

FRAMEWORKS/OKVIRI

Instalacija FRAMEWORKS/OKVIRI osmišljena je za prostor Arsenala kao hrvatski predstavnik na 9. bijenalu arhitekture u Veneciji 2004. godine. Projekt je inicirala izbornica Helena Paver Njirić, a ostvaren je pod pokroviteljstvom Ministarstva kulture Republike Hrvatske, u organizaciji Galerije Klovićevi dvori te uz potporu Grada Zagreba. Autori, izbornica, Ministarstvo kulture i Grad Zagreb, instalaciju su donirali Muzeju suvremene umjetnosti 2005. godine.

AUTORI

Ivana Franke, Petar Mišković,
Lea Pelivan i Toma Plejić

DIMENZIJE

čelična konstrukcija	632x564x315 cm
stakleni okviri	250x250x3 cm (93 kom)
betonski podest	120x120x30 cm (2 kom)
elektro motor	1.1 kW

SURADNICI

VERTIGO, Zagreb / projekt strojarstva
UPI-2M, Zagreb / projekt konstrukcije
Dubravko Kuhta Tesla / projekt elektrike
i elektronike

IZVOĐAČI

ŠELA, Zagreb / izrada metalne konstrukcije
i montaža instalacije
FORMATOR, Rijeka / izrada staklenih dijelova
BETON LUČKO, Lučko / izrada betonskih
dijelova

ZAHVALE

Izbornica i autori još jednom zahvaljuju svima koji su sudjelovali u organizaciji nastupa na venecijanskom Bijenalu 2004. godine, suradnicima, izvođačima – posebno proizvodnom obrtu ŠELA te sponzorima koji su omogućili realizaciju projekta. Autori zahvaljuju Sanji Artuković na pravnoj pomoći, Igoru Franiću i Velimiru Kaziću na pomoći prilikom planiranja postava te Heleni Paver Njirić, Ivanu Rupniku, Robertu Lešu i djelatnicima Muzeja suvremene umjetnosti.

FRAMEWORKS

The installation FRAMEWORKS has been conceived for the venue of the Arsenale as the Croatian entry for the 9th Biennale of Architecture in Venice 2004. The project was set in motion by the Commissioner Helena Paver Njirić and realized under the auspices of the Ministry of Culture of the Republic of Croatia, organized by the Klovićevi dvori Gallery and financially supported by the City of Zagreb. The authors, the Commissioner, the Ministry of Culture, and the City of Zagreb have donated the installation to the Museum of Contemporary Art in 2005.

AUTHORS

Ivana Franke, Petar Mišković,
Lea Pelivan, and Toma Plejić

DIMENSIONS

steel construction	632x564x315 cm
glass frames	250x250x3 cm (93 items)
concrete bases	120x120x30 cm (2 items)
electric motor	1.1 kW

COLLABORATORS

VERTIGO, Zagreb / engineering project
UPI-2M, Zagreb / construction project
Dubravko Kuhta Tesla / electric and
electronic project

CONSTRUCTORS

ŠELA, Zagreb / metal construction and
installation assembly
FORMATOR, Rijeka / glass parts production
BETON LUČKO, Lučko / concrete parts
production

ACKNOWLEDGMENTS

Once again, the Commissioner and authors wish to thank all those who participated in the set-up of the Croatian display at the Venice Biennale 2004, all the associates and mounters – especially ŠELA manufacturing company and all the sponsors who have supported our project. The authors thank Sanja Artuković for legal assistance, Igor Franić and Velimir Kazić for their help in the positioning of the installation, as well as Helena Paver Njirić, Ivan Rupnik, Robert Leš, and employees of the Museum of Contemporary Art.

BEYOND THE FRAMES

NATAŠA IVANČEVIĆ

After its premiere at the 9th Architecture Biennale in Venice 2004, the *Frameworks* installation, set up at the south-western plaza of the Museum of Contemporary Art is now accessible to Croatian public as well. It belongs to a small but important number of works, which, after having been displayed at the Architecture Biennale, became part of the MSU Collections. The installation was donated to the Museum in 2005, by the authors, the Commissioner Helena Paver Njirić, Croatian Ministry of Culture, and the City of Zagreb.

Croatia's first appearance at the Venice Biennale as an independent state dates back to 1991, when it was represented by the architect Ivan Crnković with *The House with Six Identical Rooms* or *The New Croatian Castle*. In collaboration with Emil Šverko he displayed a sculptural interpretation of architecture, an aluminum cast of the ground-floor plan and elevations of the winning entry from the 1983 Shinkenchiku competition. The work became property of the Museum through the authors' donation in 2005. At the Biennale 2000, the architects Vinko Penezić and Krešimir Rogina represented Croatia by a complex multimedia installation *Transparency of the Hyperreal*, part of the MSU Collection since 2010. Global changes that emerged with the digital era caused changes in architecture as well, so that its theoretical and practical investigations have

ONKRAJ OKVIRA

NATAŠA IVANČEVIĆ

Instalacija *Frameworks/Okviri*, postavljena na jugozapadnom platou Muzeja suvremene umjetnosti, nakon premijernog izlaganja u Veneciji na 9. bijenalu arhitekture 2004. godine, sada je dostupna i hrvatskoj javnosti. Ona je dio male ali značajne skupine radova koji su nakon izlaganja na Bijenalu arhitekture postali dio zbirke MSU-a. Instalaciju su autori, izbornica Helena Paver Njirić, Ministarstvo kulture i Grad Zagreb, donirali muzeju 2005. godine.





Hrvatska kao samostalna država prvi puta sudjeluje na Bijenalu u Veneciji 1991. godine kada je predstavlja arhitekt Ivan Crnković s *Kućom sa šest jednakih prostorija ili Novi hrvatski dvorac*. U suradnji s Emilom Šverkom izložio je skulpturalnu interpretaciju arhitekture, aluminijski odljev tlocrta i fasada prvonagrađenog rada s natječaja Shinkenchiku iz 1983. godine. Djelo postaje vlasništvom Muzeja donacijom autora 2005. godine. Arhitekti Vinko Penezić i Krešimir Rogina na Bijenalu 2000. godine predstavljaju Hrvatsku složenom multimedijском instalacijom *Transparency of the Hyperreal*, koja se od 2010. nalazi u zbirci MSU-a. Globalne promjene nastale u digitalnoj eri impliciraju i promjene u arhitekturi, pa će fokus njihova teorijskog i praktičnog istraživanja biti odnos fizičkog i virtualnog u arhitekturi. Penezić i Rogina kompleksnu multimedijску instalaciju *Tko se boji vuka još u digitalnoj eri?*, nastalu za 11. bijenale 2008. godine, na poziv umjetničkog direktora Aarona Betskyja, donirali su MSU-u 2009. godine. Autori muzeološke koncepcije postava Nada Beroš i Tihomir Milovac, uvrstili su je u postav *Zbirke u pokretu* u cjelinu *Umjetnost kao život*. Ti radovi predstavljaju dobru jezgru za razvoj buduće zbirke arhitekture koju Muzej planira osnovati u dogledno vrijeme.

Multidisciplinarnost u pristupu omekšala je granice, pa je arhitektura postala skulptura, instalacija ili multimedijška instalacija, često s političkim i kritičkim stavom. Interes umjetničkih muzeja stoga je okrenut istraživanju, prikupljanju i izlaganju radova suvremenog arhitektonskog djelovanja koji prezentiraju inovativne ideje bez imperativa građenja. Oni odražavaju promjene u promišljanju, razumijevanju i oblikovanju arhitekture našega vremena, te njezine društvene i umjetničke uloge.

