

maroje
mrduljaš

što je muzej
umjetnosti?

what is an
art museum?

RAZGOVOR S
COLINOM FOURNIEROM

INTERVIEW WITH
COLIN FOURNIER

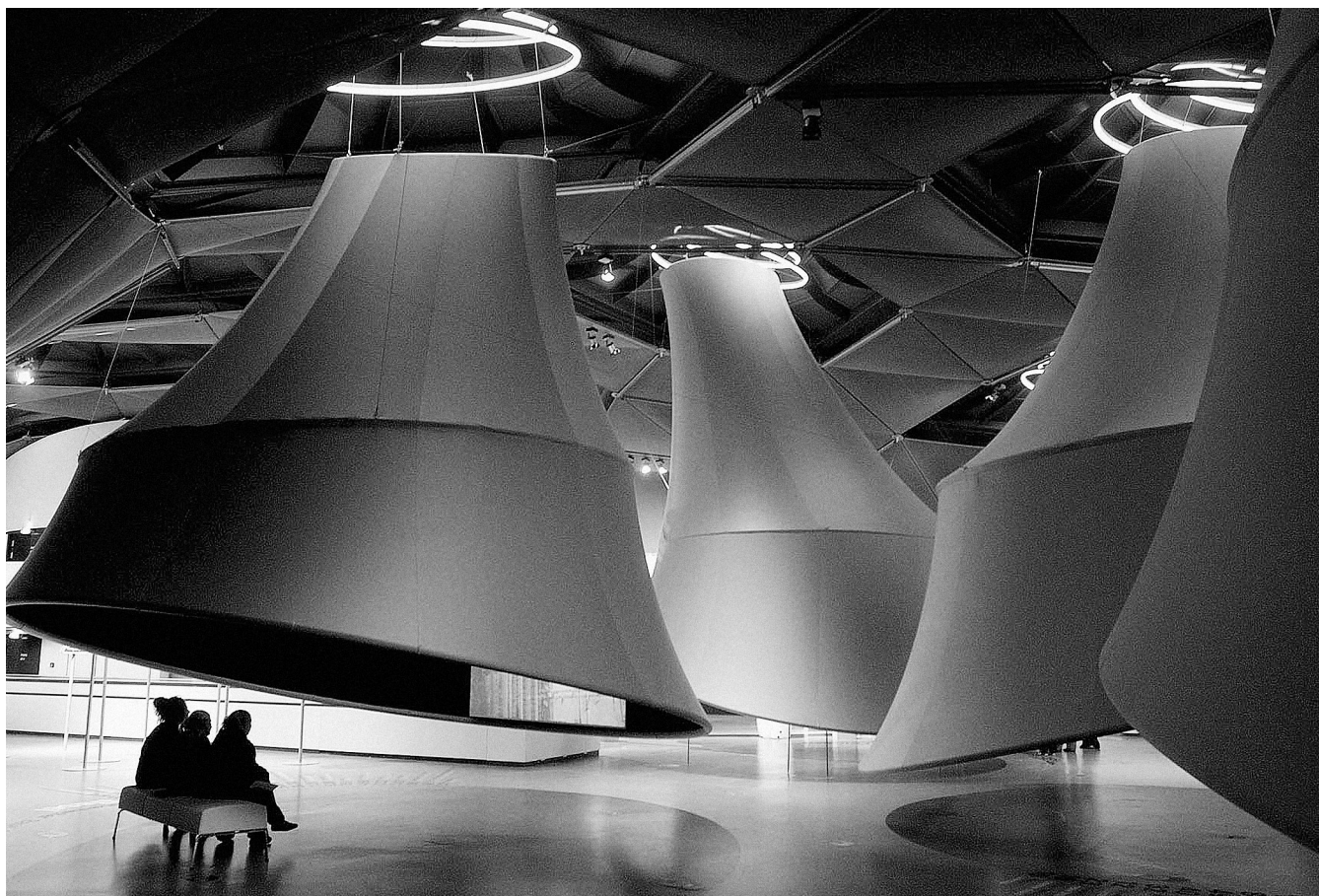
▼ Realizacija *Kunsthaus*, dovršenog 2003. povodom manifestacije "Graz - Kulturna prijestolnica Europe" poticajno je sjecište niza tendencija suvremene arhitekture. S institucionalnog i ideološkog stovišta, *Kunsthaus* kritički propituje ideju tipologije muzeja, odnosno prostora za izlaganje i promoviranje vizualnih umjetnosti. Njegova formalna koncepcija i izvedba proizlaze iz projektne metode koja se oslanja na mogućnosti kompjutorskog trodimenzionalnog modeliranja i dio je recentnog pokreta "biomorfne" ili *blob* arhitekture.

Ne čudi da su se baš u slučaju *Kunsthaus* susreli ideološki stav i formalni eksperiment, zato što je ta zgrada rezultat činjenice da projekt potpisuju Peter Cook i Colin Fournier - "revolucionari" arhitekture, pripadnici utjecajne britanske skupine arhitekata *Archigram* koji su krajem 60-ih i početkom 70-ih godina prošloga stoljeća nizom nerealiziranih istraživačkih projekata i publikacija trajno destabilizirali brojne postulate arhitekture.

Archigram je odbacio pojmove tektonike, trajnosti i fiksiranih situacija u korist vizija pokretljivosti, fragmentacije arhitektonskih sklopova te otvorenog poimanja arhitekture i u instrumentalnom i u društvenom smislu. Nakon formalnog prestanka rada grupe, Colin Fournier nastavio je s raznolikom praktičnom i pedagoškom aktivnošću baveći se temama od urbanog planiranja velikog mjerila, preko suradnje s Bernardom Tschumijem na paradigmatomskom *Parc de la Vilette* u Parizu, do recentnog interesa za primjenu digitalnih tehnologija u arhitekturi.

Prilikom rada na *Kunsthausu* Fournier obnavlja suradnju s Cookom, što je rezultiralo inteligentnom i provokativnom zgradom koja je, unatoč samosvojne pojavnosti i odjeka radikalizma iz 60-ih godina, istodobno na suptilan način i kontekstualna. *Kunsthaus* nastavlja slijed progresivnih arhitektonskih istraživanja u Grazu, nadovezuje se na živu scenu vizualne kulture i doprinosi urbanom životu četvrti "s pogrešne strane rijeke".

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● The *Kunsthau*s building, finished in 2003 when Graz became the Cultural Capital of Europe, is a motivating focus of several tendencies of contemporary architecture. From the institutional and ideological viewpoint, the *Kunsthau*s critically examines the idea of museum typology, of the space for exhibiting and promoting visual arts. Its formal concept and realization resulted from a planning method relying on the possibilities of computer 3D modeling, as part of the recent movement of “biomorphic” or *blob* architecture.

It is not surprising that the *Kunsthau*s merges ideological position and formal experiment, since the project for the building was made by Peter Cook and Colin Fournier - “architectural revolutionaries”, ex-members of *Archigram*, the influential British group of architects that made numerous unrealized research projects and publications in the late ‘60s and early ‘70s, which have permanently unsettled many architectural postulates.

Archigram rejected the concepts of tectonics, permanence and fixed situations, replacing them with visions of mobility, fragmentation of architectural structures, and an open understanding of architecture, both instrumentally and socially. When the group was formally disbanded, Colin Fournier went on with a varied practical and pedagogic career, dealing with topics from large scale urban planning, through the cooperation with Bernard Tschumi on the paradigmatic *Parc de la Vilette* in Paris, to his recent interest in implementing digital technology in architecture.

When working on the *Kunsthau*s, Fournier renewed cooperation with Cook, which resulted in an intelligent and provocative house, which manages to be subtly contextual despite its unusual appearance and echoes of the 60s radicalism. The *Kunsthau*s continues the line of progressive architectural research in Graz, thriving on the lively scene of visual culture and contributing to the urban life of the quarter “on the wrong bank of the river”.

I talked to Fournier in Zagreb and Graz about the topics touching on the fundamental conceptual issues of architecture, its social role and relevance, focusing on the spaces for exhibiting visual art. Fournier is a professor at Barlett School of Architecture in London.



1. *M City. European Cityscapes, 2005.-2006.*

2. *Sol LeWitt: WALL, 2004.*

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● ● You have a rich intellectual and professional background. Can you describe your formative period?

My whole education and professional career has always been shifting between architecture and urbanism. Whenever I worked on a piece of architecture in some detail, I got frustrated not to be dealing with bigger issues. Fundamentally, I believe it doesn't really matter how creative, innovative or experimental a single building is, it's really the city as a whole that should change. I have always had this psychological swing, so when I am doing architecture, I think I should do more on the city scale, but when I am working on a city, I feel it would really be nice to work out some details. I've always been torn between the two.

My first professional activity after getting my diploma was to do the Monte Carlo international competition project with Peter Cook. *Archigram* was by far the most interesting movement in British architecture at the time. I was very close to them, as well as to Cedric Price, whom we all admired enormously and is probably the architect I have most admired in my life. We also shared a mutual interest in Buckminster Fuller, who had a strong influence on Cedric. When I got my diploma at the AA, Peter asked me if I would do a competition

with him. Peter and I, as well as Dennis Crompton, did the Monte Carlo competition together, because the other *Archigram* members were not in London at the time. We spent the summer doing Monte Carlo, and we won. So I became the only associate of *Archigram* Architects. At that time, *Archigram* had never had a project before, never had a proper client nor a fixed office. Everyone still has the impression that *Archigram* must have had a conventional professional base, but it never did: the group would meet usually in the Architectural Association bar to discuss the next publication of the magazine. For the first time with the Monte Carlo project, there was a big client, some real money, so we set up the office in London and worked on the project for two years, a very playful scheme. But the project got stopped and was never built, for reasons which you don't really need to know - local politics and underlying mafia interests.

Then Richard Rogers approached me and asked if I would work on Beaubourg, which had just started. Richard and I were friends, but I declined his offer. As you know, Beaubourg was probably the most important and radical museum project in the late '60s, but I thought it was anachronistic nevertheless. At that point, one was

S Fournierom sam u Zagrebu i Grazu razgovarao o temama koje se tiču temeljnih konceptualnih problema arhitekture, njezine društvene uloge i relevantnosti, s naglaskom na prostoru za izlaganje vizualne umjetnosti. Fournier je danas profesor na Barlett School of Architecture u Londonu.

■ ■ Imate bogatu intelektualnu i profesionalnu prošlost. Možete li opisati vrijeme u kojem ste stasali?

