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integriranje umjetnosti u život: msu zagreb i mmsu rijeka

integrating art into life: msu zagreb and mmsu rijeka

▼ Živimo u svijetu napućenom struktura - u složenoj mješavini geoloških, bioloških, društvenih i jezičnih zdanja, koja nisu ništa drugo do nakupine građe koju je oblikovala i otvrdnula povijest. Budući da smo uronjeni u tu mješavinu, prisiljeni smo komunicirati na razne načine s drugim povijesnim zdanjima koja nas okružuju, stvarajući tijekom te komunikacije nove kombinacije, od kojih neke razvijaju vlastita svojstva. Te sinergističke kombinacije, bez obzira na to jesu li ljudskog podrijetla ili nisu, postaju pak sirovinom za druge mješavine. Na taj način populacija struktura koja nastanjuje naš planet stječe svoju veliku raznolikost, naime tako što unos nove građe u mješavinu potiče živu proliferaciju novih oblika.¹

Muzej umjetnosti, onakav kakvog ga danas znamo i kakav u većini slučajeva prevladava u našoj sredini, tvorevina je koja potječe iz razdoblja *prosvjetiteljstva*, temeljena na ideji sakupljanja originala. Slijedom takvog razmišljanja *Mona Lisa* ne promatramo kao primjer ženskog portreta, već kao jedinstveno (originalno) umjetničko djelo² pohranjeno u muzeju. Proces urušavanja takve ideje, odnosno neadekvatna isključivost pristupa arhiviranja i izlaganja, započinje s avangardama početkom 20. stoljeća. Ideja zbirke jedinstvenih (unikatnih) objekata biva "provocirana" umjetničkim praksama, poput Duchampove *Fountain*, u kojima objekt masovne produkcije - pisoar, samom činjenicom da je izložen u muzeju, postaje jedinstven umjetnički artefakt. Suvremena umjetnost postupno se sve više udaljava od ideje unikatnosti, naročito kroz praksu umjetnika poput Beuysa, obilježenu idejom *multipla* ili njegovih *environmeta*, ili pak Yvesa Kleina koji 1959. izlaže "praznu" galeriju. Interes se seli sa slike ka platnu, na platno samo, kao kod Maljeviča. Ako prihvatimo tu promjenu koja se odvija u samoj umjetničkoj praksi, tada je nužno shvatiti pojavu jednog potpuno novog sustava "znakova" unutar muzeja. Iz-mještanje interesa s produkta na proces u kojem platno nije više predmet umjetnikova interesa, i to zato što se umjetnici okreću njegovoj poledini (ali i prostoru samog muzeja, poput Kleina), ukazuje na potrebu reorganizacije sistema "znakovlja" u kojem, govoreći McLuhanovom terminologijom, medij postaje poruka. Suvremena umjetnost daleko više tematizira kontekst negoli sam umjetnički artefakt. Samim time značenje i uloga muzeja danas gotovo da su

● We live in a world populated by structures - a complex mixture of geological, biological, social and linguistic constructions that are nothing but accumulations of materials shaped and hardened by history. Immersed as we are in this mixture, we cannot help but interact in a variety of ways with the other historical constructions that surround us, and in these interactions we generate novel combinations, some of which possess emergent properties. In turn, these synergistic combinations, whether of human origin or not, become the raw material for further mixtures. This is how the population of structures inhabiting our planet has acquired its rich variety, as the entry of novel materials into the mix triggers wild proliferations of new forms.¹

The art museum, such as we know it today and as it largely prevails in our region, is a creation originating from the period of the Enlightenment and based on the idea of collecting originals. Along these lines of thought, we do not see *Mona Lisa* as an example of female portraiture, but as a unique (original) work of art² preserved at the museum. The process of dissipation of this idea, linked with inadequate exclusiveness with respect to archivization and exhibition, began with the vanguards of the early 20th century. The idea of collecting unique items was "challenged" by artistic practices such as Duchamp's *Fountain*, in which an object of mass production - a urinal - became a unique artefact by the very fact of its being exhibited in a museum. Contemporary art gradually distanced itself from the idea of uniqueness, especially through the work of artists such as Beuys, characterized by the idea of the *multiple* and its *environments*, or Yves Klein, who presented an "empty" gallery in 1959. The artistic interest shifted from the painting to the canvas itself, like with Malevich. If we accept that change in artistic practice in itself, then we must also acknowledge the appearance of an entirely new system of "symbols" within the museum. Dislocation of interest and its shift from the product to the process, in which the canvas is no longer an object of interest for the artists, since they are turning towards its reverse (or the very space of the museum, like Klein), indicates the need to reorganise the system of "symbols" in which, to use McLuhan's terminology, the medium becomes the message. Contemporary art dis-

