Holl's latest museum as extension of the Nelson-Atkins Museum there. It is quite extreme. Where do we go from here? There is a marvellous museum being done in Paris right now by the private foundation, Fondation Pinault, which is being done by Tadao Ando who did a magnificent museum of modern art in Fort Worth a few years ago and he is really exceeding himself right now with the project that will be probably called the classical modernism and will be opened in a few years. That looks like a certain tendency. It could be that we are going to see at a sort of return to the classical modernism for at least some time. However, there are lot of other examples as Steven Holl's that may lead the other way.

● ● **Nelson-Atkins Museum project is planned in amazing way. Model making the measurements on the light level, fundraising that was one of the largest in USA, etc. Is that a standard of the museum planning for USA or just a good example?**

In terms of planning by staff, it was a better example, but the proof will be in putting - one needs to see the final building. There is a lot of public resistance right now; there have been many negative reactions now that building is coming up. Public is not at all happy seeing the visible parts in relation to the traditional architecture of the old building. It will probably be accepted over time. How functional it is, it will be interesting to see. I must say that Steven Holl's record is not terribly reassuring when you look at Kiasma in Helsinki, which had many serious problems in terms of simply operating functionally as a museum. One that we were involved with was a Bellevue Museum in Washington State just north of Seattle. That one has to be closed. Holl designed it. The plan was to have a modest institution showing primarily art crafts and design because it is just a suburb of Seattle, which has a major art museum in it. Holl really took the occasion to make much bigger institution; the problem was simply that he created a huge volume in which the galleries all lead of a huge central atrium with major staircase. The result is that entire building has to be continually climate control and it became for them utterly impossible to operate. It was one of the negative examples of the museum that has to be closed only a couple of the years after it were opened. They are going to reopen it with lot of additions and changes as a community centre. One of the key issues is relationship between the architects and planners. I hope Kansas City got it right and will be delighted with Nelson-Atkins but certainly, Steven Holl's record is not terribly reassuring in terms of the architect's ability to interpret what planners want.

● ● **Which is your favourite recently opened museum that you have not been involved with?**

I really fell in love with The Modern Art Museum of Fort Worth that Tadao Ando did. We worked with him at the Clark where he is doing expansion of the Clark Art Institute of the Williamstown Massachusetts. It is beautiful job and it is right beside the Kimbell, the great museum by Louis

Kahn, which is such a great achievement. Astounding monument of the 70' shows you that the museum as a work of art can create the environment, which is supportive with the works of art and being quite a unique monument itself. Frank Gehry's Bilbao, which tends to overwhelm the works of art, is really contrast of Kahn's achievement in Kimbell. Even huge things like Richard Serra's sculptures look like jewellery inside Gehry's enormous voids. Kahn's is much more subtle monument and here Ando had to build a new museum right beside it, which really took some courage. He has done interesting job. Not impressive from the approach and exterior at all, but when you get inside the magnificent opening with lot of glass leading on to a beautiful just a few centimetres deep pool that has been arranged so to reflect the y shaped columns that are the theme and support of the building. They reflect night and day in this very large pool and it is such a restful, opening and delightful experience. In the museum itself, he has used the protrusions out into this water basin as a place to put sculptures. All the paintings are in enclosed galleries that are enclosed by the protrusions out. You get the best of the both worlds. The paintings are safe in enclosed in the nicely designed galleries and with protrusions, you have the engagement with the natural world. It was a solution to the natural light challenge that I found to be very satisfactory. In many cases, the use of skylights and overhead natural light just presents terrible problem. Louis Kahn solved it in Kimbell and relatively few architects since then have solved it. Again and again, one sees natural lights, particularly in skylights that simply do not work well for the works below it and not meeting international museum standards.

● ● **What would be your favourite museum of all times?**

One of the most satisfactory is the Corning Museum of Glass in upstate New York. It is corporate museum originally founded by the Corning Foundation which put the money into it to make it as good as it is. In the first place, it has the world's finest collection of glass of all kinds. It examines the subject from every point of view; it has a science centre that informs you on the science of glass. Its history exhibits are magnificent. At its core it is a research library that has every publication ever made on glass, it is a