Moje se cijelo obrazovanje i stručna karijera stalno koleba između arhitekture i urbanizma. Kad god sam detaljnije radio na nekom arhitektonskom projektu, uzrujavao sam se zbog toga što ne rješavam šira pitanja. U osnovi smatram da nije tako važno koliko je neka određena zgrada maštovita, napredna ili eksperimentalna, uzimajući u obzir da bi se zapravo trebao promijeniti cijeli grad. Oduvijek imam tu psihološku dvojbu, pa kad stvaram arhitekturu, razmišljam kako bih trebao više raditi u gradskim razmjerima, ali kad radim na nekom gradu, čini mi se da bi bilo zgodno razraditi pojedini. Oduvijek sam tako podvojen.

Moj prvi stručni posao nakon diplome bio je projekt za međunarodni natječaj u Monte Carlu zajedno s Peterom Cookom. Archigram je tada bio nesumnjivo najzanimljiviji pokret u britanskoj arhitekturi. Bio sam vrlo blizak tom pokretu, kao i Cedricu Priceu, kojem smo se izuzetno divili. To je i inače vjerojatno arhitekt kojem se najviše divim u životu. Osim toga, obojicu nas je zanimalo Buckminster Fuller, koji je jako utjecao na Cedrica. Kad sam diplomirao na Architectural Association Peter me upitao želim li s njim raditi na natječaju. Peter i ja, ali i Dennis Crompton, zajedno smo izradili projekt za natječaj u Monte Carlu, prije svega zato što drugi članovi Archigrama tada nisu bili u Londonu. Proveli smo ljeto radeći na Monte Carlu i pobijedili. Tako sam postao jedini vanjski suradnik Archigram Architects-a. U to vrijeme Archigram još nije imao nijedan projekt, ni prave klijente ni stalni ured. Svi i dalje misle da je Archigram imao čvrst temelj, ali nije bilo tako: skupina bi se obično sastajala u kavani Architectural Association-a i raspravljala o sljedećem broju časopisa. Projekt za Monte Carlo bio je prvi s velikim klijentom i znatnom svotom, tako da smo osnovali ured u Londonu i dvije godine radili na projektu, na vrlo zaigranoj shemi. No projekt je zaustavljen i nika da nije ostvaren. Razlozi nisu za javnost - mjesna politika i zakulisni mafijaški interesi.

Zatim mi se obratio Richard Rogers i pitao me želim li raditi na Beaubourgu koji je tada tek krenuo. Richard mi je bio prijatelj, ali odbio sam njegovu ponudu. Kao što znate, Beaubourg je vjerojatno bio najvažniji i najradikalniji muzejski projekt krajem šezdesetih godina 20. stoljeća, ali meni je svejedno izgledao kao anakronizam. Tada se već govorilo o novim medijima, o činjenici da se umjetnost ne mora stavljati u muzeje, koliko god njihova arhitektura bila radikalna. Kulturno sam bio sav u šezdeset osmoj pa nisam vidio svrhe u stvaranju konvencionalnog muzejskog programa. Nije bilo važno koliko će zgrada biti moderna u smislu tehničkih detalja, jer sam smatrao da je u osnovi anakronistički stavljati umjetnost u muzej. Umjetnost mora biti na raspolaganju svima i ne bi je se trebalo veličati kao "visoku umjetnost". Umjetnost se treba događati na ulici. Novac se ne bi smio trošiti na jednu centraliziranu ustanovu, nego bi trebao podupirati i poticati mjesne umjetnike i skupine. Bio sam mnogo skloniji posve decentraliziranom, nehijerarhijskom, znatno slobodnijem pris-

tupu umjetnosti. Dakle, rekao sam "ne" zbog ideoloških razloga. Nisam vidio svrhu; to je bio dinosaur još prije nego što je izgrađen.

■ ■ Znači, bez obzira na to koliko je arhitektura Beaubourga bila radikalna u formalnom smislu, prevladavala je predodžba o muzeju kao ustanovi. Za vas je to bilo nazadno, a ne učinkovito.

Pogotovo u tom času, kad smo već počeli govoriti o novim medijima, koji zapravo još nisu postojali, ali govorilo se o širenju informacija putem elektroničkih medija i prije nego što je zaživio internet. Tada su se tek uvodili dijapozitivi, projektori i slično. Budilo se shvaćanje da umnoživi materijali potiču razvitak demokracije, o čemu se zapravo i trebalo raditi. Treba imati na umu da je u vrijeme gradnje Beaubourga francuska vlada morala iskoristiti, ako se dobro sjećam, dvije trećine proračuna Ministarstva kulture da se Beaubourg izgradi i pokrene. Sljedećih je deset godina Beaubourg samcat gutao pedeset posto radnog proračuna Ministarstva, što znači da su trp-



3. Sol LeWitt: WALL, 2004.

already talking about new media, about the fact that art did not have to be put in a museum, no matter how radical the architecture may be. My whole culture was '68 and I didn't see the point of doing it, of working on a conventional museum programme. It didn't matter how modern the building might be in terms of technical details; I felt it was basically an anachronistic idea to put art in a museum. Art should be generally available, it should not be celebrated as "high art", it should happen in the street. Money should not be put in one centralized institution, it should be supporting and encouraging local artists and groups. I was much more in favour of a completely decentralized, non-hierarchical, much freer artistic approach. So I said no for ideological reasons. I didn't see any point in it, it was a dinosaur even before it was built.

● ● So no matter how radical the architecture of Beaubourg was in a formal way, the notion of a museum as institution was prevailing. For you that was regressive, not operative.

Especially at that point, when we were already beginning to talk about new media, which didn't really exist yet, but one was already talking about the idea of sharing information by using electronic media, before the Internet became reality. At that point, one was just beginning to use slides, carousel projectors and things like that. One was beginning to understand that reproducible material facilitated a democratic freeway, which was really what it should be about. You must remember that when Beaubourg was done, the French government had to use, I think, two thirds of the budget of the Ministry of Culture to build Beaubourg and operate it. For ten years after it was built, Beaubourg absorbed on its own fifty percent of the operational budget of the Ministry, which meant that every other museum in France suffered: they couldn't build another museum, they couldn't operate anything. It was all spent on one centralized museum in the heart of Paris. It was exactly the opposite of what I thought was right: it was not only conceptually a dinosaur, but was also completely reactionary as an institution. At that point, France was still a highly centralized country, like in the days of Louis XIV. For me, the idea of contributing to that political, hierarchical centralization was completely

absurd. These questions are still valid now, and I think that the idea of museums as institutional monuments is really absurd.

● ● You refused to work on the competition for Beaubourg. What were the reasons for decision to work on the Kunsthaus?

This is a very pertinent question! But freedom, as Tristan Tzara once said, is the ability to change your mind...

It happened because Peter and I had very good memories of working together on the Monte Carlo project. At that point, we had a very exciting interchange, because we are very different and complementary and we were keen on doing another competition together.

Since I lived part of the time in Austria, I knew the Austrian scene very well and the projects being planned. There were three competitions for the Kunsthaus. One led to a first prize which was about to be implemented, but the city changed hands politically, and the new politicians aborted the project, as happens so often. So there was a second competition, which we took part in. The second competition site was inside the Schlossberg, the mountain - or rather the hill - that lies in the centre of Graz. The hill has a number of tunnels inside: they wanted to connect up the tunnels to make one big cave, and make the Kunsthaus inside this cave. We got some of my best students together and we did this competition. In a way, the history of the current Kunsthaus project goes back to that original scheme: we proposed to line the inside of the cave with a smooth double-curved membrane material following its complex internal geometry. Then we took the membrane out of the mountain into the city, like a multicoloured tongue (we called the scheme "die Zunge"). We already had some form of nozzles, like little protuberances on that red tongue coming out of the mountain.

It was very strong project, but we failed. We didn't even get a prize at all. It was nine or ten years ago, at the peak of the somewhat boring Swiss fashion in architecture. Funnily enough, the people in Graz who organized the competition were Swiss fanatics, they absolutely wanted a Swiss architect. Out of the six prizes, five were Swiss, including the first prizes, which was basically just a shoebox. There was an exhibition where all the competition projects were shown. Peter Weibel, a fantastic man, who at the time was the director of

the Neue Galerie in Graz and was being considered, together with Peter Pakesch, as one of the two possible candidates to become the future director of the Kunsthaus, joined the debate. He wasn't the only one to come to the conclusion that there was no way they wanted a shoebox. He publicly declared that, if he became the director one day, he would not want that project. Then there was a petition, a procedure which we, coming from England, found surprising but most interesting, and, Peter Weibel being a friendly fox and a smooth operator, the whole museum project was stopped for the second time.

A year and a half later, the city of Graz decided to hold a third competition. The architect Professor Volker Giencke, who was nominated as president of the Jury, asked me if I wanted to be on the jury for this competition or if I wanted to enter it. I said: of course I want to do it! He asked me if I would be doing it with Peter, and I said yes, since we had done the previous competition together. We also discussed who else could be encouraged to take part in this competition: I suggested that of course one had to contact Zaha Hadid, Tom Mayne, Coop Himmelblau, etc...all the usual suspects. This is how the third and final competition for the Graz Kunsthaus came about.

At the time of judging the entries, the jury panel decided unanimously that there would be only a first prize and nothing else. That was a very healthy decision, to make sure that our winning scheme would actually be built.

● ● What are the differences regarding your attitude towards museum typology comparing Beaubourg and the Kunsthaus? Is the Kunsthaus a critical statement against the institutionalized notion of an art museum?

Yes, I would say that, philosophically, my position is still the same. I question the relevance of an art museum, fundamentally. But in '68, one had incredibly rigid views; if one had an ideological position, one stuck to it. I suppose I've got older and mellowed, more ready to look at contradictions and complexity.

So I would still say that there is something fundamentally inadequate about the idea of an art institution. But it doesn't mean that one cannot experiment with it, see what one can do with it. What inter-

jeli svi drugi muzeji u Francuskoj: nisu se mogli graditi drugi muzeji, nije se moglo pokrenuti ništa. Sve se trošilo na jedan centralizirani muzej u srcu Pariza. To je bilo sušta suprotnost onome što se meni činilo ispravno: ne samo da se radilo o koncepcijskom dinosauru, nego i o posve nazadnjačkoj ustanovi. U tom je času Francuska još bila jako centralizirana zemlja, kao u doba Luja XIV. Za mene je pomisao da doprinesem takvoj političkoj, hijerarhijskoj centralizaciji, bila čisti apsurd. Ta su pitanja aktualna i danas, a mislim da je predodžba o muzejima kao ustanovama-spomenicima zbilja apsurdna.

