w   *Dinko Peračić*   e   n

e   e   d   *Miranda Veljačić*

i   *Slaven Tolj*   t   –

w   e   *Emina Višnić*

d   o   *www.we-need-it-we-do-it.org*

i   t

WE NEED IT – WE DO IT

Croatia at the 15th International
Architecture Exhibition /
La Biennale di Venezia 2016
Reporting from the Front
28 May – 27 Nov, Arsenale

COMMISSIONED BY
**Ministry of Culture of the
Republic of Croatia**

CURATOR
Dinko Peračić

AUTHORS
**Dinko Peračić, Miranda Veljačić,
Slaven Tolj, Emina Višnić**

Split – Zagreb – Rijeka

2016

we
need Dinko Peračić
i Miranda Veljačić t
– we
d Slaven Tolj o
i t Emina Višnić

Artists, producers, thinkers, activists, cultural organizations and initiatives create and act in a similar manner, with common values in mind. They tend to build a society in which they would like to live together with their audiences, participants and supporters. Deeply emerged in the context in which they operate, they are focused on presence, which they approach from the critical point of view, reflecting a possibility of a different future. They are building their flexible and dynamic systems, often innovative and in opposition with the established official system, and look for their place in the society, their institutions and their spaces. The space as a physical structure, and also as a place of symbolic social recognition – or more often, of a restrained, deserved, sometimes coerced, acceptance. They do not wait; they do what they need to do, in spite of everything.

Architecture is and has to be an essential part of such processes, involved from the very beginning. Its role is to find ways how the space can initiate and support their aspirations, dreams, plans, actions. And this actually implies that architects are or should become part of them, through a continuous process of exchanging and joining specific knowledge, experience, interests and ambitions – the process of becoming "we".

Both architecture and variety of artistic and cultural practices are being realized in abandoned or unfinished buildings. Their vacant state gives a specific sense of freedom – as nobody else needs them, they seem to be an open resource to be used for all kinds of artistic and social actions, as well as for various architectural interventions. These buildings are not finished and are not predetermined by a strict mission. The users – individuals, groups, organizations – start to use them immediately, as soon as the minimum viable condition has been established.

An architectural project sets the guidelines and a basic structure that will be gradually constructed, filled and transformed. It gives the vision that everybody involved can orient to. However, its role does not end in the moment of the design delivery but it follows and facilitates these complex processes all the way through. The programme and organizations involved grow along with the structure of the building. Immersed and involved in the context it is working for, architecture looks for opportunities and combinations that can make a step forward for the common interest. Sometimes it comes up with small interventions, sometimes with strategic planning, sometimes it operates in the field of politics, next time on the basic technical level. It crosses disciplines and situations in the search for a productive action.

With the book and the exhibition titled "we need it – we do it", our attempt is to present three cases of cultural and architectural practices in three Croatian cities as the examples of not only reporting from the front, but more importantly acting at the front. We hope that we have also managed to give an outline of thinking about this kind of practices and their cultural, political and broader social significance.

The pavilion at the Arsenale is a playground (or the catacomb chapel) of architectural, artistic, cultural and social practices and their interactions. Each of

Dinko Peračić, Miranda Veljačić, Slaven Tolj, Emina Višnić

three walls is a scale model in section of a particular building and the content they connect. Histories and futures of the three cases, the Youth Centre in Split, POGON and Jedinstvo Factory in Zagreb, and the Museum of Modern and Contemporary Art (MMCA) in H building in Rijeka, are brought together to create a common space. It is the opportunity for the ambitions and efforts that grow in those derelict buildings to get in a specific relation with others they work with and the places they construct together. For the first time, the contents of these buildings, their internal relationships and qualities will be happening in architecture as it is conceived in their future state. The Museum opens its doors for the first time in this scale model. POGON gets an image of its fully functional venue. The Youth Centre is offered by a vision of an intensive symbiosis of different programmes that are now scattered in the autonomous zones of the building. Placed next to each other, the three buildings generate a single space and a common cultural and social environment. Architecture is their platform.

Architectural solutions correspond with particular needs and situations. The Youth Centre, as unfinished theatre building, is fragmented into many small autonomous zones that can be used and fitted separately, which responds to the scale of the programmes and their regimes. After a minimum viable condition had been reached, numerous small interventions have been done. Bit by bit, spaces have been improved. Simultaneously, a general layout has been developed as a common vision and a tool for advocating stronger

investment. Jedinstvo follows the accepted logic of the programme and usage and the existing structure of the abandoned factory building. The building is being extended from within. The architectural project reflects POGON's complex programmatic policy of shared resource being used and managed by many via an innovative governance model of this hybrid institution established on the principle of civil-public partnership. The MMCA in the H building uses the techniques and methods developed and tested in the independent cultural scene. It changes the role of the institution making it more open and inclusive. It moves into derelict industrial building, starting from the basic conditions, expecting to grow organically along with the space it inhabits, and letting a lot of space for its future free and unpredictable development.

Feel free to join us – in Venice, Split, Zagreb or Rijeka – at your convenience.

Dinko Peračić, Miranda Veljačić, Slaven Tolj, Emina Višnić

B A D co

. i n s

t i t u t

i o n s

n e e d

t o b e c

o n s t r

u c t e d

The three-channel installation "Institutions need to be constructed" is the result of a hybrid format of a social choreography, film set, performance and temporary residence placed inside deserted factories or unfinished public buildings, bringing together artists, activists and advocates of new institutional cultural models, potential users, film extras and spectators for a one-day event structured as 8 hours of work, 8 hours of education and 8 hours of rest – a 24-hour camp with public performances, lectures, discussions and the shooting of a film. The first part of the triptych deals with labour leaving the factories and being replaced by a film and performance set; the second with participation, the unpaid work of watching and the labour of film extras; and the third with the topic of deactivation.

Over the period of 24 hours and on the location of the abandoned factories or unfinished cultural centres (in Rijeka, Split and Zagreb) BADco., together with a group of local artists, activists, film extras and spectators, was staging the issue of relations between production, labour, watching and resting. The situation and space was continuously transforming from a film set into a performance space, but also a social, cultural and discussion centre, camp, dormitory, etc.

The frame of the whole artistic event is a theatrical and choreographic reconstruction that returns to the scene of the first film ever shot – *Workers Leaving the Lumière Factory:* the factory gates. The first moving images ever made show workers leaving their workplace. The movement of the workforce from the place of industrial labour into the world of film: the starting point for the problematic relationship between cinema and the portrayal of work. In a similar manner, the video footage by Ana Hušman shows the workers in a textile factory who give up their work for the sake of moving images. The work of the film extras re-enters the factory, but the extras are engaged to be spectators, to perform as the audience and to take rest, as well as to reconstruct mass scenes from Vlado Kristl's film *Arme Leute*, in which the mass of revolutionaries lie in the city streets and squares, sometimes dead, sometimes awake. They are film extras, but also subsidised spectators in a manner similar to audiences at ancient Greek theatres with the public subvention of theatre tickets from the fund called *Theorika*.

Live architecture

Dinko Peračić

with Miranda Veljačić

(Platforma 9.81)

Architecture does not begin with a request for something to be designed. The society and culture we live in are so complex that we can see advancements that could be brought about by architecture at every turn. This is not restricted to self-initiated suggestions made by architects based on their observations and research of a given context, but concerns inclusion in various processes. Immersion in reality and identification with the process create opportunities for participating in changes. Architecture does not need to be an external commissioned intervention. When it emerges from the inside, when it is included from the beginning of the process, architecture can have the possibility of recognising ways in which a space can become the active component of social impact. By participating in the structuring of the users and programmes, architecture can offer unexpected responses that can turn space into a protagonist of change, rather than a mere setting.

