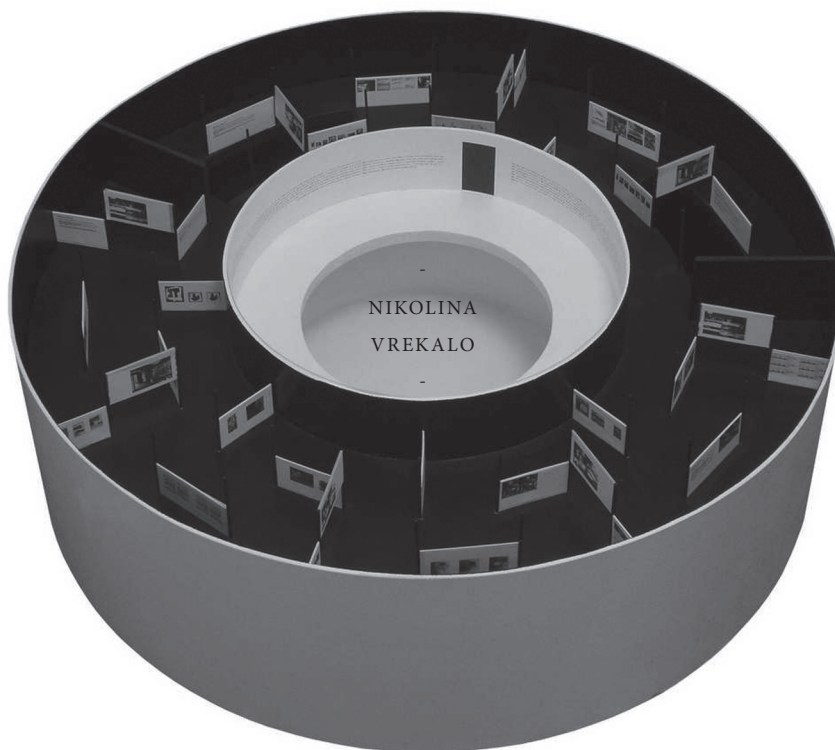


POSTOJANJE DRUGIH SVJETOVA U PROSTORU BIJELE KOCKE



Our job is to create wonder¹



Our job is to create wonder¹



THE EXISTENCE OF OTHER WORLDS INSIDE THE WHITE CUBE

Sjećanje kao kvalitativni faktor, dvije paradigme

Počnimo sa sjećanjem. I kretanjem. Mentalno kroz slojeve svijesti i fizički kroz doživljene prostore. U susretu tih dvaju procesa izranjaju različite vizualne manifestacije zabilježene u osobnoj memoriji, određivši svojim karakterom buduća iskustva, spoznaje i povijesnoumjetničke preferencije. Dalijev muzej u Figueresu u Kataloniji mjesto je nadrealnoga svijeta iz kojega posjetitelj nakon desetljeća ne pamti svaki izložak, ali priča u prostoru, dojam, atmosfera i potaknut osjećaj uživanja i pripadnosti (p)ostaju trajni vizualni inventar. Fascinantnim prostorom dominira umjetnikova nadrealistička poetika prema kojoj je objekt asocijativna slika i podsvjesni znak, a gradbeni elementi toga kreiranog univerzuma² su raspored, boje, svjetlo, simultana naracija i, konačno, arhitektura sama.³ Gotovo istovremeno, a vrlo davno (početkom zadnjega desetljeća prošloga stoljeća), u osobnu vizualnu prtljagu (Panofsky) pohranjeno je potpuno novo muzejsko izložbeno iskustvo čiji su tematski identitet i njegova prezentacija sasvim suprotni prethodnom. U klasičnom rasporedu artefakata u dvoranama Vatikanskih muzeja posjetitelj se fokusira na pojedinačno remek-djelo s kojim uspostavlja vizualnu, emotivnu i umjetničku komunikaciju. Iz te individualne i komorne interakcije pamtimo usredotočenost na djelo, njegove umjetničke

kvalitete i euforiju stvarnoga doživljaja, apstrahirajući prostor, eventualne međuodnose i kontekst.

Istaknuti izložbeni diskursi stalnih postava realiziraju različite poruke, imaju drugačije namjene i komunikaciju. Izdvojeni su, međutim, kao uvodni motiv teksta, metodom sjećanja; subjektivnom, iracionalnom, proizvoljnom, no pouzdanim putokazom za kategoriju pamtljivoga, dojmljivoga i interaktivnoga. Takvi uglavnom ostaju zapamćeni, a kvaliteta ili karakteristike koje su ih dovele do 'trona vječnosti' mame na pokušaj iščitavanja i dekodiranja „složenih fizičkih tvorbi“, kakvima izložbe definira nizozemski muzeolog Peter van Mensch. Sjećanje, ta krhka kategorija, jest dimenzija koju bi autori postava privremenih izložbi svakako trebali promišljati, koristeći raspoloživa kreativna sredstva, jer tek u tom procesu izložba (p)ostaje stalnom.⁴

Što je, dakle, ono što likovni postav izložbe čini pamtljivim, dojmljivim, individualnim, vizualno atraktivnim, sugestivnim i komunikativnim? Koliki je udio autorske kreativnosti potreban/ dovoljan da se zadrži mjera i ne zatomi originalna, esencijalna ideja (predmet, artefakt)? Pretendira li, konačno, disciplina izložbenoga dizajna postati umjetničkom granom, kakva je njezina geneza, ali i status u sadašnjem/budućem kulturološkom i likovnom kontekstu? Je li oblikovanje i fizička manifestacija/konkretizacija ideje generator sistematizacije

Memory as a Quality Factor: Two Paradigms

Let us begin with memory. And movement. Mentally, through the layers of consciousness, and physically, through the experienced spaces. The encounter of these two processes results in various visual manifestations that are stored in personal memory, whence they define future experiences, insights, and art-historical preferences. Dalí's museum at Figueres in Catalonia is the location of a surrealist world, and after a decade the visitor will no longer remember each and every exhibit, but the story set in space, the impression, the atmosphere, and the provoked feeling of immersion and belonging will have become/ remained a part of his permanent visual inventory. That fascinating space is dominated by the artist's surrealist poetics, according to which the object is an associative image and a subconscious symbol, while the construction elements of that created universe² include arrangement, colour, light, the simultaneous narration, and eventually the architecture itself.³ Almost at the same time, and it was quite a while ago (early in the last decade of the past century), a completely new experience of the museum exhibition was added to one's personal visual baggage (Panofsky), and the thematic identity and presentation of that experience were completely contrary to the previous ones.

In the classic arrangement of artefacts inside the halls of the Vatican Museums, the visitor tends to focus on individual masterpieces, with which he will establish a visual, emotional, and artistic communication. From that individual and intimate interaction he will probably remember his fixation on the artwork and its artistic qualities, on the euphoria of the actual experience, thereby abstracting the space, the possible interrelations, and the context.

These prominent exhibition discourses of permanent collections transmit various messages, since they have different purposes and modes of communication. However, they have been selected for the introductory part of this paper by using the method of remembering, as a subjective, irrational, arbitrary, but reliable guideline in the category of the memorable, the impressive, and the interactive. Such cases are mostly remembered, while the quality and the features that originally brought them to the "throne of eternity" challenge us to interpret and decode the "complex physical formations," as the Dutch museologist Peter van Mensch has defined exhibitions. Memory, that fragile category, is a dimension that the authors of temporary exhibitions should certainly need to reflect upon, and use all creative tools at their disposal to that purpose, since it is only in that process that an exhibition will

i klasifikacije izložbi? „Vrijednost ideje dokazuje njena moć organiziranja predmetne građe“,⁵ zapisao je Goethe. Britanski arhitekt i dizajner izložbi David Dernie slikovito objašnjava da je žličica Winstona Churchilla samo obični uporabni predmet koji kontekstualizacijom stječe povijesno i emotivno značenje.⁶

Transformacija prostora i vizualna senzacija

Djelo je ishodište, od njega sve polazi, ono je središte izložbenoga čina, no modusi njegove prezentacije i kontekstualizacije i uključivanja u misaono-emotivni tijek recipijenta ovise o stilu, strukturi i tehnici izložbe,⁷ njezinu cjelokupnom dizajnu i egzistiranju u određenom prostoru. Primarni stvaralački čin generator je novoga stvaralačkoga čina⁸ u prostoru kao mjestu njihova pomirenja, simbioze i materijalizacije ideje/poruke, a koji mora zadovoljiti imanentnu mu zadaću funkcionalnosti. Unutar stvorenoga sistema (imajući stalno na umu i krajnjega aktera komunikacijskoga kanala, primatelja/posjetitelja) mogući su suptilni, dominantni i kompromisni odnosi jedne složene strukture. U suvremenoj umjetničkoj i kustoskoj praksi interdisciplinarni postupak sublimiran u dizajnerskom činu dobio je status nezamjenjivoga postupka koji se promišlja kao samostalna disciplina,⁹ značajna u posredovanju ili komunikacijskoj shemi

djelo-ideja/kustos/izložba-(prostor)-posjetitelj. Oblikovati ideju, prenijeti poruku, narativnim likovnim sredstvima ispričati priču, transformirati prostor kao okvir priče, zapravo materijalizirati „zemlju snova“¹⁰ – premise su izložbenoga dizajnera. Kada se ostvari imanentna kreativnost i stvori novi izložbeni univerzum, govorimo o dvostrukoj vizualnoj senzaciji (koja, dakako, ima posljedicu u mentalnom i emotivnom doživljaju).

Avangarda, postmodernizam i postav kada ga nema

Čuvanje i prenošenje znanja prioritet je od najranijih muzejskih ustanova, grčkih i rimskih hramova, do suvremenih centara, no odnos prema izložbenom predmetu bio je podložan promjenama. Klasični koncept viktorijanskih muzeja s predmetom kao glavnom orijentacijom prevladavao je u europskim muzejima gotovo do 80-ih godina 20. stoljeća, kada osnovna misao stalnih postava postaje sadržaj, komunikacija i prezentacija ideja sa svim dostupnim korpusom muzeoloških pomagala.¹¹ Mogućnosti dekodiranja predmetne građe i učitavanja novih značenja¹² postaje praksom novih postava „subjektivnih i obično nepovijesnih izložbi“¹³ u kojima se stvara postmodernistička dramaturgija „labirinta lokacija u kojemu će posjetitelj ostati zarobljen“.¹⁴ Preteče izložbene prakse postmodernističkoga

become/remain permanent.⁴

So, what is it that makes the visual layout of an exhibition memorable, impressive, individual, visually attractive, suggestive, and communicative? What level of artistic creativity is necessary/sufficient in order to keep the measure and to preserve the original, essential idea (object or artefact)? And finally, does the discipline of exhibition design aspire to become a branch of art, as its genesis would suggest, as well as its status in the present/future cultural and visual context? Is the formation and the physical manifestation/concretisation of an idea a generator for systematising and classifying exhibitions? Goethe once wrote that “the value of an idea is proved by its power to organize the subject matter.”⁵ British architect and exhibition designer David Dernie has illustrated that by saying that Winston Churchill's teaspoon is just an ordinary object of everyday use that has gained its historical and emotional significance through contextualisation.⁶

Transformation of Space and Visual Sensation

Artwork is the starting point and everything begins with it. It is the focus of an exhibition act, yet the modes of its presentation and contextualisation, as well as its inclusion into the reflexive and emotional process of the recipient, depend

on the style, structure, and technique of the exhibition,⁷ on its overall design and existence in a particular space.