■ ■ Odbili ste raditi na natječaju za Beaubourg. Zbog čega ste se odlučili raditi na Kunsthausu?

To je vrlo umjesno pitanje! Ali sloboda, prema riječima Tristana Tzara, jest sposobnost da promijenite mišljenje...

Do toga je došlo zato što smo Peter i ja imali vrlo lijepe uspomene na zajednički rad na projektu Monte Carlo. Onda smo imali vrlo uzbudljivu suradnju, zato što se jako razlikujemo i dopunjujemo, pa smo jedva čekali da napravimo još jedan natječaj zajedno.

S obzirom na to da sam dijelom živio u Austriji, vrlo sam dobro poznao austrijsku scenu i projekte koji se spremaju. Za Kunsthaus su napravljena tri natječaja. Na prvo me je dodijeljena prva nagrada koju je trebalo izvesti, ali grad je potpao pod novo političko vodstvo, a novi su političari odustali od projekta, kao što se često događa. Zatim je održan drugi natječaj u kojem smo sudjelovali i mi. Lokacija drugog natječaja bila je unutar Schlossberga, one planine - točnije, brda - koja stoji u središtu Graza. Brdo u sebi ima više tunela: zamisao je bila povezati tunele i stvoriti jednu veliku spilju unutar koje bi bio Kunsthaus. Okupili smo neke od mojih najboljih studenata i izradili natječajni rad. Na određeni način, sadašnji projekt Kunsthausu vuče porijeklo iz one izvorne sheme: predložili smo da se unutrašnjost spilje obloži glatkim, dvostruko zakrivljenim opnastim materijalom koji bi slijedio njezinu složenu unutarnju geometriju. Zatim smo izvukli opnu iz planine u grad kao raznobojni jezik (shemu smo nazvali *die Zunge*). Već smo imali neku vrstu igle, malih kvrga na tom crvenom jeziku koji izlazi iz planine.

Projekt je bio vrlo "jak", ali nismo uspjeli. Čak nismo dobili nijednu nagradu.

Bilo je to prije desetak godina, na vrhuncu pomalo dosadne švicarske mode u arhitekturi. Smiješno, ali ljudi u Grazu koji su organizirali natječaj bili su ljudi za Švicarcima; svakako su htjeli švicarskog arhitekta. Od šest nagrada, pet su dobili Švicarci, kao i prvu nagradu za projekt koji je u osnovi nalikovao običnoj kutiji za cipele. Održana je izložba na kojoj su prikazani svi natječajni projekti. Tada se raspravi pridružio Peter Weibel, nevjerojatan čovjek koji je tada bio direktor Neue Galerie u Grazu i jedan od dva kandidata - drugi je bio Peter Pakesch - za budućeg direktora Kunsthausu. Nije bio jedini koji je zaključio da nipošto ne žele kutiju za cipele. Javno je proglasio da ne bi prihvatio taj projekt ako jednog dana postane direktor. Zatim se pojavila peticija, što je nas iz Engleske iznenadilo i zaintrigiralo, a kako je Peter Weibel bio lukavi lisac, cijeli je projekt muzeja zaustavljen po drugi put.

Godinu i pol kasnije Graz je odlučio održati treći natječaj. Arhitekt i profesor Volker Giencke, koji je postavljen za predsjednika žirija, zapitao me želim li za taj natječaj biti u žiriju ili među natjecateljima. Rekao sam: naravno da se želim natjecati! Pitao me hoću li raditi s Peterom, a ja sam rekao da hoću, zato što smo zajedno radili na prethodnom natječaju. Osim toga, razgovarali smo o drugim ljudima koje bismo mogli potaknuti da sudjeluju u ovom natječaju: predložio sam da svakako treba kontaktirati Zahu Hadida, Toma Maynea, Coop Himmelblau i ostale sve potvrđene majstore. Tako je došlo do trećeg i konačnog natječaja za Kunsthaus u Grazu.

U vrijeme ocjenjivanja radova žiri je jednoglasno odlučio da će se dodijeliti samo jedna prva nagrada i ništa drugo. To je bila vrlo razborita odluka kako bi se osiguralo da se pobjednički rad uistinu izgradi.

■ ■ Po čemu se vaš stav prema tipologiji muzeja razlikuje kad su u pitanju Beaubourg i Kunsthaus? Je li Kunsthaus kritička gesta protiv umjetničkog muzeja kao institucije?

Da, rekao bih da u filozofskom smislu još imam isti stav. Dovodim u pitanje temeljnu važnost muzeja umjetnosti. Ipak, stavovi su 1968. bili nevjerojatno kruti: ako ste imali ideološko gledište, niste ga mijenjali. Vjerojatno sam smekšao s godinama pa bolje vidim proturječja i složenost.

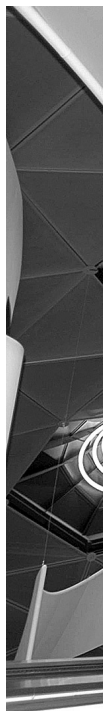
Dakle, i danas bih rekao da predodžba o ustanovi za umjetnost u sebi ima neku osnovnu manu. To ne znači da je ne možete

iskušavati i gledati što se može napraviti s njom. U konkretnom slučaju Kunsthausu zanimalo me to što nema stalni postav. Bio je vrlo otvoren u smislu mogućeg korištenja. I dalje smatram da se institucija muzeja mora stalno iskušavati i propitivati u pogledu njezina značenja. Uvažio sam, možda zbog godina i iskustva, klasičnu predodžbu da je tjelesni dodir predmeta također od temeljne važnosti i da se možda ne može nadomjestiti. Ali mora se dovesti u pitanje i aura originala. Ne možete surfati na internetu, što danas svakodnevno radimo, ne možete istraživati druge načine prikupljanja informacija, a onda još govoriti o auri originala onako kako se govorilo u 19. stoljeću. Naravno, moje početno odbacivanje institucije muzeja više mi nije tako samorazumljivo kao što je bilo u šezdesetim godinama 20. stoljeća. Svejedno, osnova se mora neprestano iskušavati i stalno se mora pitati "Radim li nešto značajno ili ne?"

Razmišljali smo o Kunsthausu koji bi bio pokusna platforma za nove medije, novo sučelje prema korisnicima, posve nov pristup, mnogo radikalniji stav. Smatrao sam da bi takvo pomagalo možda bilo korisno. Mislim da je to moja pomirba s predodžbom muzeja.

■ ■ U zadnjih petnaest godina došlo je do svjetskog množenja gradnje tipologije muzeja za koje se ponekad tvrdi da su urbani generatori ili priskrbuju gradovima i regijama spektakularne arhitektonske oblike i simbole. Kako gledate na tipologiju muzeja i galerija danas? Kako ona može doprinijeti suvremenoj kulturi općenito?

Pogledajmo širi kontekst. Istina je da su se muzeji kao vrsta građevina na neki način preporodili u zadnjih pedeset godina širom svijeta. Na tu se pojavu može gledati cinično: mjesnim političarima jako odgovara koristiti muzeje kao način obnove gradova zato što znaju da se zbog gradnje muzeja mogu više pojavljivati u medijima. Znaju da poticanjem arhitekata da stvore neobične zgrade mogu privući međunarodnu pažnju i eventualnu slavu za grad. Također znaju da je moderni muzej umjetnosti relativno mala investicija kad se usporedi s drugim kulturnim ustanovama: izgradnja opere je vrlo skupa ideja, ne samo u pogledu gradnje nego i funkcioniranja, a tome treba dodati nedostatak da javnost operu obično smatra zabavom za elitu. Muzej je vrlo dobar način stvaranja kulturne platforme koja ne mora biti elitistička. Osim





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4. CHIKAKU: *Time and memory in Japan, 2004.*

rested me in the particular case of the Kunsthau is that it doesn't have a permanent collection. It was very open in terms of how it could be used. I still believe that the institution of a museum has to be continuously challenged and questioned as to what it means. Maybe through age and experience, I've come to recognize the classical idea that physical contact with the object is also essential and maybe cannot be replaced. But one also has to dispute the aura of the original. You can't be surfing on the net, the way we do every day, you can't be exploring other ways of getting information, and still talk about the aura of the original in the way one did in the 19th century. Clearly, my initial rejection of the museum institution is a proposition which is not so obvious to me now as it was in the sixties. But still, one has to constantly challenge the brief, constantly think "am I doing something relevant here or not?"

We were thinking about a Kunsthau which would be an experimental platform for new media, a new interface to users, a completely new approach, a much more radical position. I felt that maybe that kind of instrument would be useful. I think that reconciles me with the idea of the museum.

● ● During the last fifteen years, we have been witnessing a worldwide proliferation of museum building typologies, which are sometimes considered to be urban generators or to provide cities or regions with spectacular architectural forms. How do you see the typology of museums and galleries of today, and how can it contribute to contemporary culture in general?

Well, let's go to the broader context. Yes, museums as a building type have been through a sort of renaissance in the last fifty years, all around the world. There is a cynical way of looking at this phenomenon: local politicians find it very convenient to use museums as a way to regenerate cities because they know they can get a lot of media coverage by doing a museum. They know that if they encourage architects to produce buildings that are out of the ordinary, they can bring a lot of international attention and potential fame to the city. They also know that a modern art museum is a relatively low investment compared to other cultural institutions: the construction of an opera house is a very expensive proposition, not just to build, but also to run, with the added disadvantage that it is usually perceived by the general public as being elitist. A museum is a very good way

of providing a cultural platform that does not have to be elitist. It's also not a bad way to give presence to a city architecturally, with public money. Of all our big-scale architectural investments, now that we have lost the cathedrals, the railway stations, the major public buildings, what's left? The art museum is one of the few things left.

It has been used in France, in England and elsewhere as a way of provoking social and economic change in a city. Sometimes it has been successful in generating a new lease of life. In Bilbao, the effect has been considerable, while in some cases it has not. Time will tell if projects of this kind were actually able to achieve major urban transformations. There are both positive and negative aspects. The negative side is that such developments have always resulted in a gentrification of the area where the museum has been implanted: property prices go up, the socio-economic context changes, the activities that were around the museum before construction are displaced. In a way, it is a weapon used by the city in order to "improve" its image, but there's a price to be paid, and it is politically quite awkward to be caught in this situation. But such is the reality of these transformations. I still think the overall effect is beneficial, because the infrastructure that's injected into the city in order to make the museum possible does benefit the city as a whole. Even if a red light district gets moved, as is happening here in Graz, and has happened in Paris around Beaubourg, it's a relatively small negative effect.