The processes that we are immersed in are new developing cultural practices, which, due to their socially active nature, are a catalyst of broader changes. We are part of these practices from the very beginning, from the emergence of initiatives and organisations, when it was not possible to predict the direction of their development and how architecture can be a contributing factor in this context. A lot of time and numerous attempts were necessary to understand the role of space in these processes, to understand what solutions yield results, and which only consume energy, which instruments and ways should be used for things to move forward, where the traps are what the dynamics of change is. We have developed specifically tailored methods and solutions, positions and relations towards problems, which constantly need to be adjusted and checked.

OPEN LOGIC ARCHITECTURE

We have dealt with the Youth Centre, an unfinished cultural centre in Split, for the past twelve years. It has been thirty years since works on the centre had been halted in the stage of skeleton construction works. The works have never been continued, but users began to use the premises as they were. Artists and the society need this space, and the city administration has not managed to get it to a serviceable condition for thirty years.

In a symptomatic turn of events, when asked by the newly appointed city administration, whose work includes this centre, what is going on with this building, I repeated what I told their predecessors: what we have done with it so far, what sort of events ware held there, what should be done to make a step forward. I used the plural: "we have done so-and-so". Their reaction was predictable: frustration.

—When you say "we", who is this "we"? Who designed the projects, applications, programmes, who carried out the construction works, who organised the cultural events? Are you the chief design engineer, beneficiary, consultant, investor, enthusiast, organizer or patron of cultural events? Who is this "we"?

—It is not just me who did all of this, we did it. It was us, the architects, with all those who have created this building, who run it and support the initiative to obtain a venue for contemporary art and culture and active citizenship. In a way, you, who were here before us, have done it as well. We have all done it for all of us.

—Fine, fine, but who provided you with the terms of reference for the architectural project?

—Well, we prepared it together.

Even more frustration on their part. They are in charge of a building that is something between a construction site and a ruin. Is not particularly beautiful, most would gladly demolish it. In it, a dozen cultural programmes are held daily, led by various users, organisations and individuals. The architect switches his/her roles: at one point he/she is the project engineer, at another he/she is a beneficiary, and sometimes he/she is in charge of managing investments.

They give it some thought: this needs to be sorted out, things need to be put in place. We need to know it will be known who's who. It needs to be organised as a bonafide project.

—It does. But how?

When an architect is faced with the terms of reference for a project, he/she embarks on a path towards the autonomy of architecture. The architect is given a task, and leaves. After a while, he/she returns with a design and presents it. This is the second step towards the autonomy of architecture. The architect assumes authorship of his/her work. The project is defined – a comprehensive compact idea of how to build a structure and how it will serve those who will use it. If it is designed well, this will be recognised by the peers, it will be published in the media. The architect may even become the star. Architecture will attain an even higher level of autonomy. It will become an independent media product. It will function as an independent object with its own destiny. Life, as it was planned, will be settled within it. Some modifications are possible with time, but the architecture will in most cases preserve its integrity.

But, what if the problem and need exist, but have not been recognised, or if there is no willingness to address them, or if they are avoided because they seem too demanding? What if our design is only partially accepted and during the course of the design or construction or even use changes are requested? What if we decide to tackle a complex issue outside of the field of architecture? What if we open the design up to various interventions and variable situations? Are we risking the loss of authority? Are we opening an immense field of issues to which architecture can be the answer?

AUTONOMY OF ARCHITECTURE

Architecture can be autonomous. Sometimes it is precisely its untouchability, close-endedness and invariance that are the right answer. We can take it at face value, understand it or just trust it blindly. In

some situations it is a good thing that architecture represents a final state of a space, a firm support. Is this always the right answer, however? We are so focussed on the final frozen image of the finished structure that we fail to see the endless number of tasks and situations in which architecture can provide valuable solutions.

These days, when urban development plans are presented to the public, we often hear the public saying to the architects: "That's **YOUR** plan, not **OUR** plan." In today's digital world people have become accustomed to participating in everything. The same holds true in architecture. Whenever users have a right to vote, they become active participants in the process of the preparation, planning, construction and use of space, and the architect becomes a moderator of this process.

Architecture in such a process is not autonomous. It is not its own sole creator, it does not expect to remain unchanged, there is no predictable end. It is a process open to various impacts. It receives the projections of demands of numerous stakeholders. It functions as a platform that supports the development of multiple spatial events. It is immersed in reality and builds space on the basis of this reality. Rather than conferring an image of the ideal final state, it is materialised as a device or system for the creation of new states. Architecture has an open logic that receives various impacts and integrates them into a solid common space structure.

This approach, naturally, does not reduce the expectations of the public for architecture to ultimately result in a beau-tiful and functional structure. Users will not forgive the loss of integrity should the structure crumble under the forces of the discrepant interventions. An architect is the representative of the spatial component of such processes and his/her role is to make sure this component is reliable at all times and functions as well as possible.

THE ROLE OF SPACE

In the past two decades, a new artistic and cultural scene developed in Croatia outside of the traditional institutions. Numerous groups and organisations developed simultaneously who want to do their programme their way, outside of specified frameworks of cultural production. They carried out their programmes where they could; in public spaces, ruined halls, abandoned buildings or some cultural premises. Concerts, exhibitions, plays, performances, public discussions, lectures and parties have mostly been held in venues not intended for these purpose. Space was an issue from the very beginning. Where to prepare one's programme, where to present it, where to bring one's audience?

Everyone needs some kind of venue – constantly, periodically or temporarily. This is not merely a need for a workplace, but a search for a location and venue where one's own identity can be built. A space does not merely have the function of a place for the preparation or realisation of a programme, it represents a certain stability, continuity and public affirmation. The manner and schedule of the use of a space, the distribution of rights and obligations,

the costs, initiatives for the development of the conditions of the space and the partial joint actions to improve it are not merely technical matters that are solved in passing. On the basis of such matters, a group dynamics is established, relationships defined, the relation towards the audience, the public administration and the general public regulated. An authentic customised system is created that corresponds to a specific location and specific people who gather there.

Any architectural cooperation sets out from accepting the fact that a space is part of the system and that the participants of a process identify with it. Every intervention into the space means an intervention in their relations and their programme. The architectural response in such a situation means managing the role of the space with all its individual and collective meanings.

ARCHITECTURAL TYPOLOGY

At the end of the 19th century, the bourgeoisie built its spaces for culture; opera houses and museums. At the beginning of the 20th century cinemas, film studios and their distribution networks emerged. Throughout the 20th century, new theatres and galleries developed. Networks of neighbourhood social and cultural centres appeared. In the last few decades a large number of spaces for representative culture have been built in Europe; performance centres, auditoriums and museums of the new generation. Each of these cultural institutions is accompanied by a corresponding architectural typology and recognizable programme. The offering and expectations of the audience are well known, and the behavioural patterns and culture they build are clear.

Do these spaces-programmes-institutions provide an appropriate framework for modern culture? What about the new social interactions that developed in the digital world in which the audience also creates the contents? What about our need to include citizens in the decision-making and politics that promise them the right to participation? What about initiatives that emerge on the margins and do not fit in the old patterns? What about all of the new media and interactive forms of art? Do we have space for young people who want to experiment? Existing typologies of institutions and their architectures do not correspond to new cultural practices.

We need to create new institutions and develop new architectural typologies, or transform existing establishments and buildings. In this context, architecture must step out of its passive position and become part of the politics that determines what kind of culture we want and how we regulate our relations in this field.

