

Arhitektonske makete u suvremenim umjetničkim praksama post- socijalističke Europe



Architectural Scale Models within Contemporary Art Practices in Post-Socialist Europe

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SAŽETAK

U članku se analiziraju načini na koje odabrani suvremeni umjetnici iz Rumunjske, Hrvatske i Srbije koriste vizualni jezik arhitektonskih maketa u svome radu. Nakon prikaza povijesti arhitektonskih maketa autorica se u prvim dvama dijelovima članka bavi umjetnicima koji koriste makete muzeja suvremenih umjetnosti (Zlatko Kopljar, Radoš Antonijević, subREAL, Călin Dan, Iosif Kiraly, Mihai Balko i Irina Botea). Naglašava se razlika između muzeja suvremenih umjetnosti u post-socijalističkim zemljama i globalnih „muzeja moći” kao što su MoMA, Tate Modern ili Guggenheim. Treći dio članka bavi se dokumentarnim aspektom arhitektonskih maketa i dovodi radove Lane Stojićević u vezu s konceptom *dokumentalitet*a Hito Steyerl. Ističe se kako su makete, kao i sama arhitektura, označitelji ideologija, politika i društava koji ih grade. Suvremeni umjetnici često se bave zgradama koje su u procesu tranzicije izmijenjene, revitalizirane ili uništene, i stoga arhitektonske makete uključene u procese suvremene umjetnosti zahtijevaju dublju analizu.

KLJUČNE RIJEČI

suvremena umjetnost, arhitektonske makete, dokumentarni pristup, muzej kao umjetničko djelo

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ABSTRACT

The paper analyses the ways in which selected contemporary artists from Romania, Croatia, and Serbia use the visual language of architectural scale models in their work. After presenting the history of architectural models, the first two parts of the paper focus on artists who use scale models of museums of contemporary art (Zlatko Kopljar, Radoš Antonijević, subREAL, Călin Dan, Iosif Kiraly, Mihai Balko, and Irina Botea). They emphasize the difference between museums of contemporary art in post-socialist countries and the global “power-museums” such as MoMA, Tate Modern, or Guggenheim. The third part of the paper focuses on the documentary aspect of architectural models and relates Lana Stojićević’s works to Hito Steyerl’s concept of *documentality*. It is argued that the scale models, as architecture itself, are signifiers of the ideologies, politics, and societies that build them. Contemporary artists often focus on buildings that have been changed, revitalised, or destroyed in the transition process, and for this reason architectural models require a deeper analysis when included within contemporary art practices.

KEYWORDS

contemporary art, architectural scale models, documentary approach, museum as artwork

Sonja Jankov





SubREAL, *Mulțumiți / Nemulțumiți (Satisfied / Dissatisfied)*, 2014. Foto / Photo: Mihai Balko ↑

Arhitektonske makete [*maquettes*] privremene su fizičke konstrukcije koje pridonose prezentaciji vizualnih, konceptualnih i fenomenoloških svojstava projektantskih nacрта. U ranim fazama razvoja projekata također ih pomažu testirati i doraditi, osobito u pogledu proporcija. Kao narativna sredstva makete se ponekad smatraju dodatnim, neautentičnim elementima koji nisu nužno dio projekta, no one ipak igraju ključnu ulogu u njegovoj prezentaciji široj javnosti. Obično su napravljene od plastike, kartona, gipsa ili drva—građe koja podliježe oštećenjima i ograničena je u konzervatorskom smislu, budući da s vremenom može izbljedjeti, izvinuti, iskrzati se ili slomiti.¹ Neki suvremeni umjetnici služe se maketama jer one mogu prenijeti razne slojeve značenja, ovisno o funkciji i povijesti zgrade koju predstavljaju. U ovoj analizi tih značenja poslužit će se hibridnom metodologijom, koja uključuje komparativni pristup i analizu diskursa. Najprije ću prikazati povijest recepcije i semantike arhitektonskih modela, a zatim ću se posvetiti analizi muzeja suvremene umjetnosti koje su umjetnici ugradili u svoja djela, kao i pojmu dokumentalitetu Hito Steyerl. Svrha ovog rada stoga je pokazati načine na koje dokumentarni aspekt arhitektonskih maketa utječe na značenje suvremenih umjetničkih djela u kojima su sadržane.

UPORABA MAKETA U SUVREMENIM UMJETNIČKIM PRAKSAMA

Makete su dobile na ugledu s izložbom *Modern Architecture—International Exhibition*, koja je održana 1932. godine u njujorškom Muzeju moderne umjetnosti (MoMA), gdje su „makete zadobile iskonsku važnost.”² Iako ih se koristilo već u doba renesanse, tek su ih nakon Drugog svjetskog rata arhitekti poput Miesa van der Rohea ili Oscara Niemeyera upotrijebili u svrhu popularizacije internacionalizma i modernizma nove arhitekture. Oni su „koristili svoje fotografije maketa kako bi čitavim svijetom pronijeli vlastito shvaćanje arhitekture.”³ Za razliku od tehničkih crteža, makete su lako čitljive i razumljive široj javnosti, što ih čini važnim oblikom vizualne komunikacije. U slučaju (još) nerealiziranih projekata mogu prenijeti vizije i ideje, a kod realiziranih imaju značaj dokumenta i svjedočanstva.

Kao oblik dokumentarnih medija, makete su ikonički znakovi koji imitiraju postojeće objekte.⁴ One su odraz i reprezentacija stvarne arhitekture, a znanstvenici i filozofi koriste ih kao metafore za sustavnu organizaciju, razumijevanje i interpretaciju znanja.⁵ „Filozofi dvadesetog stoljeća, predvođeni Jacquesom Derridom, opisuju tu praksu kao konstruiranje topografije mišljenja, oprostovanje maketa u svrhu ograničavanja ili nadziranja znanja”, što je i sam Derrida smatrao „problematičnim upravo zato što je moć prostornih metafora umjetno stvorena”.⁶ Suvremeni umjetnici počeli su koristiti semantičke i dokumentarne aspekte arhitektonskih maketa (*topic* i *topos*) kako bi svome radu dodali simboličke označitelje. U nekim slučajevima makete su izrađivane prema postojećim zgradama te su na taj način i slika i značenje izmješteni iz izvornog konteksta, budući da „arhitektura funkcionira kao

Architectural scale models [*maquettes*] are temporary physical constructions that assist in the presentation of visual, conceptual, and phenomenological properties of design projects. In the early phases of the projects' creation, they also help test and refine them, especially when it comes to their proportions. As narrative tools, models are sometimes seen as additional, inauthentic elements that are not necessary part of a project but are nevertheless crucial to its presentation to a wider audience. Models are usually made of plastic, cardboard, plaster, or wood—materials that are susceptible to damage and have their limitations in terms of preservation, because they can discolour, fray, bend, and break with time.¹ Some contemporary artists employ them because they can carry different layers of meaning, depending on the function and history of the building they represent. In order to analyse these meanings, I will employ a hybrid methodology, including comparative approach and discourse analysis. After presenting the history of reception and semantics of architectural models, I will turn to the analysis of contemporary art museums that have been incorporated in artworks, and to Hito Steyerl's notion of documentality. The paper presents how the documentary aspect of architectural models influences the meaning of the contemporary artworks that contain them.

1 Iz tog razloga Archi-Depot Museum u Tokyju ustanovljen je 2016. sa specifičnom svrhom očuvanja i izlaganja arhitektonskih maketa.

2 Lirola et al., „A Review on on Experimental Research”, 74.

3 Isto.

4 Peirce, „What Is a Sign?”, 3.

5 Jedan od primjera je maketa panoptikona u Foucaultovoj knjizi *Nadzor i kazna* (1975.).

6 Ostwald, „Model-making at the Limits”, 127.

7 Osborne, *Anywhere or Not at All*, 124.

8 O odnosu arhitektonskih maketa i suvremene umjetnosti vidi također: Jankov, „Re-Thinking Architectural Modernism in Contemporary Art: Katarina Burin, Jasmina Cibic and Dušica Dražić”.

