

URBANO KURIRANJE

Izložbeni kompleks moderniteta progoni suvremenu urbanost.

Današnja rasprava o ulozi gradova kao takvih i o kulturnim implikacijama Urbanosti igra istaknutu ulogu u kulturnim, ali i u društvenim i političkim debatama. Iako aktualne debate o ekološkom i održivom razvoju daju snažan i nov poticaj diskursu o gradovima, pitanja urbane forme, „modela“ i „prostornog plana“, još uvijek se kose sa svakodnevnim stvarnošću, koja je u mnogim gradovima određena naizgled nekontroliranim širenjem i sve većim predgrađima, koja su u nekim slučajevima već zadrila u središte grada. Koncepti kao što su „Edge City, Generic City, Mega City, Sprawl City, Non-Place Urban Realm,

Urban Plankton, The City as Region, Carpet Metropolis, Zwischenstadt...” samo su neki od termina koji ukazuju na sve veću nemogućnost generalizacije tih razvojnih tendencija unutar nekog jedinstvenog koncepta. Pokušaji da se shvate ti fenomeni vezani uz nestanak jasne granice između grada i sela, urbanog i ruralnog, čine se nepreglednima. Ne samo da je postalo suvišno razumjeti, formalizirati i predstaviti trenutno stanje gradova, nego polagano nestaje i osjećaj za mogućnost nekog *prostornog plana* koji bi se zasnivao na znanstvenom istraživanju, kao u vrijeme modernizma. Mnoge suvremene urbane teorije zasnivaju se na tumačenju takvog razvoja kao *fragmentacije*, kako urbane tako i javne sfere. Kritičari.

CHRISTIAN
TECKERT

OSWALD MATHIAS UNGERS, „GRAD U GRADU.
BERLIN, ZELENI GRADSKI ARHIPELAG“ (“DIE
STADT IN DER STADT. BERLIN, DAS GRÜNE
STADTARCHIPEL”), 1977.
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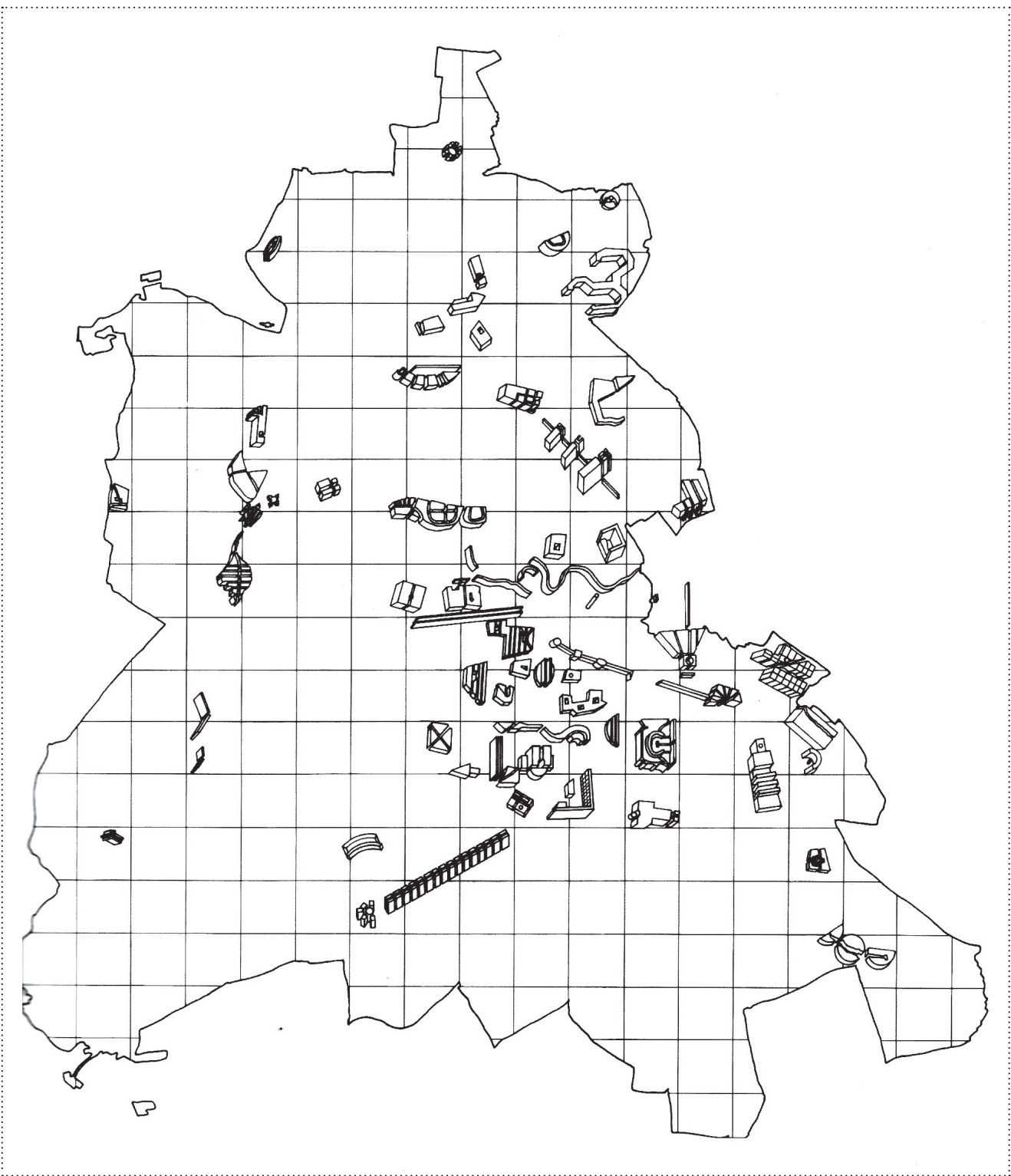
OSWALD MATHIAS UNGERS, “THE CITY IN THE CITY.
BERLIN, THE GREEN CITY OF THE ARCHIPELAGO”
 (“DIE STADT IN DER STADT. BERLIN, DAS GRÜNE
STADTARCHIPEL”), 1977
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Modernity's exhibitionary complex haunts contemporary urbanity.