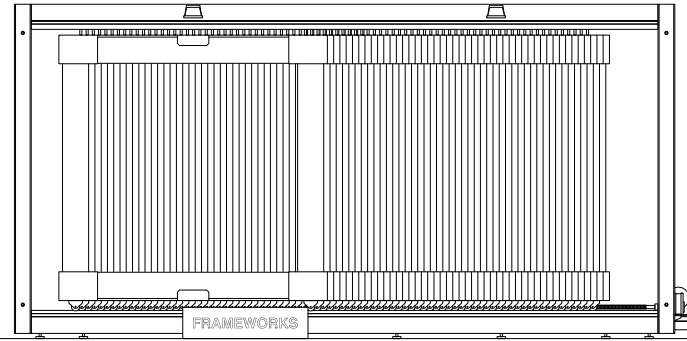
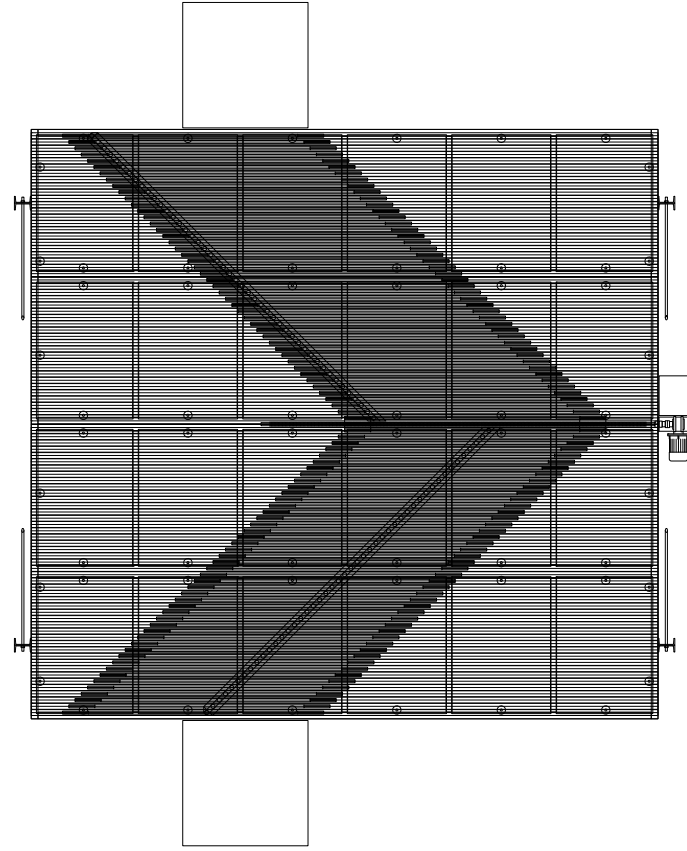
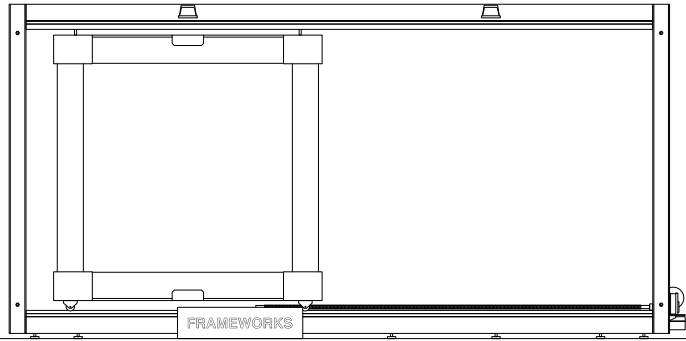
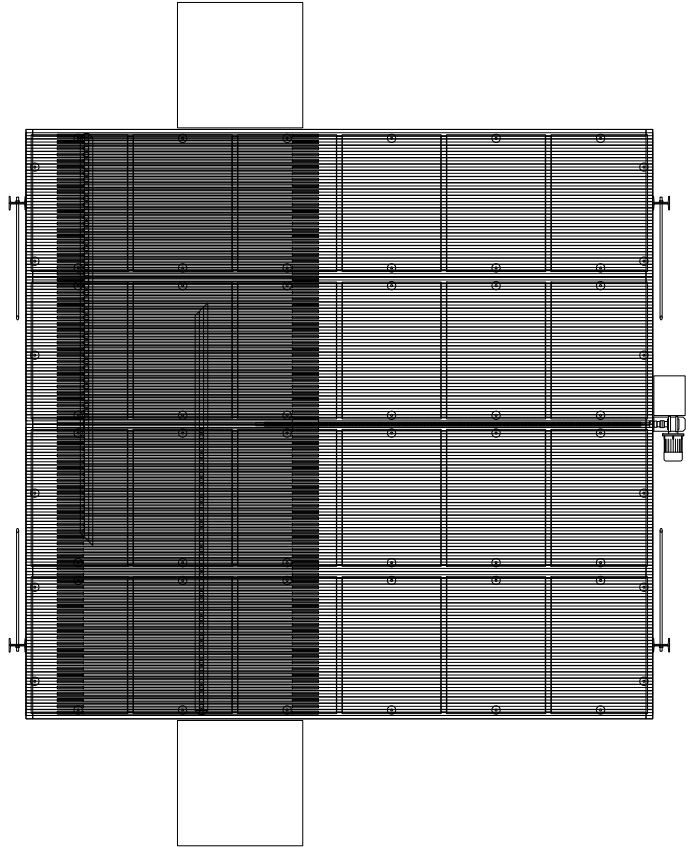
Frameworks je instalacija, osmišljena i izvedena za postav u pravokutnom prolaznom prostoru Artiglerije u Arsenalima, površine oko stotinu četvornih metara. Ministarstvo kulture imenovalo je arhitekticu Helenu Paver Njirić izbornicom hrvatskog nastupa, a ona je odabrala mlade, tada nadolazeće a danas afirmirane, arhitekta Petra Miškovića, Lea Pelivan i Tomu Plejića, te im postavila zadatak oblikovanja

focused on the relationship between the physical and the virtual. In 2009, Penezić and Rogina donated to MSU the complex multimedia installation *Who's Afraid of the Big Bad Wolf in the Digital Era?*, created for the 11th Biennale in 2008, following the invitation of the Art Director Aaron Betsky. The authors of the museological concept of the display, Nada Beroš and Tihomir Milovac, included it in the display of the *Collection in Motion* as part of the unit *Art as Life*. These works are a good base for the development of the future collection of architecture, whose foundation in near future has been planned by the Museum.

The increasingly used multidisciplinary approach has blurred the boundaries, so that architecture has become sculpture, installation or multimedia installation, often with a political and critical attitude. The interest of art museums is therefore directed at studying, collecting, and exhibiting the works resulting from contemporary architectural actions that present innovative ideas without the imperative of building. They reflect changes in thinking, understanding, and shaping architecture of our time, as well as its social and artistic role.

Frameworks is an installation conceived and executed for display at Arsenal's Artiglerie of about four hundred square metres floor area. The Ministry of Culture appointed the architect Helena Paver Njirić Commissioner of the Croatian participation and she selected the young, then emerging and today recognized architects Petar Mišković, Lea Pelivan, and Toma Plejić; they were entrusted with the task of designing an installation for that venue. They in turn recognized the closeness of Ivana Franke's artistic sensibility to their own; she tends to form spatial installations by minimal interventions with material and condensed forms, achieving wondrous optical effects. Her long-term experiences in the use of geometric matrices and displaying voids were an important contribution to the process of conceiving the work.

That year's topic of the Biennale – *Metamorphoses* – was set by the Art Director Kurt W. Forster. He wanted to present projects that





instalacije za zadani prostor. Oni su pak prepoznali bliskost umjetničkog senzibiliteta Ivane Franke za oblikovanjem prostornih instalacija minimalnim intervencijama materijalom i sažetom formom, kojima postiže začudne optičke učinke. Njezina dugogodišnja iskustva u upotrebi geometrijskih matrica i izlaganju praznine, dat će važan doprinos u procesu promišljanja izvedenog djela.

Temu Bijenala te godine, *metamorfoze – preobrazbe*, odredio je umjetnički ravnatelj Kurt W. Forster. Htio je predstaviti projekte koji sadrže teorijske i konceptualne inovacije, rabe nove tehnologije, mijenjaju tradicionalno poimanje arhitekture, te arhitekturu kompatibilnu s evolucijom živog organizma i mogućnostima njegove transformacije. Posjetitelj bi trebao biti svjedokom tih promjena. Selektorica Helena Paver Njirić u temi izložbe prepoznala je mogućnost interpretacije stanja hrvatskog društva proteklog desetljeća. To su neka od polazišta koja su poslužila autorskom timu za promišljanje i oblikovanje ideje. Nadalje, nepostojanje nacionalnog paviljona kao osnovnog preduvjeta ravnopravnog sudjelovanja, usmjerila su oblikovanje prostorne instalacije u formu tunela, privremenog paviljona, prostora u kojem se posjetitelji mogu zadržavati, kojim se hoda, ali i premošćuje udaljenost.

Objekt čelične konstrukcije i paralelnih staklenih okvira koje pokreće elektromotor, formira kontinuirani prostor, ali nije statičan, zadan, nego je dinamičan i promjenjiv. Pokretanjem okvira tijekom četiri minute mijenja se tlocrt i presjek tunela, *preobražava* se oblik. Ulaskom u prostor tunela gledatelj aktivira sva osjetila i izoštava percepciju. Svakim pomicanjem staklenih okvira reducirane forme, oku se nudi uvijek nova vizualna senzacija. U posjetitelja se mogu pobuditi raznovrsne reakcije. Prožimaju se vanjski i unutarnji prostor. Onaj tko je unutra ima svoj doživljaj i postaje dio rada, a promatrač posve drugačiju vizuru: mijenja se slika, objekti „nestaju“, oko vara. Prolaz kao metaforu promjene i potrebe za kretanjem prema izlazu, autori tumače kao osobni komentar na hrvatsku društvenu zbilju koja treba izlaz iz dugotrajne tranzicijske stagnacije.

contained theoretical and conceptual innovations, used new technologies, changed the traditional notion of architecture, and also contained architecture compatible with the evolution of a living organism and possibilities of its transformation. The observer was supposed to witness these changes. In the topic of the exhibition, the Commissioner Helena Paver Njirić recognized the possibility of interpreting the state of the Croatian society during the last decade. These are some of the departure points that served the team of authors in conceiving and shaping of their idea. Furthermore, the non-existence of a national pavilion as the basic precondition of participation on equal footing with the others directed the design of the spatial installation to the form of a tunnel, a temporary pavilion, a space where visitors can linger or walk through, a construction that bridges a certain distance.

The steel structure with parallel glass frames, operated by an electric motor, forms a continuous space, not static and given, but dynamic and changeable. By setting the frames in motion, the ground-floor plan and the cross-section of the tunnel change in the course of a four-minute interval, thus shifting its shape. By entering the tunnel space, the viewer activates all senses and sharpens his perception. With each shift of the glass frames reduced in form, the eye is continuously offered a new visual sensation. Different reactions can be induced in the viewer. The outer and the inner space are blended. The viewer inside experiences a different set of perceptions and becomes part of the installation, while an external observer has a completely different perspective: the image changes, objects “vanish”, the eye is tricked. A passage as a metaphor of change and a need for moving towards the exit are interpreted by the authors as their personal comment to Croatian social reality seeking the exit out of the long-lasting transitional stagnation.

In aesthetic, formal, and technological respect we recognize some aspects of high modernism of the international art movement New Tendencies, founded in Zagreb in 1961. The application of technical innovations in the design of





Prema estetskom, oblikovnom i tehnološkom pristupu prepoznavamo aspekte estetike visokog modernizma internacionalnog umjetničkog pokreta Novih tendencija utemeljenog u Zagrebu 1961. godine. Primjena tehnoloških inovacija prilikom oblikovanja geometrijskih, kinetičkih objekata i multipla, eksperimentalni i istraživački timski rad, samo su neki od poveznica s tim vremenom. Kvaliteta skulpturalne forme koja se pokreće i oblikuje promjenjiv trodimenzionalni prostor koji omogućuje kretanje, višeznačnost, transformaciju i metaforičnost oblika, stvaranje atmosfere i osjetilnog doživljaja, relativiziranje granica umjetnosti i arhitekture kao i reference na društvenu zbilju, čine ovo djelo začudnim spojem arhitekture i kinetičke skulpture.