9 Smith, *The Architecture of Aftermath*, 20.

10 Belting, „Contemporary Art as Global Art”, 48.

11 Sánchez de Serdio Martín, „Imagining the Relational Museum”, 47.

12 Pjetrovski, *Kritički muzej*, 30.

označitelj društvenoga, funkcionalnosti ili praktičnosti forme: u ekonomskom, tehnološkom i političkom smislu.”⁷ U drugim slučajevima umjetnici su koristili dokumentarni aspekt make-te kako bi prikazali stvarnost u širem smislu.

Svrha odabranih teorijskih pristupa nije dati konačan odgovor ili interpretaciju umjetničkih djela koja se analiziraju u nastavku teksta, nego ponuditi nove uvide u njihov odnos prema arhitektonskim maketama, budući da one uglavnom ostaju zanemarene u prikazima suvremene umjetnosti.⁸

MUZEJI SUVREMENE UMJETNOSTI U SVOJSTVU/SKLOPU UMJETNIČKIH DJELA

Prema riječima Terryja Smitha, muzej suvremene umjetnosti je „najreprezentativnija zgrada” krajem 20. i početkom 21. stoljeća.⁹ On nije samo ustanova koju posjećuju brojni turisti, nego i odraz kulturne politike unutar različitih društvenih stvarnosti te se „više ne gradi s idejom izlaganja povijesti umjetnosti, nego nastoji predstaviti svijet u ekspanziji u zrcalu suvremene umjetnosti.”¹⁰ Zamišljena „iz perspektive odnosa, a ne programa (sadržaja, aktivnosti, istraživanja),”¹¹ ta nova formula muzeja rezultat je globalnih kulturnih procesa koji bi muzej trebali „približiti korisnicima, specifičnim i—paradoksalno—lokalnim zajednicama.”¹² Razni umjetnici promišljali su aktualnu situaciju muzejâ suvremene umjetnosti u svojim radovima, osobito u post-komunističkim zemljama. Simptomatično je da su se pritom često služili maketama muzejskih zgrada. Kroz njihovu izgradnju ili modifikaciju umjetnici su izrazili vlastito mišljenje o društvenoj važnosti dotičnih muzeja.

1 For this reason, the Archi-Depot Museum in Tokyo was established in 2016 with the specific goal of preserving and exhibiting architectural models.

2 Lirola et al., “A Review on Experimental Research,” 74.

3 *Ibid.*

4 Peirce, “What Is a Sign?,” 3.

5 An example of this is the panopticon model in Foucault’s *Discipline and Punish* (1975).

6 Ostwald, “Model-making at the Limits,” 127.

7 Osborne, *Anywhere or Not at All*, 124.

8 Regarding the correlation of architectural scale models to contemporary art, see also: Jankov, “Re-Thinking Architectural Modernism in Contemporary Art: Katarina Burin, Jasmina Cibic and Dušica Dražić.”

9 Smith, *The Architecture of Aftermath*, 20.

10 Belting, “Contemporary Art as Global Art,” 48.

USE OF SCALE MODELS IN CONTEMPORARY ART PRACTICES

Scale models gained their recognition with the exhibition *Modern Architecture—International Exhibition*, held in 1932 at the Museum of Modern Art in New York, where “scale models took primordial importance.”² Although they had been in use since the Renaissance, it was only after World War II that architects, such as Mies van der Rohe or Oscar Niemeyer, started using scale models in order to divulgate the International Style and modernism of the new architecture. They “used their photographed scale models to spread their concepts of architecture all over the world.”³ Unlike technical drawings, scale models are easily readable and comprehensible to a mass audience, which makes them an important form of visual language. In case of (yet) unrealised projects, they communicate visions and ideas, while having documentary and testimonial character in case of realised projects.

As a form of documentary media, scale models are iconic signs that imitate the existing objects.⁴ They are reflections and representations of real architecture, used by scientists and philosophers as metaphors for systematically organising, understanding, and interpreting knowledge.⁵ “Twentieth-century philosophers led by Jacques Derrida describe this practice as constructing a topography of thought, the spatialisation of a model for the purpose of limiting or controlling knowledge,” which Derrida himself found “problematic precisely because the power of spatial metaphors is artificial.”⁶ Contemporary artists began using the semantic and documentary aspects of architectural scale models (*topic* and *topos*) to add symbolic signifiers to their works. In some cases, scale models were made after the existing buildings and thus both their image and meaning were displaced from the original context, since “architecture has functioned as a *signifier of the social*, of the functionality or practicality of form: economically, technologically and politically.”⁷ In other cases, artists have used the documentary aspect of models to present the reality in a wider sense.

The chosen theoretical approaches are not intended to be conclusive or to give final interpretations of the artworks analysed further in this paper, but to offer new insights into their relation to architectural scale models, a phenomenon otherwise largely overlooked in contemporary art writing.⁸

MUSEUMS OF CONTEMPORARY ART AS/WITHIN ARTWORKS

According to Terry Smith, the museum of contemporary art is “the most representative building” of the late 20th and early 21st centuries.⁹ It is not only an institution visited by numerous tourists, but also a reflection of cultural politics within different social realities, “no longer built with the idea of exhibiting art’s history, but make the claim to represent an expanding world in the mirror of contemporary art.”¹⁰

U radu *K20 Empty* (2015.)¹³ Zlatko Kopljar je izlio betonske makete londonske galerije Tate Modern i njujorškog Muzeja moderne umjetnosti (MoMA), dodajući im specifične elemente. „To su tehnički generirani, u betonu izliveni umjetnički 'objekti' koji estetski ne pretendiraju na status skulpture, ali ipak svojom korpuskularnošću fingiraju auru klasičnih umjetničkih djela.”¹⁴ Na taj način Kopljar je sugerirao kako bi izgledale te slavne umjetničke ustanove nakon obnove; što više, odlučio ih je zatvoriti dodajući betonski blok na ulaz galerije Tate Modern, kao i betonski zid oko zgrade Muzeja moderne umjetnosti. *K20 Empty* je reminiscencija na Kopljarovu umjetničku intervenciju iz 2002. godine, gdje je velikim betonskim blokom zatvorio zgradu Muzeja suvremene umjetnosti u Zagrebu netom prije svečanog otvorenja (Kopljar, *K20 Empty*). U nastojanju da pokažu kako je „zatvorena ustanova prazna ustanova” ovi se radovi mogu „okarakterizirati kao humanistički bunt prema sistemu od kojeg se subjekt želi kritički distancirati.”¹⁵ Tate Modern i MoMA tako su odigrali ulogu specifičnih intertekstova u Kopljarovu radu, gdje su uspoređeni s regionalnim muzejima koji često budu zatvoreni uslijed financijskih problema s kakvima se bogato financirani zapadni „muzeji moći” nikada nisu morali suočiti.