1 MANUEL DE LANDA, *A Thousand Years of Non-Linear History*, Zone Books, 2003, 25, 26.

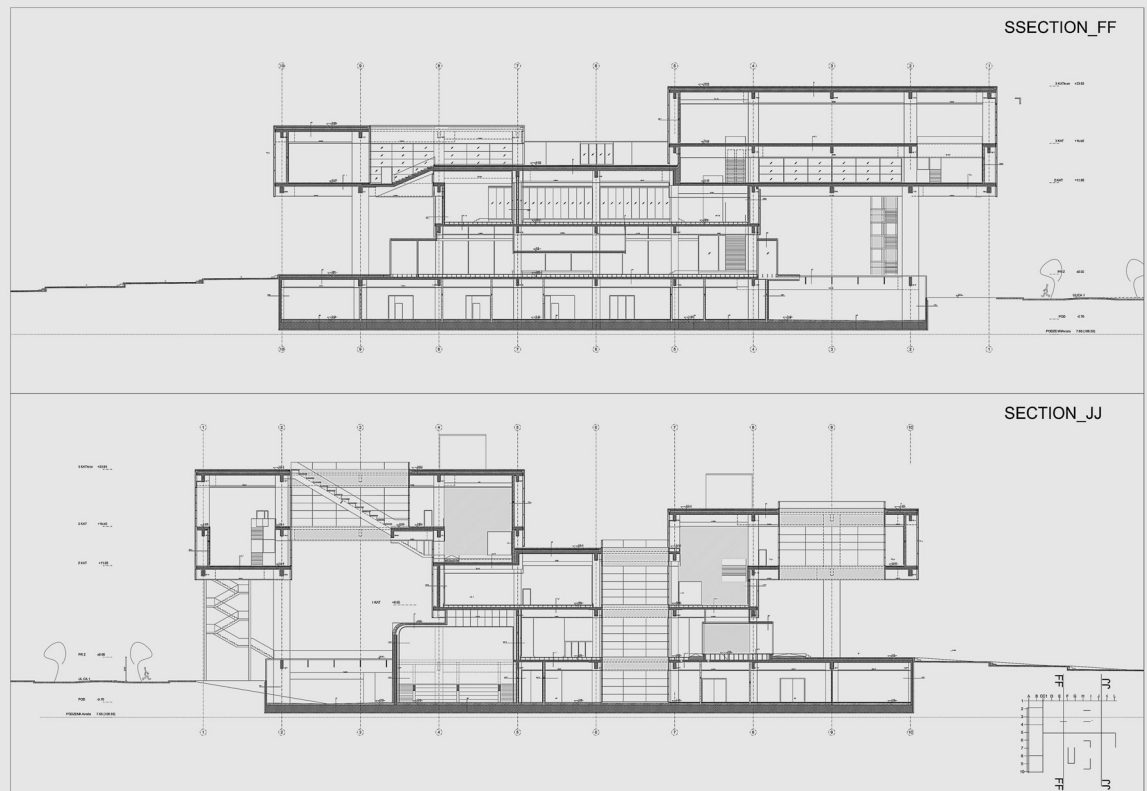
2 BORIS GROYS, *On the logic of collecting*, razgovor sa Svenom Spiekerom, objavljen na www.artmargins.com, 08. 10. 1998.

1 MANUEL DE LANDA, *A Thousand Years of Non-Linear History*, Zone Books, 2003, 25, 26.

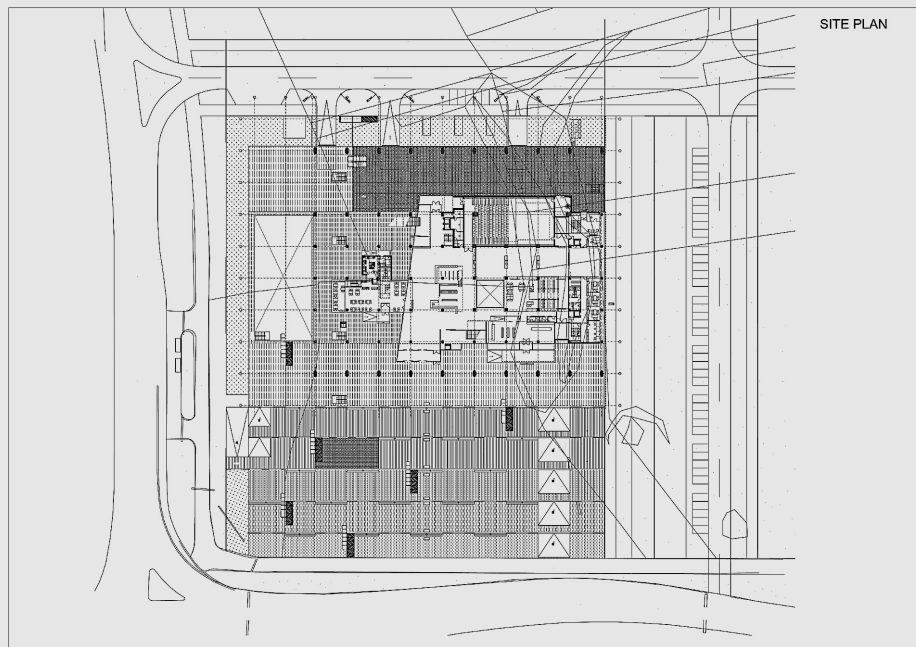
2 BORIS GROYS, *On the logic of collecting*, interview with Sven Spieker, published at www.artmargins.com, 8 October, 1998.