● ● Museum typology is an introvert one. It's always a question of how it really contributes to the local area. Is it possible to imagine a museum as a more open type? Should we think more about the possibility of creating public spaces which are not closed as a kind of fortress of art, but something which is open and which integrates civic life with the life of the art?

Well, that's a very interesting point, especially at the time when art itself is being redefined. You find art events which are much less elitist and much more integrated with daily life. At that moment, you would expect the art institutions to also change their character, otherwise there's an incredible discrepancy between the two. We're hoping that both the curatorial content of the Kunsthau and the design phi-

toga, to nije loš način da javnim novcem grad dobije arhitektonski značaj. Što je ostalo od svih naših velikih arhitektonskih investicija, nakon što smo izgubili katedrale, željezničke kolodvore i velike javne zgrade? Umjetnički muzej je jedna od rijetkih preostalih stvari.

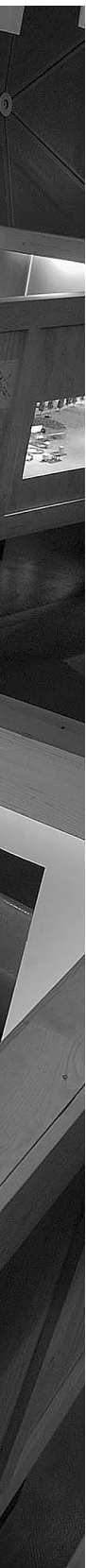
U Francuskoj, Engleskoj i drugim zemljama muzej se koristi kako bi izazvao društvene i gospodarske promjene u gradu. Ponegdje je uspješno stvorio nove mogućnosti. U Bilbaou je imao znatan učinak, dok drugdje nije. Vrijeme će pokazati jesu li ovakvi projekti uistinu uspjeli donijeti važne urbane promjene. Ima i pozitivnih i negativnih aspekata. Negativna je strana da takvi projekti uvijek daju veći prestiž području na kojem je muzej smješten: cijene nekretnina rastu, mijenja se društveno-ekonomski kontekst, odlaze djelatnosti koje su postojale oko muzeja prije izgradnje. To je određeno oružje koje grad koristi da "popravi" svoj imidž, ali treba platiti cijenu, a politički je prilično nezgodno naći se u takvom položaju. Ipak, to je činjenica u vezi s takvim preobrazbama. I dalje mislim da je ukupan učinak dobar, zato što infrastruktura koja se usaduje u grad kako bi se omogućio muzej doista donosi korist cijelom gradu. Čak i ako se preseli "kvart poroka", kao što se događa ovdje u Grazu, a već se dogodilo u Parizu oko Beaubourga, to je relativno mala negativna posljedica.

■ ■ Tipologija muzeja je introvertna. Uvijek se postavlja pitanje koliko on uistinu doprinosi okolici. Može li se zamisliti muzej otvorenijeg tipa? Trebamo li više misliti o mogućnosti stvaranja javnih prostora koji nisu zatvoreni kao nekakve tvrđave umjetnosti, nego su otvoreni i spajaju građanski život sa životom umjetnosti?

Pa to je vrlo zanimljivo pitanje, pogotovo u vrijeme kad se i sama umjetnost redefinira. Može se naći umjetničkih događaja koji su u znatno manjoj mjeri okrenuti eliti a u znatno većoj uključeni u svakodnevicu. U takvom bi se trenutku očekivalo da i umjetničke ustanove promijene svoju narav, inače će doći do velikog rascjepa između toga dvoga. Nadamo se da i kustosi Kunsthausea i filozofija oblikovanja zgrade idu u tom smjeru. Između ostaloga zbog toga je zgrada takva kakva jest: nismo htjeli ozbiljnu zgradu, nego zgradu koja je zaigrana i uzbudljiva, koja će zabaviti odrasle, djecu i svakoga. Nije umišljena, nego se namjerno suprotstavlja umišljenosti ustanova.



5. M City. European Cityscapes, 2005.-2006.



losophy of the building are going in that direction. That's also why the building is the way it is; we didn't want a serious building, rather a building which is playful and fun, that people, children and everybody would be amused by. It's not pretentious, it's deliberately playing against institutional pretentiousness.

● ● It's also ambitious and experimental in its own way. Contemporary art is not only about painting and sculpture, it consists of mixed media, of processes, performances, concepts... How is it possible to imagine all these different situations when we think about the spaces of the museums? It's counterproductive, even impossible to predict what artists are going to do.

It is indeed a very contradictory situation to have to plan something that you don't know. The Kunsthaus was always thought of as a platform which would lend itself to different interpretations, different thoughts about art work etc... We did not design this project with any particular type of art in mind, neither classical paintings in frames nor installation art, nor any other particular art form. Despite its iconic image, the building was designed to be flexible architecturally: the intention for the inside was just to provide a platform, a well serviced deck: every 2.5 meters we have outlets for air, for power, for computer data; so you can plug into every node; there are actually outlets for electronic data. You can use this platform in many different ways and should be able to reconfigure it freely.

Have we designed it in a way that will make certain kinds of art form in future impossible? I don't really know yet. You can see that quite a wide range of imaginatively different things have already been done by Peter Pakesch and his team. I'm still waiting for a big choreographic piece to be done, where this space would not be used for hanging works, but for a dance or a musical performance. Nothing stops us from caring about space and actually having a performance of a different order, an artistic presence of a different kind. There was also the novel idea of using the façade: the building has a programmable façade, conceived by the Berlin based firm "Realities: United" which can display information, film, images etc... on a completely open basis. With about 900 pixels, it is a low-res, deliberately low-tech concept with a user-friendly programming interface. The inten-

tion here again is not to dictate what the façade looks like or is used for. An artist should be able to start using the façade in a different way, doing something else with it.

● ● The Kunsthaus has a strong presence, both the interior and the exterior but it offers flexible exhibition spaces. Is a white cube or white box also flexible within its neutrality?

I think there's no objective way of saying that one is better than the other. The white box offers a lot of flexibility in the sense that it is spatially neutral, isotropic. This kind of biomorphic building, on the other hand, is, a priori, more constraining, but in fact, if you make a space that's big enough, then it offers the same kind of flexibility. I don't think there's any way of really deciding between the two, except that the white box has become such a universal typology that it can be frustrating and not sufficiently challenging. With the Kunsthaus, we have had a lot of interesting responses from artists and curators who say: finally we're dealing with a space which is actually engaging us and making us respond to it, while a neutral background is indifferent and could be anywhere.

● ● Does it mean that artists and curators often enter the exhibition space without a definitive idea? Just after entering the space, they decide how to set up their exhibition or installation.

I'm very interested in such specific installations. Obviously, this is something that many artists have immediately responded to. One of the best examples is Sol LeWitt. When he came here, he immediately said that he wanted to do something with the building, that he wanted to start a dialog and make a piece that would provoke a conversation between his piece and the space. He produced a curving wall on the top floor of the space. The curve of that wall was not following the curve of the building; it had a different geometry. He established an extraordinary tension between the two.

There are a number of artists who have also responded in a way that offers the building unique opportunities to be a key part of the concept, and offers them the opportunity to do something site specific. The Kunsthaus is different from the standard white box, but also from Frank Gehry's Bilbao, because there the geometry is always present. The Kunsthaus is a design

statement that we wanted to make quite ambiguous, saying: well, it is highly iconic and highly specific as a geometry, but the infrastructure is designed in a flexible way. This raises the key question: is that flexibility sufficient to make each installation inside very different or, on the other hand, is it still imposing too many constraints? This building was not intended to give just one big surprise to the city, but a series of surprises on the occasion of each show, every three or six months, as a result of the curators giving it a completely different interpretation.

● ● The Kunsthaus in Graz also raises the question of the relationship between the center and the periphery. Graz was considered to be at the edge, at the border. Do you think that the strong iconic presence and cultural significance of the events that building houses contributed to a new identity for the city?

It is one of the pleasures of architecture that it can help to establish an identity for a city and sometimes has quite significant repercussions for the whole cultural life, not just the architectural scene, but culture in general. This is why it was a very good thing that this building coincided with the "European cultural capital of the year" phenomenon in Graz: it wasn't an isolated architectural experiment, but something that was part of a whole series of new buildings and events.

I think it's very appropriate for the museum to be symbolically perceived as a hinge between eastern and western Europe, as a way of bringing together two parts of the world, one of which was up to now relatively unknown to me (I have to admit my own cultural limitations!). I would love, both symbolically and actually, for the Kunsthaus to start playing that role of cultural mediator, by virtue of the fact that it has an international flavour. The interesting thing about Austria, and about this particular part of Austria, is its open boundaries, the fact that there is no longer an edge.

To take the example of Zagreb, the fact that you are going to have a Museum of contemporary art is a symptom of the fact that the former frontier is continuously being pushed and opened up. The fact that there will be another significant pole of artistic activity nearby and that its programme and architecture are very different from ours is great!

■ ■ Uz to je još i ambiciozna i eksperimentalna na svoj način. Suvremena umjetnost ne sastoji se samo od slika i skulptura, nego i od miješanih medija, procesa, performansa, koncepata... Kako se mogu zamisliti sve te različite situacije kad govorimo o muzejskim prostorima? Nije korisno, pa čak ni moguće, predviđati što će umjetnici napraviti.

Doista je vrlo proturječno kad morate planirati nešto što ne znate. Kunsthaus se uvijek smatrao platformom koja bi omogućila razna tumačenja, razne misli o umjetničkim djelima itd. Osmislili smo ovaj projekt ne misleći ni na koju konkretnu vrstu umjetnosti - ni na klasične uokvirene slike, ni na instalacije, kao ni na bilo koji drugi određeni oblik umjetnosti. Unatoč prepoznatljivu izgledu zgrada je projektirana tako da bude arhitektonski prilagodljiva: unutrašnjost je trebala samo pružiti platformu, dobro opremljen prostor: svaka 2,5 metra imamo izlaze za ventilaciju, struju, kompjutorske podatke, tako da se možete uključiti u sve mreže zato što postoje izlazi za elektronske podatke. Ta se platforma može koristiti na mnogo različitih načina i trebala bi se slobodno preuređivati.