Drugi primjer je ciklus skulptura Radoša Antonijevića, koji se sastoji od maketa ustanova u obliku šatora. Jedna od njih, rad iz 2012. godine, maketa je Muzeja savremene umjetnosti u Beogradu, a danas se nalazi u stalnom postavu istog muzeja. „Kao predmet šator nosi simboliku privremenog objekta, ili objekta koji se koristi za kampovanje, nužni smještaj. Uz to on je SM boje i ima tu konotaciju i sa vojnim objektom. Dopada mi se preplitanje tih metafora.”¹⁶ Izradivši šator u obliku Muzeja,¹⁷ Antonijević je suprotstavio nestabilnost i privremenost šatora s jedne strane te prividnu stabilnost ustanove s druge. Rad je također sadržavao tekst u kojemu se šator reklamira kao složljiv i prenosiv „proizvod za dvoje”. Promatramo li rad s tog gledišta, Muzej u obliku šatora može funkcionirati kao dom u doslovnom smislu riječi, osobito za umjetnika koji „ne može bez Muzeja savremene umjetnosti, pa ako neće niko da se brine o tome, on mora da ga napravi sam.”¹⁸

MAKETE MNAC - A
 KAO DJELA SUVREMENE
 UMJETNOSTI

Zgrade muzeja umjetnosti, koje su projektirali neki od najpoznatijih arhitekata, „najreprezentativnija su djela suvremene umjetnosti”, prema riječima Paola Balsasa.¹⁹ To je, međutim, slučaj i s muzejima koji se nalaze u revitaliziranim industrijskim ili vojnim kompleksima, za što je dobar primjer Muzej sodobne umjetnosti Metelkova u Ljubljani. Isto se može reći i za Nacionalni muzej suvremene umjetnosti (MNAC) u Bukureštu, budući da je njegova glavna zgrada preseljena 2004. u adaptirani dio palače koja je nekada bila sjedište Nicolaea Ceaușescua (poznata i kao Novi građanski centar ili Narodni dom, a danas je Palača parlamenta). Zbog političkog konteksta izvorne funkcije Palača se još uvijek često doživljava kao kulturni teret. Zdanje se gradilo više od deset

Thought “from the perspective of its relations and not its programmes (content, activities, research),”¹¹ the new formula of museums has been created because of the global cultural processes that are supposed to bring it “closer to users, to singular and, paradoxically, local communities.”¹² Various artists have reflected through their work on the current state of museums of contemporary art, especially in the post-communist countries. Symptomatically, they have often used scale models of the museums’ buildings. By creating and modifying them, the artists have offered their perspectives on the social significance of these museums.

In his work *K20 Empty* (2015),¹³ Zlatko Kopljar has moulded concrete models of the Tate Modern in London and the Museum of Modern Art (MoMA) building in New York, adding to them specific elements. “These are technically generated concrete casts, art ‘objects’ that, in aesthetical terms, have no desire to become sculptures, yet due to their corpuscularity, they feign the aura of classical works of art.”¹⁴ In this way, Kopljar has suggested what the most famous art institutions would look like after renovation; what is more, he decided to enclose them by adding a concrete block at the entrance of the Tate Modern, and a concrete wall surrounding the MoMA building. *K20 Empty* is a reminiscence of Kopljar’s artistic intervention from 2002, in which he used a large concrete block to close off the Museum of Contemporary Art building in Zagreb just before its gala opening (Kopljar, *K20 Empty*). Aiming to show that “a closed institution is an empty institution,” these works “might be easily qualified as humanistic rebellion against the system to which the artist wanted to take a critical distance.”¹⁵ The Tate Modern and MoMA thus played the role of specific inter-texts in Kopljar’s work, equalled to regional museums that are often shut down due to financial struggles, which the well-funded Western “power-museums” never needed to face.

13 Kopljarov rad predstavljen je, zajedno s radovima dvadesetero drugih umjetnika, na izložbi *Arhitektura u suvremenoj umjetnosti* (kustosi: Jasminka Babić i Branko Franceschi, Galerija umjetnina, Split, 11. srpnja – 27. kolovoza 2017.).

14 Mance, *Zlatko Kopljar*, 47.

15 Isto, 46.

16 Antonijević, „Istorija u privremenom”.

17 Antonijević je prije toga napravio i šator u obliku srpskog manastira Dečani.

18 Isto.

19 Balmas, „Map of Museums of Contemporary Art”, 187.

20 Priprema lokaliteta započela je 1978., a izgradnja 1984. godine. Kada je 1990. zaustavljena, zgrada još uvijek nije bila dovršena.

21 Celac, „Before and After MNAC”, 74.

22 Erić, „Reflections on the East-West Avenue of 'Draculand'”, 31.

23 Balko, „Expanded Space 2014”.

godina,²⁰ tijekom kojih su mnogi radnici izgubili život u nezgodama na gradilištu. „Za mnoge od arhitekata koji su radili na Domu tijekom njegove prve faze, i koji su morali pronaći rješenja za planimetrijske probleme, rasvjetu, vodovod, kanalizaciju i sanitarije, dimenzije Doma bile su neprestano opterećenje.”²¹

Uz prostorije rumunjskog Parlamenta, MNAC danas zauzima samo 10% te megalomanske strukture, koja je ekstremno teška za održavanje. No ipak je Muzej taj koji podnosi cjelokupni simbolički teret tog središta Ceaușescuova režima, koji je još uvijek prisutan u kolektivnom sjećanju, tako što lokalitetu nastoji dati novo značenje. Od „zabranjenog grada”, kojemu je prethodilo masovno uništenje urbane morfologije, u izmijenjenim društvenopolitičkim kontekstima to je mjesto postalo otvorenim laboratorijem, koji stvara nove veze i nove standarde te putem svojih programa predstavlja nove tendencije u suvremenoj umjetnosti. Smještaj MNAC-a u nekadašnjoj Ceaușescuovoj palači nadahnuo je niz umjetnika da upotrijebe tu zgradu kao dio svojih radova. Iako su neki od njih nastali u sklopu kustoskih projekata koje su inicirali sam MNAC ili kulturne udruge, umjetnici su često i na vlastitu inicijativu promišljali to zdanje zbog njegova velikog značaja za nacionalnu kulturu, kao i za kolektivno i individualno sjećanje.

11 Sánchez de Serdio Martín, “Imagining the Relational Museum,” 47.

12 Pjotrovski, *Kritički muzej*, 30.

13 Kopljar’s work, along with works of twenty other artists, was also included in the exhibition *Architecture in Contemporary Art* (curators: Jasminka Babić and Branko Franceschi, Galerija umjetnina, Split, 11 July – 27 August 2017).

14 Mance, *Zlatko Kopljar*, 47.

15 *Ibid.*, 46.

16 Antonijević, “Istorija u privremenom.”

17 Antonijević had also made a tent in shape of the Serbian monastery Dečani.

18 *Ibid.*

19 Balmas, “Map of Museums of Contemporary Art,” 187.

20 The preparation of the site began in 1978 and the construction in 1984. It came to a halt in 1990, with the building still unfinished.

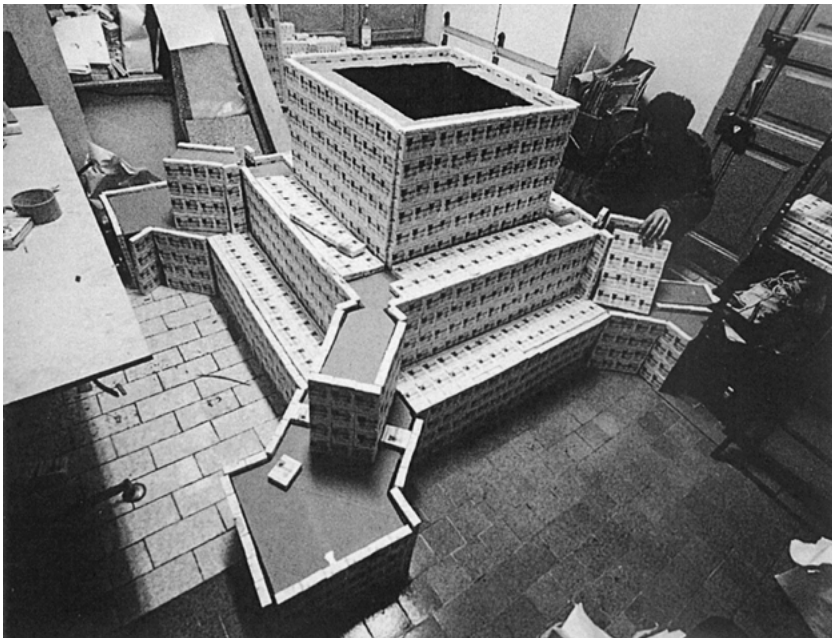
21 Celac, “Before and After MNAC,” 74.