The primary act of creation generates a new creative act⁸ in space as the site of their reconciliation, of the symbiosis and materialisation of an idea/message, and it must fulfil the task of its inherent functionality. Within the created system (keeping in mind the final element of the communication channel, the recipient/visitor) there can be subtle, dominant, or compromising relations in a complex structure. In the contemporary artistic and curating practice, the interdisciplinary procedure that is sublimated in the act of designing has acquired the status of an irreplaceable procedure that is considered an independent discipline,⁹ an important element of mediation or in the communication scheme of artwork-idea/curator/exhibition-(space)-visitor. Formulating an idea, transmitting a message, telling a story with the help of narrative visual tools, transforming the space so as to become its framework, actually materializing the “dreamland”¹⁰ – these are the premises of an exhibition designer. If this immanent creativity is realized and a new exhibition universe created, we can speak of a double visual sensation (which, of course, results in a mental and emotional experience).

predznaka su avangardne tendencije koje su „umjetnost počele prikazivati kao *happening*“,¹⁵ odbacujući muzeje kao „nekropole umjetnosti“. ¹⁶ David Dornie smatra da je razvoj apstraktne umjetnosti bio začetnik nove estetike u kojoj umjetnički *show* postaje dio izložbenog iskustva. Autor dalje navodi da je rani modernistički izložbeni prostor trebao biti odjek djela (*resonance with the work*), a ne mjesto njegova katalogiziranja.¹⁷ Povezanost izložbenoga dizajna i instalacijske umjetnosti apostrofirao je i Brian O' Doherty¹⁸ promišljajući odnos promatrača (primatelja umjetničke i izložbene poruke) i prostora (bijele kocke) koji je postao okvir umjetnosti, „alkemičarski medij“ koji ima sadržaj i smisao u svojoj čistoći i beskonačnosti (unošenja osobnih kodova), istovremenoj promjenjivosti i nepromjenjivosti. Yves Klein u svojoj umjetničkoj gesti¹⁹ izjednačava objekt (mjesto galerije) i subjekt (djelo, transcendentno unutar zidova galerije), prisutnost i odsutnost (teme, sadržaja, poruke). Postupak oblikovanja prostora izjednačen je s primarnim stvaralačkim činom, odnosno postao je činom samim. Izlagačka djelatnost umjetničke prakse od 60-ih do 80-ih godina 20. stoljeća bila je značajan dio umjetničkoga djelovanja u kojemu se događala kritička prezentacija umjetnosti, no konvencionalan način muzejskog ili galerijskog izlaganja zamjenjuju stranice kataloga, mentalni procesi

i konceptualno djelovanje (izložbe-akcije u interakciji s publikom).²⁰ O postavu bez postava promišljao je mladi nizozemski umjetnik Melvin Moti²¹ temeljeći svoj rad na iskustvu posjeta vojnika Ermitažu u St. Petersburgu 1943. godine kada im je vodič, u nedostatku izložaka sklonjenih zbog ratnih opasnosti, živo prepričao kolekciju. Unatoč živopisnoj deskripciji, vojnici su unutar praznih okvira mogli samo procesom imaginacije kreirati vlastite slike. U Motievu filmu „No Show“ (2004.) gledatelj je uvučen u praznu izložbenu dvoranu sa svjetlom i sjenama koje se miču kroz prostor uz zvučnu podlogu vodičeva glasa i vojničkih koraka kao putokaza kroz proces. Praznina, odsutnost i nevidljivost baš kao i kod Kleina. Gledatelj postaje suautorom, nastavljajući kreativni proces unošenjem vlastitih kodova.

U svijetu kapitalizma i konsumerizma

Ishodište u tradiciji avangarde, umjetničkih gesti, postmodernističkih (sve)mogućnosti, s jedne strane, te približavanje publici i suvremenim globalizacijskim zahtjevima, s druge strane, generiralo je prisnost izložbenoga dizajna i popularne kulture²² (interdisciplinarnost umjetnosti, mode, glazbe, filma, arhitekture i dizajna), čemu pridonosi i težnja za deelitizacijom kulture, odnosno relativiziranjem granice između visoke i popularne kulture. Pojedini autori

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Avant-garde, Postmodernism, and Layout When It Is Not There

The preservation and transmission of knowledge has been the priority of the earliest museums, of Greek and Roman temples, and that has remained so in the cultural centres of today, but the attitude towards the exhibited object has been subject to change.

The traditional concept of Victorian museums, with the exhibit as its main guideline, was prevailing in the European museums almost until the 1980s, when the content, communication, and presentation of ideas with the entire accessible body of museological tools became the basic focus of permanent collections.¹¹ The possibilities of decoding the material and supplying it with new meanings¹² became the main practice in the new layouts of “subjective and usually unhistorical exhibitions,”¹³ which created a postmodernist dramaturgy of a “labyrinth of locations in which the visitor would remain captive.”¹⁴ The predecessors of such an exhibition practice with postmodernist undertones were the avant-garde tendencies, which were the first to “present art as happening”¹⁵ and reject the museum as the “necropolis of art.”¹⁶ David Dornie is of the opinion that the evolution of abstract art gave birth to a new aestheticism, in which the art show would become a part of the exhibition experience. He has also claimed that

the early modernist exhibition space was supposed to be in “resonance with the work” rather than just document it.¹⁷ The link between exhibition design and installation art has also been emphasized by Brian O' Doherty,¹⁸ who has reflected upon the relationship between the spectator (the recipient of the artistic and exhibition message) and space (the white cube) that has become a framework for art, the “alchemist medium” which carries content and meaning in its purity and endlessness (insertion of personal codes), in its simultaneous mutability and immutability. In his artistic gesture, Yves Klein¹⁹ has identified the object (the gallery site) and the subject (artwork, transcendent within the gallery walls), the presence and absence (of the theme, content, message). The procedure of designing space has been equated with the primary act of creation, or rather, it has become the act itself. In the period from the 1960s until the 1980s, exhibition activity was an important segment of artistic activity that included the critical presentation of art, but the conventional way of exhibiting in a museum or a gallery had been supplemented by catalogue pages, mental processes, or conceptual practices (exhibitions/actions in interaction with the audience). Exhibition without exhibition was in the focus of reflection for the young Dutch artist Melvin Moti,²¹ who based his work on the experience of some soldiers who visited the Hermitage at

(Dernie, Daxler, O'Doherty) idu korak dalje promišljajući muzejski dizajn u kategorijama kapitalizma i konzumerizma, odnosno brandiranja i uspjeha mjerljiva s isplativošću projekta,²³ prema kojemu galerijski prostori katkad nalikuju trgovinama i supermarketima; preciznije, muzejske i galerijske izložbe su preuzele tehničke posebnosti komercijalnih izložbi i uopće duha merkantilizacije. Istovremeno, umjetnost je među robom, potrošački proizvodi se izlažu uz rijetka umjetnička djela, a galerije više nisu elitistički prostori i hramovi. Pružajući otpor ekonomskoj svijesti, Kleineova praznina bila je metafora čistoće, definirala je duhovnost i pobunu protiv sakupljanja (života), iako je 1960. godine izložena provokaciji (polemici) Armanove geste punjenja galerije otpadom.²⁴ Na tragu navedenih tumačenja, galerija i postav mogu se tretirati kao proizvodi i potencijalna tržišna kategorija, no skloniji smo u ovom slučaju promišljati njihove semantičke potencijale i prilagodljivost u novim (umjetničkim/izlagačkim) zahtjevima; procesu metamorfoze jednog te istog prostora i arhitekture u nove i različite sadržaje.

Od ideje do postava (postupak oblikovanja)

Izložbeni dizajn (muzejski dizajn, likovni postav) nedvojbeno ima značajnu ulogu u suvremenoj vizualnoj kulturi koja u središte zanimanja postavlja komunikaciju.²⁵ U interakciji

fizičkih izložbenih artefakata i njihovih promatrača prisutan je treći sudionik, nevidljivi vodič kroz prostor, ideju i kontekst, a sve kako bi promatraču pomogao vidjeti, doživjeti, naučiti ili osjetiti, povezati fragmente u cjelinu. Dizajner ima mogućnost artikulirati ideju kustosa i umjetničkoga djela u zadanom prostoru, osmisli scenografiju,²⁶ te ujediniti idejnu i tematsku razinu s fizičkom i materijalnom. Početak toga postupka jest sinopsis, odnosno formuliranje ideje nakon koje slijedi konkretizacija materijala u scenariju, a potom i maketa, odnosno situacija u prostoru.²⁷ Ivo Maroević dizajnera izložbe definira kao „stručnjaka čiji je zadatak odrediti kako pretočiti u prostor muzejski materijal koji je odabran i koji je idejno definiran po sadržajnim cjelinama za koje postoje jasne pretpostavke što će i kome govoriti“.²⁸ Smisao svake izložbe, ističe David Dernie, jest komunikacija, a dizajner mora kroz jasne sekvence prostornih odnosa artikulirati sadržaj djela i interpretaciju, stvarajući novi kontekst o kojemu ovisi čitanje izloženog objekta.²⁹

Postav kao ravnopravan element izložbene prakse i kritike – sedam likovnih postava

„Sudeći po kritikama izložbi objavljivanim u novinama, časopisima o umjetnosti i stručnim muzejskim časopisima, očito postoji potreba stvaranja strukturiranog, tj. analitičkog

St. Petersburg in 1943, and since the exhibits had been put away in order to protect them from damage, the guide narrated the collection to them in lively colours. Despite his picturesque description, the soldiers were looking at empty frames and they could create their own images only by the process of imagination. In Moti's film "No Show" (2004), the spectator is drawn into an empty exhibition hall, where light and shadows move through space against the background of the guide's voice and the soldiers' footsteps serve as signposts that guide him through the process. Emptiness, absence, and invisibility, same as with Klein. The spectator has become a co-author, continuing the creative process by introducing his own codes.

In the World of Capitalism and Consumerism

The tradition of the avant-garde, with its artistic gestures and (endless) postmodernist possibilities as the starting point on the one hand, and the accommodation to the audience and modern demands of globalisation on the other, generated a close relationship between exhibition design and popular culture²² (the interdisciplinarity of art, fashion, music, film, architecture, and design), to which we must add the tendency of de-elitizing culture, or rather of relativizing the borderlines between high and popular culture. Certain authors (Dernie, Daxler, O'Doherty) have taken a step further, reflecting

on the museum design in the categories of capitalism and consumerism, that is, of branding and success as measurable through the profit gained by the project,²³ owing to which gallery spaces sometimes resemble shops and supermarkets. Putting it more precisely, museum and gallery exhibitions have adopted the technical specificities of commercial exhibitions and the mercantile spirit in general. At the same time, art has been included among commercial goods and consumer products are often exhibited among rare artworks, while galleries are no longer elitist spaces and temples. Resisting the economic way of thinking, Klein's emptiness was a metaphor of purity, indicating spirituality and rebellion against collecting (life), even though in 1960 it was challenged (questioned) by Arman's gesture of filling up the gallery with garbage.²⁴ In the wake of these interpretations, galleries and exhibitions could be treated as products and were therefore a potential marketing category. However, in this case we shall turn to their semantic potentials and their adaptability in the new (artistic/exhibition) circumstances; to the process of metamorphosis of a particular space and architecture into new and different entities.