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na rubu kvantnog skoka. Kontemplacija umjetnosti kao primarna funkcija muzeja bitno je proširena. Obrazovna uloga muzeja postaje sve važnija, jednako kao i odnos prema novim medijima, od video radova do *research* projekata, zato što izlagati umjetnost danas ne znači nužno i izravno sučeljavanje s umjetničkim predmetom.

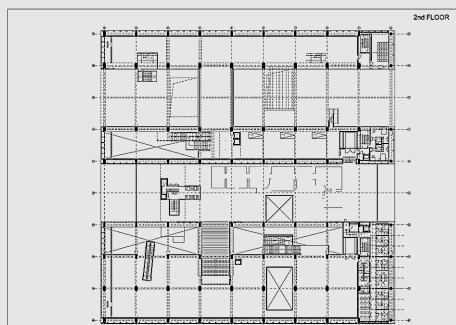
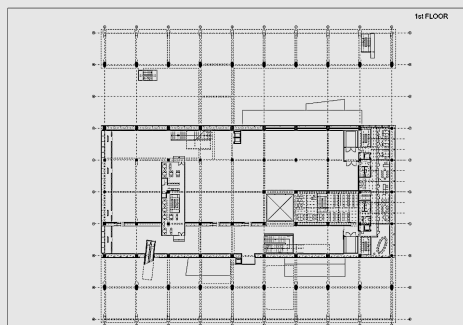
Sam naziv *Muzej suvremene umjetnosti* sadrži kontradikciju iskazanu paradoksom spajanja pojmova muzej i suvremeno. Abrazivnost novijih umjetničkih praksi prema "pohranjivanju", koju najdoslovnije možemo sažeti u akcionistički čin ukoričavanja knjige u brusni papir,³ pokazuje jasnu antipatiju prema muzejskom anesteziranju i pribadanju djela, poput mrtvog leptira, u zbirku razvrstanih drugih mrtvih predmeta. Anakrona ideja muzeja kao skladišta povijesne memorije i otpor koji suvremena umjetnost pokazuje prema tom činu skladištenja nastojali su razriješiti svi značajniji umjetnički muzeji 20. stoljeća pomoću raznih oblika subverzije tradicionalnih pristupa instituciji. Kroz svoju ambiciju da se približi ili čak da postane stvarni život, suvremena umjetnost gotovo da teži dekonstruiranju tradicionalnog muzeja.

Na koji način arhitektura kao disciplina koja, Heideggerovim riječima, sklanja⁴ (sakuplja i čuva) bit, u ovom slučaju - umjetnost, može ili mora reagirati na spomenutu

cusses the context far more than the artefact itself. By this very fact, the meaning and the role of the museum are today practically on the verge of a quantum leap. Contemplation of art as the museum's primary function has been significantly extended. Its educational role has gained in importance, and so has its attitude towards the new media, from the video to research projects, since exhibiting art no longer necessarily implies a direct encounter with the artefact.

The very term *Museum of Contemporary Art* contains a contradiction, which is expressed through the paradox of merging the notions of museum and the contemporary. The vitriolic attitude of recent artistic practices towards "preservation", which can be most succinctly condensed in the actionist act of binding a book in sandpaper,³ reveals open animosity towards anaesthetising and pinning down an artefact like a dead butterfly, in a collection of similar dead objects -and that is what the museum typically does. The opposition between the anachronistic idea of the museum as a storehouse of historical memory and the defiance of contemporary art towards depositing artefacts is something that all significant museums of the 20th century have tried to solve by employing various forms of subversion to the traditional approaches to

3-4. Igor Franić: *Muzej suvremene umjetnosti*, Zagreb / *Museum of contemporary art*, Zagreb, 1999.-



problematiku? Nadalje, koji je odnos arhitekture kao *nosioca sadržaja* i *sadržaja* samog, mora li muzej suvremene umjetnosti i sam biti suvremena umjetnost? Ovdje na neki način govorimo o dvije komponente arhitekture koje se međusobno prožimaju u svakoj dobroj arhitekturi - o utilitarnoj komponenti (funkcionalnost u svoj svojoj kompleksnosti) i komponenti "znakovitosti" ili "reprezentativnosti" (oblikovno-formalna komponenta, pojavnost arhitekture u svoj svojoj kompleksnosti). Znakovitost arhitekture u uskoj je vezi s njenom svrhovitošću; čak što više, znakovitost arhitekture leži u reprezentiranju njezina korištenja kao konačnice njezine svrhe. Gotovo da bi bilo moguće metaforički poistovjetiti muzej umjetnosti s okvirom slike. Zgrada je svojevrstan *passepourtout* onoga što je izloženo u njemu. O tome koliko je "okvir"⁵ važan te na koji način on govori o sadržaju ili ga čak određuje, razmatralo se poprilično u post-strukturalističkom diskursu. Međutim, ovdje je ta tema od sasvim konkretnog i praktičnog značenja.