Another example is Radoš Antonijević’s series of sculptures presenting scale models of institutions in the form of tents. One of them, a work from 2012, is a scale model of the Museum of Contemporary Art in Belgrade and now belongs to the Museum’s permanent collection. “The tent symbolises a temporary object, or an object used for camping or as shelter. Besides, it is olive green, so it is associated with a military structure. I like how these metaphors overlap.”¹⁶ By making a tent shaped as the Museum,¹⁷ Antonijević contrasted the instability and temporality of the tent to the apparent stability of the institution. The work also included a text promoting the tent as a foldable take-away “product for two.” Seen this way, the Museum in shape of a tent may function as a home in the literal sense of the word, especially to an artist who “needs the Museum of Contemporary Art, so if no one will take care of that, he has to make it by himself.”¹⁸

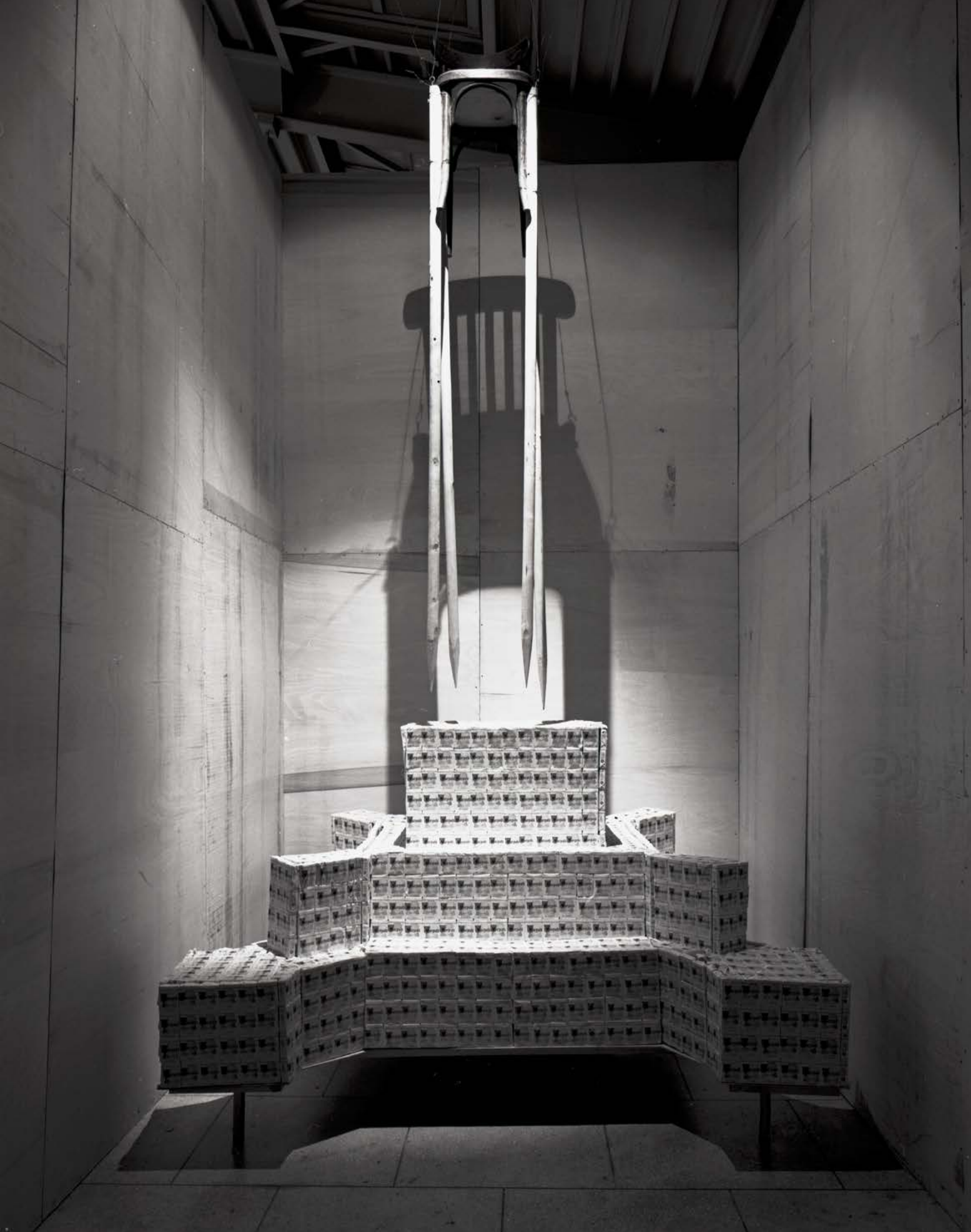
MODELS OF MNAC AS CONTEMPORARY ARTWORKS

Art museum buildings, designed by some of the most renowned architects, are “the most representative works of contemporary art,” according to Paolo Balmas.¹⁹ This is also the case, however, with museums that are located in revitalised industrial or military complexes, an example of which is the Museum of Contemporary Art Metelkova in Ljubljana, Slovenia. This can be also said of the Museum of National Contemporary Art in Bucharest, Romania (MNAC), since its main building moved in 2004 to an adapted segment of the palace that used to be the seat of Nicolae Ceaușescu (formerly also known as the New Civic Centre or People’s House, nowadays functioning as the Palace of the Parliament). Because of the political context of its original function, the Palace is still often perceived as a cultural burden. The edifice was under construction for over a decade,²⁰ during which period many workers lost their lives in accidents at the construction site. “For many of the architects who worked at the House during its first phase, and who had to find solutions for planimetric problems, lighting systems, plumbing, sewage, sanitation, the dimensions of the House were a constant burden.”²¹

Together with the chambers of the Romanian Parliament, MNAC currently occupies only 10% of this megalomaniacal structure, which is extremely difficult to maintain. Yet, it is the Museum that bears the entire burden of this symbolic place of Ceaușescu’s regime, still present in collective memory, aiming to give a new meaning to this area. From the “forbidden city,” preceded by a massive destruction of the urban morphology, within the changed socio-political contexts this place has become an open laboratory, which creates new connections and new standards, and presents new tendencies in contemporary art through its programmes. The placement of MNAC into the former Ceaușescu Palace has inspired a number of artists to use the building as part of their works. Although some of them were created within curated projects initiated by MNAC



SubREAL, *The Castle of the Carpathians (Draculaland 7)*, 1992. Foto / Photo: Mihai Balko ↕



Tako je početkom 90-ih godina skupina subREAL (Iosif Kiraly, Călin Dan i Dan Mihălțianu) pokrenula ciklus *Draculaland*. Jedan od njegovih segmenata bila je instalacija naslovljena *The Castle of the Carpathians*. Sastojala se od makete Palače napravljene od pakiranja rumunjskih cigareta Carpați (Karpati), iznad koje je visio stolac nalik na prijestol, s četirima šiljcima pričvršćenim za noge i usmjerenim na Palaču. Kada je instalacija izložena 1994. i 1995. u Poljskoj, „maketa je prevedena u druge kontekste i upotrijebljena za komparativnu analizu sličnih sustava koji su postojali u pojedinačnim zemljama za vrijeme komunizma.”²² To znači da se skupina subREAL bavila Palačom prije nego što se uopće pojavila narativna kontekstualizacija MNAC-a, koristeći njezinu maketu za kritičko promišljanje. Ista je instalacija kasnije rekonstruirana za retrospektivu skupine subREAL 2012. u MNAC-u i postavljena na isti način u zgradu Palače. No zanimanje za taj lokalitet tu nije prestalo.