From Idea to the Exhibition (The Design Process)

Exhibition design (museum design, visual layout) undoubtedly plays a significant role in contemporary visual culture, which

pristupa fenomenu izložbe“, tako svoj tekst o obilježjima izložbi započinje teoretičar Peter van Mensch.³⁰ A unutar toga pristupa, dodajemo, svakako i prostor za valorizaciju i analizu njezina oblikovanja, zapostavljenoga segmenta cjelokupne izložbene prakse. Dakle, postupak je ovaj put inverzan; o djelima tek usputno, njihovo oblikovanje u izložbenom diskursu postaje glavnom temom. Daleko od ambicije klasifikacije i kolektivnoga vrednovanja, pokušat ćemo barem naznačiti konture te strategije, prepoznavajući nove ideje i odmake od tradicionalne kustosko-izlagačke prakse, valorizirajući autorske poetike, stvarajući tek skicozan pregled nekoliko izložbenih postava nastalih posljednjih godina, a prema subjektivnom kriteriju kojemu je sjećanje bilo jedan od parametara.

Jedna od recentnih izložbi u Zagrebu koja je publici pružila jedinstven umjetnički i kulturni doživljaj jest ona Rembrandtovih remek-djela grafike iz zbirke Alte Galerie iz Landesmuseum Joanneum u Grazu³¹ čiji likovni postav

u prostoru Muzeja za umjetnost i obrt potpisuje dizajner Ranko Novak. Iako je svakoj izložbi imanentna edukativna uloga, u ovoj umjetničkoj i preglednoj izložbenoj strukturi na percepciju posjetitelja utječe njezin specifičan stil, „učinak koji se želi postići“,³² a čini se da su ovdje sintetizirana čak tri stilska obilježja: kontemplativno, spoznajno i osjećajno.³³ Naime, osnovna tematska struktura 103 djela formirana u devet cjelina, od (auto)portreta, preko biblijskih prizora, do pejzaža, naglašena je scenografskim rješenjem³⁴ slobodnostojećih visokih crnih ukrštenih panoa u čije središte su utisnute osvijetljene grafike manjih formata te uvećanim osvijetljenim reprodukcijama na crnim stijenkama zidova. Odabrani izložbeni stil u suglasju je s umjetnikovom poetikom koja se takvim vizualnim jezikom i prezentacijskom metodom približava posjetitelju, dovodeći ga također u određeno emotivno stanje. Ulaskom između krila ukrštenih ploha posjetitelj je u bliskom, prisnom i povlaštenom odnosu s djelom. Vrlo promišljen i suptilan postav djeluje poput

REMBRANDT: GRAFIKE, IZ ZBIRKE ALTE GALERIE U GRAZU, PROSINAC 2008.-VELJAČA 2009., MUO, ZAGREB, DIZAJN RANKO NOVAK, FOTOGRAFIJE SREČKO BUDEK, VEDRAN BENOVIĆ



REMBRANDT: GRAPHICS, FROM THE ALTE GALERIE COLLECTION, GRAZ, MUSEUM FOR ARTS AND CRAFTS, DECEMBER 2008-FEBRUARY 2009, DESIGN RANKO NOVAK, PHOTO SREČKO BUDEK, VEDRAN BENOVIĆ

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has placed communication into the centre of attention.²⁵ In the interaction of physical exhibition artefacts and their observers, there is also a third participant, the invisible guide through space, idea, and context, who does everything to help the observer to see, experience, learn, or feel, to connect the fragments into a whole. The designer has the possibility of articulating the curator's idea and the artwork in a given space, of creating the setting,²⁶ and of merging the conceptual or thematic level with the physical or material one. The starting point of that process is the synopsis, which is the formulation of an idea followed by the actual presentation of the material in a scenario, and the final stage is a model, which situates the whole thing into space.²⁷ Ivo Maroević has defined the exhibition designer as an “expert whose task is to determine how to transfer the museum material into space after it has been selected and conceptually defined according to thematic units for which it can be logically supposed what they will say and to whom.”²⁸ As David Dernie has stated, at the heart of

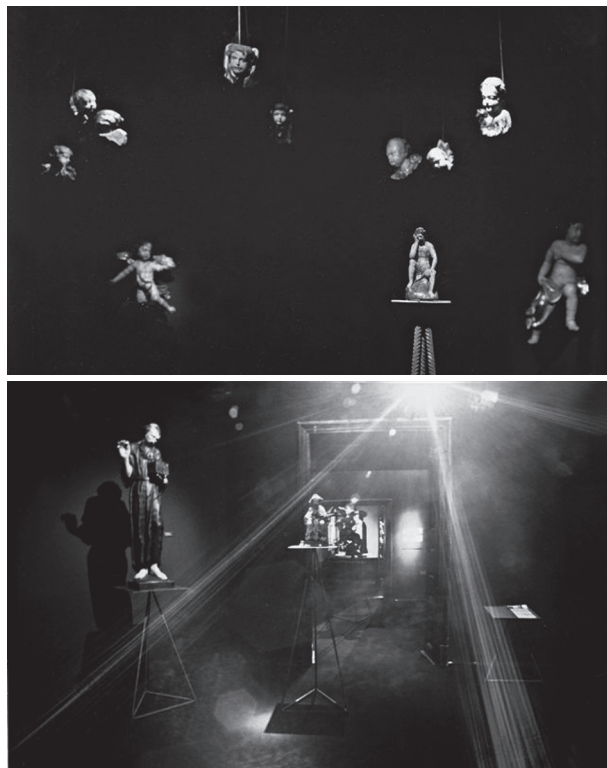
any exhibition is the notion of communication and the focus of the designer is to articulate the content of an artwork and its interpretation through clear sequences of spatial relationships, creating a new context that will determine the reading of an exhibited object.²⁹

Exhibition Layout as an Equivalent Element of Exhibition Practice and Criticism – Seven Visual Layouts

“Considering the exhibition reviews as published in newspapers, art journals, as well as professional museum journals, there is an obvious need of creating a structured, i.e. analytical approach to the exhibition phenomenon” – as theoretician Peter van Mensch has stated at the beginning of his article on the characteristics of exhibitions.³⁰ We should definitely add to that approach some space for the evaluation and analysis of its design, the neglected segment of the entire exhibition practice. Thus, the procedure is inverted this time; we shall speak only secondarily about the artworks, while the

prirodnog okruženja, konteksta koji se podrazumijeva i bez autorske intervencije.³⁵ Prema dizajneru Charlesu Ryderu Novakov postav nosi neke karakteristike i vrijednosti „glavne struje“;³⁶ profinjenost, eleganciju i suzdržanost te produhovljenost formalne prezentacije. No, iako je naglasak na predmetu, što je karakteristika glavne struje, posjetiteljevu pozornost znatno zaokuplja tehnika izlaganja kao kreator cjelokupnoga dojma i sinonim za izložbeni stil. Crno-bijeli kontrasti (igle i papira u djelu, svjetla i njegove redukcije u prostoru) predstavljaju vitalnu, gradbenu ulogu cijele kompozicije, što je prostor definiralo pomalo dramatičnim, bivajući istovremeno stvarnost (tjeskoba i tragičnost ljudskoga života) i metafora (Rembrandtova bakropisna poetika).

Gotovo sličan stilski predznak prepoznatljiv je u likovnom postavu izložbe „Universum sacrum“³⁷ koju potpisuje Studio Rašić, Oleg Hrčić i Ante Rašić. Cilj izložbe bio je pokazati restauriranu baroknu skulpturu iz Sakralne zbirke Hrvatskoga povijesnog muzeja. Sedamdeset izložaka, dekontekstualiziranih fragmenata nekadašnjih baroknih oltarnih cjelina, predstavljeno je u 200 m² unutrašnjosti palače Vojković-Oršić-Rauch čiji je prostor, dosljedno izložbenoj ideji, transformiran u cjelovit, univerzalan koncept funkcionalne izložbene koegzistencije. Osim prezentacije,



IZLOŽBA UNIVERSUM SACRUM – SAKRALNO KIPARSTVO,
IZ ZBIRKE HRVATSKOG PUVJESNOG MUZEJA, PROSINAC 2003.-OŽUJAK 2004.,
AUTORICA SNJEŽANA PAVIČIĆ, LIKOVNI POSTAV OLEG HRČIĆ I ANTE RAŠIĆ

UNIVERSUM SACRUM – SACRAL SCULPTURE,
EXHIBITION FROM THE COLLECTION OF CROATIAN HISTORY MUSEUM,
DECEMBER 2003-MARCH 2004, CONCEPT BY SNJEŽANA PAVIČIĆ,
EXHIBITION DESIGN OLEG HRČIĆ AND ANTE RAŠIĆ

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main topic will be their arrangement in the exhibition discourse. Far from aspiring to produce a classification and collective evaluation, we shall indicate the outlines of that strategy by acknowledging some new ideas and detachments from the traditional curating and exhibition practice. In addition, we shall evaluate the artistic poetics related to these ideas and offer a sketchy overview of several exhibition designs from the past few years, according to the subjective criterion which uses memory as one of its parameters.