Svrhovitost muzeja leži u njegovoj organizaciji - u organizaciji "rute" kojom ga se doživljava (odnosno kreće kroz njega), a uz to i organizaciji načina prezentiranja zbirke. Znakovitost muzeja pak leži u njegovoj pojavnosti - u obliku. Držeći se logike "okvira", savršen umjetnički muzej bio bi "neutralan kontejner"⁶ - bijela (ili crna, u sva-

the institution. It is almost as if contemporary art wanted to deconstruct the traditional museum through its ambition to get closer to real life or even identify itself with it.

In what way can (or must) Architecture, as a discipline that, in Heidegger's words, safeguards⁴ (spares and preserves) the Being, in this case - art, react to these issues? Moreover, what is the relationship between architecture as the *carrier of meaning* and the *content* as such, and must the museum of contemporary art be contemporary art itself? In a way, we are referring here to the two components that are intertwined in all good architecture - the utilitarian component (functionality in all its complexity) and the component of "symbolism" or "representativity" (the structural/formal component, the appearance of architecture in all its complexity). The symbolism of architecture is closely related to its functionality, what is more, the symbolism of architecture resides in the representation of its use as the finalization of its purpose. One could almost identify art museum metaphorically with the frame of a painting. The building is a sort of *passepourtout* around the exhibited objects. The importance of the "frame"⁵ and the way it expresses or even determines the content, was a rather focal topic of the poststructuralist discourse, but here it has a very concrete and practical significance.



³ Dosjetka situacionista Guya Deborda o ukoričavanju knjige poezije u brusni papir kako bi naglasio nemogućnost njezina stavljanja uz druge knjige.

⁴ MARTIN HEIDEGGER, Građenje, stanovanje, mišljenje, u: *Mišljenje i pevanje*, Beograd, 1982., 89.-91.

⁵ Tezu o okviru kao postavljanju ili utvrđivanju granica - vidi: JACQUES DERRIDA, Istina u slikarstvu, Sarajevo, 1988., 62.-76.

⁶ Riječ je o William Rubinovoj tezi o "bijeloj kocki" kao idealnom, neutralnom "nosaču" izložaka.



³ I am referring here to the idea of situationist Guy Debord to bind a book in sandpaper in order to show the impossibility of its placement next to other books.

⁴ MARTIN HEIDEGGER, Bauen, Wohnen, Denken, trans. by Albert Hofstadter as *Building, Dwelling, Thinking*, Harper Colophon Books, New York, 1971.

⁵ On the hypothesis of the frame as something that establishes or confirms the borders, see: JACQUES DERRIDA, *The Truth In Painting*, trans. by Geoff Bennington and Ian McLeod, Chicago University Press, Chicago, 1987.



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kom slučaju akromatska, monokromatska) kutija s idealnim disperznim lateralnim osvjetljenjem. Sjetimo se samo muzeja Petera Zumthora.⁷ Međutim, način na koji "ruta" počinje generirati oblik ili pak ekspresija arhitekta koja se kroz oblik počinje odražavati na organizaciju muzeja, dakle rutu - sve više deformira ili počinje odstupati od idealnog "neutralnog" kontejnera.

Sejimin Muzej suvremene umjetnosti 21. stoljeća u Kanazawi⁸ svojom ekstremnom apstrakcijom i čistoćom prostorne organizacije gotovo predstavlja idealan prototip suvremenog umjetničkog muzeja. Zgradu definira apstraktan krug staklenog oboda, ikonografske jasnoće, koji sadrži niz bijelih "kocaka" unutar kojih su smještene pojedine galerije. Prostor između gotovo nasumično postavljenih kocaka različitih dimenzija upisanih u kružni tlocrt poprima

The purposefulness of the museum is in its organisation -the organisation of the "route" by which it is experienced (that is, along which the visitors are moving through the museum), as well as the way of presenting the collection. On the other hand, the symbolism of the museum resides in its appearance - in its form. If we stick to the image of the "frame", then the perfect art museum would be a "neutral container"⁶ - a white (or black, in any case achromatic or monochromatic) box with ideal dispersed and lateral illumination. Let us only recall the museum of Peter Zumthor.⁷ However, the way in which the "route" begins to generate the form, or the architect's expression, which begins to work through that form on the organisation of the museum - that is, the route - will gradually deform and depart from the ideal, "neutral" container.

Sejima's The 21st Century Museum of Contemporary Art at Kanazawa,⁸ with its extreme abstraction and purity of spatial organisation, is almost the ideal archetype of a contemporary art museum. The building is defined through an abstract circle framed in glass, iconographically pure, with a series of white "cubes" containing individual galleries. The space between the almost randomly positioned cubes of various dimensions, inscribed in a circular ground plan, acquires the quality of a micro-city and leaves the route entirely open for "wondering around" or, as the situationists like to say it - *dérive*, whereby the classical corridors of communication are eliminated. That space, so to say lost between art "containers", generates an entirely new quality, which consists precisely in its attractive "vagueness" of space. That "lost"⁹ space is literally a magnet for unexpected "events", which is just perfect for accommodating contemporary artistic practices.