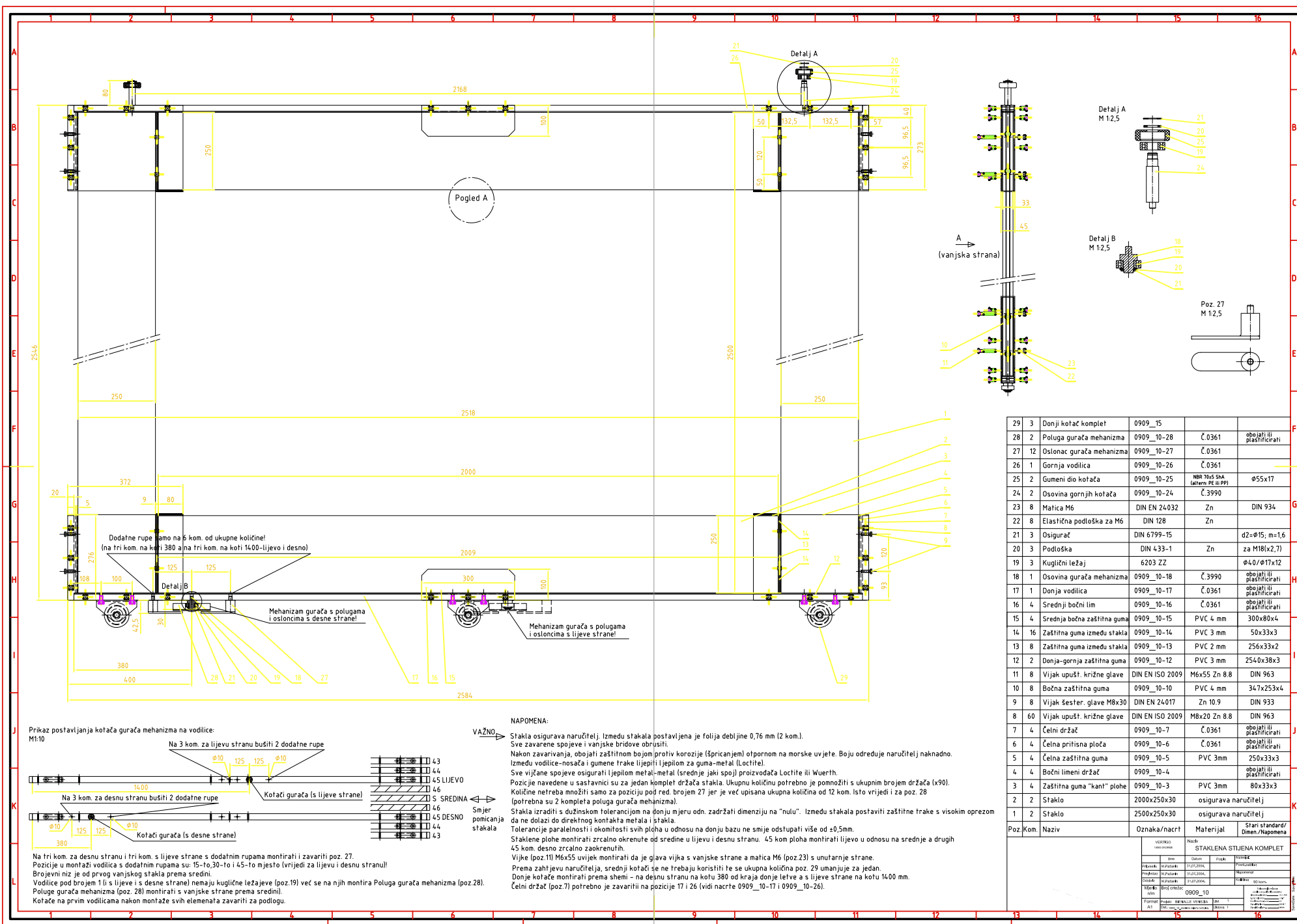
Postavljanje instalacije na novu lokaciju kao dio muzeološkog postava *Zbirki u pokretu* – interpolacija na platou Muzeja, u prostorno okruženje razvedeno i radovima drugih autora, otvara mogućnosti novog čitanja. Primarna funkcionalnost prolaza koji je u Veneciji povezivao nasuprotne ulaze u prostoriju, zamijenjena je novom kvalitetom koja se očituje u voluminoznosti i mehaničkoj promjenjivosti vanjštine. Hipertrofirano tijelo instalacije preuzima ulogu uglovnice, dominantne najistaknutije bočne mase vanjskog prostora, svojevrсни horizontalni pandan vertikali Höllerova *Dvostruka tobogana*. Pozicioniranjem *Okvira* na rub najviše prilazne terase uspostavlja se novi odnos prostornih silnica i prema obližnjoj skulpturi *Oči pročišćenja* poljskog umjetnika Mirosława Bałke. Njezin zatvoren, neutralan i iznimno meditativan unutarnji prostor ritmiziraju dva vodena slapa. Pristup muzeju artikuliran je tom prvom stankom, prostorom izolacije i autorefleksije, svojevrсне pripreme za nove doživljaje. Koraćanje prostorom *Okvira* poziva na polaganost, mirovanje i tišinu, dok ubrzano kretanje tijela ulaštenim inoks cijevima *Dvostruka tobogana* pobuđuje doživljaj brzine i uzbuđenja, često uz bučno spuštanje.

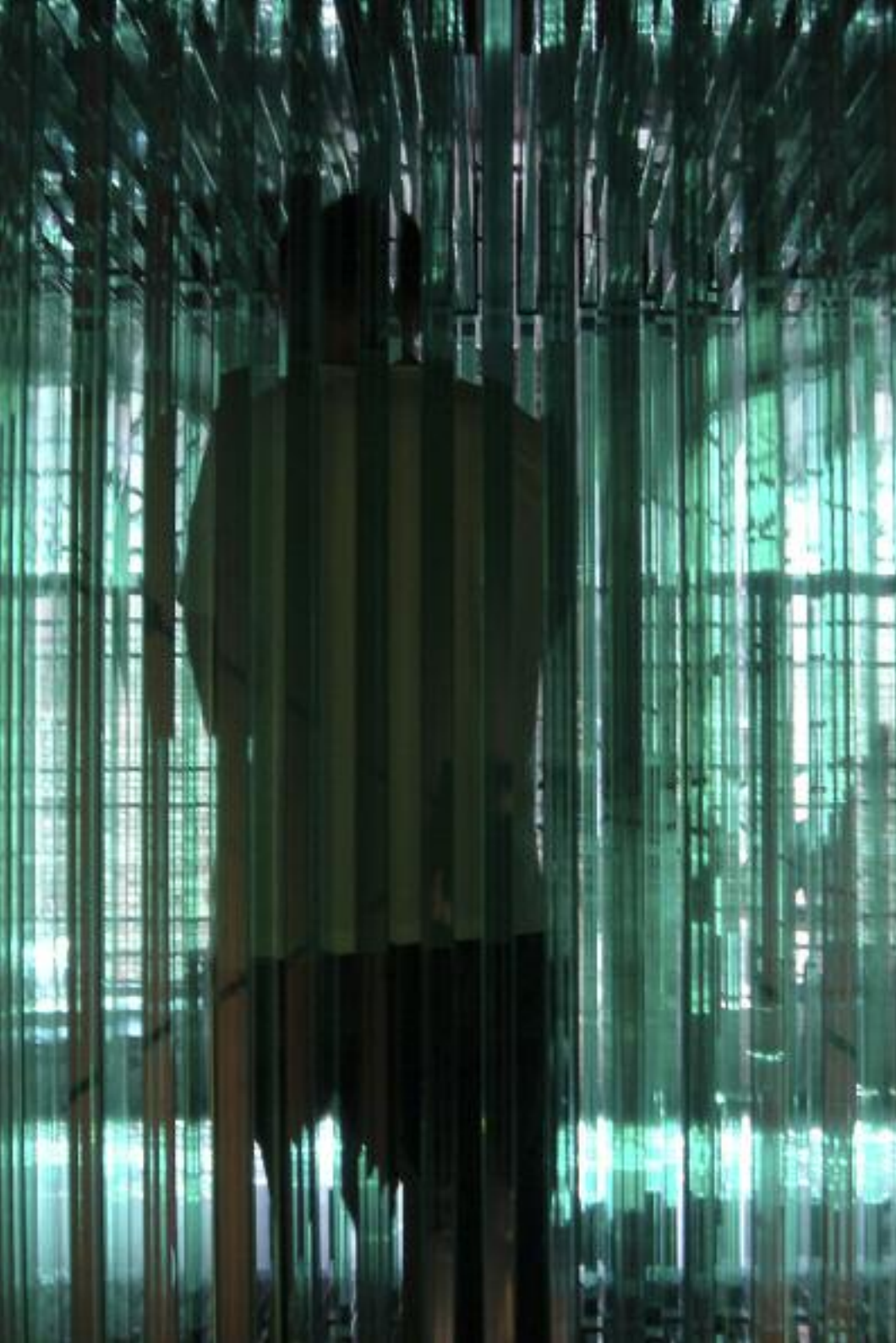
Radovima u vanjskom prostoru, njihovim promjenjivim prostornim i vizualnim kvalitetama, publika može otkrivati nove iskustvene situacije, prije ulaska u zgradu Muzeja. Svojevrсни

geometrical, kinetic objects and multiples, experimental and investigative team work are just some of the links with that period. The quality of sculptural mobile form that delineates changeable three-dimensional space, which enables movement, ambiguity, transformation, and metaphorical qualities of the whole, creates atmosphere and sensory experience, relativizes the boundaries of visual art and architecture, and generates references to social reality, makes this work a wondrous blend of architecture and kinetic sculpture.

Relocating the installation and making it part of the museological display of *Collection in Motion* – as an interpolation at the Museum plaza, into an environment decentralized by works of other authors – enables a new reading. The primary functional quality of the passage that in Venice connected the room entrances on both sides has been replaced by a new quality that reflects in the mass and mechanical changeability of the installation's exterior. The exaggerated body of the installation takes over the role of a corner-house, a dominant, protruding lateral external mass, a kind of horizontal counterpart to the vertical of Höller's *Double Slide*. By positioning the *Frameworks* on the verge of the highest access plaza, a new relation of spatial lines of force is also established to the nearby sculpture *Eyes of Purification* by the Polish artist Mirosław Bałka. Its introvert, neutral, and pronouncedly meditative inner space is provided with rhythm by two waterfalls. The access to the museum is articulated by that first pause, the space of isolation and self-reflection, a kind of preparation for new experiences. Walking through the space of *Frameworks* invites to slowness, rest, and quietness, while the accelerated movement of bodies along the shining stainless steel of the *Double Slide* tubes evokes the experience of speed and excitement, often with additional noises.