One of the recent exhibitions in Zagreb that presented its audience with a unique artistic and cultural experience was the exhibition of Rembrandt's graphic masterpieces from the collection of Alte Galerie at the Landesmuseum Joanneum in Graz.³¹ The exhibition took place at the Museum of Arts and Crafts, and its visual layout was created by designer Ranko Novak. Even though all exhibitions aim at fulfilling the educational role, this artistic and transparent exhibition structure influenced the visitor's perception with its peculiar style, producing the "desired impact"³² by including as many as three different stylistic features: contemplative, cognitive, and emotional.³³ Its basic thematic structure, consisting of 103 artworks arranged in nine units, ranging from (self)portraits through Biblical scenes to landscapes, was emphasized by the scenographic solution³⁴ made of freely standing, tall black

panels, with the illuminated small-format etchings inserted in their centre and the larger illuminated ones attached to the black surface of the walls. The selected exhibition style was in accordance with the artist's poetics, which could be brought closer to the audience by using such visual language and presentation methods, thereby also inducing a certain emotional state. By entering between the wings of these surfaces crossing each other, the visitor entered into a close, intimate, and privileged relationship with the artwork. The well reflected and subtle layout acted like a natural environment, a context that could be understood even without the artistic intervention.³⁵ According to designer Charles Ryder, Novak's design has shown some characteristics and values of the "mainstream", namely the sophistication, elegance, restraint, and spirituality of formal presentation.³⁶ But even though the accent was on the object, which is a typical feature of the mainstream, the visitor's attention was largely caught by the presentation technique as the element creating the overall impression and acting a synonym of the exhibition style. Black and white contrasts (paper and needle in the artwork, light and its reduction in space) symbolised the vital, constitutive role of the entire composition, which defined the space as somewhat dramatic and represented both the reality (the anxiety and drama of human life) and a metaphor

autori su artefaktima odlučili vratiti kontekst, angažirajući vizualno oblikovanje i komunikaciju, poštujući gotovo dvostruko načelo Swiecimskog o bitnosti predmeta zajedno s okolinom. Stoga se u realiziranom postavu podjednako prepoznaje didaktička, umjetnička i estetska premisa, odnos prema predmetu i izložbenom konceptu, koji je u ovom slučaju nekonvencionalna, poetska rekonstrukcija ideje o kontekstu. Longitudinalni prostor međusobno povezanih prostorija tamnim je stijenkama (na prvi dojam crnima, ali zapravo tamnoplavima) stekao dematerijaliziranu jedinstvenost i cjelovitost kao metaforu konteksta u koji su smješteni artefakti. Pod posebnom rasvjetom koja ima višestruku ulogu, metaforičku, simboličku i ikonografsku, skulpture lebde na tankim željeznim postamentima piramidalnog oblika, suvremenim elementima koji dijalogiziraju s baroknim artefaktima.³⁸ Mističnost dojma akcentira uvođenje dinamičnih elemenata, videa i glazbe, što pojačava i evokativan karakter izložbe te određuje pripadnost tzv. novoj muzeologiji korištenjem multimedijalnih sredstava: videoprojeksije (atribucije svetaca prikazane vizualnim asocijacijama), animacije na monitorima (svjetlom ispisani animirani tekst na crnom monitoru univerzalnih kršćanskih poruka) te ambijentalne glazbe. Jednako intenzivnom valorizacijom odnosa prema predmetu, ideji, artikulaciji

prostora i poruke te estetskom dimenzijom postignut je holistički princip koji posjetitelja potiče na meditativan odnos prema sakralnom i dubokom ljudskom univerzumu, uspostavljajući dvosmjernu poruku i komunikaciju. Primijenimo li Ryderovu tipologiju izložbenoga dizajna, ovaj postav ima karakteristike „egzistencijalističkog“ oblikovanja, odnosno produhovljenosti estetskih osobina umjetničkih djela poetskim položajem i dramatskom rasvjetom.³⁹ Značajan prekid s tradicionalnim postavima u smislu pripovjednih metoda dogodio se upravo u ranim programima Centra Pompidou, upotrebom novih medija, videa, simulacija, projekcija i instalacija. Izložbeni postav 107 djela iz kolekcije pariškoga centra u zagrebačkoj Galeriji Klovičevi dvori,⁴⁰ koji potpisuje Studio Bilić-Müller, dizajnerice Dora Bilić i Tina Müller, nije temeljen na vokabularu novih medija i performativnih diskursa. Umjesto vizualnih i dizajnerskih sredstava koji bi tipološki i stilski bili srodni umjetničkim djelima i tako „otežali“ cijeli komunikacijski, didaktični i vizualni sustav, dizajnerice su se odlučile za vizualno čisto, estetski profinjeno, suptilno, autorski nenametljivo te s publikom komunikativno oblikovanje uvođenjem motiva signalizacijske (navigacijske) trake kao putokaza kroz nekoherentan i zgusnut umjetnički opus druge polovice 20. stoljeća. Kontinuirana bijela traka s nizom ponovljenih

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(Rembrandt's etching poetics).

An almost identical stylistic touch was identifiable in the visual arrangement of the “Universum Sacrum” exhibition,³⁷ signed by Studio Rašić: Oleg Hrčić and Ante Rašić. The aim of the exhibition was to present the restored baroque sculpture from the Sacral Collection of the Croatian History Museum. Seventy exhibits, de-contextualised fragments of former baroque altarpieces, were exhibited on the 200 m² of Vojković-Oršić-Rauch Palace. Following the exhibition concept, the entire space was transformed into a universal concept of functional exhibition coexistence. Apart from presenting the artefacts, the authors decided to give them back their context by involving visual design and communication and by respecting the double principle of Swiecimski's about the essential fusion of the object and its surroundings. That is why the realized exhibition equally revealed its didactic, artistic, and aesthetic premises, as well as its attitude towards the object and the exhibition concept, which was in this case an unconventional, poetic reconstruction of the context idea. The longitudinal space of mutually connected rooms, with its dark panels (black at first glance, but actually deep blue), acquired a sort of dematerialized uniqueness and unity as a metaphor of the context in which the artefacts were set. Under the special lighting, which played multiple roles – metaphoric, symbolic,

and iconographic – the sculptures levitated on a thin iron base of pyramidal form, a modern element in dialogue with the baroque artefacts.³⁸ The mystic impression was accentuated by introducing dynamic elements, video and music, which also intensified the evocative character of the exhibition and defined it as belonging to the so-called new museology, which uses the multimedia approach: video-screenings (attributes of the saints presented with the help of visual associations), animations on screens (animated universal Christian messages projected on a black screen) and atmosphere music. With an equally intense appreciation of the attitude towards the object, the idea, the articulation of space, and the message, and with the aesthetic dimension, a holistic approach was achieved that motivated the visitor to enter a meditative relationship with the sacred and profound human universe, thus enabling the message and communication to run in both directions. Applying Ryder's typology of exhibition design, we may say that the exhibition showed some features of the “existentialist” layout, emphasizing the spirituality of aesthetic features in artworks through their poetic arrangement and dramatic lighting.³⁹ A significant break with the traditional exhibition layouts in terms of narrative methods occurred in the early programmes of Centre Pompidou (Paris) by using new media, video, simulations, projections, and installations. The exhibition

crnih natpisa naziva izložbe "Enigma objekta" svojevrsna je intervencija u prostoru što od središnjega gradskoga trga vodi do gornjogradske galerije (simbolička razina širega socijalnog dijaloga suvremene umjetnosti) te dalje kroz njezin prostor i složene umjetničke pravce, u procesu otkrivanja njihove enigmatičnosti. Motiv navigacijske trake istovremeno oplemenjuje i olakšava percepcijski kôd posjetitelja pri sagledavanju „nespojivog, bez prethodnika i sljedbenika“.⁴¹ Konačno, suvremena umjetnost je, prema riječima Catherine Grenier, umjetnost koja se kreće.⁴² Likovni postav „Enigme objekta“ u pamtljiv i vizualno atraktivan izložbeni doživljaj promovirao je cjelokupan ansambl dizajnerskih rješenja; grafički motivi na podu, vratima, prozorima i tabureima kao podne legende (uz ekspanate) koje su vizualno povezale različite podne površine dvaju katova u namjeri da interijer učine integralnim, potom opće legende (o pravcima i umjetnicima) te signalizacije (određeni prostor=umjetnički pravac). Prevladavajuća *light*-atmosfera u dizajnu postava,

bjelina s crnim printom, poput kleinovske bjeline stvarala je transcendentan učinak u velikoj količini „objektivnosti“. Svježina i višeznačnost pokazali su se uspješnim rukopisom i porukom u medijatorskoj ulozi dizajnerica i njihovu doprinosu u realizaciji izložbene dramaturgije. U prostor su intervenirale suptilno, likovno i dizajnerski, ne mijenjajući njegovu osnovnu strukturu, modificirajući ju tek vizualno i mentalno naznakom i sugestijom⁴³ kao možebitnom reminiscencijom linearnoga pristupa kojim se „posjetitelja navodi na stvaranje veza i pomaže mu se slijediti određenu tezu što je izložba razvija“.⁴⁴ A sve to u potpunoj jednostavnosti. Retrospektivna izložba „Pedesete godine u hrvatskoj umjetnosti“⁴⁵ imala je namjeru rekonstruirati jedno razdoblje s kritičkom distancom. Za razliku od „Enigme objekta“, odnos prostora i izložbene teme u ovom slučaju je inverzan, autorima postava prethodio je kompleksan proces u kreiranju izložbenoga konteksta, odnosno adaptaciji zadane prostorne strukture/arhitekture. U integralan kružni prostor, odnosno



ENIGMA OBJEKTA, KOLEKCIJA NACIONALNOG MUZEJA MODERNE UMJETNOSTI CENTRA POMPIDOU IZ PARIZA, GALERIJA KLOVIČEVI DVORI, PROŠINAC 2004.-VELJAČA 2005., AUTORI CATHERINE GRENIER I ŽELIMIR KOŠČEVIĆ, LIKOVNI POSTAV STUDIO BILIĆ_MÜLLER

ENIGMA OF THE OBJECTS, COLLECTION FROM THE CENTRE NATIONAL D'ART ET DE CULTURE GEORGES POMPIDOU, KLOVIČEVI DVORI GALLERY, DECEMBER 2004-FEBRUARY 2005, AUTHORS CATHERINE GRENIER I ŽELIMIR KOŠČEVIĆ, EXHIBITION DESIGN STUDIO BILIĆ_MÜLLER

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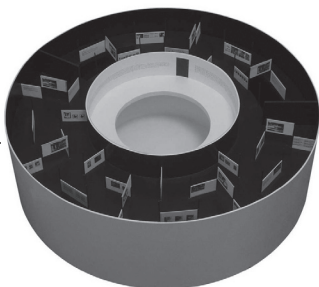
layout featuring 107 pieces from the Centre's collection at Klovičevi Dvori in Zagreb,⁴⁰ signed by Studio Bilić-Müller (Dora Bilić and Tina Müller), was not based on the vocabulary of the new media and performative discourses. Instead of visual and designer tools that would be close to the artworks in terms of typology and style, thus "burdening" the entire communicational, didactic, and visual system, the designers opted for a visually pure, aesthetically refined and subtle, and artistically restrained solution, which communicated with the audience by introducing the motif of signalization (navigation) ribbon as the signpost guiding through the incoherent and dense artistic opus from the second half of the 20th century. The continuing white ribbon with a row of repetitive black inscriptions that read out the exhibition's title (*Enigma of the Object*) was a sort of intervention into space, since it was running from the central city square to the gallery in the Upper Town (the symbolic level of a broader social dialogue in contemporary art) and even further through its space and the complexity of artistic currents, in the process of discovering

their enigmatic character. The motif of navigation ribbon both enriched and facilitated the perception code of the visitors, while grasping the "irreconcilable, with no predecessor and no follower."⁴¹ After all, contemporary art is art in movement, as Catherine Grenier once said.⁴² The visual layout of the "Enigma of the Object" as a memorable and visually attractive exhibition experience presented an entire ensemble of designer solutions: graphic motifs on the floor, on the doors, windows, and stools, which served as a sort of info-panels (apart from the exhibits) that visually linked various floor surfaces on two levels with an intention of integrating the interior; general info-panels (about the artistic movements and individual artists); and signalisation (one space = one artistic movement). The prevailing atmosphere of light in the layout design, white with black print, created a transcendent impression in that huge quantity of "objectness", similarly to Klein's use of white. The freshness and ambiguity were recognized as the designers' handwriting and their message as mediators, as well as their contribution to the realization of the exhibition dramaturgy. They managed