I will mention two recent Croatian projects for museums of contemporary art - the

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kvalitetu mikro-grada i ostavlja rutu potpuno otvorenom za "lutanja", kao što bi situacionisti rado rekli - *dérive*, tako da su klasični komunikacijski koridori eliminirani. Taj, uvjetno rečeno izgubljen prostor, između "kontejnera" umjetnosti generira jednu sasvim novu kvalitetu koja se sastoji upravo u privlačnoj "neodređenosti" prostora. Taj "izgubljeni"⁹ prostor doslovce navlači na sebe cijeli niz neočekivanih "dogadjanja" koja su upravo idealna u prilagodbi suvremenih umjetničkih praksi.

Dva recentna projekta muzeja suvremene umjetnosti u Hrvatskoj - MSU u Zagrebu i MMSU u Rijeci - jasno pokazuju kako se kod njih radi o bavljenju upravo tim dvjema komponentama koje generiraju pojavnost muzeja - bavljenju "rutom", odnosno kretanjem kao dinamičkom komponentom predstavljanja zbirke i bavljenju "znakovitošću" kao formalno-reprezentativnom komponentom predstavljanja zbirke.

Zagrebački Muzej suvremene umjetnosti arhitekta Igora Franića, čije je rješenje izabrano na osnovi urbanističko-arhitektonskog natječaja iz sad već daleke 1999. godine, novi je samostojeći objekt koji operira u području "znakovitosti". Formalna asocijacija zgrade muzeja na Kniferov meandar¹⁰ samo je oruđe u cilju generiranja drugačijeg urbanističkog doživljavanja cijelog prostora pomoću operiranja "znakovitošću". Taj je postupak vrlo blizak pristupu

MSU in Zagreb and the MMSU in Rijeka - which clearly show the architects' preoccupation with the two components that generate the appearance of the museum - that with the "route", i.e. movement as the dynamic component of presenting the collection, and that with "symbolism" as the formal/representative component of presenting the collection.

The Zagreb Museum of Contemporary Art by architect Igor Franić, whose solution was selected on the basis of an urbanism/architecture contest from the long-gone year of 1999, is a new, self-standing building that operates in the field of "symbolism". The fact that its form reminds of Knifer's meander¹⁰ is just an instrument in the service of generating a different urban experience of the whole space by operating with "symbolism". The procedure is very similar to that of architect Gehry in conceiving the Guggenheim Museum in Bilbao. Not because these two projects would formally have anything in common, but because they seek to solve very similar problems - activating the place through the "symbolism" of the building. To start with, the urban context of the industrial zone of Bilbao, just like the urban vagueness of that particular part of New Zagreb,¹¹ cries for some sort of "attractor" from which one could begin to generate a new, perhaps healthier identity. Moreover, such an attrac-

7 Kunsthaus Bregenz, Austrija, 1990.-1997.

8 Kazuyo Sejima, The 21st Century Museum of Contemporary Art, Kanazawa.

9 Philip Johnson je svojedobno duhovito definirao arhitekturu kao "the art of how to waste space".

10 U tekstu o Muzeju suvremene umjetnosti u Zagrebu, autor projekta Igor Franić duhovito primjećuje da je usporediti zgradu muzeja s Kniferovim meandrom jednako banalno kao i usporedba Miesova stupa s Maljevičevim križem. Oris, VI-26, 2004., 68.

6 I am referring here to the hypothesis of William Rubin about the "white cube" as an ideal, neutral "carrier" for the exhibits.

7 Kunsthaus Bregenz, Austria, 1990-97.

8 Kazuyo Sejima, The 21st Century Museum of Contemporary Art, Kanazawa.

9 Philip Johnson once wittily defined architecture as "the art of how to waste space."

10 In a text on the Museum of Contemporary Art in Zagreb, Igor Franić, the author of the project, has wittily remarked that to compare the museum building with Knifer's meander is as banal as comparing Mies's pillar with Malevich's cross. Oris, VI-26, 2004, p. 68.

11 We can also speak of a difference to the likewise "formal" Kunsthaus project in Graz, work of architects Cook and Fournier, which is situated in an urbanistically defined setting and was built as a "reaction" to the context - in this case, the historicist Central European part of town.



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arhitekta Gheryja prilikom koncipiranja Muzeja Guggenheim u Bilbaou. Ne zato što bi formalno ta dva projekta imala ičeg zajedničkog, već zbog toga što operiraju vrlo sličnom problematikom - aktiviranjem mjesta kroz "znakovitost" objekta. Za početak, urbani kontekst industrijskog dijela Bilbaoa, baš kao i urbana neodređenost ovog dijela Novog Zagreba,¹¹ vapi za nekom vrstom "atraktora" iz kojeg bi se mogao početi generirati neki novi, možda zdraviji identitet. Nadalje, takav bi atraktor osim svoje socijalno-društvene komponente morao imati i svoju simboličnu komponentu, morao bi postati spektaklom u svim svojim vidovima - događajnim, kao i pojavnim (formalnim). Identitet novozagrebačke lokacije šizofreno je podvojen između visoke urbanosti (pretendira biti novim centrom grada) i gotovo ruralne zelene zone (koja postupno gubi identitet) Bundeke. Stoga se čini da taj dio Zagreba inspiraciju, kao i način generiranja urbanosti, može (i mora) pronaći sam u sebi odnosno kroz zgradu Muzeja, pri čemu mu je pozicija nalik onoj u Bilbaou. Zgrada muzeja ne pokušava unutar tradicionalnoga urbanizma stvoriti "mjesto" generirajući urbani prostor u "mjerilu čovjeka", što će reći popunjavanjem praznine urbanog plana, već svojom distanciranošću (zgrada se, naime, uzdiže) pokušava leviti-