Today's discussion on the role of cities as such and the cultural implications of Urbanity take up a prominent role in the cultural, but also in the social and political debates. And although the current debates on ecological and sustainable developments are generating a strong new momentum for the discourse on cities, the question of urban form, the question of the "Leitbild", the "Master Plan" still is at odds with an everyday reality which in most cities is defined by seemingly uncontrollable sprawl, an evergrowing periphery, which in some cases already intruded into

the city centers. Concepts like "Edge City, Generic City, Mega City, Sprawl City, Non Place Urban Realm, Urban Plankton, The City as Region, Carpet Metropolis, Zwischenstadt..." are just some terms showing the growing impossibility to generalize these developments under a single concept. Attempts to comprehend those phenomena surrounding the disappearance of a clear boundary between city and country, or between urban and rural, seem to be endless. Not only has it become obsolete to try to understand, formalize and represent the current urban state, but also a sense of the possibility for a *master plan* grounded on scientific research as in Modernism has slowly vanished. Many contemporary urban theories are based on a reading of these

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poput Marka Wigleya tvrde da je termin *fragmentacija* ovdje problematičan utoliko što pretpostavlja entitet koji je jednom bio cjelovit, a danas je razbijen.¹ Ali ipak je očito da unutar urbanog tkiva postoji sve veći broj naizgled nesumjerljivih elemenata. Upravo su ta kontradiktorna spacijalnost i povremena polarizacija prostora ono što dovodi do pojave prostorâ „pojačane različitosti“, kako je to nazvao arhitekt Rem Koolhaas u svojoj interpretaciji suvremenog razvoja kineskih metropola.² Ali granice se nisu umnogostručile samo u strelovitoj kineskoj urbanizaciji. Granica nacionalne države možda je izgubila važnost kao sredstvo nacionalnog identiteta time što je postala porozna zahvaljujući tehnologiji, kao i migraciji i mobilnosti pojedinaca, ali granice su se ipak umnožile u obliku novih sustava kontrole i praćenja, a ponekad ih proizvode i tehnološke metode transferabilnosti između različitih kodova. Pogledamo li novije urbanističke debate o tome kako se uhvatiti u koštac s procesima heterogenizacije i polarizacije unutar uglavnom dereguliranog stanja planiranja – uz snažno opadanje vlasti klasičnih institucija gradskog planiranja – možemo razlučiti ideju urbanosti koja s iznenađujuće sličnim konceptima reagira na pritiske sve globaliziranije transnacionalne konkurencije među gradovima koji se nastoje pozicionirati na karti svijeta. Ideološka osnova tog oblika urbanosti mogla bi se pronaći u onome što je Tony Bennett nazvao „izložbenim kompleksom“.³

Tony Bennett tvrdi kako je državna intervencija u umjetnosti bila dio općenitijeg fenomena, koji je uključivao *Veliku izložbu* 1851. i otvaranje muzeja u South Kensingtonu 1857. godine. Te izložbe su, između ostaloga, uspješno transformirale zastrašujuću svjetinu u urednu masu, koja je i sama postala dijelom muzejskog spektakla. Taj fenomen, takozvani *izložbeni kompleks*, razvijao se od kraja 18. do sredine 19. stoljeća, a uključivao je „prijenos predmetâ i tijelâ iz zatvorenih i privatnih domena, u kojima su dotada izlagani, u sve otvorenije, javne prostore“.

Nakon što su u 19. stoljeću muzejske zbirke otvorene za opću javnost, primijenjeni su mehanizmi kontrole i praćenja kako bi se reguliralo ponašanje posjetitelja: stvoreni su prostrani vidici, izložbene vitrine poredane su u formacije nalik na hodnike i postavljene su nadzorne točke s dobrim pregledom i velikim, otvorenim prostorima, neometanim stupovima. Ekstenzivnim korištenjem reflektirajućeg stakla u vitrinama postigla se povećana svijest posjetitelja o vidljivosti, što je uspostavilo politiku vidljivosti u kojoj je posjetitelj bio istodobno subjekt i objekt nadzirućeg pogleda – posjetitelj je sada bio neprestano *izložen*.

Današnja rasprava o urbanosti u velikoj se mjeri oslanja na međusobno povezane prakse i strategije koje su se ranije odnosile na domenu izlaganja: možemo primijetiti da su prakse

developments as a *fragmentation* of the urban as well as of the public sphere. Critics like Mark Wigley argued, that the term *fragmentation* here is a problematic one, insofar as it presupposes an entity that was once whole and now has been shattered.¹ But the increase of seemingly incommensurable elements within the urban fabric nevertheless seems evident.