In works placed in the exterior, in their altering spatial and visual qualities, the public can discover new experiential situations before entering the Museum building. Being some kind of Museum satellites, houses outside of the





muzejski sateliti, kuće izvan kuće, mjesta su prostorne metamorfoze i novih doživljaja raz-
nolikih vidova suvremene umjetnosti.

OKVIR ZA POKRETNOST METU ILI SPECIFIČNOSTI NESPECIFIČNOG

IVAN RUPNIK

Ako *Frameworks* valja definirati samo jednom značajkom, onda je to njihova sklonost iluziji. Iako ustrajem na tome da arhitektura ne može i ne zna govoriti, ovaj projekt postavlja više pitanja nego što daje odgovora. Jedno od prvih jest možemo li ga uopće nazvati arhitekturom, a odmah sljedeće je li on lišen *site-specific* značajki ili je možda *site-projective*, što ću poslije objasniti. Prije nego pokušamo imenovati tu stvar, počet ću rekonstrukcijom poznatih činjenica, a zatim ću prijeći na nekoliko zamišljenih odgovora.

I dok *Frameworks* možda i nisu *site-specific*, naš je slučaj definitivno započeo kao reakcija na određeno stanje ili kontekst. Zaživio je kao službeni izložak Republike Hrvatske na Bijenalu arhitekture u Veneciji 2004., čija je tema bila *preobrazba*. Sadržaj svakog Bijenala podijeljen je na izložbu radova prema odabiru aktualnog selektora i onih u izboru zemalja sudionica. Nacionalni izložci dijele se u dvije podgrupe: određene zemlje imaju stalne paviljone, dok je drugima omogućen najam prostora u bivšem brodogradilištu i oružarni *Serenissime*. Hrvatska je nekoć dijelila nacionalni paviljon s pet drugih bivših jugoslavenskih republika, no sada se njime služi isključivo Republika Srbija. Tako prostor Giardina ima vlastitu, jedinstvenu geopolitiku, pa se ta virtualna zemljopisna

house, they are places of spatial metamorphosis and new experiences of different expressions of contemporary art.

FRAMING A MOVING TARGET OR THE SPECIFICITIES OF THE NON- SITE SPECIFIC

IVAN RUPNIK

The single most defining trait of *Frameworks* may be its illusive nature; while I insist that architecture can and should not speak, this project asks more questions than it answers, one of the first being whether we can call it architecture, another being whether it is non-site specific or possibly site-projective, a concept I will explain later. Before attempting to name this *thing*, I will begin by reconstructing the known facts and then move on to a few fictional answers.

While *Frameworks* may be non-site-specific it most definitely began as a reaction to a specific condition or context. It began its life as the Croatian Republic's official contribution to the 2004 Venice Biennale whose theme that year was *Metamorphosis*. The content of each Biennale is divided into an exhibition of works chosen by that year's selector and those provided by the participating nations. The national contributions have a further binary division: certain countries have their own permanent pavilions, while others are allowed to lease space in the former Arsenal of the *Serenissima*. Croatia, along with five of the other former Yugoslav republics once shared a national pavilion, which is now solely occupied by the Republic of Serbia. The Giardini grounds therefore





karta može shvatiti kao izvorni kontekst izloška *Frameworks*.

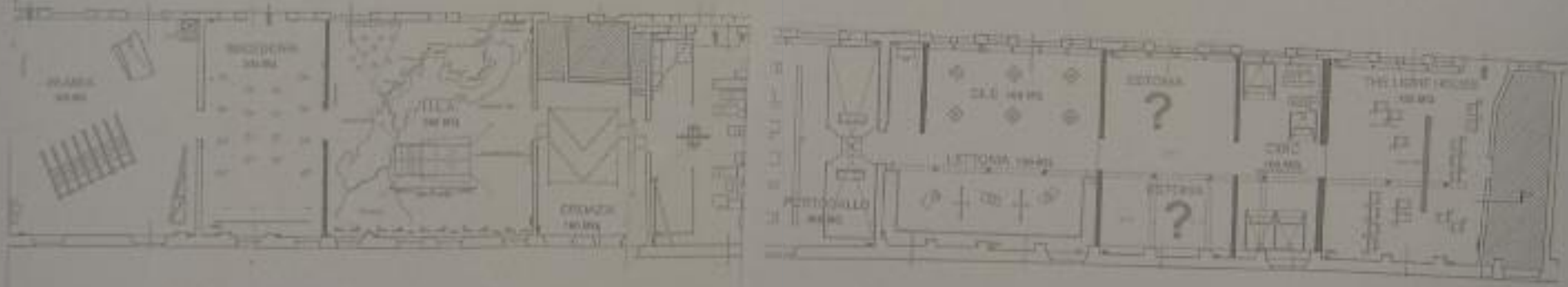
Sudionicima Bijenala bez paviljona omogućeno je da iznajme manje ili više identične prostore u Arsenalima, koji se koriste da bi se predstavila arhitektonska produkcija određene zemlje. Priroda Arsenala, osmišljenih kao niz prostorija, spaja prolaznost i statičnost izložbe, podvlačeći nestalnost spomenutog novog zemljopisa. Prostorni model niza prostora, sa svojom mješavinom prolaznosti i programa, kao i hrvatsko „bezpaviljonstvo“ u geopolitičkom kontekstu Bijenala, može se uzeti kao polazište iz kojega se čini da se izvodi iskustveni i simulacijski, ako ne i simbolični sadržaj projekta. Usmjerenje projekta na prilagodljiv, ali i zbunjujući prolaz, moglo bi biti njegova prva potvrda kao arhitektonskog djela, slijedimo li jednostavnu formulaciju Robina Evansa da slike *ilustriraju*, riječi *opisuju*, a građevine *osiguravaju smještaj*.¹ U moru slika i riječi koje su ilustrirale i opisivale arhitektonsku preobrazbu, *Frameworks* se polagano pretvarao iz okvira za gledanje i prolaza u rad koji se gleda i kroz koji se gleda; bio je prolaz i izložba, a *site-specific* intervencija istodobno i jest i nije bio.

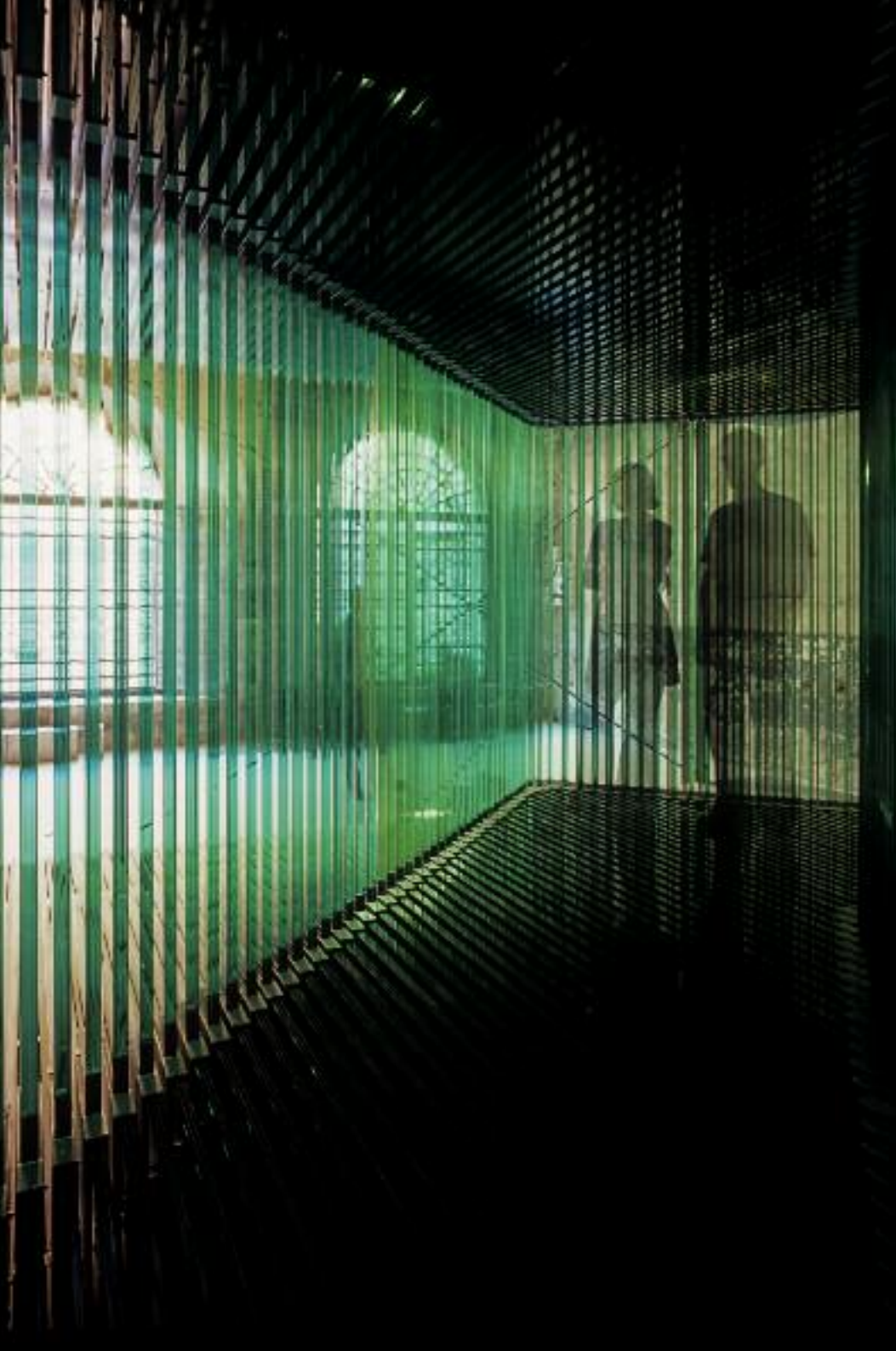
Sada kada smo razjasnili neposredan kontekst, možemo se pozabaviti time kako su *Frameworks* načinjeni i što su sa svoje strane omogućili. Produbljujući naše razmatranje pitanja što bi ta *stvar* mogla biti, ponovno ću se za pomoć obratiti Robinu Evansu, putem njegove definicije arhitekture kao *puta od crteža do građevine*. Uz pomoć te zamisli, Evans je pokušao ocrtati razliku između arhitekture i likovne umjetnosti, a također i književnosti, zahvaljujući arhitektovoj naizgled nepogodnoj udaljenosti „jer nikada ne radi neposredno s predmetom svojih misli, nego uvijek putem nekog medija.“² Ta udaljenost od stvarnog predmeta proizvodnje povećava se uzmemo li u obzir da je konačan proizvod arhitektova rada prostor, a ne samo predmet. Za Evansa to nije tek načelna razlika, nego srž arhitektonske prakse. Tu specifičnu udaljenost između autora i djela prvi je izrazio netko izvan arhitektonske discipline, američki kompozitor

have their own unique geopolitics, and this virtual globe can be understood as the original context of *Frameworks*.