Palača s kompleksom MNAC-a smještena je u blizini gradilišta gdje nastaje najveća crkva u Rumunjskoj—što je nadahnulo nekadašnje članove skupine subREAL, Călina Dana i Iosifa Kiralyja, da 2005. postave instalaciju *Satisfied/Dissatisfied*. Dvije makete Palače aproprirane su kao metalne kutije kakve se obično nalaze ispred pravoslavnih crkava: u jednoj se pale svijeće za duše živih, a u drugoj za duše mrtvih. Nadalje, te aproprirane makete i svijeće korištene su kao glasačke kutije na raznim lokacijama i u različite svrhe. Prolaznici su mogli glasovati postavljanjem upaljene svijeće u jednu od kutija. Instalacija je rekonstruirana ispred MNAC-a tijekom retrospektive skupine subREAL, u vrijeme kada su vlasti odobrile golemu sredstva za izgradnju crkve. Bila je to simbolična prilika da se posjetitelji uključe u proces odlučivanja.

Ista instalacija postavljena je 2014. na zelenu površinu ispred Palače, u sklopu izložbe *Insider and Outsider*, dijela projekta *Expanded Space* pod kustoskim vodstvom udruge Volum Art. U sklopu iste manifestacije Mihai Balko je proizveo i izložio rad *The House of the People: Style Armchairs*. Ove makete Palače mogu se koristiti za sjedenje, opuštanje i razmišljanje, kako u javnosti, tako i u unutarnjim, privatnim prostorima, gdje služe kao namještaj. Svojom intervencijom „umjetnik je ukazao na činjenicu da su ljudi za koje je Palača izgrađena (barem na razini propagandnog diskursa) još uvijek vani, isključeni iz foruma odlučivanja.”²³ Pretvorivši maketu u društvenog aktera, Balko je također ukazao na relevantnost muzeja za širu javnost—njegovu (ne)vidljivost, (ne) dostupnost i činjenicu da se na taj lokalitet još uvijek gleda kao na Palaču, a ne kao na suvremeni umjetnički laboratorij.

Rad Irine Botee pod naslovom *Travelling House of the People* nastao je 2003. godine, dok je dio Palače još uvijek bio u pregradnji kako bi ga se pretvorilo u muzejski prostor. Ovaj i nekolicina drugih radova proizvedeni su u vrijeme kada je MNAC krenuo s novom vizijom i radnom strategijom, s namjerom jukstapozicije muzeja i povijesti Palače. Načinjena od papira metodom rezanja i presavijanja, Boteina maketa bila je sasvim lagana i lako prenosiva. Mogla se držati u ruci

or cultural associations, artists have often reflected upon this structure on their own initiative, due to its great significance for the national culture, as well as for collective and individual memories.

In the early 1990s, the subREAL group (Iosif Kiraly, Călin Dan and Dan Mihălțianu) started their series *Draculaland*. One segment of the series is an installation entitled *The Castle of the Carpathians*. It includes a model of the Palace made of cigarette packages of the Romanian Carpați (Carpathians) brand, above which hangs a throne-like chair with four pikes attached to its legs and directed towards the Palace. As the same installation was exhibited in Poland in 1994 and 1995, “the model was translated into different contexts and used to make a comparative analysis of similar systems that had existed in separate countries under communism.”²² In this way, the subREAL group focused on the Palace before the narrative contextualising MNAC had even appeared, using its model as a tool for critical reflection. The same installation was later reconstructed within subREAL’s retrospective in 2012 at MNAC and placed in the same manner inside the Palace building. However, interest in the location did not stop there.



Mihai Balko, *The House of the People: Style Armchairs*, 2014., instalacija u sklopu projekta *Expanded Space*. Foto: Mihai Balko / Mihai Balko, *The House of the People: Style Armchairs*, 2014., installation within *Expanded Space*. Photo: Mihai Balko

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²⁴ Botea, „Cow Session”.

²⁵

Pojam se odnosi na proces globalizacije u kojemu društvo poprima značajke restorana brze hrane u nastojanju da bude učinkovitije, procjenjivije, predvidljivije, standardiziranije, kontroliranije i replikabilno u različitim društvenim sredinama. Termin je iskovao George Ritzer u knjizi *The McDonaldization of Society* (1993.).

²⁶

Smith, „Bilbao afekt”, 255.

ili zdrobiti pod nogama: na dokumentarnim fotografijama umjetnica i sama stoji na njoj. Takav prostorni odnos otkriva o dvostruko značenje: građanin ima više moći od doma diktature, kojim će umjetnici naposljetku ovladati. Botea je uključila maketu i u svoj video *Cow Session* (2003.), koji prikazuje „zgradu postavljenu na pašnjak sa švicarskim krava- ma, koje je njuše, ližu i zatim gube interes.”²⁴

Makete muzejā suvremene umjetnosti omogućavaju tim muzejima da se uključe u umjetnički proces koji može koristiti izmještanje, rekontekstualizaciju, hibridizaciju, kombinaciju s neumjetničkim diskursima ili tekst. U suvremenoj umjetnosti djelo nije autonomno: njegovo značenje ovisi o kontekstima u kojima je stvoreno i/ili izloženo, uključujući povijesni kontekst i teorijske interpretacije. To je slučaj i s ovdje navedenim muzejima suvremene umjetnosti Srednje i Istočne Europe, budući da se oni ne razlikuju samo od muzeja moći kao što je Tate Modern, nego su i specifični u odnosu jedan spram drugoga. Nasuprot McDonaldizaciji²⁵ muzeja posredstvom globalne mreže Guggenheim, ovi su muzeji jedinstveni, budući da proizlaze iz različitih lokalnih konteksta u kojima su nastajali nakon 1989. godine. Pa ipak, svi oni, kao i sama suvremena umjetnost, igraju važnu ulogu u razumijevanju različitih vrijednosti i političkih pitanja kao što su tranzicije, depopulacija gradova, rodna i manjinska problematika, gubitak kolektivnog sjećanja, migracije i slično. Stoga, čak i kada se čini da je u maketama lokalnih suvremenih umjetnika to „arhitektura atrakcije, arhitektura destinacije, arhitektura kao zabava, zabavni park koji za temu ima Savremenu Arhitekturu pretvorenu u Umetnost”,²⁶ one se tu koriste s drugačijom svrhom od maketa muzeja kao što je Guggenheim: njihova je svrha potaknuti kritičko promišljanje o povijesti lokaliteta, društvenom značaju muzejā i njihovoj sposobnosti da ponude strukturalnu potporu umjetničkoj i intelektualnoj produkciji.

The Palace with the MNAC complex is located next to the construction site of the largest church in Romania, which inspired former subREAL members Călin Dan and Iosif Kiraly to create the installation *Satisfied/Dissatisfied* in 2005. Two scale models of the Palace were appropriated as metal boxes of the type found in front of Orthodox churches— one for lighting candles for the souls of the living, and the other for the souls of the dead. Furthermore, these appropriated models and candles were used as a voting apparatus in various locations and for different purposes. People would vote by placing a lit candle in one of the boxes. The installation was reconstructed in front of MNAC during subREAL’s retrospective, which was also the period when the authorities allocated vast funds for the building of the church. It offered a symbolic opportunity to the visitors to take part in the decision-making process.

The same installation was later exhibited in the green area in front of the Palace, within the 2014 *Insider and Outsider* edition of *Expanded Space*, a project curated by the Volum Art association. Within the same event, Mihai Balko produced and exhibited *The House of the People: Style Armchairs*. These scale models of the Palace can be used for sitting, relaxing, reflecting, both in public and in interior, private spaces, where they function as furniture. Through his intervention “the artist draws attention to the fact that the people, for whom the Palace was built (at least on the propaganda speech level) are still left outside, excluded from the forum of decision.”²³ By turning the model into a social agency, Balko has also drawn attention to the public relevance of the Museum, its (in)visibility, (in)accessibility, and the fact that the location is still perceived as the Palace instead of a contemporary art laboratory.