tor should, beside its social component, also have a symbolic component: it should become a spectacle in all its aspects - event-related and formal ones alike. The identity of the locality in New Zagreb is schizophrenically divided between high urbanity (aspiring to become a new city centre) and an almost rural green zone of Lake Budek (gradually losing its identity). Thus, it seems that this part of Zagreb can (and must) find its inspiration, as well as a way of generating urbanity, in itself, i.e. in the Museum building, in which respect its position is similar to that of Bilbao. The museum building is not trying to create a "place" with the help of traditional urbanism or urban space according to "human measure" by filling in a void in the urban plan, but seeks to levitate (for the building is striving upwards) above the terrain surface. We may say that the building museum, by means of its "symbolism", establishes an entirely new urban relationship, defined by its "scattered" monoliths. Thus, it is evident that the primary meaning of the Zagreb Museum of Contemporary Art is in its appearance and its urban impact, while its internal organisation is a result of mutual correspondence between form and content rather than its principal generative element.

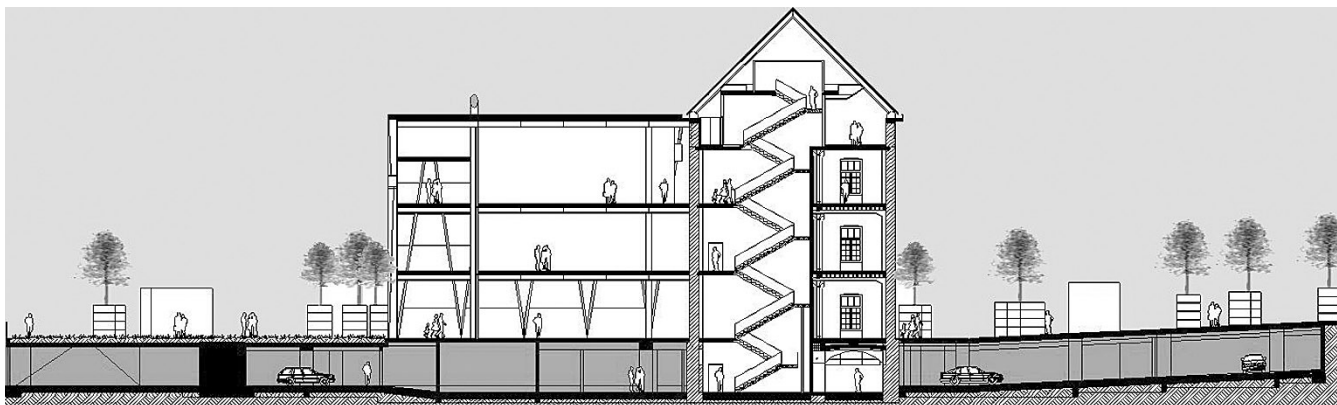
8-9. Saša Randić i Idis Turato: Muzej moderne i suvremene umjetnosti, Rijeka / Museum of modern and contemporary art, Rijeka, 2002.-

rati nad plohom terena. Možemo reći da zgrada muzeja svojom "znakovitošću" uspostavlja jedan posve nov odnos unutar urbanizma koji određuju "razbacani" monoliti. Stoga je jasno da je primarno značenje zagrebačkog Muzeja suvremene umjetnosti u njegovoj pojavnosti, kao i u njegovom urbanističkom djelovanju na zatečeni kontekst, a njegova unutarnja organizacija prije je posljedica uzajamnog usklađivanja oblika i sadržaja negoli njegov glavni generativni element.

Za razliku od zagrebačkog, riječki Muzej moderne i suvremene umjetnosti operira u sasvim drugačijoj kategoriji, a njegov problematski pandan možemo tražiti u proširenju Tate Modern Gallery u Londonu. Rješenju Randića i Turata naročito je konceptualno blisko natječajno rješenje Rema Koolhaasa za Tate Gallery.¹² Taj projekt temelji se na taktici sličnoj Cedric Priceovom projektu *Thinkbelt* u kojem on reanimira napuštenu infrastrukturu engleskog postindustrijskog pejzaža novim programom - univerzitetom. Konceptualno polazište projekta sastoji se od *pojačavanja* postojeće strukture nizom *infrastrukturnih* povezivanja. Komunikacijski elementi - stepeništa, pomične stepenice, dizala i rampe *zgušnjavaju* prostor vezama, stvarajući onaj prijeko potreban kritični naboj za promjenu u sadržajnom sklopu kroz otvorenost *čitanja* muzeja kroz *promjenljivost / višeznačnost* rute. Na sličan način arhitekti Randić i Turato pristupaju problemu riječkog muzeja. "Ruta", odnosno kretanje kroz muzej ovdje je primarni operativni model. Ulazni hol provučen je kao javni pasaž od prizemlja zgrade do krova, gdje su smješteni biblioteka i muzejski kafić. Time muzej od jedne zapravo poprilično ekskluzivističko-elitističke,