It is a contradictory spatiality, sometimes a polarisation of spaces leading to the phenomenon of spaces of “exacerbated difference”, as the architect Rem Koolhaas referred to in his reading of the contemporary developments in Chinese metropolises.² But it is not only in the high-speed urbanism of China that borders have multiplied. The borderline of the nation-state may have lost its importance as a tool for a national identity by becoming porous through technology, as well as the migration and mobility of individuals, but nevertheless borderlines have multiplied into new systems of control and surveillance, sometimes also being produced by technical means of transferrability between codes. When looking at recent debates in urbanism on how to deal with the processes of heterogenisation and polarisation within a mainly de-regularised state of planning – with the powers of the classic institutions of city-planning in stark decline – one can identify an idea of urbanity, which reacts with surprisingly similar concepts to the pressures of a increasingly globalised, transnational competition between cities in order to place themselves on the

global map. And the ideological basis of this form of urbanity might be found in what Tony Bennett called “The Exhibitionary Complex”.³

Tony Bennett argues that state intervention in the arts was part of a more general phenomenon which included the *Great Exhibition* of 1851 or the opening of the South Kensington Museum in 1857. These exhibitions, amongst others, were successful in transforming the feared mob into an ordered crowd, which became part of the spectacle of the museum itself. This phenomenon, the *Exhibitionary Complex*, developed from the late eighteenth to the mid-nineteenth century and involved the transfer of objects and bodies from the enclosed and private domains in which they had been previously displayed into progressively more open and public arenas.

After the opening of museum collections to the general public in the nineteenth century, mechanisms of control and surveillance were applied in order to regulate the behaviour of the visitors: creating long vistas, placing display formations in corridor-like settings, applying watch-points with overviews, creating large spaces unobstructed by columns. Through the extensive use of reflective glass in the showcases, a heightened awareness of the visitors' visibility was created, establishing a politics of visibility in which the visitor is at the same time subject and object of a controlling gaze – a visitor is permanently *on display*.

i mehanizmi izlaganja postali dominantan modus u retorici o gradovima, od urbanizma do gradskog marketinga. Danas su gradovi inscenirani doživljaj, jer izloženi su tako da se u reflektirajućim fasadama suvremene urbanosti ustvari jednako izlažu i građani.

U urbanizmu se može zamijetiti i golema količina energije i novca koja se ulaže u reprezentaciju arhitektonskih projekata – rendering, vizualizaciju i prezentaciju. Stoga se s obzirom na urbanističke strategije u današnjim gradovima može prepoznati *izložbeni kompleks* u nekoliko njegovih suvremenih očitovanja, među kojima bih se želio osvrnuti na tri međusobno povezana relevantna koncepta u kontekstu Urbanizma.

Kao prvo, to je tema o smišljenom smještaju Remek-djela: radi se o *Simbolima grada*, a najbolji primjer je možda Guggenheim Museum u Bilbaou arhitekta Franka Gehrya. Zahvaljujući svome naizgled golemom uspjehu, ta je zgrada – koja se ustvari ispostavila kao financijska katastrofa zbog specifičnog ugovora o privatno-javnom partnerstvu – bila uzor velikom broju projekata koji su se očajnički držali ideje da će jedna spektakularna Zgrada – uglavnom vezana uz Umjetnost i Kulturu – imati tako snažan odjek da će se time riješiti i druga hitna urbana i socijalna pitanja.

Kao drugo, tu je inflacijski Bijenale: po logici *Grada događaja*, golemi i učestali kulturni događaji od ključne su važnosti kako

bi se održala razina pozornosti koja je potrebna za opskrbu sve većeg broja kulturnih turista i održavanje slike dotičnog grada kao poželjne destinacije u medijima. Tako se u gotovo svakom gradu može primijetiti sve veća rasprodaja javnog prostora u svrhu gradnje komercijalnih objekata, čak i ako su privremeni. *Kao treće*, tu je mistifikacija kreativnosti: termin *Kreativni grad* postao je krilatica za gradove koji nastoje modernizirati svoju zastarjelu infrastrukturu novim konceptima upotrebe, kao i poboljšavanjem slike grada na razini brandinga. Sam termin „kreativnost“, koji je u sputanom poslijeratnom društvu bio oslobađajuća ideja, postao je veoma udoban koncept za neoliberalne modele prebacivanja odgovornosti s države i njezinih institucija na pojedinca.

Danas su te predodžbe o kreativnosti još uvijek pokretačka snaga za ideju kreativnog grada, iako ih je uglavnom apsorbirala suvremena ekonomija, koja je naučila kako profitirati od obećanja emancipacije. Kao jedna od kustosica na projektu „Be Creative!“, Marion von Osten je ukazala na činjenicu da je kreativnost iz temelja promijenila svoje kulturno značenje i vrijednosti: „Ni supkulturne prakse ili nekonformistički modeli života više ne ometaju protok posla u nekoj tvrtki, nego se za njih čak kaže da potiču produktivnost. Umjetnike (i dizajnere) tu se uzima za uzor.“⁴⁴

Korijeni mitova oko ideje kreativnosti nalaze se u građanskom

Today's discussion of urbanity relies very much on interrelated practices and strategies formerly related to the realm of exhibiting: One can observe that practices and mechanisms of exhibiting have become a dominant mode in the rhetoric about cities, from urban planning to city marketing. Today cities are staged experiences, they are put on display and in the reflecting facades of contemporary urbanity the inhabitants are put on display just as well.