Spaces for the new cultural practices need to be separated into units that can be used independently, due to different regimes, levels of noise, costs and identities. Common contents need to be organised so that the rights and obligations of stakeholders involved in them are simple to regulate. The architectural design of places where gatherings and content, squares, canteens, halls and common areas overlap

is extremely important because they are the catalysts of interaction. The space and its equipment must at the same time be suitable for both, top-notch performances and amateur programmes. Technical systems must be advanced, but also "idiot-proof", so that everyone can use them, without a large staff and high costs. The circulation through the space must be intuitive and controllable. Unpredictable time slots and regimes of use require a series of technical, security and organisational solutions. One can also expect that the requirements can change radically. The building's structure and systems must be set up so as to allow unexpected modifications. The space must have a special identity, but also leave a lot of freedom for different interventions, adjustments and interpretations.

For this type of space, a special type of institution must be built; adaptable and open, responsive to new requirements, proactive, motivate to moderate and gather users, open to being managed by the users, common and shared, rational and unburdened with needless staff and costs.

SPATIAL RESOURCES

Europe is filled with abandoned buildings, partly due to population decline, and partly due deindustrialization, demilitarisation, market turbulences or transitions. Abandoned buildings often attract people. In addition to representing an unused reserve of space, they have other special qualities. They represent a space of freedom. Since no one needs them, it seems as if they are at the disposal of everyone to do with them

as they please. New and inhabited buildings have a function installed within them that no one questions. In abandoned buildings we are free to do what we want. We can experiment, we can be significantly more relaxed when using them, we can demolish them, partition, transform, and edit them. The existing spatial material is offering itself to be changed and used freely.

Their greatest value is that they can acquire a new function without great investments. If a particular initiative is prepared to operate in more modest conditions not completely adjusted to their needs, it can start using the space almost immediately. If it wanted a new adapted space, it would require large investments, which would take time and which might never come about.

However, standing in the way between an initiative and the space is a complicated set of legal conditions for the use of the space. By adjusting the legal framework that could allow simple adjustments of abandoned spaces and the solution of specific technical and security issues, we could open up the vast potential of empty spaces. The dead capital suggesting it can be used freely would become effectively active.

This raises the question of the architectural methods needed to allow initiatives to move into such spaces. In such situations architecture needs to do all it can to make the space stimulating. Strictly speaking, people should not even be allowed into such spaces before the conditions of these spaces comparable to the state of new buildings. This is legally correct, but socially completely irresponsible. Can we dismiss the potential of-

Dinko Peračić with Miranda Veljačić

fered by such empty spaces? Can we remain blind to initiatives that need a space? What can we do to nevertheless find a solution to integrate these two into a productive whole? There is no other profession that can help in solving this problem. Should we stay out of the way due to the lack of regulation in this field, and the exceptional complexities and uncertainties with which such processes are fraught? Should we give up on them just because the state and public administration did so as well? Architecture is part of the culture in which it emerges. It is part of the space in which it constructs. Culture and space need architecture, and architecture needs them.

HOW?

We have offered the solution of the minimum viable condition, which means that the greatest dangers were eliminated in the building and a basic level of comfort was created for its use. The space is stable, closed and has a flat floor. There is a toilet, lighting, handrails and fences, emergency exits and a fire-extinguishing system. Having heating and ventilation is a great bonus. According to construction regulations, such a space is not considered usable, but it is sufficiently viable to be used with increased caution and an awareness of the risks.

Once this level of construction conditions is achieved and the users move in, the interaction between the building and programme starts, and the space begins to have its own life.

The next step is to set the architectural development guidelines, adjusted to the predictions of the development of the organisation and programme using the space. These guidelines will enable all future construction works, major or minor, that will be mutually articulated and meaningful, and prevent changes that could destroy relations and block the agreed processes and regimes of use.

The component of time has a special role. The time management of a building and the individual spaces within it allows for a more rational use, but also induces specific interactions, encourage sharing. Unexpected possibilities open up when a space does not have a fixed function. In the Youth Centre, there is a free climbing wall on the centre stage. We know that we need a lot of time before the stage is not completely equipped with stage technology needed for big productions. In the meantime, an entirely different programme is developed. This time in between, when we wait for the full capacity and functionality, is, just like incomplete spaces awaiting their final development, an exceptional resource. Architecture tries to create new relations and institutions for this resource and its management.

Architecture must be constantly involved in such dynamic processes and follow the creation of possible opportunities. It needs to follow the cultural and artistic processes that occur nearby and that could be connected to specific spaces, as well as the possibilities that a space can create for specific programmes.

Once we have decided to tackle complex issues outside of classic architectural commissions, we must temporarily put aside our own ambitions to create, as

quickly as possible, a beautiful and photo-genic architectural achievement. We need to activate another layer of skills; interdisciplinary syntheses, coordination skills, the understanding of specific processes in an area, persuasion and manipulation techniques we can use to direct events related to a given space. Architecture expands dramatically in such situations. Laboratory work turns into fieldwork. Suddenly we need a bigger tool-box. It feels like changing the mode of a smartphone or computer calculator from basic to scientific. The number of options used to shape the content increases wildly. The materials used by architecture are no longer just concrete, brick, steel and glass, but also all relations related to a specific space. If we are part of the developments, we will be able to participate in the creation of the organisation that will use the space. We will be able to create opportunities, thus shaping the activities carried out there. We will be able to be involved in and understand the process, and adapt the space as to make it an integral part of it.

Dinko Peračić with Miranda Veljačić

we need

it - we

do it: pr

a c tic

e s o n   Emina Višnić

t h e c u l

t u r a

l s c e n e

The independent cultural scene in Croatia encompasses a dynamic and diverse group of organisations and individuals who work in almost all areas of contemporary artistic and cultural production, often overstepping the typical boundaries of the field. This is an area of live culture and contemporary artistic practices, created as a unique scene during the war-torn 1990s, partly following the tradition of practices developed in the 1980s and partly as an alternative to the dominant, mainly nationally representative culture embodied in ideas drawing from the birth of a new nation, promotion of an exclusive and strong national identity, and a traditionalistic approach to culture and art. Most of today's trademark organisations in Croatia's independent scene emerged in the second half of the 1990s and at the turn of the millennium, continuing to grow and expand from then on. The number of actors that appeared both in larger cities and in smaller towns all across the country grew; their organisational and functional capacities strengthened. The scene made evolutionary breakthroughs in opening up Croatian culture primarily to the West, but also to ex-Yugoslavian countries, despite (still) unfavourable conditions. The activities of this scene were slowly recognized by the official cultural system, through funding on national and local levels.[1]

The cultural system in Croatia clearly distinguishes between the institutional (public) and non-institutional (independent, private) cultural sector. This distinction is predominantly of a formal and legal nature, but is far-reaching considering that it affects organisational forms, distribution models, production channels and funding sources – of course, not to the benefit of the segment of the cultural field that functions outside the system of public institutions. Placing the focus of cultural policy on so-called large institutions is merely a manifestation of the dominant idea about culture having a representative function, both in the sense of preserving the national identity and in the sense of promoting already established culture. Unlike in certain other so-called transitional countries, in Croatia the institutions whose fundamental purpose is to facilitate wide access to culture (cultural centres and public libraries) have remained fully preserved, but their activities and creative programmes for cultural mediation mainly have not. During the social changes of the 1990s, cultural centres were left without a large portion of funds used to stimulate cultural creation, often new and innovative. Institutions whose chief purpose was to provide an opportunity for young artists and to shape new audiences and cultural participants were, for political reasons, either shut down (e.g. the Zagreb Youth Culture Centre), drastically devastated (e.g. cultural activities within student centres), or never fully established (e.g. Split Youth Centre).