jednu izložbenu prostoriju, trebalo je postaviti izabrana djela iz devet različitih umjetničkih područja. Dizajnerska grupa Numen podijelila je kružni izložbeni prostor u koncentričnu i radialnu umreženu strukturu za raspored izložbenih panoa. Preduvjet oprostorenju složene ideje i vizualizaciji novih stručnih tumačenja i valorizacija zacijelo je bila jasna artikulacija i međusobno povjerenje koji su u konačnici proizveli promišljen i logičan postav. Iako je zahtjevan prostor Doma HDLU *a priori* imao negativan predznak za tematsku i prezentacijsku koncepciju, taj centralni prostor bio je zahvalan zbog mogućnosti simultane percepcije i sumarnoga sagledavanja različitih područja i izabranih djela nastalih tijekom desetljeća. Između fizičkoga kretanja u izložbenom prostoru što gotovo omogućava ponavljanje i testiranje prošlih događaja (vodič su signature numeriranih izložaka na zidovima) i kronološko-tematskog spoznajnog procesa znak je jednakosti. Numenovci su, međutim, ostvarili autorski pečat i pružili

svoje viđenje prošloga razdoblja, realizirajući svojevrsni "Gesamtkunstwerk" transformacijom prostora u crnu rupu s bijelim panoima, boksovima za slušanje glazbe i ekranima za filmove. Postupkom integralnosti na neki način su ostvarili i svojevrsni hommage *EXATU 51* i njihovu promišljanju sinteze svih disciplina umjetničkoga stvaralaštva, inkorporirajući ideju izložbenog artefakta u koncepcijsku ideju postava. Potonji princip imanentan je poetici Numena koji postav i vizualni identitet promišljaju u cjelini; grafičko oblikovanje vizualnog identiteta dosljedno se provlači na grafičke materijale koji prate izložbu (katalog, deplijani) i na vizualne komunikacije u prostoru (signalizacija, legende). Posjetiteljima koji nisu bili aktivni svjedoci pedesetih godina izložba je sinkronično ispunila didaktičnu i spoznajnu funkciju, dok su oni drugi, sretni sudionici toga značajnoga desetljeća, imali priliku u zamračenom prostoru iz kojega izranjaju slike nostalgично evocirati sjećanja bez sladunjavih i dopadljivih intervencija. Evokacija je u ovom slučaju

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PEDESETE GODINE U
HRVATSKOJ UMJETNOSTI,
LISTOPAD – PROSINAC 2004., HDLU,
KONCEPT ZVONKO MAKOVIĆ,
LIKOVNI POSTAV NUMEN

THE FIFTIES IN CROATIAN ART,
OCTOBER – DECEMBER 2004., HDLU,
CONCEPT BY ZVONKO MAKOVIĆ,
EXHIBITION DESIGN NUMEN

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to intervene into space in a subtle manner, both visually and in terms of design, without changing its basic structure, only modifying it visually and mentally with hints and suggestions⁴³ as a possible reminiscence of the linear approach that was "pushing the visitor to create relationships and helping him to follow the hypothesis developed by the exhibition."⁴⁴ And all that in uttermost simplicity.

The retrospective exhibition on "The 1950's in Croatian Art"⁴⁵ aimed at reconstructing a historical period from a critical distance. Unlike the "Enigma of the Object", this exhibition was inverting the relationship between space and the exhibition topic and its authors had to go through a complex process in creating the context, that is, in adapting the given structure/ architecture, which was very special. The integral, circular space, namely a single exhibition room, was to house selected pieces from nine different artistic fields. Designer group Numen divided the circular space into a concentric and radial interconnected structure in order to distribute the exhibition panels. The preconditions for positioning that complex idea

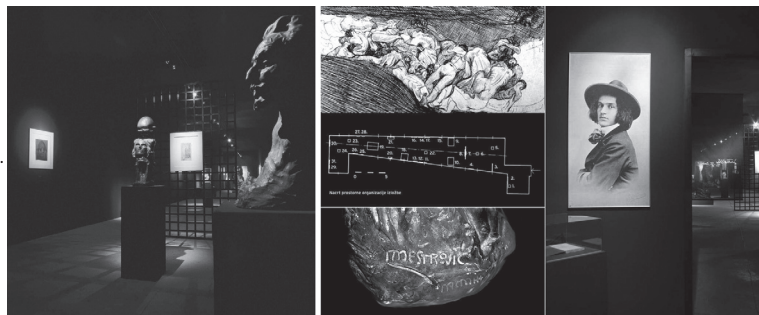
in space, and for visualizing the new interpretations and evaluations of the profession, were certainly the unambiguous articulation and mutual trust, which eventually resulted in a well reflected and logical layout. Even though the demanding space of HDLU Centre was aprioristically rejecting a thematic and presentational conception, it was also rather promising because of the possibility of simultaneous perception and overview over various fields and selected artworks created over five decades. It was possible to establish an equation between the physical movement in the exhibition space, which almost made it possible to repeat and test the past events (guided by the exhibit numbers on the walls) and the chronological/thematic cognitive process. However, the Numen designers gave the exhibition its specific mark and offered their own vision of this historical period by creating a sort of "Gesamtkunstwerk" and transforming the space into a black hole with white panels, audio boxes with music, and film screens. By using that integrative procedure, they even offered a sort of homage to EXAT 51 and their view of the synthesis of

sugerirana jasnim konturama intelektualnoga pristupa – racionalna evokacija.

Izložba skulptura i crteža Ivana Meštrovića pod nazivom "Ilustracija i interpretacija"⁴⁶ u svojoj prezentacijskoj strukturi ima višestruki umjetnički interpretativni kod. Skulpture naglašene ekspresivnosti s početka 20. stoljeća mladi je umjetnik radio kao ilustraciju Danteova "Pakla", a autor izložbenoga postava Mario Beusan vraća ih njihovu izvornom kontekstu, vizualno-prostornoj interpretaciji književnoga djela. Arhitekt prostora „Pakla“ okosnicu svoje ideje pronalazi u renesansnom književnom djelu oko kojega gradi umjetnički, estetski i komunikacijski kontekst. Longitudinalni prostor izložbene dvorane transformiran je u sliku pakla definiranu Danteovim izvorom; forma lijevka crno obojenih stijenci, zidova i stropa, sužena prema kraju, prostor je tjeskobe i patnje. Skulpture (artefakti i akteri) su razmještene s objiju strana osi, u prirodnom rasporedu, kako bi se posjetitelj mogao provući, uvući u taj tjeskoban prostor i doživjeti

likov(n)e aktere u njihovoj individualnoj patnji, tragičnoj gesti te simboličko secesijskoj umjetničkoj izvrsnosti. Postavljene na crnim postamentima, osvijetljene su uskosnopnom usmjerenom stropnom rasvjetom, na trenutke narančastog, gorućeg, vatrenog intenziteta. Dramatiku prostora naglašava i glazba kao ravnopravan izložbeni element (prepoznatljiv u Beusanovoj poetici), djelo „Lux aeterna“ Györgya Ligetia, prekidano svakih 60 sekundi djelima Straussa, Vivaldia, Mahlera i drugih. Svjetlo, glazba, interpretacija, simbolika – svi elementi su ravnopravni entiteti izložbene ideje i poruke, duboko osjetilne i kontemplativne.

U oblikovanju privremenih izložbi autori imaju veću slobodu pri interpretaciji, dok stalni postav, zbog ograničenih okolnosti odabira materijala, dužega vremenskog perioda, zaštite i sl., zahtijeva klasičnost, odmjerenu i analitičnost. Arhitekt Beusan je taj model primijenio u vrlo specifičnom i recentnom slučaju, Arheološkom muzeju Narona u Vidu,⁴⁷ podignutom na lokalitetu *in situ*, mjestu hrama rimskoga cara



SKULPTURE I CRTEŽI IVANA MEŠTROVIĆA,
GLIPTOTEKA HAZU, OŽUJAK 2004., KUSTOSICA
LJILJANA ČERINA, LIKOVNI POSTAV MARIO
BEUSAN, FOTOGRAFIJE FILIP BEUSAN

SCULPTURES AND DRAWINGS OF IVAN
MEŠTROVIĆ, GLIPTOTEKA HAZU, MARCH 2004,
CURATED BY LJILJANA ČERINA,
EXHIBITION DESIGN MARIO BEUSAN,
PHOTOS FILIP BEUSAN

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all disciplines in artistic creation, thus incorporating the idea of the exhibition artefact into the conception of the exhibition. This latter principle was inherent to Numen's poetics, since they always considered the exhibition and its visual identity as a whole; their graphic solution for the visual identity consistently permeated the graphic materials that accompanied an exhibition (catalogue, flyers) and the visual communications in space (signalization, info-panels).

For those visitors who had not been active witnesses of the 1950's, the exhibition fulfilled the didactic and cognitive functions, while the others, the lucky participants of that significant decade, had the opportunity of nostalgically evoking their memories in that dark space with emerging images, void of all mellifluous or pandering interventions. In this case, the evocative quality was achieved through the clear outlines of intellectual approach – as rational evocation.

The exhibition of sculptures and drawings by Ivan Meštrović, entitled "Illustration and Interpretation",⁴⁶ had a multilayered

artistic and interpretational code in its presentation structure.

The young artist had produced those sculptures of accentuated expressivity in the early 20th century as an illustration of Dante's "Hell", and the author of the exhibition layout, Mario Beusan, returned them to their original context: the visual and spatial interpretation of a literary piece. The architect of "Hell" had found the basis for his idea in that piece of renaissance literature, around which he then constructed an artistic, aesthetic, and communicational context. The longitudinal space of the exhibition hall was transformed into an image of hell, determined by Dante as its source; a funnel-formed space of black walls and black ceiling was narrowing down towards the end and represented the space of anxiety and suffering. Sculptures (artefacts and protagonists) were distributed on both sides of the axis in natural arrangement, so that the visitors could pass through and enter that anxious space, and experience the visual protagonists in their individual suffering, their tragic gesture and symbolically secessionist artistic excellence. Set up

Augusta. Suvremena arhitektura muzejske zgrade koju je projektirao Goran Rako potisnula je svoju prostornost za dostojnu prezentaciju glavne arheološke teme, ali i muzejske koncepcije. Potpuna otvorenost na metaforičko i stvarnoj razini kreirala je poseban doživljaj autentičnosti koju naglašava stalna prisutnost teme u vizualnom polju posjetitelja. Naime, linearnost i narativnost izložbenoga postava prekida (a time ritmizira) vizualna preglednost koja pojačava dojam (sve)prisutnosti, zahvaljujući prozračnim mrežama među etažama kojima se posjetitelji kreću. U postavu u kojemu je sve izložak, dva snažna autorska čina, arhitekture i muzejskoga postava, sretno su pomirili svoje ideje s onom esencijalnom, arheologijom *in situ* (Augusteum i 800 izložaka), djelujući, kako je to definirao Beusan, po načelu „suspregnute kreativnosti“, etičnosti i respekta. Ne analizirajući pomno sjajno izvedene sekvence postava i obradu više izložbenih tematskih cjelina,⁴⁸ interpretaciju temeljimo na rezimiranju dojma i autorskom rukopisu glavne

izložbene teme *Otkriće Augusteuma i carskih skulptura*. Na rekonstruiranom kamenom opločenju poda prostora ispred celle hrama i impozantnih carskih skulptura postavljeni su izduženi ostakljeni stolovi na metalnim bazama sa sitnim predmetima iz Augusteuma, osvjetljenima linijskom rasvjetom sitnih točkastih svjetlosnih izvora, te izloženima na narančastoj podlozi koja naglašava njihove zemljano-sivo-oker oblike. I ti sitni, nerijetko zamorni izlošci, ponekad degradirani u masovnoj percepciji posjetitelja, s posebnom su pažnjom grupirani, individualizirani i istaknuti. Fina, nevelika intervencija uvođenja obojene podloge malim izlošcima utječe na vizualno ponašanje gledatelja, ostvarujući i visoko estetizirani dojam cjeline. Iako je postignuta primarna funkcija izložbe: prezentacija, očuvanje i edukacija,⁴⁹ prostor naronitanskog antičkog univerzuma je vizualno, likovno i komunikacijski atraktivan, čemu pridonosi i ambijentalni zvuk izvornoga prirodnog okruženja. Kontekstualno je to značajan audioelement, pri čemu

POSTOJANJE
DRUGIH SVJETOVA
U PROSTORU BIJELE
KOCKE



ARHEOLOŠKI MUZEJ NARONA U
VIDU, MUZEJSKA KONCEPCIJA
EMILIO MARIN I ZRINKA
BULJEVIĆ, STALNI POSTAV
MARIO BEUSAN, 2007.