Also in urban planning an enormous growth of energy and money invested in the representations of architectural projects – in renderings, visualisations, presentations – can be observed. So, when it comes to urbanistic strategies of how to cope with today's cities one could identify the *Exhibitionary Complex* in several phenomena of this contemporary complex, of which I would like to address three interrelated concepts of relevance in a context of Urbanism:

Firstly, there is the theme of the deliberate placement of the Masterpiece: *Landmark Buildings*, best maybe exemplified by the Guggenheim Museum in Bilbao by Frank Gehry. The seemingly big success of Frank Gehry's building – which in reality turned out to be a financial disaster due to the specific Public-Private Partnership deal – was the role model for loads of projects that desperately held on to the idea that a spectacular Building – mostly related to Arts and Culture – would create such a strong

impact that also other pressing urban and social issues could be solved.

Secondly, there is the inflationary Biennial: In the Logic of the *Event City* huge and reoccurring cultural events are of crucial importance in order to keep the level of attention needed to address the growing number of cultural tourists and to keep the destination of the respective city in the media. So in almost each city we can observe an increasing sell-out of public space to commercial venues, even if temporary.

Thirdly, there is the mystification of creativity: The term of the *Creative City* has become a buzzword for cities aiming at updating their outmoded infrastructures with new concepts of usage as well as for upgrading the city image on a level of branding. Once a liberating idea within a restrained post-war society, the very term "creativity" has become a very pleasing concept for theneo-liberal models of shifting responsibilities from the state and its institutions towards the individual.

Today these ideas about creativity still are the driving forces of the the idea about the creative city, but very much absorbed by a contemporary economy, that has learned how to make profits out the promises of emancipation. One of the curators of the project "Be Creative!", Marion von Osten points to fact, that creativity has changed its cultural meaning and values fundamentally: "Subcultural practices and non-conformist living models no longer

shvaćanju umjetnosti, a povijest početaka muzeja i umjetničkog prostora bila je u središtu nastanka pojma građanske javne sfere. Ideja urbanosti je nasljeđe tog shvaćanja. Urbanost je usko isprepletena s proizvodnjom slika i upravo se u mehanizmima percepcije oblikuje kao određena atmosfera. Savremena urbanost sve više se emancipira od teritorijalnosti grada. Njezin je karakter definiran sposobnošću da ponudi znakove, kodove i simbole koji će djelovati međunarodno, globalno. U tom smislu urbanost je decentralizirajuća pojava; ona nastoji zaobići lokalne interese kako bi imaginarno napustila vlastiti grad. Pretvorba *grada lokalitetâ* u prostore za turistički pogled dio je općeg paradigmatičkog pomaka u urbanizmu prema kulturalizaciji i estetizaciji.

Glavni je uzor za tu pretvorbu ranije spomenuti *izložbeni kompleks*. Scenografski pristupi urbanom dizajnu, privremenim događajima i marketingu postali su središnjim aspektima urbanizma u situaciji u kojoj se čini da su marketinške strategije primarni interes urbane politike. Estetizacija s jedne strane i povlačenje komunalne uprave, odnosno planiranja, s druge, idu ruku pod ruku.

Uzmemo li u obzir učinke *izložbenog kompleksa*, može li umjetnička proizvodnja biti uzor za urbanističke koncepte? Postoje brojni indikatori za to da su sve veća količina umjetnosti posvećene intervencijama u javnom prostoru i

pokušaji stvaranja tentativnih, privremenih javnosti, pa čak i protujavnosti, proporcionalni sa sve većom instrumentalizacijom umjetničkih praksi i „kreativnih scena“ kao nadomjestka za političko povlačenje iz sve većeg broja oblika javne i društvene odgovornosti. Britanska umjetnička kritičarka Claire Bishop⁵ ukazala je na retoriku i interese *novih laburista* u Velikoj Britaniji kao na „gotovo istovjetne sa socijalno angažiranom umjetnošću u usmjeravanju kulture prema politici društvenog uključivanja“. Ona kritizira sve šire polje „relacijskih praksi“⁶ zbog toga što dijelom slijede neoliberalnu logiku, u tom smislu da mnoge od tih praksi suradnje i sudjelovanja nastoje stopiti fragmentarne ili krhke elemente u društvu. Ta je samonametnuta misija zasnovana na istoj onoj problematičnoj pretpostavci kako treba ponovo ostvariti fragmentaciju onoga što je nekada bilo cjelovito, kao u debatama o navodnoj fragmentaciji urbane forme.