Unlike the Zagreb museum, the Museum of Modern and Contemporary art in Rijeka operates in an entirely different category, while its counterpart in terms of problems should be sought in the Tate Modern Gallery in London. The contest solution of Rem Koolhaas for Tate Gallery was conceptually especially close to that of Randić and Turato.¹² The project is based on the strategy similar to that of Cedric Price's project *Thinkbelt*, in which he reanimated an abandoned infrastructure in the post-industrial English landscape with a new programme - a university. The conceptual starting point of the project consisted of *enhancing* the existing structure through a series of *infra-structural* links. Elements of communication - staircases, escalators, elevators, loading platforms - *condense* the space through those links, creating that indispensable critical tension for the change in the set of content through the openness of *reading* the museum in terms of *changeability/ambiguity* of the route. Architects Randić and Turato approached the issue of the Rijeka museum in a similar way. The "route", that is, the way of moving around the museum, has been the primary model of operation. The entry hall is drawn like a public passageway from the ground level of the building to the roof, where the library and the cafeteria are situated. In this way, the museum could be transformed from a rather exclusivistic/elitistic, introverted institution into the possible generator of public events. The attempt at balancing between the "mass-cultural" and the "cultural/cult" in this project originates in a sort of ideological, or better operational platform of architects Randić and Turato, whose generation was formed by the same *spleen*

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¹¹ Možemo govoriti i o razlici u odnosu na također "formalni" projekt Kunsthaus u Grazu arhitekata Cooka i Fourniera, koji je smješten u urbano definiranu sredinu, a pojavio se kao "reakcija" na kontekst - u ovom slučaju srednjoeuropski historicistički gradski dio.
¹² Pobjedu na natječaju izvojevali su švicarski arhitekti Herzog & De Meuron.
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¹² The contest was won by Swiss architects Herzog & De Meuron.



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¹³ Suradnja između Randić&Turata i *Let 3* pokazala se vrlo uspješnom od *Babe* do projekta *Tvornice buke*.

¹⁴ Ta je tema iscrpno problematizirana u izvrsnom tekstu BORISA GROYSA, *Muzej u doba masovnih medija*, u: *Čovjek i prostor*, 05-06, 2004., 47.-53.

¹⁵ Alkemičarsku prvobitnu tvar.

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¹³ The cooperation between Randić&Turato and *Let 3* proved very fruitful, from "Baba" to the "Factory of noise" project.

¹⁴ That topic was discussed in detail in an excellent text by BORIS GROYS entitled "Museum in the Age of Mass Media," trans. by Matthew Partridge, *art, museum, media*, Wednesday, May 05, 2004.

¹⁵ The alchemists' primal substance.

introventirane institucije, postaje mogući generator javnih događanja. Pokušaj balansiranja između "masovnog" i "kulturnog/kultnog" u ovom projektu vuče svoje korijene iz svojevrsne ideološke ili bolje rečeno iz operative platforme arhitekata Randića i Turata, generacijski formiranih istim *spleen-om* kao i riječka psycho-art-rock grupa *Let 3*.¹³ Ideja demokratizacije umjetnosti, iako utopistička, vrlo je važna zato što koincidira sa samim pristupom suvremenih umjetnika u odnosu na današnju umjetničku praksu, ali i s pozicijom umjetnosti danas, naročito u njenom odnosu prema "tržišnoj situaciji".¹⁴ Umjetnost danas, osobito ako ju doživljavamo u kontekstu komunikacije internetom, treba biti općedostupna. Nužno je da muzej prestane biti aseptičnom sebi dovoljnom kutijom za izlaganje fosiliziranih umjetničkih predmeta. On mora biti mjestom susreta, razmjene informacija, utisaka i mišljenja, mora postati prostorom koji na neki način provocira ili inspirira umjetnike na djelovanje u njemu - dakle, prije svega mora biti jedan živi organizam. Daleko je važnije umjetnost "izvesti na ulicu", nego ju konzervirati. Tradicionalni muzej ima obrazovnu i normativnu funkciju - klasifikacijsku i analitičku. Međutim, njegova uloga danas postaje sve složenija uslijed procesa mijenjanja umjetnosti same. Muzej bi morao biti prostor prezentiranja, studiranja, ali i (re)kontekstualiziranja i provokacije. Upravo na takav način pokušavaju reagirati Randić i Turato svojim projektom za MMSU Rijeka.