The roles of these lost institutions, as well as some other public roles that have been neglected by institutions of so-called

1—However, with one significant limitation: the financial support to the work of the independent cultural scene is much weaker than that given to public cultural institutions. Most public resources, and by this we primarily imply spatial and financial resources of the state and local administration, are handed to public institutions, among which the so-called large ones (primarily national theatres) have the largest share. Nevertheless, in the last 15 years a shift has been made from an almost complete lack of recognition and, consequently, inexistent support, to enabling certain types of co-funding opportunities and an almost coincidental process of providing spatial resources usually following an arduous struggle. These spatial resources are almost always in bad condition construction-wise (uncompleted, dilapidated) and/or are not for some reason (e.g. protection of cultural goods) apt for quick commercialisation.

elite culture, are being taken over by civil society organisations, but with significantly smaller capabilities due to the seriously limited resources at their disposal. The work of these organisations continuously promotes contemporary cultural and artistic trends and, through the facilitation of interactions between the artistic, cultural, technological, political, and social fields, has transformed them into guardians of social and cultural capital and key partners in cultural, as well as generally social, development. Organisations of civil society also define new areas of social engagement, implement communication between sectors, establish new models of networking, and act internationally.

INDEPENDENT SCENE: EMERGENT CULTURAL PRACTICES

The independent cultural scene, i.e. emergent cultural and artistic practices, also requires a presence physically – real spaces where the participants of this scene can question, produce, perform, gather, and meet the audience – contributors, spectators, observers... This space, as defined here, serves as a place of symbolic social recognition – or more often, of a restrained, deserved, sometimes coerced, acceptance.

When discussing the independent cultural scene here, we simultaneously rely on both its formal definition and its system of values. In a formal sense, within the cultural scene of most European countries, including Croatia, the independent scene engulfs everything that has not been included into the so-called official culture,[2]

which comprises the large, but not necessarily wide, field of public cultural institutions. In that sense, this scene can (and perhaps should) also be called extra-institutional. However, the notion of the independent scene will here be used as a notion defined not only formally, but also by its content and system of values. This notion implies emergent[3] cultural and artistic practices that are purposely critical and progressive – which challenge conventional and established postulates and practices of cultural and artistic action, i.e. work, cultural production and consumption, social and political aspects of art, the role of the artist, audience, producers and their metamorphoses, conflicts, and mutual questioning – which represent the future in the present. We speak of practices that are often socially and politically immersed, that reflect the social context – the social and political present, and that successfully or unsuccessfully attempt to change it – by building a future.

Often such practices are called innovative, but not in the narrow sense of the commercially dictated eternal novelty or even a freshly repackaged product. Their innovation stems precisely from taking up a critical position and shifting traditional roles, disappointing old expectations, and forming new ones. In doing so, they hybridize from within; disregarding antiquated but nevertheless established and repeatedly confirmed divisions between artistic disciplines and fields or sectors of activity. By that same logic, they also appear as a form of resistance to the dominant trends of marketing, commodifying, and

26   **2**—Organisations of civil society, artistic organisations, artist and cultural worker groups, initiatives, independent artists and producers, cultural entrepreneurs; **3**—Here we rely, to a somewhat adjusted extent, on the notion of "emergent culture" used by Dea Vidović in her doctoral thesis touching upon the words of R. Williams from his book *Marxism and Literature* (1977) on the dynamics of cultural processes between dominant, residual, and emergent cultures. See: Vidović, Dea (2012). *The development of emerging cultures in the city of Zagreb (1990-2010): doctoral thesis*. Zagreb: Faculty of Philosophy.

commercialising everything, artistic practices included, as well as to the nationalist sacralisation of the representative function of art and culture as guardians and bearers of a fixed, uniform, one-dimensional, and closed identity. They frequently dispute standard relationships formed in the world of culture, i.e. cast doubt upon the so-called expert culture. "Those experts of expression, display, interpretation and appreciation known respectively as artists, curators, critics and audiences all jealously preserve their specific spheres of expertise. (…) However, as in other realms of social action, the division of labour behind this expert culture, and its afferent privileges, have been brought into question by the emergence of a new category of social actors, which contests expert culture not from the standpoint of some competing expertise but from the standpoint of experience: the political category of the user."[4]

By simultaneously taking up varying positions and building flexible and dynamic systems of their own activity in opposition and in parallel with the firmly established official system, they become actors in a continuously tense attitude toward the system – constructively criticising it and constantly demanding change. They do not wait; they do what they need to, in spite of everything. One of the main fields of their interest and primary battlefields is the defence of the notion of culture as a public good, by which the main question still revolves around public infrastructure and the way it is utilised and managed.

THE INDEPENDENT SCENE IN CROATIA: NETWORKING TOWARD CHANGE

The scene yielded particularly important results not only by creating, developing, and promoting innovative artistic and cultural practices, but also by designing innovative organisational models that rest on the principles of cooperative networked action, participative management of joint resources, and partnership between the public and civil sector. An example undoubtedly worthy of pointing out is the **Clubture Network**,[5] a collaborative platform of organisations of independent culture that functions on the national level. Ever since 2001, Clubture has implemented a programme of exchange and cooperation within the independent scene, thus using specific cultural activities to link a series of various organisations from across Croatia, which among other things, enables the cultural production of the independent scene to become available to smaller communities, which would otherwise be unable to organise them on their own. This network has developed a specific collaborative model based on the intensive mutual cooperation of its members and the direct participation of those who the decisions that are made affect, which includes participation in the decision-making process regarding the distribution of collected funds. The main outcome of such an approach is a high level of mutual trust, directedness toward each other, and solidarity. This has also laid the foundation for joint, often very risky, advocacy and activ-

4—Wright, Stephen (2007), *Users and Usership of Art: Challenging Expert Culture*. TRANSFORM > CORRESPONDENCE; http://transform.eipcp.net/correspondence/1180961069, accessed 1 Apr 2016; **5**—www.clubture.org

ist endeavours. The Clubture Network has also had significant results in increasing the scene's capacities (e.g. an educational programme for strategic cultural management), contributing to the pluralism and quality of cultural media (e.g. the website Kulturpunkt.hr started by the Network), strengthening cooperation in Southeast Europe (the Clubture Network introduced a regional initiative in 2004 which in 2012 evolved into a regional network that functions according to similar principles of intensive cooperation and participative decision-making[6]). The Network and its members are also active in important enterprises that concern wider social and political issues: **Pravo na grad**[7] focuses on public spaces and civil participation, while **Ne damo naše autoceste**[8] represents an initiative of trade unions and civil society organisations. The cultural policy and lobbying activity of the Clubture Network is significant both nationally and locally, wherein we stress their support to various local networks and platforms whose activities are directed at changing local cultural policies, most often giving priority to issues of spatial resources provided to the independent scene and their management (Clubture's cultural action laboratory).