The pavilion-less participants of the Biennale are allowed to lease more or less identical spaces in the old Arsenal used to represent the architectural production of that particular nation. The *enfilade* nature of the Arsenal combines circulation and exhibition, further reinforcing the transient nature of this new geography. The *enfilade* spatial type, with its mixture of circulation and program, as well as the pavilion-less-ness of Croatia in the geopolitical context of the Biennale can be taken as the primary departure point from which the experiential and simulative if not symbolic content of this project seems to be derived. The project's preoccupation with accommodating as well as confounding passage may well be the first affirmation of it as a work of architecture, if we are to follow the Robin Evans' simple formulation that while pictures *illustrate* and words *describe*, buildings *accommodate*.¹ In a sea of pictures and words that illustrated and described architectural metamorphosis, *Frameworks* slowly shifted from frame for viewing and passage to a work to be viewed and to view from and through; it was circulation and exhibition, but also site and non-site specific intervention.

Now that the immediate context is clear, we can move on to how *Frameworks* was made and what in turn it produced. Furthering our investigation of what exactly this *thing* might be I will yet again revert to illicit the assistance of Robin Evans through his definition of architecture as a *translation from drawing to building*. Through this concept Evans sought to delineate the difference between architecture and visual arts, as well as literature, due to the architect's seemingly disadvantageous distance, “never working directly with the object of their thought, always working at it through some intervening medium.”² This distance from the actual object being produced is multiplied when one considers that the ultimate product of architectural endeavor is space and not simply an object. For Evans this was not simply a





John Cage, u nizu predavanja i napisa iz pedesetih godina. Cage je modernističku arhitekturu, posebno rane radove Miesa van der Rohea, odredio na način da predviđa posebno mjesto za promatrača (u njegovu slučaju slušatelja), sa svrhom da sudjeluje u konačnom estetskom proizvodu, zahvaljujući inherentnoj *otvorenosti* djela koja proizlazi iz njegove udaljenosti od autorove ruke.³ Evans ukazuje na to da su nakon pedesetih godina razni umjetnički pokreti, poput *land arta* i performansa također prihvatili različite strategije odmak, pa je išao čak i tako daleko da rad umjetnika Jamesa Turrella uspoređi s Miesovim.⁴

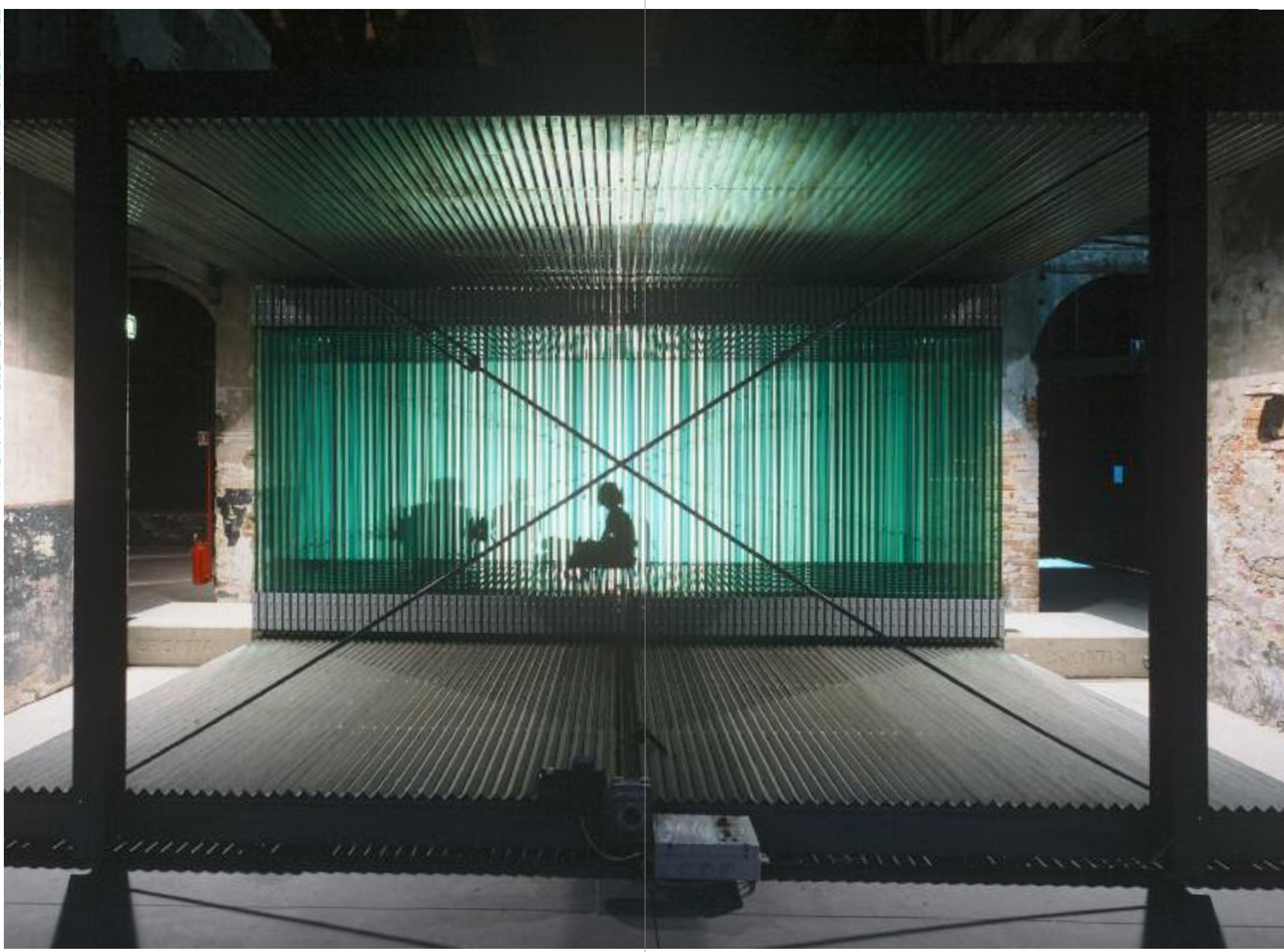
Proučavanjem dokumentacije projekta *Frame-works* postaje jasno da je primarni model istraživanja bila maketa, a ne crtež, posebice određen broj crnih kliznih okvira uporabljenih za ispitivanje potencijalnih konfiguracija. Jedinstvena priroda ove strukture-stroja zahtijevala je užu suradnju između projektanta i proizvođača od one uobičajene u arhitekturi, posebno u svrhu oblikovanja pomičnih dijelova projekta. Na određen način, specifični zahtjevi ovog stroja zahtijevali su viši stupanj točnosti, pa tako i manje stvaralačke distance, nego u ovom slučaju sam stroj i nije bio konačni arhitektonski proizvod. On je bio samo prijenosno sredstvo, diaprojektor za klizne staklene stijene. Taj je nespecifični stroj morao progutati kontekst i svoje korisnike da bi proizveo prostorne značajke kojima su težili njegovi projektanti.

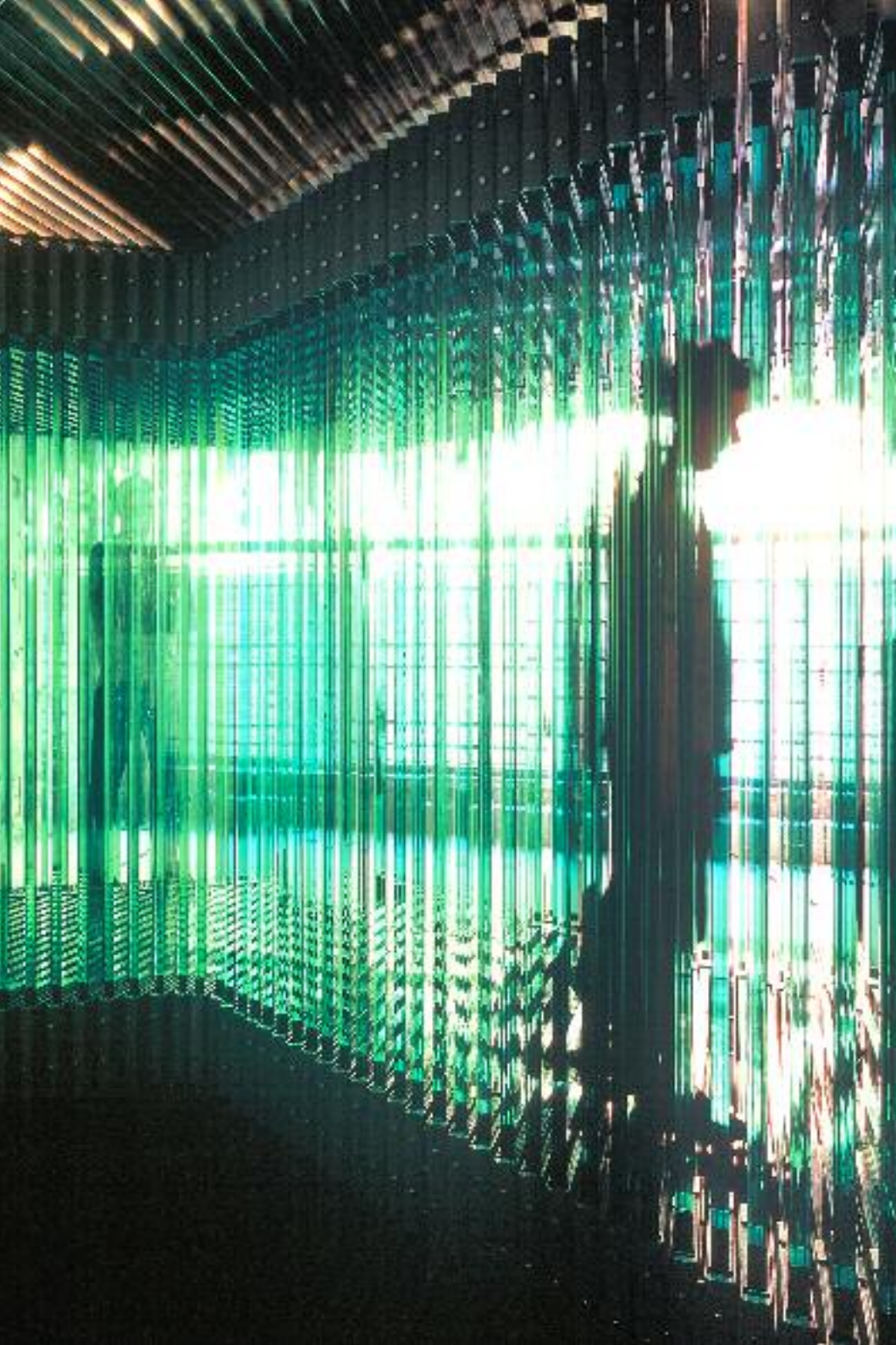
U trajnom nastojanju da barem provizorno definiramo prirodu projekta *Frame-works*, možda bi nam mogao pomoći sličan arhitektonski pokus Miesa van der Rohea u Njemačkom paviljonu u Barceloni. Povjesničar umjetnosti Barry Bergdoll istaknuo je kako je tijekom projektiranja Mies koristio osnovu od plastelina da bi mogao slobodno i bezbroj puta premiještati vodoravne površine, a istaknuo je i Miesovu uporabu skulpture kao protutežu promatraču koji doživljava virtualne prostore stvorene različitim reflektirajućim i prozirnim završnim obradama paviljona.⁵ Najveća sličnost je možda ona na povijesnim fotografijama gradnje paviljona, kada se čelični okviri još uvijek vide između pomičnih prozirnih površina stakla,