Irina Botea’s *Travelling House of the People* was made in 2003, when part of the Palace was still under reconstruction in order to be transformed into the Museum premises. This and several other works were produced at the time when MNAC set up a new vision and working strategy, with the intention of juxtaposing the museum with the history of the Palace. Made of paper and based on the cut-and-fold technique, Botea’s model was very light and easily transferable. It could also be held in hands or crashed under feet; on documentary photographs, the artist herself stands upon it. This spatial relation revealed a dual meaning: a citizen had more power than the house of dictatorship, with artists finally taking it over. Botea also included the model in her video *Cow Session* (2003), which shows how “the house is set out to pasture with Swiss cows that sniff and lick it and then grow bored with it.”²⁴

Scale models of contemporary art museums make it possible for the museums to get engaged in an artistic process that can employ dislocation, re-contextualisation, hybridization, connection to non-artistic discourses, or text. In contemporary art, work is not autonomous; its meaning depends on the contexts within which it was created or/and exhibited, including the historical context

22 Erić, “Reflections on the East-West,” 31.

23 Balko, “Expanded Space 2014.”

24 Botea, “Cow Session.”

MAKETE KAO DOKUMENTI : RAD
LANE STOJICJEVIĆ

Hito Steyerl iskovala je termin *dokumentalitet* (*documentality*) kako bi opisala sučelje između proizvodnje dokumentarne istine i mentaliteta vladanja (*gouvernementalité*), koncepta koji je razradio Michel Foucault.²⁷ *Dokumentalitet* se odnosi na kreiranje specifičnih istina, proces koji koristi autoritativne dokumentarne medije (fotografije, filmove) kao heuristička sredstva za izazivanje specifičnih reakcija u bližoj ili daljoj budućnosti. U tom smislu ovaj je proces sličan demagogiji, no umjesto usmjerenosti na kratkoročni efekt i usredotočenosti na određenu ciljnu skupinu, on proizvodi univerzalna i trajna svjedočanstva o „jednoj strani istine” ili čak insceniranu realnost koja se ustvari nikada nije dogodila. Dokumentarni su mediji od ključne važnosti za taj proces, budući da služe neposrednoj komunikaciji sadržaja i značenja. Steyerl navodi primjer fotografske radionice u sklopu Auschwitza, koji „nipošto nisu smjele fotografirati neovlaštene osobe. Na taj način proizvedene su tisuće ‘službenih’ fotografija Auschwitza, na kojima nije bilo vidljivo ništa, apsolutno ništa od masovnih ubojstava koja su se ondje događala.”²⁸ Sve su te službene fotografije bile umjetno stvorena svjedočanstva koja su nakon otkrivanja njihove lažnosti dekonstruirala mit o istini i otkrila mnogo toga o vladavinama i politikama koje su ih proizvele.

Središnja točka teze Hito Steyerl jest da je istina zaključak izveden iz autentičnih dokumenata, što znači da se istina može stvoriti. „Moć dokumenta zasniva se na činjenici da mu je svrha, između ostaloga, moći [...] stvoriti mogućnost za promjenu,”²⁹ što pretvara dokumentarni proces u konceptualan. Budući da različite društvene i kulturne skupine zahtijevaju različita sredstva i retorike uvjeravanja, i za kreiranje istina koriste se različite i specifične epistemološke metode. Ovu strategiju ne koriste samo režimi vlasti kojima se bavi Steyerl, nego se ona uvelike prakticira i u psihologiji marketinga, s različitim programima i ciljevima. Štoviše, ista je strategija prisutna i u umjetničkoj produkciji, naime onda kada se umjetnici služe specifičnim vizualnim jezikom i dokumentarnim medijima, ili kad oponašaju znanstvene metode kako bi predstavili vlastitu istinu. Jedna od tih umjetničkih metoda je uključivanje arhitektonskih maketa u radove.

U nekolicini svojih projekata umjetnica Lana Stojićević poslužila se arhitektonskim nacrtima, maketama i fotodokumentacijom kako bi stvorila jedinstvenu sliku istine. Ta je slika simbolična i povezana s općim narativom istine koji umjetnica kritizira, iako ne funkcionira kao reprezentacija stvarnog objekta. Na primjer, rad *Studija slučaja: Motel Sljeme u Biogradu* sastoji se od makete i vizualizacije motela koji je 1965. projektirao arhitekt Ivan Vitić, a kojemu je umjetnica dodala još jedan kat. Iako je maketa pseudo-dokumentarna, ona nije sasvim realističan prikaz arhitektonskog objekta, budući da u stvarnosti motel nema spomenuti dodatak. Međutim, to je komentar na uobičajenu sudbinu modernističkog nasljeđa: personalizirane, često neprofesionalno izvedene i nedovršene nadogradnje, osobito na

and the theoretical interpretations. This is also the case with the discussed Central and Eastern European museums of contemporary art, since each of them is not only different from the power-museums such as Tate Modern, but also specific in relation to one another. In contrast to the McDonaldization²⁵ of museums through the Guggenheim global network, these museums are unique, resulting from the different local contexts in which they have developed since 1989. Yet all of them, like the contemporary art itself, play a major role in understanding different values and political issues such as transitions, shrinking cities, gender, minority, disappearance of collective memory, migrations, etc. Therefore, even when it seems that the local contemporary artists present them through scale models as “architecture of attraction, architecture of destination, architecture as entertainment and theme park,”²⁶ they are employed with a purpose different from that of museums such as Guggenheim: their intention is to provide critical reflection on the history of location, the social importance of museums, and their ability to provide structural support for artistic and intellectual production.

SCALE MODELS AS DOCUMENTS :
LANA STOJICJEVIĆ 'S WORK

Hito Steyerl has coined the term *documentality* with the purpose of defining the interface between the production of documentary truth and *governmentality*, a concept developed by Michel Foucault.²⁷ *Documentality* describes the creation of specific truths, a process that uses authoritative documentary media (photographs, films) as heuristic instruments to induce specific reactions in the nearer or further future. In that way, the process bears similarities to demagogy, but instead of aiming for a short-term effect and focusing on a specific target group, it produces universal and everlasting testimonies of “one side of reality” or even further, a staged reality that never actually happened. Documentary media are of crucial importance for this process, since they are instruments that directly transmit content and meaning. Steyerl gives an example of a photography workshop within Auschwitz, which “was not to be photographed by unauthorized persons under any circumstances. Thus thousands of ‘official’ photographs of Auschwitz were made, in which nothing, absolutely nothing of the mass murders carried out there is to be seen.”²⁸ All these official photographs were fabricated testimonies that, when proven misleading, deconstructed the myth of truth and revealed much about the governing politics that produced them.

²⁷ Steyerl, „Documentarism as Politics of Truth”.

²⁸ Isto.

²⁹ Isto.

³⁰ Isto.

³¹ Isto.

Stojićević, „Parcel”.

³¹ Isto.

Sekulić, *Glitz Nicht so Romantisch!*, 59.

zgradama ravnog krova. Stoga je maketa ipak istinita, iako ne dokumentira neki konkretan, postojeći objekt. Prema riječima umjetnice, makete koje stvara „izmišljene su i istodobno apsurdno realistične.”³⁰

Transformacija Motela Sljeme u Biogradu tipična je za re-privatizirano društveno vlasništvo, pri čemu ta privatizacija „nije bila nusprodukt raspada Jugoslavije, nego sastavni dio tog procesa.”³¹ Iako je motel bio napušten, proces privatizacije stvorio je mogućnost za njegovo korištenje za smještaj i dekoraciju u skladu s osobnim ukusom njegova vlasnika, odnosno danas uobičajenim građevnim stilom privatnih kuća. Maketa ilustrira što se događa kada se šareni gipsani ukrasi i neproporcionalne nadogradnje dodaju na strogo geometrijske, neopterećene i kvalitetno projektirane modernističke objekte izgrađene od lokalnih materijala kao što je dalmatinski kamen. Ta se alegorija ne odnosi samo na modernističke zgrade, nego i općenito na sve nadogradnje koje zanemaruju izvorni projekt.