Riječima Manuela De Landea s početka teksta, akumulacijom povijesnih materijala i njihovom interakcijom generiraju se nove kombinacije. Svaka je invencija sastavljena od supstance postojećeg. Samim tim ideja muzeja kao skladišta povijesne memorije, ma koliko anakrona ona bila, predstavlja neobično važnu *prima materiju*¹⁵ - bilo kroz njeno prihvaćanje, odbacivanje ili kritiku. Muzeji su mjesta na kojima, u biti, istražujemo naše kulturne, kao i društvene vrijednosti, ali isto tako generiramo kulturu i identitet za budućnost kroz *taloženje memorije*. Način na koji je ta *memorija* prezentirana i još važnije, u kojoj je mjeri dostupna, izravno će odrediti i intenzitet njezinog utjecaja na budućnost. Upravo kroz tu komponentu prezentacije možemo i moramo očekivati suvremenost i inovaciju reagiranja i kustosa kao kreatora postave i arhitekta kao kreatora *kontejnera* koji tu postavu prihvaća. Arhitektura muzeja kroz prostornu organizaciju muzeja - shvaćenu

as the psycho-art-rock group *Let 3* from Rijeka.¹³ The idea of democratising art, even though utopian, is very important here, since it coincides with the very approach of contemporary artists to artistic practice and the position of art nowadays, especially in its attitude towards the "market situation."¹⁴ The art of today, especially if one views it in the context of internet communication, should be universally available. It is necessary that the museum should cease to be an aseptic, self-sufficient box for exhibiting fossilized artefacts: it should become the place of encounter and exchange of information, impressions, and opinions, space that in some way provokes or inspires artists to be active in it - in other words, it should primarily become a living organism. It is far more important to "take art into the streets" than to conserve it. The traditional museum has the educational and the normative function - that of classification and that of analysis; however, its role is now becoming more complex because of the process of transformation of art itself. The museum should be a space of representation and study, but also of (re)contextualization and provocation. It is precisely in this way that Randić and Turato see their project for the MMSU Rijeka.

To use the words of Manuel De Landa from the beginning of this text, the accumulation of historical material and its interaction generates new combinations. Every invention uses an existing substance. Taken that into account, the idea of the museum as a storehouse for historical memory, no matter how anachronistic, epitomizes an exceptionally important *materia prima*¹⁵ - be it in its acceptance, denial, or criticism. Museums are places in which we actually question our own cultural and social values, at the same time generating culture and identity for the future through the process of *memory sedimentation*. The way in which that *memory* is presented or, what is more important, available, will directly determine the intensity of its impact upon the future. It is precisely that component of presentation from which we may and must expect modernity and innovation, and the same goes for the curator as the author of the collection and the architect as the author of the container receiving that collection. The museum's architecture, realized through its spatial organisation - understood as a form of availability and interpretation of the col-

kao oblik pristupačnosti i tumačenja zbirke te kroz njenu formalnu pojavnost koju doživljavamo kao oblik komunikacije - odašiljanja poruke *važnosti* muzeja kroz njenu *znakovitost*, odredit će sudbinu same institucije muzeja. Konkretno, svojevrsna ekstrovertiranost arhitekture može uvelike pospješiti javnu percepciju institucije koja boravi u njoj, uz sve pozitivne i negativne konotacije koje nosi. Iz takve strategije nastaje kurentni trend amblematskih zgrada muzeja poput one u Bilbaou ili *Aliena* u Grazu. Arhitektura suvremenog muzeja uopće, pa tako i muzeja suvremene umjetnosti, mora biti aktivan sudionik u životu muzeja, a ne samo njezina pasivna *ljuska*. Čak štoviše, ona mora preuzeti ulogu katalizatora u procesu sudjelovanja umjetnosti u urbanom, javnom životu. Drugim riječima, ona mora integrirati umjetnost u život. U maloj zemlji skromnog proračuna za kulturu, poput Hrvatske, izgradnja dvaju muzeja suvremene umjetnosti prilika su, ali i ogromna odgovornost, koje proizlaze iz mijenjanja statusa i percepcije suvremene umjetnosti, a time i kulture. ▼

lection, as well as in its formal appearance, which we experience as a form of communication - and the emission of a message about the *importance* of the museum in its *significance* will determine the fate of the very institution. Specifically, a sort of extroverted architecture can largely enhance the public perception of an institution housed in it, with all its positive and negative connotations. Such strategy generates the current trend of emblematic museum buildings like those of Bilbao or *Alien* in Graz. The museum architecture of today, which includes the architecture of museums of contemporary art, must be an active participant in its life and not only its passive *shell*; moreover, it must take over the role of the catalyst in the process of participation of art in urban, public life. In other words, it must integrate art into life. In a small country with a modest budget for culture, such as Croatia, building two museums of contemporary art signifies an opportunity, but also a huge responsibility, resulting from a change in the status and perception of contemporary art, as well as culture in general. ●

prijevod / translation: Marina Miladinov

→ Alan Kostrenčić (Zagreb, 1968). Redoviti suradnik umjetničkih časopisa, autor nekoliko kratkih pripovijetki u Quorumu i sinopsisa za kratki film "Flood". Godine 1977. osnovao biro "Kostrenčić & Krebel - Arhitekti". Član uredništva časopisa Čovjek i prostor (2000-2002, 2006), glavni urednik časopisa Arhitektura - European (2005.)

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