technical difference but the very essence of architectural practice. This specific distance between the author and the authored work was first articulated by someone outside of the discipline of architecture, the American composer John Cage. In a series of lectures and writings delivered in the 1950s, Cage identified Modern Architecture, particularly the early work of Mies van der Rohe, as having a particular space for the viewer or in his case the listener to participate in the ultimate aesthetic product, due to the inherent *openness* of the work emerging from the distance of that work from the author's own hand.³ Evans himself acknowledged that since the 1950s various artistic currents such as Earth art and performance art have also embraced various distancing strategies, even going so far as to compare the work of the artist James Turrell to that of Mies himself.⁴

Sifting through the documentation of the *Frame-works* project it becomes clear that the primary medium of investigation was a model and not a drawing, particularly a set of black slide frames which were used to test potential configurations. The unique nature of this structure-machine forced a closer collaboration between designer and manufacturer than is typical in architecture, particularly for the development of the kinetic portions of the project. In a sense, the specific requirements on this machine commanded a higher degree of precision and therefore less distance, but in this case the machine itself was not the ultimate architectural product. It was a translational tool, a projector carousel for the inserted glass slides. This non-specific machine needed to devour context and users in order to produce the spatial qualities sought after by its designers.

In the continuing effort to at least provisionally define the nature of *Frame-works* it may be worthwhile to evoke an analogous architectural experiment, Mies van der Rohe's German Pavilion in Barcelona. The art historian Barry Bergdoll has pointed out that during the design of this project Mies utilized a Plasticine base in order to freely reposition the horizontal





reflektirajućeg mramora i likova radnika. Istodobna nazočnost čeličnog strukturalnog okvira, motora i mehanizma za pokretanje, kao i staklene iluzije, projektu *Frameworks* pridaje najizrazitiju značajku, konstrukcije u stanju stalnog nastanka.

I dok je Miesov paviljon srušen i poslije rekonstruiran, *Frameworks* će doživjeti drugi život u stalnom postavu Muzeja suvremene umjetnosti Zagreb. Prije nego proučimo ovu novu namjenu, valja postaviti još jedno pitanje: kakav je odnos projekta *Frameworks* spram Hrvatske, ili bolje rečeno, kakav je odnos bilo kakve građevine spram vanjskog koncepta? Jer barem za neke od autora projekta, način kako su *Frameworks* bili smješteni na Bijenalu nezgodno je nalikovao na najpostojaniju značajku hrvatskog identiteta, pomičnu granicu. To ne znači da je ovo tumačenje nužno za razumijevanje projekta. Naprotiv, iskustvo s projektom *Frameworks* u kontekstu Bijenala možda je pomoglo promatračima da Hrvatsku shvate kao promjenjiv prijelazni teritorij. Ta specifična usporedba možda može rasvijetliti drugi paradoks: *Frameworks* možda i nisu *site-specific* odgovor, no mogu biti oruđe za stvaranje mjesta ili konteksta.

Sklonost projekta *Frameworks* ka stvaranju ili barem preuokvirenju konteksta, jasno se vidi u njegovoj novoj primjeni u Muzeju suvremene umjetnosti. Za objekt koji nije *site-specific*, odabir lokacije i položaja pokazao se izazovnom i potencijalno plodnom zadaćom. Iako tek nedavno završen, Muzej je već dobio niz instalacija raznih vrsta po cijeloj velikoj površini otvorene donje etaže. *Frameworks* su postavljeni na jugozapadnom uglu Muzeja, na otvorenom, no ipak su zaštićeni masom gornjeg dijela Muzeja i omeđuju glavni ulaz. Postavljeni su pod kutem od 45 stupnjeva spram dominantnog rastera stupova, što znači da će u najekstremnijem položaju biti poravnati s volumenom zgrade. Kao nepredviđen rezultat uspostave ovog mjesta nastala je mala hipostilna dvorana od čeličnih stupova postavljenih na parkingu ispod pristupnog trga, jer dodatni je teret prostornoga stroja valjalo poduprijeti. Novo će mjesto svakako utjecati na prirodu

planes ad infinitum, and he has also pointed out Mies's use of sculpture in providing a counterpoint to the visitor as he/she experienced the virtual spaces generated by the various reflective and transparent finishes of the pavilion.⁵ The greatest similarity may be with that of the construction of the Pavilion as seen in historical photos, when the steel framework was still visible among moving planes of transparent glass, reflective marble, and workers silhouettes. The simultaneous presence of the steel structural frame, the motor and pistons, as well as the glass mirage provides the single strongest quality of *Frameworks*, a structure in the state of permanent becoming.

While Mies's pavilion was destroyed only to be reconstructed later, *Frameworks* will enjoy a second life in the permanent collection of the Museum of Contemporary Art in Zagreb. Before we examine this new deployment, another question is worth tackling, what is *Frameworks* relationship to Croatia, or rather, what is any building's relationship to an external concept? For at least some of the project's authors, the site of *Frameworks* at the Biennale had an uncanny resemblance to Croatia's most stable identity, that of a shifting boundary. This is not to say that this particular reading is necessary to the understanding of the project. Quite the opposite, the experience of *Frameworks* within the context of the Biennale might have assisted the user in understanding Croatia as a shifting transitional territory. This specific analogy may illuminate another conundrum; *Frameworks* may not be a site-specific response but it may be a tool for generating a site or context.

The propensity for *Frameworks* to generate or at least reframe its context is clearly demonstrated in its second deployment in the Museum of Contemporary Art. For a non-site-specific object, choosing the location and position proved to be quite a challenging and potentially fruitful exercise. While only recently completed, the Museum has already received a series of installations of various types throughout the vast field of its free-plan underbelly. *Frameworks* has been placed on the southwestern





projekta *Frameworks*, čime više poprima karakter objekta u protežnom urbanom krajoliku od betona, asfalta i semafora. Te će nove značajke biti veće iznenađenje autorima nego posjetiteljima koji projekt vide prvi puta. I jamačno će biti još neodgovorenih pitanja...

1 Robin Evans, "Figures, Doors and Passages", u: *Translations from Drawing to Building and Other Essays*, London, 1997., str. 88-89

2 Robin Evans, "Translations from Drawing to Building", u: *Translations from Drawing to Building and Other Essays*, London, 1997., str. 156-57

3 John Cage, "Experimental Music", u: *Silence: Lectures and Writings*, Wesleyan, 1961., str. 8

4 Robin Evans, "Translations from Drawing to Building", u: *Translations from Drawing to Building and Other Essays*, London, 1997., str. 158-59

5 Barry Bergdoll, "The Nature of Mies's Space", u: *Mies in Berlin*, New York, 2001., str. 66-106

O METAMORFOZAMA I ENTUZIJAZMU: U VREMENU NAŠEG PROSTORA SVE JE MOGUĆE

HELENA PAVER NJIRIĆ

Prostorna instalacija *Frameworks* za hrvatski nastup na 9. bijenalu arhitekture u Veneciji 2004. o temi metamorfoze, timski je rad četvero autora: troje arhitekata – Lee Pelivan, Tome Plejića i Petra Miškovića te umjetnice Ivane Franke.

Pretpostavivši individualno timu, zajedničkom instalacijom pokazali su zavidnu zrelost.

Tema metamorfoze u hrvatskom je kontekstu prokazivala društvene promjene kojima su tek kao posljedica bile one prostorne. Istovremeno arhitektonske realizacije globalnog društva ukazuju na ekonomsko-tehnološku nadmoć.

U kratkom vremenu, od svega nekoliko mjeseci, željela sam pokazati da promišljanjem ne zaostajemo, da znamo, i da možemo kada bismo mogli?