Jesmo li je osmislili na način koji će onemogućiti neke umjetničke vrste budućnosti? Zapravo još ne znam. Možete vidjeti da su Peter Pakesch i njegova ekipa već napravili maštovite i raznovrsne stvari u vrlo širokom rasponu. Još čekam da se izvede veliki koreografski komad, gdje se ovaj prostor ne bi koristio za vješanje slika, nego za plesnu ili glazbenu izvedbu. Ništa nam ne brani da se brinemo za prostor i istovremeno ugostimo izvedbu na drugoj razini, da prihvatimo umjetničku nazočnost druge vrste. Javila se i originalna ideja za korištenje fasade: zgrada ima fasadu koja se može programirati, a osmislila ju je berlinska tvrtka Realities: United. Fasada može prikazivati informacije, filmove, slike i ostale sadržaje na posve otvorenoj osnovi. S oko 900 piksela, to je koncept male rezolucije i namjerno jednostavne tehnologije, s programskim sučeljem koje je prilagodeno nestrućnjaku. Ni ovdje se ne želi diktirati izgled ni korištenje fasade. Umjetnik mora imati mogućnost da počne koristiti fasadu na drugi način, da od nje napravi nešto drugo.

■ ■ Kunsthaus izgleda dojmljivo, kako iznutra tako i izvana, ali osim toga nudi i prilagodljive izložbene prostore. Je li bijela

kocka ili bijela kutija također prilagodljiva u svojoj neutralnosti?

Mislim da se ne može objektivno reći kako je nešto od toga bolje. Bijela kutija je jako prilagodljiva u smislu toga da je prostorno neutralna, izotropna. S druge strane, ta vrsta biomorfne zgrade sama po sebi više ograničava, ali zapravo ako napravite dovoljno velik prostor, imat ćete istu vrstu prilagodljivosti. Smatram da nema načina da se uistinu odlučite između toga dvoga, osim što je bijela kutija postala tako sveopća tipologija da može biti naporna i nedovoljno izazovna. U slučaju Kunsthaus-a dobili smo mnogo zanimljivih reakcija umjetnika i kustosa koji kažu: napokon radimo u prostoru koji nam se obraća i navodi nas da reagiramo, dok je neutralna pozadina bezlična i može biti bilo gdje.

■ ■ Znači li to da umjetnici i kustosi često ulaze u izložbeni prostor bez konačne predodžbe? Tek nakon ulaska u prostor odlučuju kako će postaviti svoju izložbu ili instalaciju.

Jako me zanimaju takve specifične instalacije. To je očito nešto na što su mnogi umjetnici odmah reagirali. Jedan od najboljih primjera je Sol LeWitt. Kad je došao ovamo, odmah je rekao da želi nešto učiniti sa zgradom, da želi započeti dijalog i izvesti djelo koje će potaknuti razgovor između umjetnine i prostora. Izradio je zakrivljeni zid na najvišem katu prostora. Krivulja zida nije pratila krivulju zgrade, nego je bila geometrijski različita od nje. Autor je uspostavio iznimnu napetost između tih dviju krivulja.

Više je umjetnika također reagiralo na način koji zgradi daje jedinstvenu prigodu da bude ključni dio koncepta, a njima nudi priliku da učine nešto prikladno mjestu. Kunsthaus se razlikuje od standardne bijele kutije, ali i od Bilbaoa Franka Gehryja, po tome što je tamo geometrija sveprisutna. Kunsthaus je projektantska gesta koju smo htjeli učiniti prilično dvoznačnom i reći: eto, vrlo je slikovita i krajnje originalna u smislu geometrije, ali infrastruktura je projektirana na fleksibilan način. Zato se javlja presudno pitanje: je li ta fleksibilnost dovoljna da se svaka instalacija unutra jako razlikuje ili, s druge strane, nameće previše ograničenja? Ta zgrada nije trebala samo jedanput jako iznenaditi grad, nego je trebala iznenadivati svaki put kad dođe nova postava, svakih tri ili šest mjeseci, zato što je kustosi posve drugačije tumače.

■ ■ Kunsthaus u Grazu izaziva još jedno pitanje, a to je pitanje o odnosu između središta i periferije. Graz se smatrao rubnim, graničnim mjestom. Smatrate li da je jaka ikonična prisutnost zgrade i kulturna važnost događaja smještenih u njoj doprinijela novom identitetu grada?

Jedan je od užitaka arhitekture to što može pomoći da se uspostavi gradski identitet i ponekad ima znatne posljedice za cijeli kulturni život - ne samo za arhitektonsku scenu, nego za kulturu općenito. Zato je bilo jako dobro što se ta zgrada poklopila s proglašenjem Graza "Kulturnom prijestolnicom Europe" te godine: to nije bio izdvojen arhitektonski pokus, nego dio cijelog niza novih zgrada i događaja.

Mislim da je vrlo prikladno za muzej da se simbolički sagledava kao poveznica između Istočne i Zapadne Europe, kao način zbližavanja dva dijela svijeta od kojih mi je jedan dosada bio relativno nepoznat (moram priznati vlastita kulturna ograničenja!). Volio bih, i simbolički i konkretno, da Kunsthaus počne igrati takvu ulogu kulturnog posrednika, i to zbog njegova međunarodnog ugoda. Ono što je zanimljivo kod Austrije, pogotovo kod ovog dijela Austrije, jesu otvorene granice i činjenica da više nema ruba.

Ako uzmemo Zagreb kao primjer, to što ćete imati Muzej suvremene umjetnosti pokazuje da se nekadašnja granica stalno pomiče i otvara. Činjenica da će u blizini biti drugo značajno žarište umjetničke djelatnosti, s programom i arhitekturom koji se jako razlikuju od naših, velika je stvar!

■ ■ Zgrada u Zagrebu namijenjena je stalnom postavu. Nakratko ste je posjetili. Ideja prelaska na drugu obalu rijeke slična je Grazu, ali u Zagrebu su udaljenosti mnogo veće, a modernistički CIAM-ovski dio grada kao kontekst se razlikuje od okoliša Kunsthaus-a u Grazu.

Na neki je način i ta zgrada izvanzemaljac. Okolina u koju je smještena zapravo je izvidnica. Sama je zgrada presađena nekamo daleko. U tom smislu preuzima veći rizik nego zgrada Kunsthaus-a, ne izravno kroz svoju arhitekturu, nego zbog urbanističkih odluka koje su donesene. Istina, Kunsthaus je na krivoj obali rijeke, ali svejedno ostaje vrlo blizu povijesnom središtu. To nije tako strašno. U vašem je slučaju, kad se radi ovako kako vi radite, više toga na kocki. Očekujem da će taj muzej također promijeniti grad i da će se zbog toga početi

● ● The building in Zagreb is meant for a permanent setting. You briefly visited it. The idea of going to the other side of the river is similar to Graz, but in Zagreb distances are much bigger and the modernist, CIAM part of the city forms a different context to the setting of the Kunsthauus in Graz.

In a sense, that building is an alien as well. The environment in which it is located is really an outpost. The building itself is a transplant into somewhere way out there. In that sense, it's taking more risks than the Kunsthauus building, not directly through its architecture, but by virtue of the urban decisions that were made. The Kunsthauus may be on the wrong side of the river, but it still remains really close to the historic centre. It's not such a big deal. In your case it's more of a gamble, to do what is being done. I expect that it will also have a transformative effect on the city and that things will start happening as a result. That building is a major investment, a major presence. How long it will take for urban change to occur and what form it will take is still much less predictable than here in Graz.

● ● The fact is that Novi Zagreb lacks public programs. It's not easy to imagine a scenario, a strategy, of how this building

could really contribute to Novi Zagreb. It's legitimate to think that the museum in such an environment could be combined with complementary or hybrid programs.

You need something to draw people into the building. You really need something else, whether a commercial activity or sports or other kinds of cultural activities, I don't know. But I agree that, given the context, it is unlikely to be successful until other things start connecting to it and creating more than just this element. Also, because you don't have an urban tissue, you don't have a very dense, compact network of streets like here. It doesn't help public life.

● ● The Kunsthauus couldn't be done or executed without sophisticated 3D modeling technologies. Do you think that using these techniques today is obligatory?

No, I think it's still a question of choice. The fun of it is that you don't have to, you do it because it's actually offering a new paradigm, a series of new ways of designing. There's no doubt it will become more and more dominant, but more for intellectual reasons, for the fact that it allows you to work differently.

The incredible thing that we discovered in doing this project was that the whole tradition of architecture in terms of

drawing plans and elevations and sections and all the usual representational techniques of architecture has become meaningless, because you can't draw this type of building with plans and elevations and sections. You try, but you fail, because you would have to cut sections every ten centimeters, say, in order to describe the geometry precisely, which becomes impossible. Gradually, drawings become less and less important, and the design work is essentially the creation of a data set of virtual points in the computer. This was quite a discovery for us. You don't technically need to produce conventional plans any more because the manufacturers and builders can take information directly and more precisely from the computers.

There is a major revolution taking place in the way in which architects will function in the future. The old trades, the old traditions of working - it's not that they are becoming irrelevant, but they are not suitable to describe and construct this kind of building. For me - and I'm now 61 years old - it's a discovery that you have to change your way of thinking. Yes, it's still a choice now, but will soon become a necessity. It will have lots of advantages too, because once the construction industry becomes heavily computerized, it can have a major effect on the speed of designing

6. Michel Majerus,
Installations, 92-02,
2005.



dogadati neke stvari. Ta je zgrada velika investicija, velika pojava. Koliko će trajati dok ne dođe do urbane promjene i kako će ta promjena izgledati, još je teže predvidjeti nego ovdje u Grazu.

■ ■ Činjenica je da Novi Zagreb nema javnih programa. Nije lako zamisliti scenarij, strategiju stvarnog doprinosa te zgrade Novom Zagrebu. Opravdano je misliti da bi se muzej u takvom okolišu mogao povezati s komplementarnim ili hibridnim programima.

Treba vam nešto da privučete ljude u zgradu. Zapravo vam treba nešto drugo - možda neka trgovačka djelatnost, sport ili druge vrste kulturnog djelovanja, ne znam. Ali slažem se da će zgrada s obzirom na kontekst teško biti uspješna sve dok se druge stvari ne počnu vezivati uz nju i stvarati više od jednog elementa. Osim toga, kako nemate urbano tkivo, nedostaje vam vrlo gusta, kompaktna mreža ulica kao ovdje. To ne pomaže javnom životu.