Even though various Croatian independent scene organisations have for quite some time had cultural spaces[9] at their disposal, in the last seven or eight years, the strive for spaces that would jointly be used and managed by a larger number of users has intensified. They aggregate into various local collaborative platforms that create, test, and implement new forms of management over public infrastructure based on cooperation, sharing spatial resources, and joint decision-making. These organisations do not remain within the domain of the "alternative" or "autonomous" but rather, since acting within the domain of public interest, bring to life various forms of cooperation with the public sector; for instance, the contractual cooperation between the **Molekula Alliance** and the **City of Rijeka** with regard to the utilisation of several vital city spaces[10]; the establishment of a new type of hybrid institution, POGON – **Zagreb Centre for Independent Culture and Youth**, forged by means of a civil-public partnership between the Alliance Operation City and the City of Zagreb; the cooperation between the public institution Multimedia Culture Centre and various organisations relating to the use of the Split **Youth Centre**. In the late 1990s, civil society organisations squatted in Pula's former army barracks from Austro-Hungarian times and later developed cooperation with the City of Pula through many different channels. This space is still home to numerous organisations, which together form the **Rojc Social Centre**.[11] In Dubrovnik, participants affiliated with the **Art Workshop Lazareti** are energetic in protecting the Lazareti area from unfavourable impacts as a result of the ever-increasing tourist commercialisation and strive to establish a cultural and social centre. In the city of Karlovac, a local collaborative platform called **Ka-operativa** has for several

6—Kooperativa – Regional Platform for Culture, http://platforma-kooperativa. org; **7**—http://pravonagrad.org; **8**—http://referendum-autoceste.hr; **9**—To point out just a few: the Art Workshop Lazareti in Dubrovnik, Lamparna/Labin Art Express in Labin, KVARK in Križevci, and in Zagreb: net.culture club MaMa, Club Močvara, Club Attack! and the autonomous culture centre Medika, Galerija Nova, Booksa Book Club; **10**—In the very heart of the city, the Filodrammatica space comprising a theatre hall, gallery, and workspace; also in the city centre, the Palach rock club; part of the Ivex storage area, where artist studios are located; and the occasional use of part of the former Hartera industrial complex, currently in very bad condition. More at: http://www. molekula.org; **11**—http://rojcnet.pula.org; **12**—http://kulturanova.hr

years endeavoured to preserve the space of a currently dilapidated culture hall, while in Čakovec, an initiative headed by the **Autonomous Culture Centre** is tackling the project of building a new social and cultural centre in cooperation with city and county authorities. Similar initiatives have also begun to take shape in other cities, e.g. in Varaždin, Koprivnica, Hvar, and the island of Vis, just to name a few.

Some of these initiatives are supported by the "Kultura nova" Foundation,[12] instituted in order to ensure the stabilisation and development of civil society within the field of contemporary art and culture. The Foundation is also a result of the work of Croatia's independent scene in general, considering that it was started by the Republic of Croatia upon an independent initiative. The work of the Foundation has since its introduction been supported by every government and minister of culture, which resulted in exponential budget increases and, therefore, growing numbers of organisations that receive support, as well as projects implemented by the Foundation itself.

NEW CULTURAL INSTITUTIONS: CIVIL-PUBLIC PARTNERSHIP

The aforementioned initiatives, while bearing considerable mutual differences, also share a string of mutual values and characteristics, among which the most distinguishable are: openness and plurality, expanding the field of cultural activity, joint usage and management of public resources, networked action and mutual cooperation, linking artistic, cultural, and wider social action. They also share similar missions: building social and cultural centres through civil-public partnerships in which public resources are managed in cooperation between civil society organisations and local administration (or local public institutions).

According to Davor Mišković's text in a publication on occasion of the first gathering of existing and emerging social and cultural centres, organised by the "Kultura nova" Foundation,[13] what we are discussing here is action "that connects social phenomena and various forms of cultural activities",[14] and considering this is a relatively new topic, and "not a fact or topic of clear outlines", we are faced with a category that has not yet been strictly defined, i.e. with a notion whose definition is relatively open – for definition through practice. In this sense, we are speaking of a very wide field of action, but also of a clear idea about the need for space and the direct participation in managing such a resource through civil-public partnership. This idea, Mišković writes, "breathes change into two policies, spatial and cultural. Spatial policy changes inasmuch that a part of the available spatial resources is included into a model that enables civil control over the conversion of spaces and construction work, from planning to procurement and completion. This facilitates the inclusion of social and cultural criteria into spatial planning. Cul-

---

13—*Prema institucionalnom pluralizmu: Razvoj društveno-kulturnih centara*, work conference, Zagreb, Nov 2015; **14**—D. Mišković, D. Vidović, A. Žuvela (2015) *Radna bilježnica za društveno-kulturne centre*, Zagreb: "Kultura Nova" Foundation, 5; available at: http://kulturanova.hr/file/ckeDocument/files/Radna_biljeznica.pdf (accessed 1 Apr 2016)

Emina Višnić

tural policy changes through the fact that the cultural system begins to co-opt social practices found outside the traditional understanding of cultural activity, even though they are shaped in harmony with traditional artistic and cultural practices. Another important change in cultural policy is the change brought upon the very organisational structure of a cultural institution, which results in shifts within the institution's management and programmes."[15]

From a structural point of view, civil-public partnership means agreeing a partner relationship between public bodies or institutions on the one hand and networks of civil society organisations on the other. This model enables the direct participation of organised interested citizens in managing public resources such as cultural spaces; or more precisely, it enables that decisions regarding certain spaces intended for culture be made not only by their formal owners (in Croatia, this mainly refers to local administration), but also by those responsible for creating the essence that makes a space cultural in the first place – its programme.

Unlike traditional public institutions, owned exclusively by state or local government and, in Croatia as well as in many other countries, exposed to the direct influence and control of those in power, i.e. their political hierarchies, a civil-public partnership democratises the usage and management of public goods. According to its ownership structure, and therefore management structure, and mission that differs considerably from "old" institutions in its programmatic openness and embeddedness into context,

social and cultural centres established by civil-public partnerships are new institutions, i.e. they represent the realisation of an important aspect of institutional innovation. Another equally important aspect is the issue of institutional innovation within existing institutions.

EXISTING INSTITUTIONS: POSSIBILITIES FOR INNOVATION

Even though the independent cultural scene is an extremely vital and indispensable element of the cultural system in general, public cultural institutions nevertheless represent the foundation of this system. In today's context of increasingly aggressive ideas originating from radical economic liberalism, the principal task is to preserve the idea of culture as a public good, which in practice means defending institutions from possible devastation by processes of privatisation and commercialisation. Without public cultural institutions, there is no publicly available culture. Their collapse would collapse the entire system, including of course its lesser portion that supports the independent cultural scene. That is precisely why institutions need to change – in order to avoid self-initiated collapse by becoming less and less important to those for whom they exist.

For this reason, as well as for their duties within the cultural system, existing public institutions are of extreme significance. That is why they need to be under constant critical scrutiny and development. A large segment of Croatia's public cultural institutions is presently very far from

30   **15**—Ibid., 6.

fulfilling its potential, both in the sense of having an impact with the cultural and artistic world and in the sense of influencing the wider social context. One reason for such a state could lie in the way they are managed. Even though cultural institutions should be managed by independent management boards, these boards mainly function as a tool in the hands of politicians. Most members of cultural management councils are appointed directly by the Minister of Culture, or in other cases bodies of regional or local administration, while professionals from the very institutions are underrepresented. Directors of state institutions are appointed directly by the Minister, whereas directors of regional and local institutions are appointed by relevant county or city bodies, following a request from the management board. Therefore, the key management bodies of public institutions are under the direct control of politics. Such practice distances public cultural institutions from the proclaimed idea of free and autonomous action, which for instance is exercised both formally and practically in university systems. This transforms the key issue of (cultural) policy to that of petty appointing, which is often resolved through non-transparent networks of cronies and which stimulates opportunistic and non-critical decisions. The system becomes impenetrable and almost untouchable – the work of public institutions ceases to be the subject of critical questioning and countless artists and cultural workers, especially younger generations, are not given a chance. Such a situation is one of the main reasons why numerous public cultural institutions are losing their artistic and social importance, therefore placing themselves in danger of isolation, both from the community in which they exist and from contemporary tendencies on the domestic and international artistic and cultural scene.