Iako je kritika u tekstu Claire Bishop uglavnom usredotočena na mali broj specifičnih umjetnika, u srži se nalazi jedno ključno pitanje: povlače li se takve prakse javne i društveno angažirane umjetnosti iz sfere estetskoga i stapaju li svoje djelovanje s primarno socijalnim ambicijama? Ili: imaju li te prakse potencijal za stvaranje drugačijeg prostora, političkog prostora koji bi dopuštao razvoj oporbe i proturječja? I jesu li u tom smislu indikator političkoga kao takvog, kao što je to izrazio filozof

disturb the business flow in a company either, but are even said to increase productivity. Artists (and designers) are taken as the model here.⁷⁴

The roots of the myths around ideas of creativity are located within the bourgeois understanding of art and the history of the origins of the museum and the art space was central to the constitution of a notion of the bourgeois public sphere. The notion of urbanity is a legacy of this understanding. Urbanity is intrinsically bound up with the production of images, and it is in the mechanisms of perception that urbanity forms itself as a certain atmosphere. Contemporary urbanity emancipates itself increasingly from the territoriality of the city. Its character is defined by its capacity to offer signs, codes and symbols that operate internationally, globally. In that sense urbanity is a de-territorialising phenomenon; it tries to escape the local agenda in order to imaginarily leave the own city. The conversion of the *city of places* into spaces for a touristic gaze is part of a general paradigmatic shift in urbanism to culturalisation and aesthetisation.

The role model for this conversion is the aforementioned *Exhibitionary Complex*. Scenographic approaches to urban design, temporary events and marketing have become central aspects of urbanism in a condition where marketing strategies seem the primary concern of urban politics. Aesthetisation on the

one side and the retreat of communal governance and planning on the other side go hand in hand.

Taking into account the effects of the *Exhibitionary Complex*, can artistic production be a role model for urbanistic concepts? There are lots of indicators that the rising amount of art devoted to interventions in the public sphere, the attempts to create provisional, temporary publics, even counter-publics correlates with an increasing instrumentalisation of artistic practices and “creative scenes” as a substitute for a political withdrawal from more and more public and social responsibilities. The British art critic Claire Bishop⁵ pointed to the rhetoric and interests of New Labour in Great Britain as being “almost identical to socially engaged art to steer culture towards policies of social inclusion”. She critiques the expanded field of “relational practices”⁶ for partly surrendering to a neoliberal logic in the sense that lot of these collaborative, participatory practices try to fuse together the fragmented or precarious elements of society. A self – imposed mission based on the same problematic assumption that the fragmentation of a formerly whole has to be undone as in the debates on the supposed fragmentation of urban form. Even if Bishop’s critique focuses mainly on few specific artists in her text, there is a crucial question at the core: do such practices of a public and socially engaged art withdraw from the aesthetic and fuse their agency with a primarily social ambition?

Jacques Rancière?⁷⁷ Bishopova se slaže s Rancièreom u tome da je sustav umjetnosti, onako kako ga mi shvaćamo na Zapadu, obilježen upravo pomutnjom između autonomije Umjetnosti (oslobođenja od racionalne instrumentalnosti) i njezine heteronomije (brisanja granica između umjetnosti i života): "Ali: razriješiti taj čvor – ili zanemariti ga i tražiti konkretnije ciljeve za umjetnost – donekle znači promašiti bit stvari, budući da je estetika sposobnost mišljenja u proturječju: produktivnom proturječju odnosa Umjetnosti i društvene promjene, koje karakterizira upravo ona napetost između vjere u Autonomiju Umjetnosti i vjerovanja u Umjetnost kao neodvojivo povezanu s obećanjem nekog boljeg svijeta koji će tek doći."⁷⁸ Neovisno o pitanju u kojim specifičnim umjetničkim djelima možemo otkriti više ili manje političkog potencijala ili „produktivnih proturječja“, ovdje se čini ključnim to što u onom trenutku u kojemu se država počne sve više povlačiti iz društvenih interesa vezanih uz urbanizam i planiranje, dolazi do golemog porasta u broju umjetničkih djela koja se bave urbanim prostorima, stvaraju alternativne javne sfere i tome slično. Kako se te tendencije i aktivnosti ne bi podvrgnule nekoj neoliberalnoj ideji o angažiranim pojedincima koji preuzimaju odgovornosti koje su komunalne instance olako odbacile, moramo promisliti o načinu na koji su te artikulacije organizirane i u kojoj se vrsti prostora događaju. Ti radovi i projekti obično se

odvijaju u okviru neke kulturne ustanove: umjetničkog prostora, muzeja ili bijenala. Razvijaju ih pojedinačni umjetnici ili skupine, uglavnom zajedno s kustosima. Ali uloga kustosa nije samo u tome da osigura prostor i organizacijsku podršku; ona je ključna, čak i ako se o njoj ne govori mnogo u javnosti. U članku „Funkcija kustosa“⁷⁹ filozof Oliver Marchart postavio je pitanje o zadaćama kustosa kada se radi o proizvodnji umjetnosti s političkim i javnim interesima. On definira ulogu kustosa kao onoga tko osigurava javnu sferu. Razmotrimo li ponovo definiciju javnoga kao mjesta oporbe i antagonizma, naići ćemo na važan paradoks: kako se sukob ili antagonizam mogu organizirati? Antagonizam koji stvara javnu sferu može izbiti na površinu bilo gdje i bilo kada, ali ne može ga se naprosto organizirati. Prema tome, zaključuje Marchart, *funkcija kustosa* sastoji se u organiziranju nemogućeg. Ali što bi to moglo značiti?