ARCHAEOLOGICAL MUSEUM
NARONA IN VID, MUSEOLOGICAL
CONCEPT BY EMILIO MARIN AND
ZRINKA BULJEVIĆ, PERMANENT
EXHIBITION DESIGN MARIO
BEUSAN, 2007.

37

THE EXISTENCE
OF OTHER
WORLDS INSIDE
THE WHITE CUBE

on black pedestals, they were lit by narrow streams of direct light from the ceiling, which sometimes seemed orange and of glowing and fiery intensity. The dramatic character of space was accentuated by music as an equivalent element of the exhibition (typical of Beusan's poetics): it was "Lux aeterna" by György Ligeti, interrupted each sixty seconds by segments from Strauss, Vivaldi, Mahler, and others. Light, music, interpretation, symbolism – all these elements were equivalent entities in the concept of the exhibition and its message, which was deeply sensuous and contemplative.

When designing temporary exhibitions, authors have more freedom in interpretation, whereas a permanent exhibition demands a more traditional approach, good measure and analysis because of the limited choice of materials, a longer period of time, more protection, etc. Architect Beusan applied that model in a very specific and recent case, that of the Archaeological Museum of Naron in Vid,⁴⁷ constructed at an authentic locality, the site of a temple dedicated to Roman

emperor Augustus.

The modern architecture of the museum building, designed by Goran Rako, has suppressed its spaciousness for the sake of presenting the main archaeological theme and the museum concept. The utter openness, both metaphorical and actual, creates a special experience of authenticity, emphasized by the permanent presence of the theme in the visitor's visual field. The linear and narrative character of the exhibition layout is interrupted by visual transparency, which introduces rhythm and enhances the impression of (omni)presence owing to the airy nets between the levels on which the visitors are moving. In a layout in which the exhibit is everything, the two powerful designs, that of architecture and that of the museum concept, merged their ideas in harmony with the essential, authentic archaeology (Augusteum and 800 exhibits) according to the principle of "suppressed creativity", as Beusan has defined it, as well as ethics and respect. Not wishing to analyze in detail the exquisitely made individual sequences of the layout

semantičku egzistenciju opravdava tumačenjem nevidljivih, asocijativnih izložaka u memoriji gledatelja. Dokaz da dizajneri u oblikovanju trajnih izložbenih postava „stišavaju“ prepoznatljivu poetiku i rukopis, dakako uz suptilnu prisutnost autorskoga *toucha*, jest i stalni postav Muzeja grada Zagreba,⁵⁰ koji potpisuje Željko Kovačić, pionir u realizaciji izložbenih postava arhitektonsko-dizajnerskim interdisciplinarnim pristupom. Riječ je o jed(i)nom od pomno osmišljenih stalnih postava zagrebačkih muzeja kojemu je vizualnu priču udahnuo autor čiji je rad u ovoj disciplini izravno nasljeđe onih umjetničkih praksi koje su na svjetskoj umjetničkoj sceni utrle put izložbenom dizajnu; kolažiranje, *ready-made*, *assamblage* i postmodernistička (sve)moguća misao.⁵¹ U arhitekturi samostana iz 17. stoljeća i arheološkim nalazima *in situ*, koji su i sami vrijedni izlošci, Željko Kovačić je dizajnirao izložbeni portret grada u 45 kronoloških tematskih blokova, poglavlja koja čine jednu narativnu cjelinu – priču.⁵² Upotrebom scenografskog pristupa, ritmiziranosti i raznolikosti posjetitelju se pruža obrazovni i didaktički pristup, ali i model „biti uvučen“⁵³ u svijet koji će potaknuti njegovu maštu i mentalno-emocionalnu aktivnost u, kako ga Kovačić naziva, antielitističkom postavu, postavu za publiku. Kroz epizodičnu naraciju autor provlači simulaciju i rekonstrukciju, pa tako pozornost fiksiraju vrlo poučne i



MUZEJ GRADA ZAGREBA, MUZEOLOŠKA KONCEPCIJA NADA PREMIERL I SURADNICI,
1994.-1999., LIKOVNI POSTAV ŽELJKO KOVAČIĆ

THE ZAGREB CITY MUSEUM, MUSEOLOGICAL CONCEPT BY NADA PREMIERL AND CO.,
1994-1999, PERMANENT EXHIBITION DESIGN BY ŽELJKO KOVAČIĆ

NIKOLINA
VREKALO

or the treatment of several thematic units in the exhibition,⁴⁸ we have based our interpretation on an overall impression and the artistic handwriting of the main theme, which is the *Discovery of Augusteum and the Imperial Sculptures*. On the reconstructed stone paving of the floor in front of the temple's cella and the imposing imperial sculptures, there are elongated glass tables on a metal base, holding the tiny objects from Augusteum, which are lighted by a row of tiny spotlights and exhibited against an orange background that emphasizes their form and their colour of earthly-greyish ochre. And those tiny, sometimes exhausting exhibits, occasionally neglected in the mass perception of the visitors, have been grouped, individualized, and emphasized with special care. The fine, modest intervention of introducing a coloured background for small exhibits influences the visual behaviour of the spectator, resulting in a highly aestheticized impression of the entire hall. Even though the primary function of an exhibition, which is presentation, preservation, and education, has been achieved,⁴⁹ the space of ancient Naronitan universe is also visually and communicatively attractive, which is intensified by the atmospheric sounds of the original natural environment. Contextually, it is an important audio element, justifying its semantic existence through the interpretation of invisible, associative exhibits in the spectator's memory. The hypothesis that designers sometimes "suppress" their

recognizable poetic and handwriting when designing permanent exhibitions, even though the author's touch is always discretely present, has been attested by the permanent exhibition of Zagreb Municipal Museum,⁵⁰ signed by Željko Kovačić, a pioneer of exhibition layouts with an interdisciplinary approach combining architecture and design. It is the only one among the carefully conceived permanent exhibitions in Zagreb museums that has a visual story inspired by an author whose work in this discipline is a direct legacy of those artistic practices that have paved the way to exhibition design on the global art scene: collage, ready-made, assemblage, and the (omni)potent postmodernist thought.⁵¹ Using the architecture of the 17th-century monastery and the archaeological excavations *in situ*, which are valuable exhibits in themselves, Željko Kovačić has designed an exhibition portrait of the city in 45 chronological and thematic blocks, as chapters that constitute a single narrative entity – a story.⁵² By using a scenographic approach, rhythm, and variety, he has offered to the visitor an educational and didactic experience, creating a model for "drawing the visitor into"⁵³ a world that will incite his imagination and his mental/emotional activity in an anti-elitist layout, as Kovačić has called it: a layout for the general public. The episodic narration is permeated by simulation and reconstruction, such as the very instructive and visually attractive simulation of the lower-town "green horseshoe" - a street raster outlined on the floor, complemented by models of important

vizualno atraktivne simulacije donjogradske „zelene potkove“ s rasterom ulica iscrtanima na podu i maketama značajnih građevina te rekonstrukcija llice s trgovinama u prostoru hodnika čija longitudinalnost upravo asocira na glavnu zagrebačku ulicu.

U konačnom dojmu iznenađuje činjenica da posjetitelj, unatoč velikoj količini artefakata i informacija, nakon kružnoga kaleidoskopskog toka ne osjeća fizički ni mentalni umor. Tomu svakako, uz jasnu razradu svake teme i isticanje bitnoga, doprinosi odlična artikulacija prostora koja jasno sugerira kretanje (i kronologiju tema), bez bojazni od gubitka narativne niti. Potonje unosi sigurnost, prepuštenost, ali i velika očekivanja u doživljaju svake nove tematske cjeline. Iako odnos prema predmetu u slučaju postava Muzeja grada nije esencijalan kao u umjetničkom muzeju, jer je ovdje u službi edukacije i dokumentacije, očigledno je da Kovačić „malim eksponatima daje značenje velikih“,⁵⁴ imajući na umu da i epizodni glumci u filmskoj priči, a ona je kreativno nadahnuće ovom autoru,⁵⁵ izgovaraju velike rečenice i ostvaruju značajne uloge.

Približiti umjetnost suvremenoj publici u izlagačkoj praksi izazov je oko kojega se počinju okupljati muzejske i galerijske ustanove, svjesne bitnosti komunikacijskoga čina u prenošenju ideje i poruke (paradoksalno u globalizacijskim

procesima otuđenja). Nekada samodovoljna kustoska disciplina umrežena je u interdisciplinarnom promišljanju o materijalizaciji ideje, oprostorenju priče, te stvaranju arhitekture u arhitekturi, postupku u koji je interpolirano znanje, projektiranje, kreativnost, funkcionalnost, senzibilitet. Likovni postavi apostrofirani u ovom tekstu velikim su dijelom postavi umjetničkih izložbi, fokusiranih na djela, stoga je njihov dizajn, umjesto jednoznačne prezentacijske metode, značajan i hvalevrijedan pomak k prihvaćanju izložbenog oblikovanja kao neizostavne discipline u kreiranju začudnoga univerzuma specifičnih vremenskih i prostornih dimenzija. Na tragu recentnih europskih i svjetskih muzejskih iskustava, za očekivati je i realizacije postava koji u središtu zanimanja imaju ideju, priču ili nematerijalnu baštinu,⁵⁶ a ne samo umjetničko djelo, kako bi performativni, simulacijski i interaktivni prostori osvojili novu ciljanu skupinu posjetitelja, ali i osigurali ravnopravnu ulogu u naprednim društvenim strukturama kao mjesta promišljanja, stvaranja i polemiziranja.

¹ Ralph Appelbaum, jedan od najznačajnijih svjetskih muzejskih i izložbenih dizajnera.

² Posjetitelj počinje vjerovati u umjetnikove riječi da je „očito da drugi svjetovi postoje“.