How can existing cultural institutions become a more powerful agent in the development of a sound environment for art and culture? Can they put their potential to use in creating culture that makes a difference – that is transformative – both aesthetically or artistically and in a wider social sense? Can institutions change? Does this occur from within or from the outside? In which direction? Surely their destiny should not be to become just another element of the so-called free market; another place of production for added economic value. Their mission must be relevant and closely related to art, cultural needs, and the social evolution of the community in which they exist. If, in doing so, they find a way to yield economic advantages or direct social impact, even better. But these are, albeit important, only secondary elements. The same goes for the independent scene.

In order to achieve positive change aimed at berthing proactive public institutions, it is necessary to work on several levels, through changing the institutional framework and thorough practice. The first thing that needs to be done is change the management system in a way that would ensure an opportunism- and cronyism-free environment uninhibited by direct political influence, i.e. that it be democratised

31

Emina Višnić

through the participation of the local community, professional organisations, civil society organisations, artists, universities, professionals, and other participants relevant to an institution. Such a structural change would enable faster and more efficient inclusion of people of a different profile, who would head these institutions and lay the groundwork for a more dynamic, diverse, and proactive way of functioning directly connected to the narrower and wider context of institutional existence.

Change, or at least the desire for change, must come from different sides. Working from the top implies change to the legislative framework set by the state, as well as the formal framework set by local or regional administration, which regard primarily the way institutions are managed and their regular functioning and programmes funded. Change from the bottom would have to originate from those for which such institutions exist in the first place – from organised citizens who are their ultimate users, as well as from various participants that represent a city's, a region's, or a country's cultural scene: artists, professionals, journalists, and other cultural workers. Finally, the change we speak of also requires lateral support, mainly from the independent scene, because it is precisely the independent scene that developed practices and knowledge that can be of use to advance the public sector in culture. The independent scene has a lot to teach and transfer.

According to Mišković,[16] traditional "cultural institutions exist to facilitate an appropriate experience of art and establish a relationship between the artistic practices, artists, and the artistic world as a whole." He continues by asking: "How can one bestow appropriateness to experiencing art that undermines, questions, and strives to change our social agreement? What type of institution should be introduced for such types of practices? One possible answer is a museum of contemporary art, which has always been a subversive element within the museum world because year in and year out it works to dispute what has gone on in previous years. However, the subversion of museums of contemporary art is mainly of a formal nature, which, albeit vital to the artistic community, is not as important to society in general. The reasons for this isolation should not be sought in the way contemporary art museums are managed, but rather in their structural position."

Along these lines, it is interesting to mention a certain type of experiment that took place in Rijeka, where the top positions of two cultural institutions, the Croatian National Theatre Ivan Zajc and the **Museum of Modern and Contemporary Art** (**MMCA**), were entrusted to two artists who built their artistic and socially engaged careers on the independent scene. Therefore, it was by no means surprising when Slaven Tolj, Director of the MMCA, decided to apply programmatic practices and principles from the independent scene to the work of his institution or when he refused to wait for a rounded spatial solution and set out to move the Museum to the barely acceptable space of the H-objekt within the former **Rikard Benčić industrial complex**. That is how this complex,

envisioned as a space for various cultural institutions stimulated not only to co-exist but also to co-operate, was inspired by the independent scene: expanding the space of culture and a stronger orientation toward wider social issues, mutual cooperation between the various users, and a more open logic of programmatic planning. However, this idea still did not include changes to the model of management, decision-making, and internal organisation, which could prove to be its weak point. Changing the person that manages such an institution (which is inevitable, if for no other reason than the biological limitations of a human life) without changing the internal structure can very easily lead to the diminishment of already made progress and a return to "business as usual". And in such a situation, we do not what we need to, but only what has been deemed appropriate.

WE NEED IT – WE DO IT

The virus of proactive, often activist, action focused on ensuring work conditions in art and culture, and within the framework of ideas of public and shared goods, is a virus that was created and has been spreading on the independent scene for quite some time. This virus sometimes succeeds in breaching the walls of public cultural institutions, which also, if their goal is to develop and (once more) become an important factor in the community they inhabit, have no more time to waste. It is no coincidence that the virus is primarily carried by people who enter such institutions from the independent scene. The

contagion has just started and whether it will be contained or spread remains to be seen – but passiveness cannot be allowed; we must work toward change. Because we – citizens, artists, cultural workers, activists, architects, etc. – do what we need to. And what we need are: more democratic, open managing structures; political (symbolic and real) space for culture as a public good; healthy relations between key participants, i.e. citizens, institutions/organisations and state (government); programmes embedded in reality; and finally, buildings/spaces, places where we can gather (and do so openly) in tune with our needs, ideas, and ambitions. The state of temporariness does not confuse or discourage us. We do not like final solutions and we never stop working on better and more sensible solutions that will endure for exactly as long as they need to – until needs, ideas, and ambitions change.

Emina Višnić

34

Possi
blem
odels
of civ
il-pu b
lic pa
rtner
ship

HYBRIDIZATION MODEL

– a form of partnership between public and civil sector in co-founding and co-management of a new joint institution that undertakes the role of public resource management.

EXAMPLE: The institution POGON – **Zagreb Centre for Independent Culture and Youth** (Zagreb);[1] founded on the basis of equal management rights and responsibilities by the Alliance Operation City and the City of Zagreb.

JOINT MANAGEMENT MODEL

– forming a joint body for managing a public resource with an equal number of representative of both public and civil sector.

EXAMPLE: **Rojc Social Centre** (Pula);[2] The Coordination of the Rojc Social Centre is a body with an equal participation of representatives of the association named the Rojc Alliance (representing the users of the facility) and representatives of the city government (the owner of the building); The Coordination reaches decisions with the approval of the competent body of the City of Pula.

CO-MANAGEMENT MODEL

– a form of partnership between a public institution and a number of civil society organizations aiming to co-manage a public infrastructure facility under the competence of a public institution.

EXAMPLE: **Youth Centre** (Split);[3] the building is managed by a public institution, the Multimedia Cultural Centre, which collaborates with an alliance of associations called the Platform of the Youth Centre to develop a co-management model to use the facilities of the Youth Centre.

---

36   The list and brief description have been taken from the text by Dea Vidović published in: D. Mišković, D. Vidović, A. Žuvela (2015) *Radna bilježnica za društveno-kulturne centre*, Zagreb: Zaklad "Kulura Nova", 5.; available at the following link: http://kulturanova.hr/file/ckeDocument/files/Radna_biljeznica.pdf (accessed on 1 April 2016). We have added all the examples.

EXPANDED COLLABORATION MODEL

– a form of collaboration between the public and civil sectors is organized only on the level of giving permission to the civil sector to use and manage a public resource during a limited period of time without charging any fees, with an obligation of the public sector to cover a part of material costs related to the use of the infrastructure whereas the civil sector provides a public function (cultural or social) for the spatial resource.

EXAMPLE: **Molekula** (Rijeka);[4] The City of Rijeka allowed the utilization of a number of facilities to the organizations gathered in the Alliance of Associations Molekula. The City directly covers a part of costs whereas the Molekula can autonomously develop its programmes.

NEW PUBLIC CULTURE MODEL

– transformation of the existing centralized model of management of public cultural institutions aiming to establish a democratized management structure. By involving the representatives of the organized civil society and citizens, the participation of various stakeholders in the management structure would be guaranteed.