u Parizu. Sjajno su obnovili muzejsku zgradu iz 19. stoljeća i stavili u nju sve svoje preparirane životinje, od kojih su neke toliko stare da su još Delacroixu služile kao model. Izvadili su ih iz kutija i stavili ravno na pod, u golemo krdo životinja koje se nikada ne bi našle na istomu mjestu. Svrha je bila jednostavno prikazati biološku raznolikost, reći vam da u prirodi postoji takvo obilje, bogomdano obilje svih tih predivnih životinja. Bio je to jednostavno francuski smisao za uživanje koji naprosto kaže: pogledajte to, nije li jednostavno predivno! Kako sam upravo došao s one vrlo poučne izložbe, to me naprosto svladalo zato što sam shvatio da su se Francuzi sjetili nečega čega se engleski muzej nije sjetio. Da je priroda predivna i da trebamo na trenutak zastati i uživati u njoj. Francuzi su tek na rubove stavili poučne materijale pomoću kojih možete naučiti nešto o tome. Ali prvo su se pobrinuli za to da vam prenesu ljepotu.

■ ■ Prije nekoliko godina bili ste u Zagrebu, a sada ste u Rijeci, stoga ste dobro upućeni u naše projekte muzeja suvremene umjetnosti. Što biste općenito sugerirali?

Kao prvo, čestitam Hrvatskoj općenito na tomu što gradi dva muzeja moderne i suvremene umjetnosti. Izuzetno je uzbudljivo to što je jedna tako malena zemlja kao Hrvatska, s tako ograničenim proračunom, u stanju izdvojiti sredstva u tu svrhu i mislim da doista zaslužujete da ispadnu vrlo dobro. Mislim da je u oba slučaja ključna stvar - iako je za Zagreb možda prekasno, budući da se muzej već gradi - da ih što više projektirate po međunarodnim muzejskim standardima. Pritom ne mislim na estetiku arhitekture, nego prije na funkcionalnost muzeja. Moramo biti sigurni da će doista funkcionirati nadzor mikroklimе, a i nadzor osvjjetljenja je izuzetno važan kako bi vas se uzimalo u obzir za velike izložbe, i tu ne mislim samo na izložbe koje možete dovesti, nego i na one koje ćete sami pokrenuti. Da bi ti muzeji funkcionirali moraju odgovarati tim standardima i mislim da je to najvažnije u oba slučaja. U suprotnom sav taj novac neće biti dobro iskorišten. S druge strane, ako budete postigli te standarde tada ćete moći sudjelovati u međunarodnom svijetu muzeja. To zahtijeva mnogo pozornosti i tvrdoglavu ustrajnost kako biste, recimo, osigurali da staklo ima odgovarajuće filtre, da se prirodno svjetlo filtrira kako treba, da je mikroklima pod nadzorom i da je zrak filtriran, da su svjetla u pravil-

nom odnosu sa zidom. Izuzetno je važno sve te tehničke detalje napraviti kako treba.

■ ■ Želite li još nešto dodati?

Jednu od stvari koja se rijetko dovoljno naglašava o cijelom tom pitanju vrijednosti muzeja i vrsti promjena koje su se dogodile nakon što su se muzeji okrenuli prema posjetiteljima. Uvijek se volim sjetiti kako je oko 1905. godine mladi umjetnik Pablo Picasso sišao u podrum muzeja Trocadero, ondje promatrao afričku skulpturu i napravio neke skice, iz čega je nastala cijela jedna revolucija u umjetnosti. Da ga je netko od nas u to vrijeme analizirao, vjerojatno bi rekao da je to bio prašnjavi muzej koji baš i nije na odgovarajući način predstavio svoju zbirku, pitao bi kolika je bila njegova posjećenost u protekloj godini, troši li zaista učinkovito novac francuske vlade i koliko vrijede te prašnjave zbirke u podrumima? Uvijek je važno imati na umu da mi tu nudimo iskustvo. Važno je to znati i poticati što veću posjećenost kako bi muzeji bili što življi. Ali osnovno iskustvo koje muzeji pružaju može biti upravo neka takva Picassova komunikacija s afričkom umjetnošću, koja će dovesti do čitave jedne promjene u našem društvu, i upravo je ta preobrazba ono o čemu se kod muzeja doista radi. Ta preobrazba je kvalitativna i uglavnom nije kvantitativna. Ne može je se poticati tako da galerija zaspe s nadom da će Picasso nabasati unutra. Moramo se truditi više od toga. Ali ono za čime mi idemo jest pojedinac, osobno iskustvo preobrazbe. To je vrsta učenja kakva se može dogoditi u muzejima. To nije formalno učenje kakvo imate na sveučilištima i u knjižnicama. To je osobna preobrazba, drugačije stajalište, drugačije vrijednosti s kojima ljudi izlaze iz muzeja. To je točka na koju se uvijek moramo vraćati, ne gubeći iz vida da je krajnje pitanje koje si svi muzealci moraju postaviti sljedeće: Pružamo li doista takvu vrstu iskustva? ▼