³ Potpunoj autentičnosti pridonosi i činjenica da je muzej sagrađen unutar ruševina kazališta iz 19. stoljeća. Muzejski prostor je sceničnošću,

buildings, and a reconstruction of Ilica with its shops along the museum's corridor, its elongated form inspiring associations to the main street of Zagreb.

As to the overall impression, we may be surprised by the fact that, despite the huge quantity of artefacts and information, the visitor will rarely feel physically or mentally exhausted after the circular, kaleidoscopic tour. Apart from the clear elaboration of each topic and the accent placed on the essential, it is certainly a result of excellent articulation of space, which clearly suggests movement (and chronology of topics), with no fear of losing the narrative thread. That creates the feeling of certainty and trust, but also encourages great expectations about the experience of each new thematic unit. Even though the relation established with the object is not essential in this layout as it would be in an art museum, since here it primarily serves the purposes of education and documentation, it is obvious that Kovačić has given “the significance of great exhibits to the minor ones,”⁵⁴ knowing that even the secondary actors in a film, which provided the creative inspiration to the author,⁵⁵ sometimes say great sentences and create important roles. Bringing art closer to the modern audience is a great challenge for the exhibition practice and it is beginning to draw the attention of museums and galleries, which are becoming aware of the importance of communication act in transmitting ideas and messages (a paradoxical task amidst the global

processes of alienation). The curating discipline, once self-sufficient, has become involved in an interdisciplinary reflection on how to materialize an idea, set a story in space, or create architecture within architecture, a procedure that requires knowledge, planning, creativity, functionality, and sensibility. Visual designs that we have presented in this text are largely art exhibitions, which tend to focus on artefacts. Therefore, it is their design, in its detachment from the uniform presentation method, that represents an important and praiseworthy step towards accepting exhibition design as an inevitable discipline in creating that amazing universe of specific temporal and spatial dimensions. In the wake of recent European and global experiences, it is to be expected that the future designs will focus on ideas, stories, and nonmaterial heritage,⁵⁶ rather than on artworks alone, in order to conquer new targeted groups of visitors with their performative, simulative, and interactive spaces, but also to secure for themselves a fair place in advanced social structures as sites of reflection, creation, and polemic.

¹ Ralph Appelbaum, one of the most prominent museum and exhibition designers in the world.

² The visitor will tend to believe in the artist's words that it is “obvious that there are other worlds.”

³ The uttermost authenticity is enhanced by the fact that the museum was built within the ruins of a 19-th century theatre. With its picturesque appearance, dramatic character, strangeness, and catharsis, this museum has

dramaturgijom, začudnošću i katarzom postao nasljednikom kazališnog univerzuma.

⁴ „Zatvaranje izložbe sliči na kraj igre. Koliko god kule od pijeska bile lijepe, plimni val od njih ponovno načini samo pješčanu plažu“. Željko Kovačić, „Centralna ideja“, *Informatica museologica*, 34 (3–4), 2003., 30.

⁵ Brian O' Doherty, „Galerija kao gesta“, *Kontura*, 94/XVII, listopad 2007., 84–85.

⁶ David Dernie, „Exhibition design“, *Museum Exhibition*, London, L. King, 2007., 6.

⁷ Podjela prema trima oblicima fizičkog identiteta izložbe. Peter van Mensch, „Obilježja izložbi“, *Informatica museologica*, 34 (3–4), 2003., 7, 8.

⁸ „Making exhibition is increasingly recognized as a significant form of creative expression“. David Dernie, nav. dj., 6.

⁹ Helmut Draxler, „Ambivalence and Actualization – Exhibition Design as Artistic Practice“, *Texte zur Kunst*, 72/ December 2008., 126, 128.

¹⁰ Peter van Mensch, nav. dj., 6.

¹¹ Branka Šulc, „Muzeji potkraj 20. stoljeća – Nove osnovne muzejske orijentacije u europskim i izvaneuropskim zemljama u prezentaciji“, *Informatica Museologica*, 1–2/1989., str. 9. Također uvodni dio: distinkcija postmodernističkoga pristupa u Daljevu muzeju i posvećenost predmetu u Vatikanskim muzejima.

¹² Usp. *ibid.*, 8, i David Dernie, nav. dj., 8.

¹³ Peter Van Mensch, nav. dj., 8.

¹⁴ Lyotard, citiran u Gorgus, 2002., (bilješka 13), 8. Takvu izložbu postavio je u Centru Pompidou u Parizu 1985. godine pod nazivom „Les Immatériaux“, istražujući u performativnom izložbenom diskursu odnos između ljudskih bića i materijalnoga svijeta, provocirajući filozofske teme u postmodernoj kulturi. David Dernie, nav. dj., 72–73.

¹⁵ Razgovor Bernadette Dufrene s Pontusom Hultenom, 1997: „Kako predstaviti novi muzej“, katalog izložbe *Enigma objekta – kolekcija Nacionalnog muzeja Moderne umjetnosti Centra Georges Pompidou, Pariz*, Galerija Klovičevi dvori, Zagreb, 17. 12. 2004.–20. 02. 2005., Želimir Košćević (ur.), Muzej suvremene umjetnosti, Zagreb, 2004., 53.

¹⁶ Isto.

¹⁷ David Dernie, nav. dj., 9.

¹⁸ Brian O' Doherty, „Galerija kao gesta“, nav. dj. 84–85.

¹⁹ U pariškoj Galerie Iris Clert 1958. godine Klein je izložio galerijski prostor bijelih zidova. Prema Kultermannu postignuta je totalna identifikacija čovjeka i prostora. Zvonko Maković, *Dimenzije slike*, Zagreb, Meandar, 2005., 31, 32.

²⁰ Barbara Vujanović, *Povijest izložbi izvan konvencionalnih okvira*, *Vjesnik*, 12. 1. 2009., str. 24. Ciklus „Nevidljiva povijest izložbi“ kao dio projekta „Umjetnost uvijek ima posljedice“, dijela programa „Kultura 2007–2013“ čiji je nositelj kustoski kolektiv WHW, a na izložbi u Galeriji Nova predstavljena su tri paradigmatička slučaja izlagačkih praksi s područja istočne Europe: Idea Art (1970., Poljska), Imagination/Idea (1971., Mađarska), MAJ 75 (1975.–1981., Grupa šestorice autora, Hrvatska).

²¹ Izložba Melvina Motia „When No Means On“, Museum für Moderne Kunst, Frankfurt am Main, 17. 10. 2008.–18. 01. 2009. <http://www.mmk-frankfurt.de>

²² Američka umjetnica Judith Barry kreirala je niz postava s uotočistem u kustoskoj praksi povijesne avangarde. Koristila je različite elemente popularne i institucionalne kulture, od britanskog pop-punka do povijesti televizije, istražujući subjekt i njegove vizualne kodove reprezentacije. Helmut Draxler, nav. dj., 126, 129.

²³ Usp. David Dernie, nav. dj., 9.

²⁴ Vidi Brian O' Doherty, nav. dj., 85.

²⁵ Jean Baudrillard, „Dizajn i okolina ili eskalacija političke ekonomije“, *Život umjetnosti*, 78/79, 2006., 123. Pojam dizajna se „u krajnjoj liniji analizira kao proizvodnja komunikacije (...) načinom informiranja, optokom znakova i poruka.“

²⁶ Franc. scénographie = likovni postav.

²⁷ Ivo Maroević, *Interdisciplinarnost i stalni postavi u muzejima*, *Informatica Museologica* 1-2/1989., 16.

²⁸ Isto.

²⁹ David Dernie, nav. dj., 6

³⁰ *Ibid.*

³¹ Prosinac 2008. – veljača 2009. godine, kustosice Karin Leitner-Ruhe i

taken over the legacy of the theatrical universe.

¹⁴ „Closing an exhibition is like the end of a game. However beautiful castles made of sand may be, the tide comes in and turns them into nothing more than a sandy beach.“ Željko Kovačić, „Centralna ideja“ [The central idea], *Informatica museologica* 34/3-4 (2003), 35.

¹⁵ Brian O' Doherty, „The Gallery as Gesture“, in: Idem, *Inside the White Cube: The Ideology of the Gallery Space* (Santa Monica, CA: Lapis Press, 1986), 87.

¹⁶ David Dernie, „Exhibition Design“, *Museum Exhibition* (London: L. King, 2007), 6.

¹⁷ Division according to three forms of physical identity in an exhibition. Peter van Mensch, „The Characteristics of Exhibitions“, *Informatica Museologica* 34/3-4 (2003), 7–8.

¹⁸ „Making exhibitions is increasingly recognized as a significant form of creative expression.“ David Dernie, op.cit., 6.

¹⁹ Helmut Draxler, „Ambivalence and Actualization – Exhibition Design as Artistic Practice“, *Texte zur Kunst* 72 (December 2008), 126 and 128.

²⁰ Peter van Mensch, op.cit., 6.

²¹ Branka Šulc, „Muzeji potkraj 20. stoljeća – Nove osnovne muzejske orijentacije u europskim i izvaneuropskim zemljama u prezentaciji“ [Museums of the late 20th century – The new foundations of museum presentation in the European countries and globally], *Informatica Museologica* 1-2 (1989), 9. Cf. the introductory part on the distinction between the postmodernist approach in Dalí's museum and the dedication to the object in the Vatican Museums.

²² Cf. *ibid.*, 8, and David Dernie, op.cit., 8.

²³ Peter Van Mensch, op.cit., 8.

²⁴ Lyotard, quoted in: Gorgus, 2002 (n. 13), 8. He set up such an exhibition at Centre Pompidou in Paris in 1985 under the title „Les Immatériaux.“ In a performative exhibition discourse, he explored the relationship between human beings and the material world, thus promoting philosophical topics in postmodern culture. Cf. David Dernie, op. cit., 72–73.

²⁵ An interview with Pontus Hultén by Bernadette Dufrene, 1997: „Kako predstaviti novi muzej“ [How to present the new museum], exhibition catalogue *Enigma objekta – kolekcija Nacionalnog muzeja Moderne umjetnosti Centra Georges Pompidou, Pariz* [Enigma of the object – The Collection of the National Museum of Modern Art, Georges Pompidou Centre, Paris], Klovičevi Dvori Gallery, Zagreb, 17 December 2004 – 20

February 2005, ed. by Želimir Košćević (Zagreb: Museum of Contemporary Art 2004), 53.

Ibidem.

¹⁶ David Dernie, op. cit., 9.

¹⁷ Brian O' Doherty, op. cit., 84–85.

¹⁸ In 1958, Klein exhibited a space made of white walls at the Galerie Iris Clert, Paris. According to Kultermann, he thus achieved a total identification of man and space. Zvonko Maković, *Dimenzije slike* [Dimensions of an Image] (Zagreb: Meandar, 2005), 31–32.

¹⁹ Barbara Vujanović, „Povijest izložbi izvan konvencionalnih okvira“ [The history of exhibitions out of the conventional framework], *Vjesnik* (12 January 2009), 24. Cf. the cycle on the „Invisible History of Exhibitions,“ which is part of the project entitled „Art Is Never without Consequences“ within the „Culture 2007–2013“ programme, organized by the curators' collective WHW. Three paradigmatic cases of exhibition practices have been presented so far at Nova Gallery: Idea Art (Poland, 1970), Imagination/Idea (Hungary, 1971), and MAJ 75 (Group of Six Authors, Croatia, 1975–1981).