EXAMPLE: presently unavailable (or, it is unknown to us)

1–http://www.pogonzagreb.hr; **2**–http://rojcnet.pula.org. **3**–http://pdm.hr **4**–http://www.molekula.org

New cultural institutions in practice: architecture, programme, managment

Institutional innovation in the field of culture and beyond is not merely a theoretical question. Our primary interest is how it comes about in practice, on three different but interrelated levels:

- **architecture** – what kind of space is necessary and what should the process of architectural design be like?

- **programme** – how is a cultural, artistic or social programme created, what are its properties?

- **management** – who are the active participants and how are their relations defined, how are decisions made?

Here we tackle some of the dominant characteristics or concepts applied in practice on several locations in Croatia – not always invariably and completely, but with the adequate specific local needs and conditions, as things inevitably are when it comes to practice. This list is the result of different processes of mapping new, existing and emerging social and cultural centres,[1] which, for example, are articulated in the form of an exhibition titled *Build a Platform: Youth Centre*.[2] The same or similar principles can be applied not only for the design of new institutions (social and cultural centres and others), but also for the innovation of existing ones (for example, museums of contemporary art). The list of these concepts is not exhaustive and is open to supplements and corrections, in accordance with different practices, both in Croatia and elsewhere.

ARCHITECTURE	PROGRAMME	MANAGMENT
process-approach to design	open programmatic concept	co-management and participation
building as a device for the information of content	value beyond esthetics	autonomous and open programming
open functions of space	interactions of artistic disciplines	common use of resources
independent spatial units	culture across borders of fields and sectors	
simplicity of use		

BUILDING AS A DEVICE FOR THE FORMATION OF CONTENT

- **open architecture** – the building allows its transformation through its programme content and encourages users to reinterpret it and use it freely

PROCESS-APPROACH TO DESIGN

- **architecture as a process** – the focus is not on the design of the building and its aesthetics, but on the design of the process

- **4 Rs: reuse, recycle, revitalize, reconstruct** – a new way of using existing facilities and working with existing elements

- **open logic of design** – openness to changes through a participation of a series of different stakeholders

- **immersion in context** – awareness of the impact of architecture on the environment and an openness to the impact of the environment on the formation of the space

- **playful building** – architecture forms the structure, which is at the same time infrastructure and a tool, a playground and a toy

- **the house is the programme** – the structure becomes a key element of the programme content

- **architecture for the present and the future** – the design is a reflection of the needs of contemporary means of production, consumption and participation in cultural and social activities and remains open for innovation and future needs

- **simultaneity** – simultaneous separate use of different spaces for several simultaneous programmes

- **system of sub-systems** – several smaller separate systems that are interconnected

- **high level of utilisation** – rational use of spatial capacities for the needs of different users (programmatic and managerial efficiency)

- **environment-friendly** – energy efficiency, energy systems that are adaptable to the regime of use; renewable energy sources

OPEN FUNCTIONS OF SPACE

- **use it as you need it** – every space can be a stage, gallery, lecture halls or other type of facility; diverse functional relations and methods of use are possible

- **adaptability of space** – a space is designed so that it can easily be adjusted to various contents, numbers of users and production capacities, allowing different forms and regimes of use

- **house – machine** – every space within a building is organised in such a way that it can be quickly and simply reshaped with regard to the needs of different facilities and content

SIMPLICITY OF USE

- **autonomous use** – the architecture makes it possible for the space and stage technology to be used independently by different users

- **user-friendly** – robust, durable, simple, idiot-proof system; the space and technology must be intuitive and simple for orientation

- **sustainable management** – the organisation of space enables simple and efficient management, as well as maintenance and control of access, reducing logistics costs

41

PROGRAMME

OPEN PROGRAMMATIC CONCEPT

- **wide scope** – the field of action defined as contemporary cultural, artistic and social practices allows for a high level of programmatic flexibility

- **inclusion** – the programmatic concept is not based on exclusivity of contents, but is open for a diversity of approaches, disciplines, levels of professionalism and excellence

- **open programmatic concept** – the programme is a result of a multiplicity of the (local) scene, not the realisation of one (individual) authorial concept

- **diversity** – the programme is composed of individual autonomous contents

- **programming through protocols** – the programming is determined by protocols that allow for the participation of many, as well as the availability of resources to everyone on equal terms

VALUE BEYOND AESTHETIC

- **critical dimension** – the critical dimension of artistic and cultural practices is highly valued, rather than their representative function or spectacular quality

- **relevance of content** – rather than artistic excellence, it is the relevance of contents for the total programmatic profile and/or the context of the programme that is at the forefront

- **immersion in context** – an active approach to subjects and reflection of the contemporary social and cultural text are appreciated as important qualities of programmes

- **experimentality** – open space for artistic explorations and processes, for experiments in the artistic approach, form and formats of cultural, artistic and social content; rather than the final product, it is the work process that is the focal point; excluding the wrong-right criteria

- **intrinsic value** – it is considered that art, culture and critical social action have intrinsic value

- **shared common values** – the protagonists that are part of the scene and who create the programme share the following common values: pluralism, respect of human and civil rights, particularly the rights of ethnic, sexual and other minorities, cultural diversity, principles of environmental sustainability, social equality, availability of culture to various social groups, etc.

INTERACTIONS OF ARTISTIC DISCIPLINES

- **multidisciplinarity** – a total programme comprising contents of different artistic disciplines (visual arts, performing arts, literature, film...) none of which has priority

- **interdisciplinarity** – practices that emerge through an interaction of different artistic disciplines and fields of action

CULTURE ACROSS BORDERS OF FIELDS AND SECTORS

- **extended understanding of culture** – the practices that occur when the artistic, cultural, technological, social and political intertwine

- **cooperation with others** – connection, cooperation and collaboration of stakeholders of the independent (civil) cultural scene with stakeholders from other sectors (public, private sector) and other fields of action (for instance: education, environmental protection, human and civil rights, LGBT organisations, organisation of ethnic minorities, trade unions, social welfare and humanitarian organisations, etc.)

CO-MANAGEMENT AND PARTICIPATION

- **participatory management of public resources** – management of public resources (publicly held spaces) with the direct and equal participation of those using these resources and with the co-management of protagonists of the civil society and public sector (civil-public partnership)

- **participation through networks** – the participation of civil society organisations is achieved through networks and cooperation platforms

- **diverse forms of co-management** – civil-public partnerships achieved in different forms and levels of participation[3]

- **free participation** – those interested participate in the management; participation is not a result of compulsion or conditionality; participation in the use of resources is not conditional on the participation in the management or on the membership in the network/cooperation platform

AUTONOMOUS AND OPEN PROGRAMMING

- **independent programming** – those creating a programme decide on the programme's profile, model and individual programmatic contents

- **programmatic autonomy** – individual programme contents are defined, created and presented by autonomous and various stakeholders, who also provide the resources for their realisation

- **defined programming model** – the total programme is created through a clear set of rules and procedures that are defined through the participation of those to whom they apply; at the same time, the system is flexible and negotiable with regard to everyday practices and changes in the context

---

3—See *Possible models of civil-public partnership*, p. 35

- **system of protocols** – usage model
  based on a system of protocols that
  allow different regimes of use for
  different types of programmes in ac-
  cordance with criteria and rules that
  have been agreed and determined in
  advance and through participation

- **common resource** – participa-
  tion in management encourag-
  es a sense of co-ownership of
  the resources and responsible
  use; space is regarded as com-
  mon, rather than private

- **cooperation and compromise**
  – cooperation, rather than com-
  petition, is encouraged; rules
  regarding the priority of use can
  be generalised, and are rational
  and clear, both in terms of space
  and the management organisa-
  tion via agreement and compro-
  mise, the simultaneous utilisation
  of resources by more than one
  stakeholder is made possible

- **transparency** – the rules, pro-
  cedures and protocols, as well as
  information on the plan of resource
  utilisation are publicly available

Cook

ing

up a

socio Nenad Vukušić -

cult u

ral

casse

role

Coocking up a socio-cultural casserole

Let's say you would like to invite a bunch of indie culture producers and thinkers and artists and activists to your city, but you have no cultural centre or a pot large enough to hold them all. These things happen more often than you would think, so we're here to share our tried and tested socio-cultural casserole recipe, hoping that your next joint culinary venture becomes a great success.