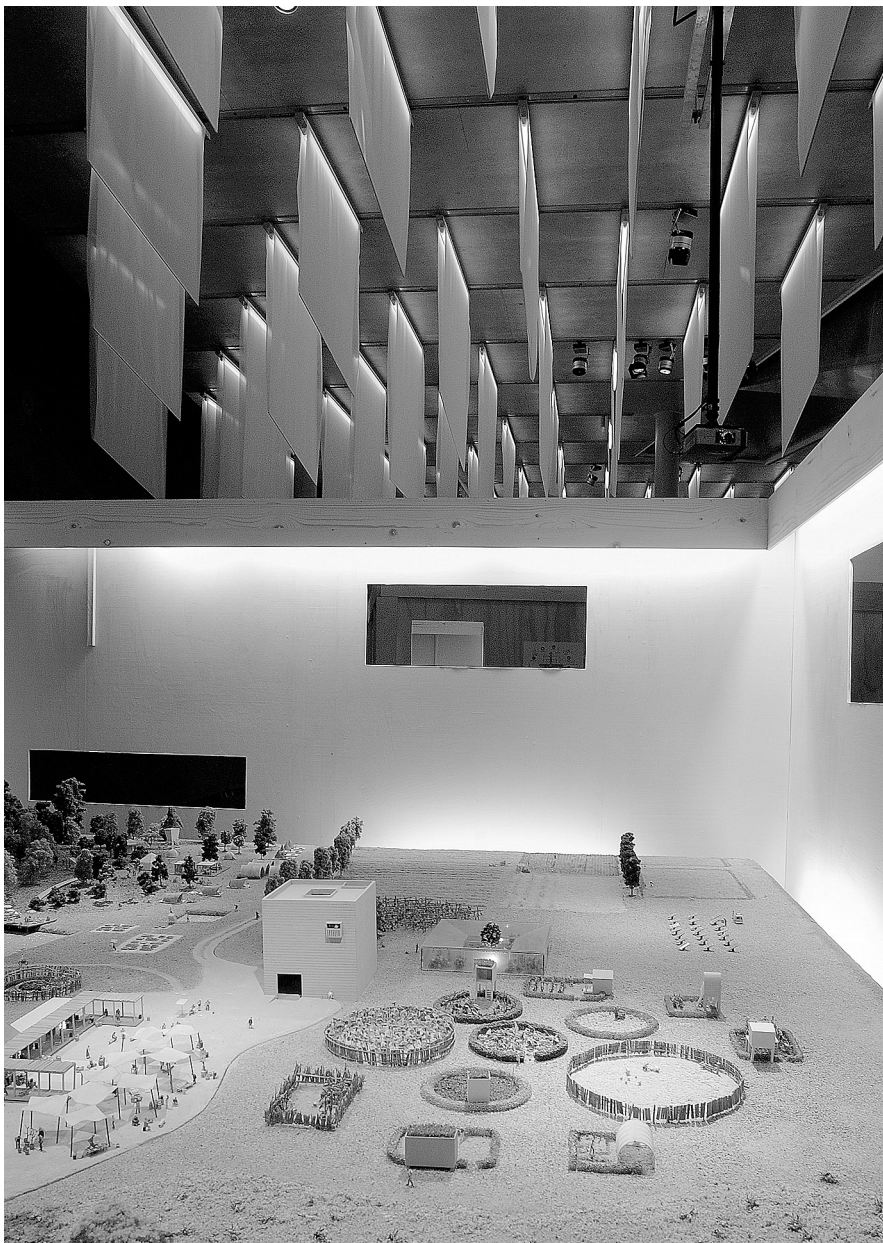
■ ■ Kunsthaus se nije mogao projektirati ni ostvariti bez sofisticiranih tehnologija trodimenzionalnog modeliranja. Mislite li da se danas takve tehnike moraju obavezno koristiti?

Ne, mislim da je to i dalje pitanje izbora. Zabavno je to što ih ne morate koristiti. Uzimate ih zato što zapravo nude novu paradigmu i niz novih načina projektiranja. Nema sumnje da će one sve više prevladavati, ali više zbog intelektualnih razloga, zbog činjenice da vam omogućuju raditi drukčije.

Radeći taj projekt, otkrili smo nešto nevjerojatno: cijela arhitektonska tradicija, u smislu crtanja tlocrta, pogleda i presjeka, kao i svih uobičajenih tehnika predstavljanja arhitekture, postaje besmislena, zato što ne možete nacrtati tu vrstu zgrade pomoću tlocrta, pogleda i presjeka. Pokušavate, ali ne uspijevate, zato što biste morali raditi presjeka svakih deset centimetara, recimo, kako biste precizno opisali geometriju, što postaje nemoguće. Crtanje postupno gubi na važnosti, a projektiranje se svodi na stvaranje skupa podataka o virtualnim točkama u kompjutoru. Nama je to bilo pravo otkriće. Tehnički više ne morate izrađivati konvencionalne planove zato što proizvođači i građevinari mogu uzimati informacije izravno i preciznije iz kompjutora.

Dolazi do velike revolucije u načinu funkcioniranja arhitekata u budućnosti. Stari zanati, stari radni običaji ne postaju nevažni, ali nisu prikladni za opisivanje i izgradnju ovakve zgrade. Ja, koji imam 61 godinu, otkrivam da moram promijeniti način razmišljanja. Da, danas je to još pitanje odluke, ali uskoro će postati nužnost. Imat će i mnogo prednosti, jer kad se građevinska industrija jako kompjutorizira, može znatno utjecati na brzinu projektiranja i troškove izgradnje. Cijela građevinska branša je vrlo konzervativna i zarađuje kroz nedjelotvornost, sporost, tromost.

Kad se to dovede u pitanje, nadam se da će arhitektura biti sposobnija rješavati društvene potrebe po razumnoj cijeni, umjesto da se svodi na nepoštene profite. Faza kroz koju upravo prolazimo je estetska revolucija, a mogla bi biti i revolucija u načinu izrade. Softver i konceptualno promišljanje postali su važniji od materijala koje koristite. Pomoću kompjutorskog softvera možete odrediti najbolje iskorištenje cigala i žbuke, kao i svih drugih materijala.



7. M City. European Cityscapes, 2005.-2006.

and on construction cost. The whole building industry establishment is a very conservative one, and one that makes its money by being inefficient, slow, heavy.

Once this is challenged, I hope that architecture will become more capable of answering social needs at a reasonable cost, instead of being basically a profiteering racket. The phase we are going through now is not just an aesthetic revolution, it could also be a revolution in how things get done. The important thing is software and conceptual thinking, not so much what materials you are using. You can use computer software in order to optimize the use of bricks and mortar just as much as any other material.

● ● It could also be related to the fact that architects are thinking less about the abstract function and more about the events that take place in spaces. Architecture becomes the outcome of different sets of vectors and diagrams. This could also be done within rather simple forms.

I think the advantage of these organic forms is primarily one of attracting attention to the fact that design can be conceived in many different ways. The end result does not have to be organic. You can have a highly intelligent building that is a conventional Euclidean space, but radical in its functions, in the speed with which it is constructed or whatever. It would be really wrong to think that architecture should shift towards a particular type of form. As you were saying yourself about architecture, the conceptual approach counts more than the specific form it takes. I think that the concept is changing, the concept of how you design, how long it takes to design and how it gets built from that design. These changes will have a broader impact than just one particular form; they'll have an impact on the profession as a whole.

● ● Still, there is another thing which I would like to stress in the Kunsthau: the attempt to deconstruct the internal hierarchy and spatial typology.

Indeed, the circulation system, for instance, is not immediately obvious in relation to the form. The way in which space is structured is actually more of a grid, an isotropic type of space, rather than a specific form. The space in which we are sitting, the so-called Needle, is straight, linear, deliberately in opposition to the rest.

● ● How do you perceive the term of social attractor or social condenser in relation to this building? Can you imagine some new hybrids in architecture which could be contemporary social generators?

Indeed, it is what this building is trying to do, to some extent. The incredible vitality in the early years of the Soviet revolution, when you had these ideas of social condensers, of the "agitprop" trains and all those stimulating, provocative design activities, is something that in a way this building tries to relate to, in the sense that the museum is speaking to the city and engaging a dialog, a bit like agitprop trains used to do with their speakers and projections of movies. In a very different way, this building, by wanting to display outside projections, was also meant to be an instrument or an organ that provokes communication and debate. The question is to what extent architecture and the decisions of the architect can have this kind of influence. It depends so much on the way in which the building is used or has been interpreted. But it has all the tools to become a social condenser, in the sense that the project is calling for attention, is accessible to the public in a friendly, relaxed, gregarious way, and that it has lively means of communication at its disposal.

● ● What are the programs or architectural tools that could engage stimulating or unpredictable social and public potentials of space?

This question is outside of my control. By making, for instance, the ground floor in a way that does not make the institution intimidating as an elitist museum space, we were keen on its being used creatively and in a way diverted from its use, if necessary. What I like about this space as it is now is that it is used as a discotheque two nights a week: they take over the building and transgress its original intention. That has been a very important and unpredictable byproduct of this space. It is also used a lot for meetings, debates, film societies, people who can rent the space to do what they want with it.

But for the museum space itself, we are dependent on the intentions of the curators, their desire to redefine their own boundaries, their own definitions of what art is or what its social potential might be. Most of the exhibitions have been fairly reasonable until now, but I can see the signs of something else happening: I understand

that Peter Pakesch and Adam Budak are currently thinking of an art show without any conventional manifestations of "art", an art show which is more about the behaviour of the public, the reaction of the public, a feeling that the public is not here just to passively observe a painting on a wall, but that the event is the result of the public using the building. They are putting together some ideas for the next "Steirische Herbst", whereby the Kunsthau will be a place where the movement and reactions of the public will be the event itself. There will be questions of why they are here, what is happening, they are being manipulated or encouraged to use the building in a way that is less passive.

These are things that architects should not attempt to predict, because any deliberate intention to create a social condenser of any kind can be dangerous when it becomes a program, the conscious intention of one person. It would actually be a contradiction if it were the intention of one person. It's important to create the possibility for the building to be subverted and used by others, but it's very important not to dictate what this social condenser should be.

This building has no fixed ideological agenda, it only has a relatively playful and dynamic way of responding to the brief for a museum. It gives the chance of being used or misused. The fact that this building doesn't immediately proclaim "I'm an art building" is encouraging in the sense that a building does not have to be of a particular typology in order to facilitate a particular function.

● ● It's an extremely ambivalent situation.

Yes, and I think it should be. The words we've been using in our conversation - the hybrid nature, the polymorphous nature of the building - It's very important that the typology should not be clearly identifiable as a particular thing. It's very, very important.

● ● It's so hard for architects to understand what this openness really means when they have to operate with and within tectonic elements. Architecture is inevitably involved with the boundaries; walls, floors, ceilings, enclosures... But consequences of architecture are emerging from the concept, from thinking about complex situations that this elements conditioned by gravity are sheltering.

■ ■ To je možda vezano uz činjenicu da arhitekti manje razmišljaju o apstraktnoj funkciji, a više o događajima koji se odvijaju u prostorima. Arhitektura postaje ishod različitih skupova vektora i dijagrama. Sličan pristup mogao bi se izvesti i unutar prilično jednostavnih oblika.