The focal point of Steyerl's thesis is that truth is a conclusion derived from authentic documents, which is to say that truth can be generated. “The power of the document is based on the fact that it is also intended to be able to [...] create a possibility for change,”²⁹ which turns the documentary process into a conceptual one. As different social and cultural groups require different means and rhetoric of persuasion, different and specific epistemological methods are used to create truths. This strategy has not only been used by the governing entities on which Steyerl focuses, but is also widely employed in marketing psychology, with different agendas and goals. Furthermore, it is present within artistic production when artists use specific visual language and documentary media, or mimic the scientific methods in order to present their truth. One of these artistic methods is the inclusion of architectural scale models within artworks.

In several of her projects, artist Lana Stojičević has used architectural blueprints, scale models, and photo-documentation in order to create a single image of truth. This image is symbolic and related to the general truth narrative that the artist criticises, even though it does not function as a representation of a realistic object. For example, her work *Case Study: Motel Sljeme in Biograd* contains a scale model and a visualisation of the motel designed by architect Ivan Vitić in 1965, to which she added another storey. Although the scale model is pseudo-documentary, it is not a completely realistic presentation of the architectural object, since the motel actually lacks the abovementioned extension. However, it speaks of the most common destiny of modernist heritage: personalised, often unprofessional and unfinished extensions of buildings, especially those with flat roofs. Therefore, the model is truthful after all, although it does not document a specific existing object. According to the artist, the models she creates are “both imaginary and absurdly realistic.”³⁰

The transformation of Motel Sljeme in Biograd is representative of the re-privatised public property, whereby privatization “was not a by-product of the fall of Yugoslavia, but an integral part of that process.”³¹ Although the motel was abandoned, the process of privatisation opened the possibility of its use as an accommodation facility and its decoration according to the owner's personal taste or today's general building style of private houses. The model illustrates what happens when colourful plaster ornaments and disproportional extensions are added to the strictly geometrical, unladen, and well-planned modernist objects built of local natural materials such as Dalmatian stone. This allegory does not refer only to modernist buildings, but also more generally to all the extensions that ignore the buildings' original design.

Roof extensions are particularly typical of the private apartment complexes in Dalmatia and of apartment buildings in post-Yugoslav cities, especially in Belgrade. They are “much cheaper to develop: there is no need to buy land,

25

The term relates to the globalising process in which a society adopts the characteristics of a fast-food restaurant, aiming to become more efficient, calculable, predictable, standardised, controlled, and generated in different cultural environments. It was coined by George Ritzer in his book *The McDonaldization of Society* (1993).

26

Smith, *The Architecture of Aftermath*, 26.

27

Steyerl, *Documentarism as Politics of Truth*.

28

Ibid.

29

Ibid.

30

Stojičević, “Parcel.”

31

Sekulić, *Glitz Nicht so Romantisch!*, 59.



↑
Lana Stojićević, *Studija slučaja: Motel Sljeme u Biogradu*, 2017.
Foto: Lana Stojićević / Lana Stojićević, *Case Study: Motel Sljeme in Biograd*, 2017. Photo: Lana Stojićević

32
Isto, 166.
33
Isto, 77.
34
Rad je kasnije prikazan na skupnoj izložbi
Kad arhitektura postane sjećanje (Galerija VN, Zagreb,
14.11. – 4.12.2017.) udruge Slobodne veze,
kao dio projekta Motel Trogir.
35
Sekulić, *Glitz Nicht so Romantisch!*, 46.

Krovne nadogradnje posebno su tipične za privatne apartmanske komplekse u Dalmaciji i stanove u post-jugoslavenskim gradovima, osobito u Beogradu. Takve je stambene jedinice „daleko jeftinije graditi: nema potrebe za kupovinom zemljišta, a cjelokupna infrastruktura već je na lokaciji.”³² Štoviše, kako bi dobio građevinsku dozvolu, vanjski investitor ili developer treba dobiti samo 51% potpisa koji potvrđuju suglasnost vlasnika stanova u dotičnoj zgradi. Fenomen krovnih nadogradnji, nastao u izvanzakonskoj sivoj zoni, izvrstan je primjer za način na koji su od 1995. godine navodno neformalne konstrukcije ustvari bile spretne arhitektonske manipulacije koje su proizašle iz pažljive procjene aktualnih i budućih zakona (naime, ono što je u tom trenutku bilo protuzakonito bit će ozakonjeno), iako su arhitekti rijetko bili uključeni u proces.³³

Nadogradnje su dodavane sa svrhom stvaranja što većeg broja četvornih metara u urbanim sredinama, no urbanisti ne mogu samo tako stvoriti prostor za nove projekte. Iz tog razloga zgrade bliže gradskim središtima obično imaju više krovnih nadogradnji. Te se nadogradnje razlikuju od izvornih zgrada po obliku, materijalu, boji i stilu, a često i pomiču liniju fasade prema naprijed, budući da se šire u svim smjerovima, smanjujući time javni prostor. Većina njih ima nadstrešnice, budući da se taj prostor ne smatra novim katom u zakonskom smislu. Iz tog razloga krovne izgradnje kolokvijalno se nazivaju „pečurkama”.

Rad Lane Stojićević *Studija slučaja: Motel Sljeme u Biogradu* nastao je kao dio njezina projekta „Na/do/gradnja” (Ex/tension),³⁴ koji se bavi prostornom problematikom u vezi s nezakonitom gradnjom u Dalmaciji. Nezakonite konstrukcije nisu specifične samo za razdoblje nakon raspada Jugoslavije, budući da je „u razdoblju između siječnja 1976. i prosinca 1986. zabilježeno 19.029 primjera nelegalne stambene gradnje”,³⁵ a 26,4% takvih zgrada je srušeno. Međutim, rušenja danas više nisu uobičajena, a novoizgrađene zgrade najrazličitijih su boja i oblika, koji se ne uklapaju u okoliš i ne odgovaraju esteticima obližnjih starih gradića. Te su zgrade u žarištu rada Lane Stojićević pod naslovom *Projekt Villa Roza* (2016.). Osim makete ovaj projekt sastoji se i od dokumentarnih fotografija privremene makete, fotografija snimljenih tijekom obilaska raznih lokaliteta u Dalmaciji, nacrtu u programu AutoCAD i jestivih čokoladnih kolača u obliku kičastih ukrasa iz masovne produkcije, koji su posluživani tijekom otvorenja izložbe.

32

Ibid., 166.

33

Ibid., 77.

34

It was later included in the group exhibition *When Architecture becomes Reminiscence* (Galerija VN, Zagreb, 14 November – 4 December 2017), by the Slobodne veze association, as part of the Motel Trogir project.

35

Sekulić, *Glitz Nicht so Romantisch!*, 46.