major research centre and around it is a ramp along which is a timeline. Another great example is the Natural History Museum in Paris. We worked on the Natural History Museum in London, we have just finished the very didactic exhibition about the earth and I flew to Paris and discovered the National Museum of Natural History in the Garden of Plants in Paris. It is magnificent renovation of the 19th century museum building that they have done with taking all of their taxidermy specimens some of which are that old that they are actually painted by Delacroix. Taking them out of their cases and putting them right on the floor in a huge herd of animals that would never have been together. Purpose was just a biodiversity, simple to tell you that in nature there is such a plenty, gods plenty of all these beautiful animals. Simply the French indulgence that just says look at that is not it just beautiful. Coming from that heavily didactic exhibition in England it just overwhelmed me because I realised that French has remembered something that British museum has not. The nature is beautiful, we need to pause and appreciate that first, and then on the edges the French have didactic materials to learn about the things. First made sure to communicate the beauty.

● ● Few years ago, you have been in Zagreb, now you are in Rijeka and thus you are informed on our contemporary art museum projects. What is your general suggestion?

First of all my congratulations to Croatia generally for having two museums of modern and contemporary art under construction. It is extremely exciting news that country as small and with as limited budget as Croatia is able to devote the resources to achieve that and you deserve to make them very good indeed. I think that the key issue now in both cases is (although it is perhaps to late in Zagreb since it is already under construction) as far as possible to make them after the international museum standards. By that, I do not mean the aesthetics of architecture but rather the functionality of the museums that we have to make sure, that it actually can deliver the environmental controls; lightning controls is exceptionally important so that you can be considered for major exhibitions. That is not only exhibition you can bring in but also one you will initiate. If these museums want to work, they must be able to meet this stan-

dards and that is my main concern in both cases. If not, the amount of money spent will not be to a good point unless you can actually meet these standards and then you can participate in the international museum world. That means a lot of attention and stubborn insistence in making sure that for example the glass is properly filtered, that natural light is properly filtered and that environment is controllable and air filtered, that the lights are on correct relation with the wall. All that technical details are now so critical to come out well.

● ● Is there anything you would like to add?

One of the things that are seldom emphasized enough on the whole subject of the value of museums and the kind of the changes that have happened when they became visitor oriented. I always like to remember that in about 1905 a young artist Pablo Picasso went down into the basement of Trocadero museum, saw African sculpture, did some sketches, and out of that came a whole revolution in art. Had any of us being doing studies at that time we might very well have said that there was a dusty museum really not doing a good job in terms of interpreting its collection, what is their attendance last year, are they really efficient in spending the French government's money etc, and what is the value of those dusty collections in basements? It is always very important to remember that what we are about is offering that experience. It is important to know and to encourage larger attendance to make museums more viable. However, essential experience that museums offer can be just that one communication of Picasso with African art which then leads to whole change in our society; that transformation is what museums are really about. It is qualitative transformation, it is essentially not quantitative. It cannot be served by going to sleep in the galleries and hoping that Picasso will wonder in. We have to be much more active then that. But what we are after is an individual, personal experience of transformation. That is the kind of learning that can take place in the museums. It is not the formal learning that you have at universities and libraries. It is personal transformation, different attitude, different value that people come out of museums with. It is a point that we have always to come back to and not to loose the sight that the ultimate

question for all museums people to ask themselves is: are we really providing that kind of experience? ●

prijevod / translation: Marina Miladinov, Jasna Friščić, Sandra Križić Roban

→ Branko Franceschi, povjesničar umjetnosti (Zadar, 1959.). Ravnatelj Muzeja moderne i suvremene umjetnosti u Rijeci od 2004. godine (www.mmsu.hr). Autor je brojnih izložbi i priloga u dnevnom tisku, umjetničkim časopisima, televizijskim i radijskim emisijama. Pokrenuo je i sudjelovao u organizaciji rezidencijalnih i programa kulturne razmjene između Hrvatske i SAD-a, te Hrvatske i Velike Britanije.

Branko Franceschi, art historian (Zadar, 1959). Since 2004 executive director of the Museum of Modern and Contemporary Art in Rijeka, Croatia (www.mmsu.hr). During his career curated numerous exhibitions, written contributions to daily press, art reviews and periodicals, TV and radio broadcasts, etc. He has also initiated, managed and coordinated residencies and cultural exchanges between Croatia-USA and Croatia-Great Britain.