Mislim da je prednost tih organskih oblika prvenstveno u tome što skreću pažnju na činjenicu da se projektirati može na mnogo različitih načina. Konačan ishod ne mora biti organski. Možete imati krajnje inteligentnu zgradu koja je konvencionalni euklidski prostor, ali je radikalna po funkcijama, brzini kojom je izgrađena ili drugim stvarima. Bilo bi posve krivo misliti da arhitektura treba prijeći na određenu vrstu oblika. Kao što ste i sami rekli za arhitekturu, konceptualni je pristup važniji od konkretnog oblika koji on preuzme. Mislim da se koncept mijenja, koncept metode i trajanja projektiranja, kao i načina gradnje na temelju projekta. Te će promjene imati šire posljedice od samo jednog konkretnog oblika - djelovat će na cijelu struku.

■ ■ Ipak, želio bih u Kunsthausu naglasiti još nešto: pokušaj dekonstrukcije unutarnje hijerarhije i prostorne tipologije.

Uistinu, sustav cirkulacije, na primjer, nije odmah očigledan s obzirom na oblik. Način strukturiranja prostora zapravo je više koordinatna mreža, izotropna vrsta prostora, a ne konkretan oblik. Prostor u kojem sjedimo, takozvana Iгла, jest pravocrtan, linearan, namjerno suprotstavljen ostalome.

■ ■ Kako gledate na pojam društvenog atraktora ili društvenog magneta u odnosu na ovu zgradu? Možete li zamisliti neke nove arhitektonske hibride koji bi mogli biti suvremeni društveni generatori?

Doista, ova zgrada to pokušava do određene mjere. Nevjerojatna živost u prvim godinama sovjetske revolucije, kad su se javile zamisli o društvenim magnetima, "agitprop-vlakovima" i svakakvim poticajnim, provokativnim projektantskim djelatnostima, jest nešto na što se ova zgrada želi nekako nadovezati, i to na način da se muzej obraća gradu i započinje dijalog, pomalo kao što su radili agitprop-vlakovi sa zvučnicima i projekcijama filmova. Ova je zgrada, na vrlo različit način, želeći prikazati vanjske projekcije, također trebala biti sredstvo ili organ koji potiče komunikaciju i raspravu. Pitanje je u kojoj mjeri arhitektura i arhitektove odluke mogu imati takav utjecaj.

To jako ovisi o načinu na koji se zgrada koristi ili tumači. Ipak, ova zgrada ima sva pogodala da postane društveni magnet. Drugim riječima, projekt privlači pažnju, pristupačan je javnosti na prijateljski, opušten, društven način, a uz to ima i razigrana komunikacijska sredstva na raspolaganju.

■ ■ Koji programi ili arhitektonski alati mogu potaknuti stimulatívne ili nepredvidljive društvene i javne potencijale prostora?

To je pitanje izvan moje moći. Na primjer, kad smo napravili prizemlje tako da ustanova ne izgleda zastrašujuće kao elitistički muzejski prostor, bilo nam je važno da se ono koristi kreativno i da se nekako odmakne od svoje uporabe ako bude potrebno. Kod tog prostora kakav je sada sviđa mi se to što se dvije večeri tjedno koristi kao disko: ljudi preuzimaju zgradu i krše njezinu izvornu svrhu. To je vrlo važan i nepredvidljiv nusprodukt tog prostora. Koristi se i za mnogo sastanaka, rasprava, filmskih društava, a koriste ga i ljudi koji mogu unajmiti prostor i raditi s njim što hoće.

No što se tiče samog muzejskog prostora, ovisimo o namjerama kustosa, o njihovoj želji da redefiniraju vlastite granice i vlastite definicije onoga što je umjetnost ili što je društveni potencijal umjetnosti.

Dosad je većina izložaba bila manje-više umjerena, ali vidim naznake da se događa nešto drugo: koliko znam, Peter Pakesch i Adam Budak trenutavno smišljaju umjetnički nastup bez ikakvih konvencionalnih "umjetničkih" pojava. To je umjetnički nastup koji će se više baviti ponašanjem publike, reakcijom publike, osjećajem da publika nije ovdje samo da pasivno promatra sliku na zidu, nego što će događaj proizlaziti iz javnog korištenja zgrade. Smišljaju ideje za sljedeće Štajerske jeseni, gdje će Kunsthaus biti mjesto u kojem kretanja i reakcije javnosti čine sam događaj. Javit će se pitanja zašto su tamo, što se događa, bit će manipulirani ili potaknuti da koriste zgradu na manje pasivan način.

To su stvari koje arhitekti ne bi smjeli pokušati prognozirati, zato što svaki namjerni pokušaj da se stvori kakav god društveni magnet može biti opasan kad se pretvori u program ili u svjesnu namjeru jedne osobe. Zapravo se upada u proturječje ako se radi o namjeri jedne osobe. Važno je stvoriti mogućnost da zgradu okupiraju i koriste drugi, ali vrlo je važno ne diktirati što će biti društveni magnet.

Ta zgrada nema fiksni ideološki program, nego samo relativno zaigranu i dinamičnu reakciju na ulogu muzeja. Omogućuje uporabu i zlorabu. Činjenica da ta



Architecture is in a paradoxical situation: it has to draw boundaries and yet it has to give the illusion that it has no boundaries, or at least some people want to give that illusion. But it is precisely because architecture has all these constraints, all these material requirements, that the expression of their transgression is particularly important, noticeable and valuable. If I can quote my friend, Bernard Tschumi always says that the more constraints there are in a project, the better it is or the more challenging it is. I think that's true of architecture in general: it needs to be relatively fixed, the desire to be as non-fixed as possible within these constraints then becomes an important psychological and political necessity.

Whether we are aware of it or not, we are always dealing with how you respond to a program, how you meet all the requirements, and yet not precondition how different people, or different generations in the long term, will be able to transform it and push it in a different direction.

I guess the most important political statement that architecture can make is not to translate into stone, in physical form, a single ideology in a way that you can't break out of it, that you can't deconstruct it and do something else. This is definitely what this building is trying to do. It's a very important concept, you must never think that things have to remain the same. This has repercussions for the whole of one's cultural and political behavior. One has to be prepared to say, as Cedric Price used to insist, that one's favourite building must be changed or reinterpreted and eventually torn down.

● ● Without much nostalgia...

No nostalgia at all. No self-respect either.

● ● There is a lot of self-respect in your statement because of the strong ethical attitude behind it.

To go back to your topic, probably the most fundamental question we have raised in our discussion concerns the fundamental "raison d'être" of a museum, whether it makes sense to have a particular space or institution which claims that it is the privileged locale for artists to express themselves and show their work and allowing people to have access to it. There are serious questions and doubts about whether this is the case or not.

We are living in a period of transition, where we may be witnessing the final manifestations of a tradition of building a certain kind of social institution which may be completely irrelevant in the near future. I think it is very healthy to have doubts about it. I'm still torn by that, I still wonder - especially with respect to art - whether the notion of a specific space where this is happening, as opposed to its happening on radio waves, electronic data diffusion or the internet or whatever, is not totally anachronistic in the 21st century. It is the big question of our time and maybe has always been the question confronting the art world.

Museums are a relatively recent phenomenon, a 19th century invention, which is so much part of the early capitalist, colonial ideology of accumulating possessions in certain privileged spaces. The whole mechanism of the art industry and the forms that it takes, of which the museums are complicit, is something which should be transformed and is in a way already being transformed.

We could say that most of the things which are artistically valuable right now probably don't fall in the categories which we are used to. There is a proliferation of music scenes that are not yet recognised, but that's where it's at, new forms of litera-

ture and poetry, unknown artists defining their particular province. I'm more interested in "off off" manifestations of art, things that you cannot hang on a wall, things that defy the categories of art. I think that the majority of interesting artists are torn by the same question. At the same time, they are part of an economic system and a star system which forces them to make compromises.

I think architecture has to try to play a role in destabilizing this. That's why, as we have been saying all along, a building which does not try to follow a too narrow definition of what an art museum is, which tries to push it somehow in a different direction, is one way one can contribute to questioning the way artists produce. I quite like the question not being phrased in terms of the product, but as the activity, the notion - what is the best way to respond to notions postulated by new art forms? Is it to design a very accessible web site? Is it a different kind of publication, like you are doing in Zagreb? And you're not just doing one, you're doing a number, which have different profiles and are not tied to one place. That would be a more radical question, and I think architects should put themselves in that situation. It would be a general question about the nature of conceptual and



8-9. *M City. European Cityscapes, 2005.-2006.*

zgrada ne više "ja sam građena za umjetnost" jest poticajna zbog toga što se zgrada ne mora ubrajati u određenu tipologiju da bi se omogućila određena funkcija.

■ ■ To je krajnje višeznačna situacija.

Da, mislim da takva i treba biti. Gledajte riječi koje koristimo u razgovoru - hibridna narav, polimorfna narav zgrade. Vrlo je važno da tipologija ne bude jasno prepoznatljiva kao konkretna stvar. To je vrlo, vrlo važno.

■ ■ Arhitektima je teško shvatiti što ta otvorenost doista znači kad moraju raditi s tektonskim elementima i unutar njih. Arhitektura je neizbježno vezana uz granice: zidove, podove, stropove, ograde... Ali arhitektonske posljedice izviru iz koncepta, iz razmišljanja o složenim situacijama koje udomljuju elementi uvjetovani silom težom.

Arhitektura je u paradoksalnoj situaciji: mora povlačiti granice, ali pritom mora ostaviti dojam kao da nema granica; ili barem neki ljudi žele ostaviti taj dojam. Međutim, upravo zato što arhitektura ima sva ta ograničenja, sve te materijalne potrebe, izraz njihova kršenja je posebno važan, primjetan i vrijedan. Da citiram prijatelja, Bernard Tschumi uvijek kaže: što neki projekt ima više ograničenja, to je bolji ili izazovniji. Mislim da to vrijedi za arhitekturu općenito: ona mora biti relativno fiksna, pa zbog toga želja da se bude što pokretljiviji unutar tih granica postaje važna psihološka i politička nužnost.

Bez obzira jesmo li toga svjesni ili ne, uvijek se radi o tome kako reagirati na neki program, kako ispuniti sve uvjete i pritom ne predodrediti kako će različiti ljudi, ili različite generacije na dugi rok, biti sposobni to promijeniti i gurnuti u drugom smjeru.