Mjerodavne zemlje posjeduju paviljone, ne tražaju za prostorom i u redovitim dvogodišnjim

corner of the museum, outside of the conditioned space but still covered by the mass of the building's temporary wing, flanking the main entrance. It has been positioned at a 45 degree angle to the prevailing column grid, which in turn means that now at its most deformed position it will actually be aligned to the host building body. As an unpredicted result of the structure of this new site, a mini-hypostyle hall of steel columns has sprouted in the parking garage bellow the entry plaza in order to support this space-making machine's additional weight. The new site will definitely influence the nature of *Frameworks*, with the project taking on a more object-like character in this vast urban landscape of concrete, asphalt, and traffic lights. These new characteristics will be as much of a surprise to the authors as they will be to the first time visitors. And there will probably be more unanswered questions...

1 Robin Evans, "Figures, Doors and Passages", in *Translations from Drawing to Building and Other Essays* (London, 1997), pp. 88-89.

2 Robin Evans, "Translations from Drawing to Building", in *Translations from Drawing to Building and Other Essays* (London, 1997), pp. 156-57.

3 John Cage, "Experimental Music", in *Silence: Lectures and Writings* (Wesleyan, 1961), p. 8.

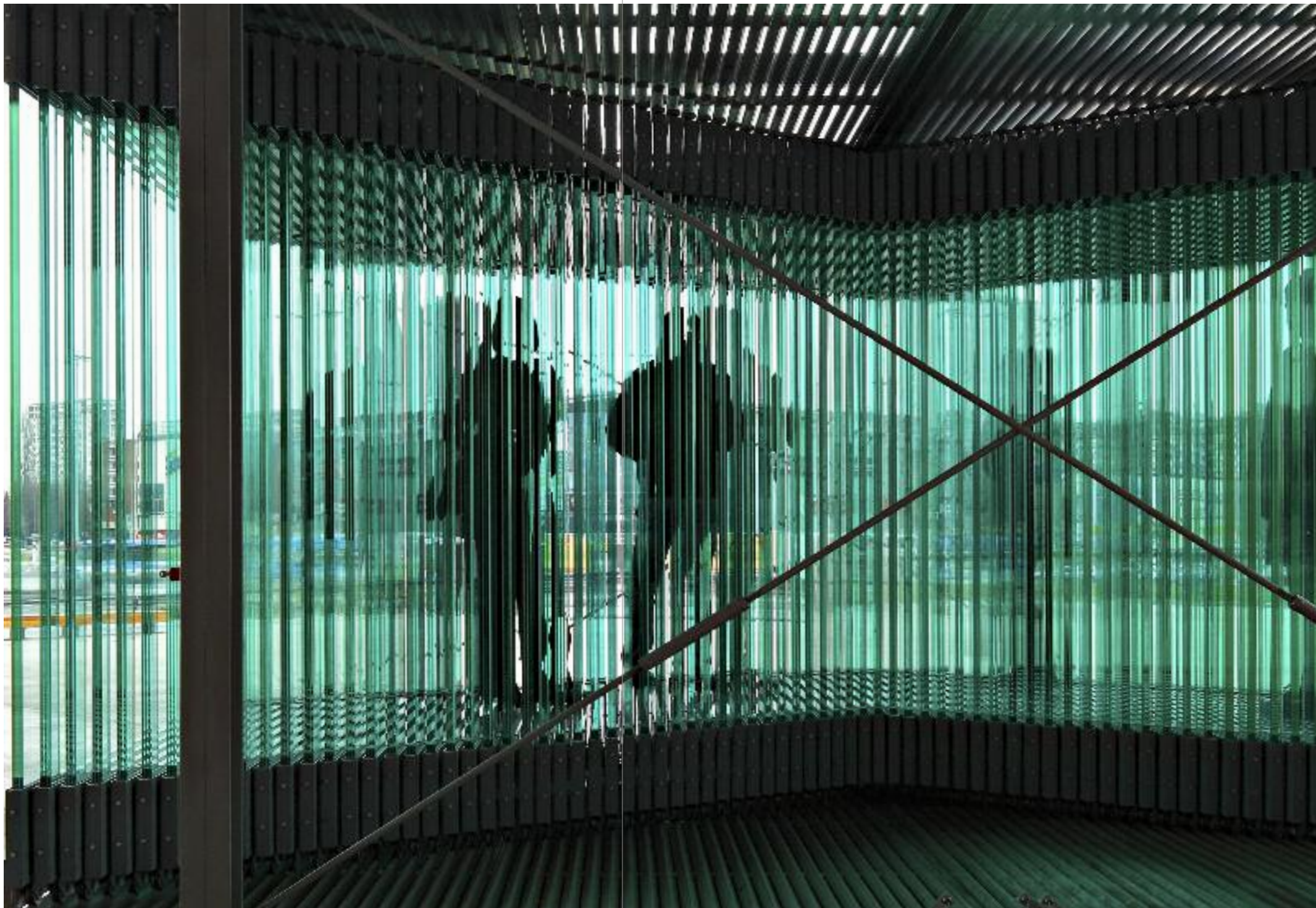
4 Robin Evans, "Translations from Drawing to Building", in *Translations from Drawing to Building and Other Essays* (London, 1997), pp. 158-59.

5 Barry Bergdoll, "The Nature of Mies's Space", in *Mies in Berlin* (New York, 2001), pp. 66-106.

ON METAMORPHOSES AND ENTHUSIASM: AT THE TIME OF OUR SPACE EVERYTHING IS POSSIBLE

HELENA PAVER NJIRIĆ

The spatial installation *Frameworks*, conceived for the Croatian participation at the 9th Biennale of Architecture in Venice 2004, dedicated to the





ciklusima izmjenjuju umjetnost i arhitekturu u svom prostoru.

Mi Hrvati nemamo prostor u venecijanskoj laguni, a splotom zakonodavnog budžetiranja preostaje nam svega četiri do pet mjeseci za koncipiranje izložbe, izbor i imenovanje sudionika, pronalaženje prostora i realizaciju postava. Obratila sam se mladima.

Autori su instalaciju koncipirali s lakoćom i brzo. Multidisciplinarni tim okupili smo da bismo pokrili područja iz statike, mehanike, dinamike, automatike i robotike.

Tranzicijskim uvjetima pretpostavili smo želju i entuzijazam. Ljetnih mjesec dana bilo je dovoljno da se instalacija izvede. Bez unaprijed izrađenih dijelova i prije roka.

U vremenu našeg prostora sve je moguće – misao je od koje smo krenuli, u koju su svi uključeni u projekt vjerovali.

Šest godina poslije, autori su afirmirani. Cjelovitost i zrelost Studio UP (Pelivan, Plejić) dokazuje superiornost na domaćoj i međunarodnoj sceni. Mišković oduvijek bira teži put i ostaje dosljedan jednostavnosti i čistoći. Franke preispituje granice prostornog osjeta.

BIOGRAFIJE AUTORA

IVANA FRANKE rodila se 1973. godine u Zagrebu. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu 1997. Boravila je na studentskim programima: 2001. u Centru za suvremenu umjetnost P.S.1, New York, 2001./2002.; u Centru za suvremenu umjetnost Kitakyushu, Kitakyushu, Japan; 2004. u Nordijskom institutu za suvremenu umjetnost, Helsinki; te 2009./2010. u Institutu za prostorne eksperimente, UdK, Berlin.

Predstavljala je Hrvatsku na Bijenalu arhitekture u Veneciji 2004. zajedničkim radom *Frameworks* s arhitektima Petrom Miškovićem, Tomom Plejićem i Leom Pelivan, te samostalnom izložbom *Latency* na Venecijanskom bijenalu 2007.

topic of metamorphoses, is a team work of four authors: three architects – Lea Pelivan, Toma Plejić, and Petar Mišković – and the artist Ivana Franke.

Favouring team work over individual actions, they demonstrated a high level of maturity in a common installation.

The metamorphoses topic in Croatian context showed social changes that affected the spatial ones as a consequence. At the same time, architectural realizations of the global society point to its economic and technical supremacy. In a short period of only a few months I wanted to show that in our mental concepts we do not lag behind, that we know, and that we might create if we were allowed to.

The referent countries have their own pavilions, they do not seek space and in regular two-year intervals they interchange art and architecture at their venue.

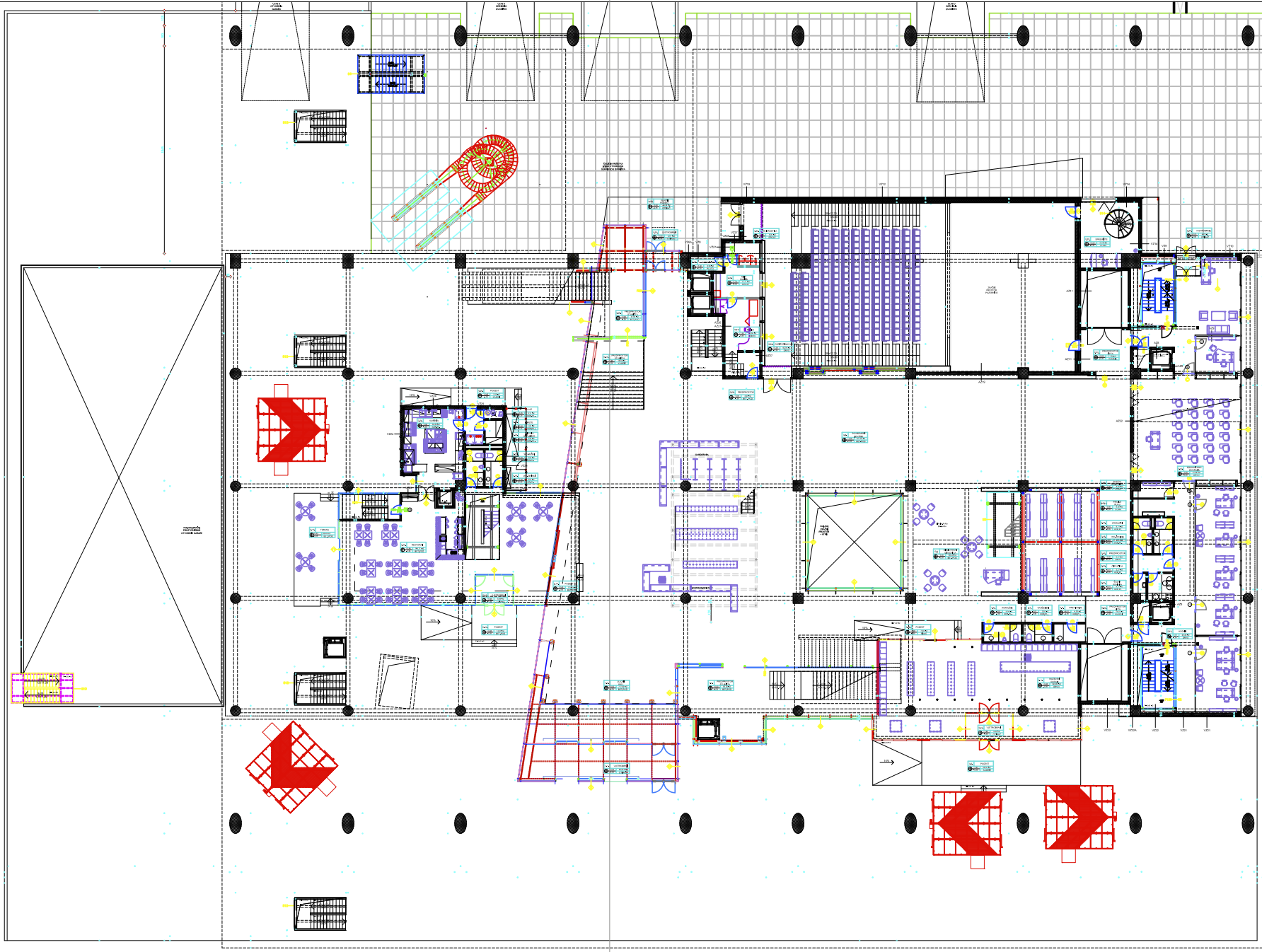
We Croats do not have a venue in the Venice lagoon and due to the way funding is regulated by the law there always remain only four to five months for conceiving the exhibition, the selection and appointing of participants, finding a venue, and setting up a display. I turned to the younger generation.