Čak ni akcija u javnom prostoru nije automatski, sama po sebi, javna umjetnost u bilo kakvom političkom smislu. Prema njegovu mišljenju, nešto treba dodati kako bi izložba postala javnom sferom, a to je pozicija. Marchart citira kustosa Jeromea Sansa, koji je definirao izlaganje kao *eks/poziciju*. Pozicioniranje i Angažman. Jerome Sans: „Izložba je mjesto za debatu, a ne samo za javno izlaganje.“ Paradoks stvaranja javnog prostora sastoji se u obilježavanju protupozicije, u

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Or do these practices bear a potential for creating a different space, a political space that allows for creating dissent and contradiction? In that sense the indicator for the political as such, as the philosopher Jacques Rancière put it?⁷⁷ Bishop argues with Rancière that the system of art as we understand it in the West is predicated exactly on a confusion between Art's autonomy (its removal from rational instrumentality) and heteronomy (its blurring of art and life): "But: Untangling this knot - or ignoring it by seeking more concrete ends for art – is slightly to miss the point, since the aesthetic is the ability to think contradiction: The productive contradiction of Art's relationship to social change, characterized precisely by that tension between the faith in Art's Autonomy and the belief in Art as inextricably bound up with the promise of a better world to come."⁷⁸

Independent now from the question, in which specific art works one can discover more or less political potential or "productive contradictions", it seems crucial here, that at the moment the state withdraws increasingly from a social agenda towards urbanism and planning there is a enormous increase in artistic works, that engage with urban spaces, that intervene in public spheres, that create alternative public spheres and so on. In order not to subjugate these tendencies and activities to a neoliberal idea of engaged individuals taking the responsibilities the communality sold off, one has to think about the way these

articulations are organised, in which kind of space they take place. These works and projects usually take place within the frame of an cultural institution, an artspace or museum or a biennial. They are developed by individual artists, by groups, mostly together with curators. But more than just to give space and organisational support, the role of the curator of course plays a crucial role here, even if it is not discussed so much publicly. In his text "The Curatorial Function"⁷⁹ the philosopher Oliver Marchart asked about the tasks of the curator when it comes to the production of art with a political and public agenda. He defines the role of the curator a provider of a public sphere. Let us considering again the definition of the public as the site of dissent and antagonism. Here we encounter an important paradox: How can conflict or antagonism be organised? The antagonism, that creates a public sphere can break out anywhere at any time, but it cannot be simply organised. Consequently, Marchart concludes, the *curatorial function* consists in organising the impossible. But what can that mean?

Even an action in public space is not automatically in itself public art in any political sense. For an exhibition to become a public sphere, he argues, something must be added: A position. Marchart points to a quote of the curator Jerome Sans. He defined exhibiting as *ex/position*. Positioning and Commitment. Jerome Sans: "An exhibition is a place for debate, not just a

stvaranju antagonizma. „Javni karakter antagonizma uvijek ima nešto disruptivno u odnosu na logiku institucije i dominantnu ideologiju: on raskida regulirane procese, odgovornosti i hijerarhije. Funkcija kustosa, zaključuje Marchart, sastoji se u znatnoj mjeri i od političkog otvaranja one institucije čijim se dijelom čini.

Neke suvremene umjetničke i kustoske prakse mogle bi biti pokazatelji druge urbanističke prakse, koja ne nastoji instrumentalizirati umjetnost iz razloga marketinga ili gentrifikacije, nego zato što može ponuditi proturječja, pukotine u percepciji ili ponekad naprosto prostore koji ostavljaju mjesta *drugome*. Ne radi se o stvaranju neke novije verzije Utopije, nego o obliku onoga što je Charles Esche nazvao *angažiranom autonomijom*. Govoreći o umjetničkim praksama koje se na prvi pogled čine pragmatičnima, fleksibilnima, fluidnima i plodnima, on je ustvrdio: „One pristaju u profil dobrih poduzetnika. Štoviše, upravo o tome se kod njih i radi. Ali: prenamjenjujući oruđa ekonomije, mogli bismo otkriti njihove pukotine i nedosljednosti; mogli bismo dati prostora idejama koje se još nije promišljalo, mogli bismo re-mapirati i reorganizirati one postojeće strukture neuspjelog moderniteta koje bi inače mogle nestati i pridonijeti povijesnoj amneziji.“¹⁰ Ključna je važnost ovdje u pretenzijama na stratešku autonomiju kako bi se učinili vidljivima i opipljivima specifični interesi i ideologije, kako bi se omogućili

antagonizmi koji mogu proizvesti istinski javnu sferu. I kako bi se podržale heterotopije u smislu Michela Foucaulta,¹¹ oblikujući otoke čiji programi i funkcije proizvode mjesta koja djeluju u nehegemonijskim uvjetima. Prostore za moguće *drugo* unutar istoga, za *mjesta* unutar *prostora*.