36

Stojićević, “Projekt Villa Rosa.”

and all the infrastructure already exists on site.”³²

Furthermore, in order to get the permit, an external investor or developer only needs to obtain 51% signed consents of the apartment owners in the building. Created within the extra-legal grey area, the phenomenon of roof extensions is a great example of how, from 1995 onwards, seemingly informal constructions were actually clever architectural manipulations generated by careful negotiations between the current laws and the future ones (i.e. what was at that moment illegal, but would become legalized), although architects were rarely involved in the process.³³

Extensions are added with the aim of creating as many square metres as possible in urban areas, where planning cannot provide clear ground for new projects. For that reason, the buildings nearer to the city centres tend to have more roof extensions. They differ from the original buildings in terms of form, materials, colours, and style, and often shift the façade line forwards, since they spread in all directions, thus reducing public space. Most of them are covered by light roofs, since space within them is not considered as a separate storey in legal terms. For this reason, roof extensions are colloquially called “mushrooms.”

Case Study: Motel Sljeme in Biograd was created as part of Lana Stojićević’s project “Na/do/gradnja” (Ex/tension),³⁴ which focuses on spatial issues related to illegal building activity in Dalmatia. Illegal constructions are not specific to the period after the fall of Yugoslavia, as “in the period between January 1976 and December 1986, there were 19029 illegal housing constructions,”³⁵ and 26.4% of such buildings were demolished. However, demolitions are less common nowadays, and the newly built houses have all kinds of extreme colours and shapes, which do not correspond with the landscape and aestheticism of the nearby old towns. These buildings are in the focus of Stojićević’s work *Projekt Villa Rosa* (2016). Apart from a scale model, this project also features documentary photographs of a temporary scale model, photographs made during field trips on various locations in Dalmatia, AutoCAD blueprints, and edible chocolate cookies in form of kitschy, mass-produced ornaments, served during the exhibition opening.

The scale model of a family house called Villa Rosa is shaped as a wedding cake: a literal and metaphoric object through which the artist relates architecture to the “aesthetics of excessive sweetness, sentimentality and megalomaniac approach, and finally ends with some remnants of insatiability and gluttony.”³⁶ While this model was made only for the purpose of being photographed, another model, made of modelling materials, was exhibited along with the photographs of the cake-model. By juxtaposing a house to a cake, the artist indirectly raised the question of the quality of illegally built houses, where statics is rarely calculated with precision and the houses might collapse at any point. These houses also tend to be demolished by the authorities, which makes them visually similar to half-eaten cakes. Furthermore, they embody a particular paradox.

Maketa obiteljske kuće zvane Villa Roza oblikovana je kao svadbena torta: to je doslovni i metaforički objekt kroz koji umjetnica uspoređuje stihijsku gradnju sa svadbenom tortom: to dvoje povezuje „estetika pretjerane slatkoće, sentimentalnosti i megalomanski pristup, završava s ostacima nezasićenosti i proždrljivosti.“³⁶ Iako je ova maketa napravljena samo u svrhu fotografiranja, druga maketa, napravljena od materijala za modeliranje, izložena je zajedno s fotografijama makete-torte. Uspoređujući kuću s tortom, umjetnica je indirektno postavila pitanje nezakonito izgrađenih kuća, gdje je statika rijetko precizno izračunata te se kuće mogu urušiti u bilo kojem trenutku. Vlasti obično ruše takva zdanja, što ih u vizualnom pogledu čini sličnima napola pojedenim tortama. Štoviše, ona utjelovljuju specifičan paradoks: čini se da takve kuće svojim nonšalantnim i nasilnim postupanjem s okolišem, kao i pretenzijom na agresivno obilježavanje teritorija, utjelovljuju psihologiju krajnje primitivnog patrijarhalnog i mačističkog principa, no njihova vanjšina istodobno je naglašeno feminizirana.³⁷

Rad *Na/do/gradnja* (2016.) posvećen je apartmanskim kompleksima u Dalmaciji. Šest različito obojenih maketa predstavlja agresivno širenje u prostor, gdje zgrade ne rastu nekontrolirano samo u visinu, nego također zadiru na prostor drugih zgrada, što rezultira terasama koje se preklapaju i zidovima izgrađenim neposredno pred tuđim prozorima. Poput drugih radova Lane Stojićević o izvanzakonski i nezakonski izgrađenim objektima, *Na/do/gradnja* je rezultat opsežnog istraživanja i umjetnički objekt koji je istodobno kritika ove problematike. Nacrta, vizualizacije i makete samo su različite pseudo-znanstvene forme kojima se ovaj simbolički objekt predstavlja na uvjerljiv i sugestivan način. Objekt tako služi kao ilustracija stvarnih, neobuzdanih i stihijskih gradbenih principa, što ga čini istinskim i uključuje nas u kritičko promišljanje o navedenoj temi.

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With their negligent, violent attitude towards the environment, as well as their aspiration for aggressive marking of their own territory, these buildings seem to embody the psychology of an extremely primitive patriarchal-macho principle, while their exterior is emphatically feminised at the same time.³⁷

The work *Parcel* (2016) focuses on apartment complexes in Dalmatia. Six differently coloured models represent aggressive expansions in space, where buildings not only grow uncontrollably in height, but also invade the area of other buildings, with terraces overlapping and new walls erected right in front of other people's windows. Similar to the other works of Lana Stojićević about the extra-legal and illegally built objects, *Parcel* is the result of extensive research, summed up in an art object that illustrates the artist's critique of the issue. Blueprints, visualisations, and scale models are just different pseudo-scientific forms representing this symbolic object in a convincing and conclusive way. The object thus serves as an illustration of realistic, unleashed, and unplanned construction principles, which makes it truthful and engages us in critical reflection on the issue.

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36
Stojićević, „Projekt Villa Rosa“.

37
Babić, „Projekt Villa Roza“.



ZAKLJUČNE OPASKE

U suvremenim umjetničkim praksama arhitektonske makete predstavljaju specifičan dokumentarni i narativni vizualni jezik. U svim radovima koji su ovdje predstavljeni umjetnici su sami izgradili makete umjesto da se posluže već postojećim maketama zgrada kojima se bave. Na taj način postigli su odmak od realistične prezentacije kako bi izrazili svoje namjere: dodavanjem određenih elemenata (Kopljar, Stojićević), aropriacijom maketa i dodavanjem funkcija (Antonijević, Balko, Dan and Kiraly) ili naglašavanjem njihove materijalnosti (subREAL, Botea, Antonijević). U svim tim slučajevima specifične zgrade ili stilovi gradnje prepoznatljiviji su i ključni za značenje umjetničkih djela. Stoga je točnije nazvati ih arhitektonskim maketama nego pristupiti im kao skulpturama ili instalacijama u sklopu interdisciplinarnih projekata, kao što bi to zahtijevala strogo formalna perspektiva: ove makete postale su, naime dio drugačijeg diskursa, u kojemu je arhitektura moćan označitelj širih kulturnih i političkih realnosti. Baš kao i arhitektura općenito, one iskazuju autorov odnos do izmijenjenih društvenopolitičkih konteksta, kulturnih sredina i mentaliteta, odnos moći i znanja te druga pitanja koja se na taj način čine vidljivima, pozivajući gledatelja da o njima promišlja.

CONCLUDING REMARKS

Architectural models within conemporary art practices appear as a specific documentary and narrative visual language. In all the works mentioned above, artists have created the models themselves instead of involving the pre-existing models of the buildings in question. In this way, they moved away from realistic presentation in order to express their intentions: by adding specific elements (Kopljar, Stojićević), by appropriating the models and adding another function (Antonijević, Balko, Dan and Kiraly) or by stressing their materiality (subREAL, Botea, Antonijević). In all these cases, the specific buildings or building styles are recognisable and important for the meaning of the artworks. It is therefore more accurate to refer to these objects as architectural models, instead of treating them as sculptures or installations within interdisciplinary projects, as a strictly formal perspective would suggest: these scale models have become part of a different discourse, in which architecture is a powerful signifier of broader cultural and political realities. They, as architecture in general, present the authors' relation to the changed socio-political contexts, cultural environments, and mentalities, the relationship between power and knowledge, and other issues that are thus made visible, engaging the viewers to reflect upon them.

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