²⁰ Melvin Moti's exhibition „When No Means On“ at Museum für Moderne Kunst, Frankfurt am Main, 17 October 2008 – 18 January 2009, <http://www.mmk-frankfurt.de>.

²¹ American artist Judith Barry has created a number of layouts based on the curating practice of the historical avant-garde. She used various elements from popular and institutional culture, from British pop-punk to the history of television, exploring both the subject and its visual codes of representation. Helmut Draxler, op.cit., 126 and 129.

²² Cf. David Dernie, op.cit., 9.

²³ See Brian O' Doherty, op. cit., 85.

²⁴ Jean Baudrillard, „Design and Environment or How Political Economy Escalates into Cyberblitz,“ in: Idem, *For a Critique of the Political Economy of the Sign*, transl. by Charles Levin (St. Louis, MO: Telos Press Publishing, 1981), 200: „The practical concept of design (...) [is] in the final instance analyzed as the production of communication (...) in the data-processing mode, by the circulation of signs and messages.“

²⁵ Fr. scénographie = visual layout.

²⁶ Ivo Maroević, „Interdisciplinarnost i stalni postavi u muzejima“ [Interdisciplinarity and the permanent collections in museums], *Informatica Museologica* 1-2 (1989), 16.

Andelka Galić.

³² Definicija stila prema van Menschu. Peter van Mensch, nav. dj., 7.

³³ Arpin, navedeno u: Peter van Mensch, nav. dj., 8.

³⁴ Ibid., 7. Dio stila prema van Menschu jest i scenografija, tj. „sredstva oblikovanja kojima se koristimo kako bismo objasnili i naglasili poruku što je želimo poslati, drugim riječima na dramaturgiju prostora“.

³⁵ „Ja moram biti samo *supporting unit*, koji uspostavlja komunikaciju i prezentaciju. Idem tako daleko i tvrdim kako dizajneri u principu ne smiju imati svoj stil“. Razgovor s Rankom Novakom, „Dizajner rješava tuđe probleme“, *Vijenac*, 197, 20. 9. 2001. (preuzeto s www.matica.hr/vijenac).

³⁶ Charles Ryder, „Dizajn za muzeje: pet tema“, *Informatica Museologica*, 1/2 (89–90)/1990., 8–13. „Glavna struja u muzejskom dizajnu je kodificirana potkraj 1970-ih godina uglavnom utjecajnim stilom muzeja Metropolitan u New Yorku.“

³⁷ Hrvatski povijesni muzej, Zagreb, prosinac 2003.-ožujak 2004. godine, kustosica Snježana Pavičić.

³⁸ Baroknom tematikom i ulogom svjetla sličnost s izložbom „Brazil: body and soul“ u Guggenheim muzeju u New Yorku 2001/2002. godine, autora Jeana Nouvela koji je u svojim postavima često koristio zamračen prostor. ³⁹ Usp. Charles Ryder, nav. dj., 11. U postavima Carla Scarpe radovi „lebde u prozračnoj, uzvišenoj atmosferi koja graniči sa svetim“.

⁴⁰ Prosinac 2004.–veljača 2005., kustosi Catherine Grenier i Želimir Košćević.

⁴¹ Želimir Košćević, „Enigma objekta“, katalog izložbe *Enigma objekta*, Zagreb, 2004., 35–39.

⁴² Catherine Grenier, „Umjetnici, povijest, kolekcija“, katalog izložbe *Enigma objekta*, Zagreb, 2004., 29–31.

⁴³ O sugeriranom pristupu vidi: David Dean, *Museum exhibition: Theory and Practice*, London and New York, Routledge, 1996., 53.

⁴⁴ Peter van Mensch, nav. dj., 7.

⁴⁵ Koncept Zvonka Makovića, Dom HDLU, Zagreb, listopad – prosinac 2004.

⁴⁶ Gliptoteka HAZU, ožujak 2004. godine, kustosica Ljiljana Čerina.

⁴⁷ Muzejska koncepcija Emilio Marin i Zrinka Buljević, 2007. godine.

⁴⁸ Kronološka struktura je uokvirena u grupirane cjeline.

⁴⁹ Nacrti, uvećavanja, rekonstrukcije, logično slaganje priče i upotpunjavanje mozaika koji nedostaju da bi se što jasnije evocirala prošlost i njezin kontekst.

⁵⁰ Muzeološka koncepcija Nada Premerl i suradnici, 1994.–1999. godine.

⁵¹ Izložba „Gundulićev san“, Zagreb, Muzejski prostor, 1989., primjer je postmodernističke izložbene koncepcije u kojoj priču odabire posjetitelj, a vizualna oblikovna sredstva su metafore, asocijacije, maniristička i barokna poetika.

⁵² „Priča mi je najvažnija, važnija i od stilske čistoće, estetike ili harmonije (...)“. Razgovor sa Željkom Kovačićem, „Umjetnik muzejskih postava“, *Kontura* 72–73/XII, 2002., 41.

⁵³ „Gledate li Hamleta Zlatka Boureka onda zapravo gledate njegovu interpretaciju pripovijesti o Hamletu. Možda zvuči radikalno, no posjetitelj kada uđe u postav koji sam ja stvorio, on je moj!“ Razgovor sa Željkom Kovačićem, „Izložba poput dobrog američkog filma“, *Kontura*, 88/XVI, 2006., 61.

⁵⁴ Vidi bilj. 3.

⁵⁵ „Izložba bi trebala izgledati kao dobar američki film“. Razgovor sa Željkom Kovačićem, „Izložba poput dobrog američkog filma“, *Kontura*, 88/XVI, 2006., 61.

⁵⁶ Primjerice, postav N. Jelavić-Mitrović, „Narodna medicina“, Etnografski muzej, Zagreb, 2001. ili Kuća bajki u Ogulinu (u realizaciji).

NIKOLINA VREKALO – DIPLOMIRALA POVIJEST UMJETNOSTI I KOMPARATIVNU KNJIŽEVNOST NA FILOZOFSKOM FAKULTETU U ZAGREBU. ZAPOSLENA U MINISTARSTVU KULTURE, KONZERVATORSKOM ODJELU U ZAGREBU, KAO STRUČNA SAVJETNICA KONZERVATORICA.

POSTOJANJE
DRUGIH SVJETOVA
U PROSTORU BIJELE
KOCKE

THE EXISTENCE
OF OTHER
WORLDS INSIDE
THE WHITE CUBE

²⁸ Ibidem.

²⁹ David Dernie, op. cit., 6.

³⁰ Peter van Mensch, op. cit., 6.

³¹ December 2008 – February 2009, curated by Karin Leitner-Ruhe and Andelka Galić.

³² Definition of style according to Peter van Mensch, op. cit., 7.

³³ Arpin, quoted in: Peter van Mensch, op. cit., 8.

³⁴ Ibid., 7. According to van Mensch, one of the segments of style is scenography, i.e. “the design tools that we use in order to explain and emphasize the message that we want to send, in other words, the dramaturgy of space.”

³⁵ “I must be merely the *supporting unit*, which establishes communication and presentation. I would go as far as to claim that designers, at least in principle, shouldn’t have their own style.” Interview with Ranko Novak, “Dizajner rješava tuđe probleme” [Designer is the one who solves other people’s problems], *Vijenac* 197 (20 September 2001), <http://www.matica.hr/vijenac>.

³⁶ Charles Ryder, “Museum Design: Five Issues,” *Informatica Museologica*, 1/2 (1989/90), 8–13: “The main current in museum design was codified in the late 1970s, largely influenced by the style of the Metropolitan Museum in New York.”

³⁷ Croatian History Museum, Zagreb, December 2003 – March 2004, curated by Snježana Pavičić.

³⁸ With this baroque theme and the role of light, the exhibition bore certain resemblance to that on “Brazil: Body and Soul,” Guggenheim Museum, New York, 2001/2002. It was designed by Jean Nouvel, who frequently uses darkened spaces in his layouts.

³⁹ Cf. Charles Ryder, op. cit., 11. In layouts by Carl Scarpa, artefacts often “levitate in an airy, sublime atmosphere that borders on the sacred.”

⁴⁰ December 2004 – February 2005, curated by Catherine Grenier and Želimir Košćević.

⁴¹ Želimir Košćević, “Enigma objekta” [Enigma of the object], exhibition catalogue (Zagreb, 2004), 35–39.

⁴² Catherine Grenier, “Umjetnici, povijest, kolekcija” [Artists, history, the collection], exhibition catalogue (Zagreb, 2004), 29–31.

⁴³ On the suggested approach, see: David Dean, *Museum Exhibition: Theory and Practice* (London and New York: Routledge, 1996), 53.

⁴⁴ Peter van Mensch, op. cit., 7.

⁴⁵ Concept by Zvonko Maković, HDLU Centre, Zagreb, October – December 2004.

⁴⁶ Gliptoteka HAZU, March 2004, curated by Ljiljana Čerina.

⁴⁷ Concept by Emilio Marin and Zrinka Buljević, 2007.

⁴⁸ The chronological structure was framed in the form of clustered units.

⁴⁹ With plans, close-ups, reconstructions, logical ordering of the story, and completing the mosaic in order to evoke history and its context as perfectly as possible.

⁵⁰ Concept by Nada Premerl and collaborators, 1994–1999.

⁵¹ The exhibition on “Gundulić’s Dream,” Zagreb, Muzejski prostor, 1989, is a good example of postmodernist exhibition concept, in which the story is selected by the visitor and the visual design tools consist of metaphors, associations, mannerist and baroque poetics.

⁵² “The story matters more to me than anything else, more than the purity of style, aesthetics, or harmony (...)” Interview with Željko Kovačić, “Umjetnik muzejskih postava” [The artist of museum layouts], *Kontura* 72–73/XII (2002), 41.

⁵³ “If you watch Hamlet by Zlatko Bourek, you are actually watching his interpretation of the Hamlet story. It may sound rather radical, but when the visitor enters a layout I have designed, he is mine!” Interview with Željko Kovačić, “Izložba poput dobrog američkog filma” [An exhibition is like a good American movie], *Kontura*, 88/XVI (2006), 61.

⁵⁴ See n. 3.

⁵⁵ “An exhibition should be like a good American movie.” Interview with Željko Kovačić, same as in n. 53.

⁵⁶ For example, the exhibition on “Folk Medicine”, designed by N. Jelavić-Mitrović, Ethnographic Museum Zagreb, 2001. Or the House of Fables in Ogulin (in process).

NIKOLINA VREKALO – GRADUATED ART HISTORY AND COMPARATIVE LITERATURE FROM THE FACULTY OF PHILOSOPHY, UNIVERSITY OF ZAGREB. CURRENTLY WORKING AT THE MINISTRY OF CULTURE, DEPARTMENT OF CONSERVATION IN ZAGREB, AS A PROFESSIONAL CONSULTANT FOR CONSERVATION ISSUES.