Pogledamo li u povijest urbanističkih koncepata iz novije prošlosti, upada u oči da se ondje može pronaći samo nekoliko pozicija u kojima se očituju proizvodnja različitosti i heteronomna koncepcija javne sfere. Obično se gotovo svaka strategija urbanističkog dizajna najavljuje ili kao manje-više univerzalna metoda ili kao neki kontekstualni oblik povezivanja i isprepletanja, čak i rekonstrukcije. Jedna od sasvim malobrojnih iznimaka na tom polju bio je rezultat ljetne radionice u Berlinu 1977. godine, koju je vodio Oswald Matthias Ungers, a koja se zasnivala na pretpostavci da bi u tom gradu, koji se u to vrijeme već sužavao, mogla postojati mogućnost za povećavanje kvalitete i vidljivosti onoga što su on i njegovi suradnici (među kojima su bili mladi Rem Koolhaas i Hans Kollhoff) smatrali potencijalnim „Gradovima unutar gradova“, odnosno otoka sa snažnim formalnim i vizualnim identitetom i autonomijom. Pod podnaslovom „Berlin. Zeleni arhipelag“ Ungers je utemeljio svoju argumentaciju na ideji „komplementarnih mjesta“ i „koincidencije suprotnosti“. „Grad sastavljen od ‘komplementarnih mjesta’ sastoji se od najvećeg mogućeg

public display“. The paradox of creating a public space consists in marking a counterposition, creating antagonism. “The publicness of antagonism always has something disruptive in relation to the logic of the institution and the dominant ideology: it interrupts regulated processes, responsibilities and hierarchies. The curatorial function, Marchart concludes, consists not least in the political opening of the institution of which it appears to be part of. Some contemporary artistic and curatorial practices could be indicators for another urbanistic practice, that aims not to instrumentalize art for reasons of marketing or gentrification, but because it can offer contradictions, gaps in perception, and sometimes simply spaces that give room for the *other*. It is not about creating a newer version of Utopia, but about a form of what Charles Esche called *engaged autonomy*. Referring to artistic practices which seem at first hand pragmatic, flexible, fluid and resourceful, he argues: “they fit the profile of good entrepreneurs. Indeed, that is their point. But: By repurposing the tools of economy, we might find their gaps and inconsistencies; we might give a space to ideas yet unthought, we might be able to re-map and re-organize those existing structures of a failed modernity, that otherwise might disappear and contribute to a historic amnesia.”¹⁰ Crucial importance here lies in claiming a strategic autonomy in order to make visible and tangible the specific agendas and ideologies, in order to allow for antagonisms

which can produce a truly public sphere. And in order to support heterotopias in the sense of Michel Foucault,¹¹ forming islands whose programs and functions produce places which operate under non-hegemonic conditions. Spaces of the possible *other* within the same, *places* within *spaces*.

Looking at the history of urbanistic concepts of the recent past it is striking that there are only few positions to be found, in which the production of difference and a heteronomic conception of the public sphere surface. Usually almost every urbanistic design strategy announces itself whether in terms of a more or less universal method or as a contextual form of connecting, interweaving or even reconstructing. One of the very few exceptions in this field was the result of a summer workshop in Berlin 1977 led by Oswald Matthias Ungers, which built up on the premises, that within this at that time already shrinking city there might be the possibility to reinforce the quality and visibility of what he and his collaborators (amongst which were the young Rem Koolhaas and Hans Kollhoff) saw as potential “Cities within the City”, namely islands of strong formal and visual identity and autonomy. With the subtitle “Berlin. The green Archipelago” Ungers based his argument on the idea of “complementary places”, a “coincidence of opposites”. “The city made up of ‘complementary places’ consists of the largest possible variety of different parts, in each of which a special urban aspect is

mnoštva različitih dijelova, a u svakome od njih razvija se jedan poseban urbani aspekt u odnosu prema cjelini.¹² Okolni *cityscape* ovdje se shvaća kao more nediferenciranosti, u kojemu izrazito artikulirane forme uspostavljaju dijelove snažnog identiteta i samosvijesti. Ti otoci zatim će „vesti u nediferenciranu domenu urbanizacije jasan agonistički prostor, koji će urbanizaciju pretvoriti u polis: grad koji ne evocira njegova sveukupnost, nego sučeljavanje njegovih dijelova“.¹³ Ta ideja grada zasniva se na koncepciji urbanoga kao zbirke različitih elemenata, kuriranog grada. Arhitekt Wilfried Kühn ukazao je na činjenicu da Ungerova koncepcija tretira grad kao zbirku.¹⁴ U urbanističkom činu radi se više o razvijanju oštrog oka za proces odabira i izlaganja nego o pukoj strategiji dizajna. Međutim, inherentna opasnost tog pristupa prilično je očita: sve veći broj samonametnutih enklava zatvorenih zajednica postaje alarmantnim znakom sumnjivih ideja o četvrti ili zajednici kakve su prisutne u sve većem broju gradova Srednje Europe. Unatoč tome, trebalo bi se zapitati može li postojati urbanistički model koji dopušta vidljivost različitim ideologijama, a da istodobno zadržava vrijednost pluralističkih i heteronomnih društava. Stoga bi rasprava na području kuriranja i umjetničke produkcije u javnoj sferi mogla biti od ključne važnosti za urbanizam. Ako gradovi sve više funkcioniraju po logici „izložbenog kompleksa“, kao što smo ustvrdili u prvom dijelu ovog priloga, onda postoji

definitivna potreba za razvojem kritičke koncepcije kuriranja gradova umjesto njihova pukog planiranja.

¹ Mark Wigley, „Bloodstained Architecture“, u: *Post Ex Sub Dis: Urban Fragmentations and Constructions*, Rotterdam: 010 Publishers, 2002., 283.