The authors have conceived the installation easily and quickly. We gathered a multidisciplinary team in order to cover the fields of structural engineering, mechanics, dynamics, automatics, and robotics.

We superimposed our striving and enthusiasm to transitional conditions. A month in summer was enough for the construction of the installation. Without any prefabricated parts and ahead of the schedule.

At the time of our space everything is possible – this thought was our point of departure in which all the project participants believed.

Six years later, the authors are universally recognized. STUDIO UP (Pelivan and Plejić) has competently proved their scope and maturity on the local and international scene. Mišković has always chosen the harder way; he has remained faithful to simplicity and purity. Ivana Franke is examining the boundaries of spatial sensation.





Živi i radi u Zagrebu i Berlinu.

Izlagala je, između ostalog, u Muzeju moderne i suvremene umjetnosti, Rijeka (2010.), Galeriji Niklas Belenius, Stockholm (2010.), Multimedijском centru Kibla, Maribor (2009.), Umjetničkom paviljonu, Zagreb (2009.), Grey Sheep, Berlin (2009.), Manifesti 7, Bolzano (2008.), Reykjavik Experiment Marathonu, Reykjavik Art Museum (2008.).

PETAR MIŠKOVIĆ rodio se 1974. godine u Rijeci. Na Arhitektonskom fakultetu Sveučilišta u Zagrebu diplomirao je 2000. Od tada djeluje kao freelance arhitekt u Rijeci i Zagrebu. Od 2002. sudjeluje u nastavi arhitektonskog projektiranja na zagrebačkom Arhitektonskom fakultetu, a od 2009. stalno je zaposlen kao docent na Katedri za arhitektonsko projektiranje.

Samostalno ili u suradnji s drugim arhitektima i umjetnicima izradio je niz projekata stambenih i društvenih zgrada te malih arhitektonskih objekata. Dobio je prvu nagradu Zagrebačkog salona arhitekture te nagradu za stambenu arhitekturu „Drago Galić“ 2003. godine. Predstavljao je Hrvatsku na Bijenalu arhitekture u Veneciji 2004. instalacijom *Frameworks* te 2010. grupnim projektom za ploveći paviljon. Živi i radi u Zagrebu i Rijeci.

LEA PELIVAN rodila se 1976. godine u Splitu. Na Arhitektonskom fakultetu Sveučilišta u Zagrebu diplomirala je 2001. S Tomom Plejićem 2003. godine osnovala je STUDIO UP, ured sa sjedištem u Zagrebu koji se bavi suvremenom arhitekturom i urbanizmom.

Dobitnica je Velike nagrade na 38. zagrebačkom salonu arhitekture 2003., nagrade „Viktor Kovačić“ 2008., nagrade „Vladimir Nazor“ 2008., nagrade „Drago Galić“ 2009., nagrade „Bernardo Bernardi“ 2010., te posebnog priznanja nagrade Mies van der Rohe za mlade arhitekate 2009. godine.

Sudjelovala je na izložbama „Mare Nostrum“ i „Power Lounge“ kao dio drugog i trećeg Internacionalnog bijenala arhitekture u Rotterdamu, „Balkanology“ u Baselu, „Peacebuilding“ u Rimu i „New trajectories: Contemporary

BIOGRAPHIES OF THE AUTHORS

IVANA FRANKE was born in Zagreb 1973. She graduated from the Fine Arts Academy in Zagreb in 1997. She was granted residencies at the P.S.1 Contemporary Art Centre, New York 2001; at the Center for Contemporary Art Kitakyushu, Kitakyushu, Japan 2001/2002; at the Nordic Institute for Contemporary Art, Helsinki 2004; and at the Institute for Spatial Experiments UdK, Berlin in 2009/2010.

She represented Croatia at the Biennale of Architecture in Venice 2004 with a collaborative work *Frameworks*, together with the architects Petar Mišković, Toma Plejić, and Lea Pelivan, and with a solo exhibition *Latency* at the Venice Biennale 2007.

She lives and works in Zagreb and Berlin.

Her exhibitions include: Museum of Modern and Contemporary Art, Rijeka (2010); Niklas Belenius Gallery, Stockholm (2010); Kibla Multimedia Centre, Maribor (2009); Art Pavilion, Zagreb (2009); Grey Sheep, Berlin (2009); Manifesta 7, Bolzano (2008); Reykjavik Experiment Marathon, Reykjavik Art Museum (2008).

PETAR MIŠKOVIĆ was born in Rijeka 1974. He graduated from the Faculty of Architecture of the Zagreb University in 2000. Since then he has been active as a freelance architect in Rijeka and Zagreb. Since 2002 he has participated in teaching architectural design at Zagreb's Faculty of Architecture and since 2009 he has been employed in the capacity of Senior Lecturer at the Department of Architectural Design.

Independently or in collaboration with other architects and artists he has designed a number of projects for residential and public buildings, as well as smaller architectural structures. He was awarded the first prize of the Zagreb Salon of Architecture and the Drago Galić Prize for residential architecture in 2003.

He represented Croatia at the Biennale of Architecture in Venice 2004 with the installation





Architecture in Croatia and Slovenia" u Bostonu. Predstavljala je Hrvatsku na Bijenalu arhitekture u Veneciji 2004. i 2010. godine. Živi i radi u Zagrebu i Splitu.

TOMA PLEJIĆ rodio se 1977. godine u Rijeci. Na Arhitektonskom fakultetu Sveučilišta u Zagrebu diplomirao je 2001. S Leom Pelivan 2003. godine osnovao je STUDIO UP, ured sa sjedištem u Zagrebu koji se bavi suvremenom arhitekturom i urbanizmom. Dobitnik je Velike nagrade na 38. zagrebačkom salonu arhitekture 2003., nagrade „Viktor Kovačić“ 2008., nagrade „Vladimir Nazor“ 2008., nagrade „Drago Galić“ 2009., nagrade „Bernardo Bernardi“ 2010., te posebnog priznanja nagrade Mies van der Rohe za mlade arhitekta 2009. godine. Sudjelovao je na izložbama „Mare Nostrum“ i „Power Lounge“ kao dio drugog i trećeg Internacionalnog Bijenala Arhitekture u Rotterdamu, „Balkanology“ u Baselu, „Peacebuilding“ u Rimu i „New trajectories: Contemporary Architecture in Croatia and Slovenia“ u Bostonu. Predstavljao je Hrvatsku na Bijenalu arhitekture u Veneciji 2004. i 2010. godine. Živi i radi u Zagrebu i Splitu.

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Frameworks and in 2010 with a floating pavilion group project. He lives and works in Zagreb and Rijeka.

LEA PELIVAN was born in Split 1976. She graduated from the Faculty of Architecture of the Zagreb University in 2001. In 2003, together with Toma Plejić, she founded STUDIO UP, a Zagreb-based architectural practice focused on contemporary architecture and city-planning. She received the Grand Prix at the 38th Zagreb Salon of Architecture in 2003, Viktor Kovačić and Vladimir Nazor Prizes in 2008, Drago Galić Prize in 2009, and Bernardo Bernardi Prize in 2010, as well as a Special Mention of the Mies van der Rohe Emerging Architects Prize in 2009. She participated at the exhibitions *Mare Nostrum* and *Power Lounge* as part of the second and third International Biennales of Architecture in Rotterdam, *Balkanology* in Basel, *Peacebuilding* in Rome and *New Trajectories: Contemporary Architecture in Croatia and Slovenia* in Boston. She represented Croatia at the Biennale of Architecture in Venice in 2004 and 2010. She lives and works in Zagreb and Split.

TOMA PLEJIĆ was born in Rijeka 1977. He graduated from the Faculty of Architecture of the Zagreb University in 2001. In 200, together with Lea Pelivan, he founded STUDIO UP, a Zagreb-based architectural practice focused on contemporary architecture and city-planning. He received the Grand Prix at the 38th Zagreb Salon of Architecture in 2003, Viktor Kovačić and Vladimir Nazor Prizes in 2008, Drago Galić Prize in 2009, and Bernardo Bernardi Prize in 2010, as well as a Special Mention of the Mies van der Rohe Emerging Architects Prize in 2009. He participated at the exhibitions *Mare Nostrum* and *Power Lounge* as part of the second and third International Biennales of Architecture in Rotterdam, *Balkanology* in Basel, *Peacebuilding* in Rome and *New Trajectories: Contemporary Architecture in Croatia and Slovenia* in Boston. He represented Croatia at the Biennale of Architecture in Venice in 2004 and 2010. He lives and works in Zagreb and Split.