Rekao bih da najvažnija politička poruka koju arhitektura može poslati jest da ne smijete prenijeti u kamen, u fizički oblik, samo jednu ideologiju tako da se iz nje ne možete probiti, da je ne možete razgraditi i učiniti nešto drugo. Ova zgrada definitivno pokušava upravo to. Radi se o vrlo važnoj postavci. Nikad ne smijete misliti da stvari moraju ostati kakve jesu. To djeluje na čovjekove cjelokupne kulturne i političke postupke. Treba biti spreman reći, kao što je uporno tvrdio Cedric Price, da se vlastita omiljena zgrada mora promijeniti ili drukčije tumačiti, a na kraju i srušiti.

■ ■ Bez mnogo nostalgije...

Nimalo nostalgije. Ni samopoštovanja.

■ ■ Vaša izjava ima mnogo samopoštovanja zato što se zasniva na jakom etičkom stavu.

Da se vratimo na vašu temu, vjerojatno se osnovno pitanje koje smo dotaknuli u razgovoru tiče temeljnog *raison d'être* muzeja - ima li smisla oblikovati konkretan prostor ili instituciju koji tvrde da su povlašteno mjesto na kojem bi se umjetnici trebali izražavati, izlagati svoja djela i dopuštati ljudima da ih dožive. Postoje ozbiljna pitanja i dvojbe o tome je li uistinu tako.

Živimo u tranzicijskom razdoblju, u kojem možda svjedočimo zadnjim ostvarenjima u tradiciji izgradnje određene vrste društvene ustanove koja će u bliskoj budućnosti možda biti posve nevažna. Mislim da je vrlo zdravo tako sumnjati. To me još muči, još se pitam - pogotovo u odnosu na umjetnost - nije li predodžba o konkretnom prostoru za događaje, za razliku od događaja na radijskim valovima, elektronskom prijenosu podataka, internetu ili čemu drugome, posve zastarjela u 21. stoljeću. To je veliko pitanje našeg doba, a možda oduvijek prati svijet umjetnosti.

Muzeji su relativno nova pojava. Oni su izum 19. stoljeća koji je ujedno dio rane kapitalističke, kolonijalne ideologije gomilanja imovine u određenim povlaštenim prostorima. Cijeli mehanizam umjetničke prakse i oblici koje preuzima, u čemu su muzeji sudionici, jest nešto što se treba promijeniti, a na neki se način već mijenja.

Mogli bismo reći da većina stvari koje su danas umjetnički vrijedne vjerojatno ne pripada kategorijama na koje smo navikli. Dolazi do bujanja glazbenih žarišta koja još nisu priznata, ali u kojima se događaju uzbudljive stvari, kao i do pojave novih oblika književnosti i pjesništva nepoznatih umjetnika koji definiraju svoje konkretno područje. Više me zanimaju umjetnički iskazi koji su off off, ono što ne možete objesiti na zid, ono što prkosi kategorijama umjetnosti. Smatram da većinu zanimljivih umjetnika muči isto pitanje. S druge strane, oni se ubrajaju u gospodarski sustav i sustav zvižda koji ih tjera na kompromise.

Mislim da arhitektura treba pokušati odigrati ulogu u remećenju toga. Upravo zato, kao što cijelo vrijeme govorimo, zgrada koja se ne želi držati preuske definicije onoga što je umjetnički muzej, koja je pokušava nekako pokrenuti u drugom smjeru,

jest jedan način kako se može doprinijeti ispitivanju načina umjetničkog stvaralaštva. Jako mi se sviđa što to pitanje nije izraženo u smislu proizvoda, nego kao djelatnost, predodžba - koji je najbolji način da se reagira na predodžbe koje stvaraju novi oblici umjetnosti? Je li to stvaranje vrlo privlačne internetske stranice? Je li to originalan časopis, poput vašeg u Zagrebu? Osim toga, vi ne radite samo jedan časopis, radite ih više, s različitim obilježjima i na različitim mjestima. To bi bilo radikalnije pitanje, a mislim da bi se arhitekti trebali staviti u taj položaj. Bilo bi to opće pitanje o naravi konceptualne i intelektualne misli, kao i o načinu da se ona izvede.

Čvrsto sam uvjeren, iako sam uživao u radu na projektu za Kunsthaus, da je samo vrlo malen dio odgovora u arhitekturi. Mislim da je ona upravo zato zanimljiva - ako ste svjesni njezinih mogućnosti i ograničenja, postaje zanimljivija nego ako samo objektivno proizvodite stvari, predmete.

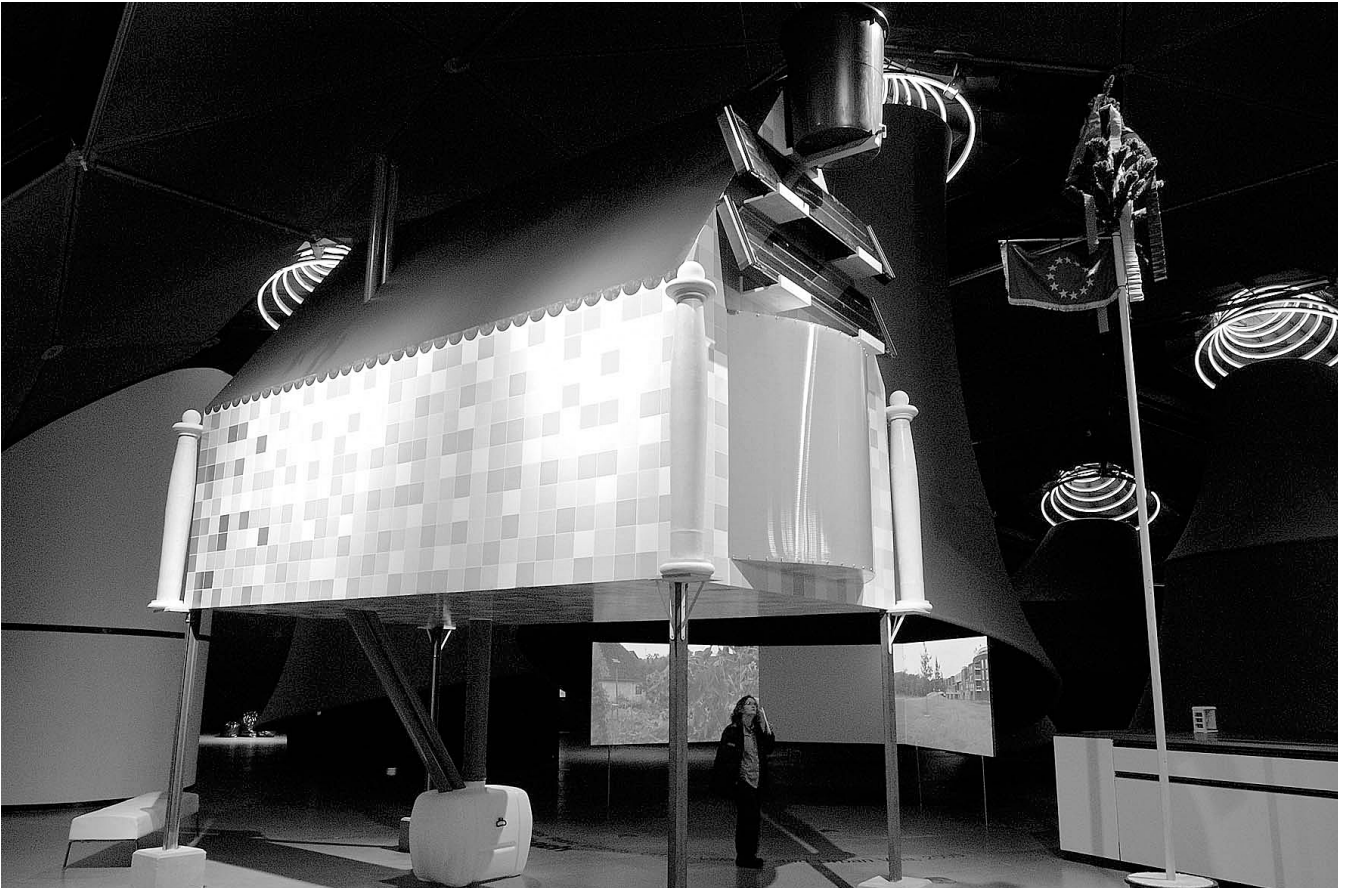
Meni su ta šira značenja Kunsthausa zanimljivija od same zgrade. Urbani i društveni problemi koje ste dotaknuli u svojim pitanjima važniji su od toga je li zgrada plava i ima li ovojnicu od akrilika ili zabavnu organsku geometriju. To je važno metafizički i simbolički, ali nije temeljno.

■ ■ Umjetnost nije fiksirana uz postav izložbe. Izložba samo potiče diskurs koji se može prenositi ili posredovati na mnogo raznih načina.

Na neki način, glavni događaj nije tamo gdje mislite da jest. To je vrlo važno zapažanje. Možda glavni dojam te zgrade ne čini ona sama, nego nešto drugo. Kao što ste natuknuli, ima druge društvene posljedice. Drugi bi ljudi mogli promijeniti taj prostor ili bi se ondje mogle odvijati druge kulturne aktivnosti. U tome uživam. Također uživam što tako izgleda, a usto ima druge načine da kaže ono što želi.

■ ■ Zgrada uspostavlja mnogo širi mentalni prostor utjecaja od onoga koji je unutar njezine kože.

To je vrlo dobro sročeno. Rekli ste to vrlo jasno. ▼



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10. M City. *European Cityscapes*, 2005.-2006.

intellectual thought and how one can facilitate it.

I strongly believe, although I enjoyed doing the Kunsthaus project, that architecture is only a very small part of the answer. I think that's why architecture is interesting, because if one is aware of its potential and its limitations, it becomes more interesting than if you're only objectively producing things, objects.

For me, these broader ramifications of the Kunsthaus are more important than the building itself. The urban and social issues you raised in your questions are more important than whether this building is blue or has an acrylic skin or a funny organic geometry. It's important metaphorically and symbolically, but it's not fundamental.

● ● The art is not fixed to the setting of the exhibition. The exhibition is only provoking a discourse which can be transmitted or mediated in many different ways.

In a way, the main event is not where you think it is. That's a very important ob-

servation. Maybe the main impact of this building is not this building, it's something else. As you implied, it has other social repercussions, other people might transform this space, or other cultural activities take place. That's what I enjoy. I also enjoy the way it looks, but it has other ways to say what it has to say.

● ● The building settles a much broader mental space of influence than the one within its skin.

That's a very good way of putting it. You said it very clearly. ●

Transkript i prijevod s engleskog:
Marko Maras

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