² Rem Koolhaas i Sze Tsung Leong, *Great Leap Forward: Harvard Design School Project on the City*, Taschen, 2001.

³ Tony Bennett, „The Exhibitionary Complex“, u: *New Formations*, 4, proljeće 1988., 73–102.

⁴ Usp. Marion von Osten, *Be Creative – Der kreative Imperativ*, Edition Museum für Gestaltung Zürich, 2003.

⁵ Claire Bishop, „Antagonism and Relational Aesthetics“, u: *October*, 110, jesen 2004., 51–79.

⁶ Kustos i kritičar Nicolas Bourriaud definirao je relacijsku umjetnost kao „skup umjetničkih praksi koje za svoje teorijsko i praktično polazište uzimaju ljudske odnose i njihov društveni kontekst u cijelosti, a ne samo neki neovisan i privatni prostor.“ Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 2002.

⁷ Usp. Jaques Rancière, *The Politics of Aesthetics: The Distribution of the Sensible*, Continuum Inter. Publis., 2006.

⁸ Claire Bishop, „The Social Turn: Collaboration and Its Discontents“, u: *Artforum*, veljača 2006., 179–185.

⁹ Oliver Marchart, „The Curatorial Function – Organizing the Ex/position“, u: *Curating Critique*, Frankfurt: Revolver, 2007., 164–170.

¹⁰ Charles Esche, *Foreword in Afterall*, 11, MIT Press, 2005.

¹¹ Michel Foucault, „Of Other Spaces“, u: *Diacritics*, 16, proljeće 1986., 22–27.

¹² O. M. Ungers, *The Dialectic City*, Skira Editore, 1997.

¹³ Pier Vittorio Aureli, „Towards the Arcipelago. Defining the Formal and the Political in Architecture“, u: *Log*, 11, 2008.

¹⁴ Wilfried Kühn, „Die Stadt als Sammlung“, u: Andreas Lepik (ur.), *O. M. Ungers – Kosmos der Architektur*, Ostfildern, 2006., 69–81.

developed with a view to the whole.”¹²

The surrounding cityscape here is conceived of as a sea of indifference, in which highly articulated architectural forms establish parts with a strong identity and self-consciousness. Those islands would “introduce within the undifferentiated realm of urbanization a clear agonistic space that turns urbanization into a polis: a city evoked not through its totality but through the confrontation of its parts.”¹³ This idea of the city is based on a conception of the urban as a collection of distinct elements, a curated city. The architect Wilfried Kühn pointed to the fact that in Unger’s conception the city is treated like a collection.¹⁴ The urbanistic act is more about developing a careful eye for a process of selection and display than merely a design strategy. The inherent danger of this approach though seems obvious: The increasing number of self-imposed enclaves of gated communities stand as a warning sign of suspicious ideas about neighbourhood or community present in more and more Central European cities. But nevertheless the question should be asked if there can be an urbanistic model that allows for different ideologies to become visible, while at the same time maintaining the value of pluralistic and heteronomic societies. Therefore the discussion in the field of curating and artistic production in the public sphere could be crucial for urbanism. If cities increasingly operate under a logic of an Exhibitionary Complex, as argued

in the first part of this essay, then there is a definite need for developing a critical conception of curating cities rather than just planning them.

¹ Mark Wigley, “Bloodstained Architecture”, in: *Post Ex Sub Dis: Urban Fragmentations and Constructions*, 010 Publishers, Rotterdam, 2002, p. 283.

² Rem Koolhaas, Sze Tsung Leong, *Great Leap Forward: Harvard Design School Project on the City*, Taschen, 2001.

³ Tony Bennett, The Exhibitionary Complex, *New Formations*, no. 4, spring 1988, p. 73–102.

⁴ See: Marion von Osten, *Be Creative – Der kreative Imperativ*, Edition Museum für Gestaltung Zürich, 2003.

⁵ Claire Bishop, “Antagonism and Relational Aesthetics”, in: *October* 110, Fall 2004, pp. 51–79.

⁶ The curator and critic Nicolas Bourriaud defined relational art as, “a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space.” Nicolas Bourriaud, *Relational Aesthetics*, Les presses du réel, Dijon, 2002.

⁷ See: Jaques Rancière, *The Politics of Aesthetics: The Distribution of the Sensible*, Continuum Inter. Publis., 2006.

⁸ Claire Bishop, “The Social Turn: Collaboration and Its Discontents”, in: *Artforum*, February 2006, pp. 179–185.

⁹ Oliver Marchart, “The Curatorial Function – Organizing the Ex/position”, in: *Curating Critique*, Revolver, Frankfurt, 2007, p. 164–170.

¹⁰ Charles Esche, *Foreword in Afterall*, Issue No. 11, MIT Press, 2005.

¹¹ Michel Foucault, “Of Other Spaces”, in: *Diacritics* 16, Spring 1986, p. 22–27.

¹² O. M. Ungers, *The Dialectic City*, Skira Editore, 1997.

¹³ Pier Vittorio Aureli, “Towards the Arcipelago. Defining the Formal and the Political in Architecture”, in: *Log*, No. 11, 2008.

¹⁴ Wilfried Kühn, “Die Stadt als Sammlung”, in: Andreas Lepik (Hsg.), *O. M. Ungers – Kosmos der Architektur*, Ostfildern 2006, p. 69–81.