YOU WILL NEED:

AN ABANDONED BUILDING IN A SAD STATE OF REPAIR

You can find these in almost any town on our planet. Once a project with great potential, now an abandoned ruin. Once a highly productive factory, now a romantic empty hall. Or, a military complex, abandoned and forgotten. Or a leprosy quarantine, and so on...

      Pick one with access to water and power; it will make your job a lot easier.

HOMELESS PRODUCERS OF CULTURE

These seem harder to find, but in every city there must be a bunch of people trying to do something, lacking resources and a place to do it. Probably you are one of them. Others are all around you.

OPEN MINDED ARCHITECTS WILLING TO TAKE ON A CHALLENGE

This might be toughest ingredient in this dish, since they must be over the form, function, creation ego situation in which most modern architects seem to be stuck. These are rare plants, but still, with little effort, you can find them. Luckily, these are growing in all climates.

If you've got it all, let's get cracking.

47

STEP 1

Get together. Sit down and talk to each other. Figure out what you and potentially other future inhabitants of your centre need and want. Find out what you have in common, decide on the priority. Share your dreams and hopes, translate them to policy-goals and start working together as a collaborative platform. In next steps, carefully add more organizations, groups and individuals.

STEP 2

Determine the immediate repairs that need to be done in space to make it usable with minimum investment. A minimal necessary intervention that will provide firm and secure base for your dish.

STEP 3

Plan and develop as if you have all the money in the world – considering possible stages of execution. This is where you must be extra careful or your entire spatial casserole might flop. When developing the property, do all the plans at once. But you can do the basic interventions one by one. Don't forget to harmonize. Put insulation there because you know that it will do for now, but think five years ahead, so that this is also the final layer before you put in the real floor. Build staircases for just two floors, but on a foundation that can support another two levels when the situation allows for the expansion. Simply put, do not break any eggs until you plan what is going to happen in 5-10 years from now and then layer the thing out, so it connects seamlessly to the future developments.

STEP 4

Fold in all the cultural organizations, producers, artists and media workers (continue adding ingredients you can find locally) and let them do their thing in this space. Stir occasionally to get all the flavors in and season to taste. If you want it spicy, add lots of it or just leave it bland.

If you stumble upon some funds along the way, go back to step 3 until every segment of your plan is done.

Don't forget to add large amounts of patience, at every step and in-between them. The casseroles presented in this book took a better part of a decade to bake. And they are still being baked. A long time to wait, but all that more tasty now that they are half-baked.

Tuck in.

Y o

u

t h

C e   n   t

r   e
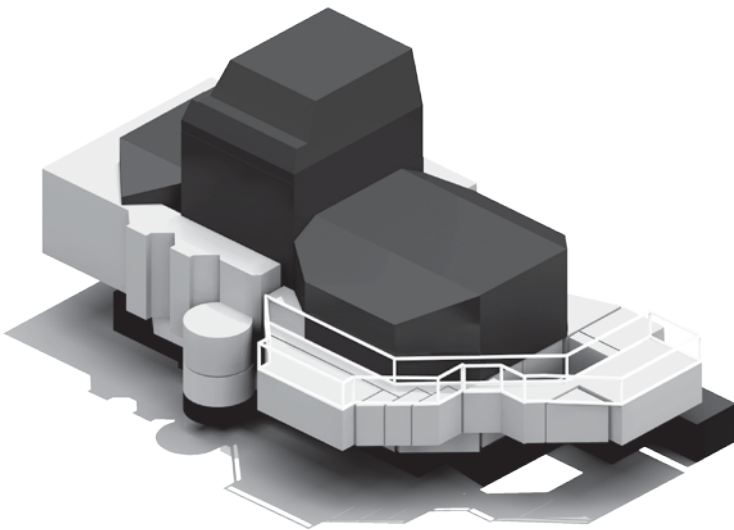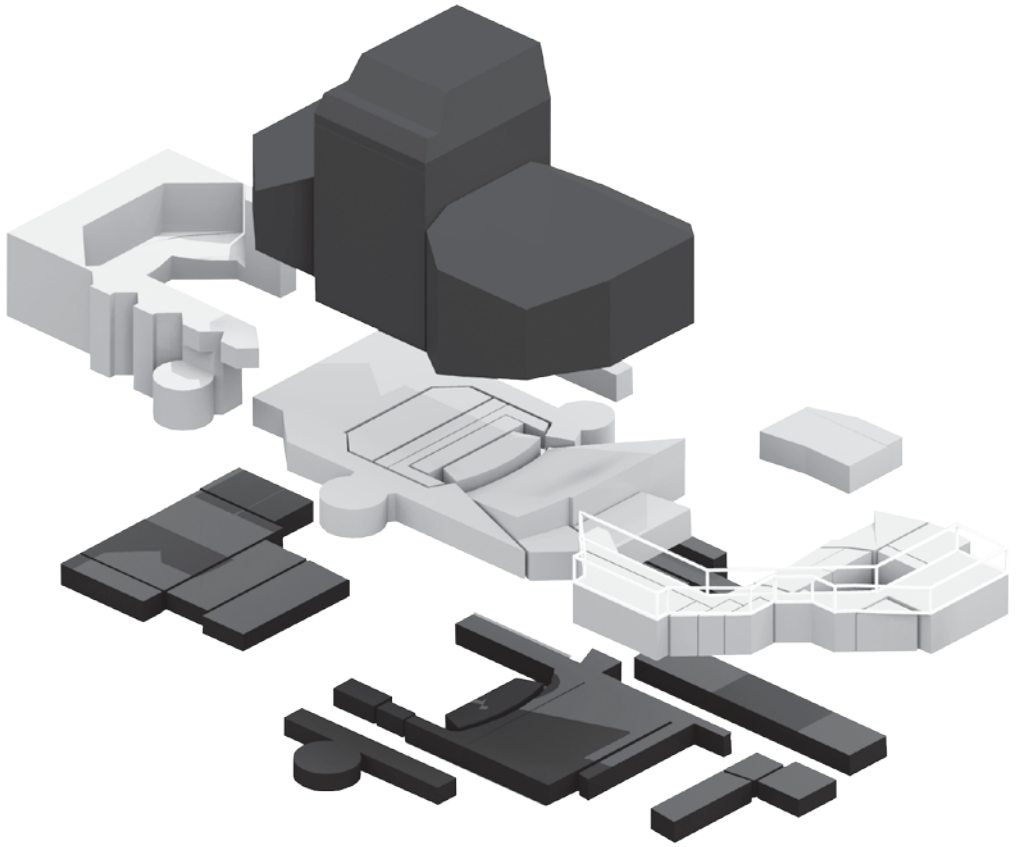
S   p

l

i   t

theatre building fragmented into cultural multiplex

Youth Center Split

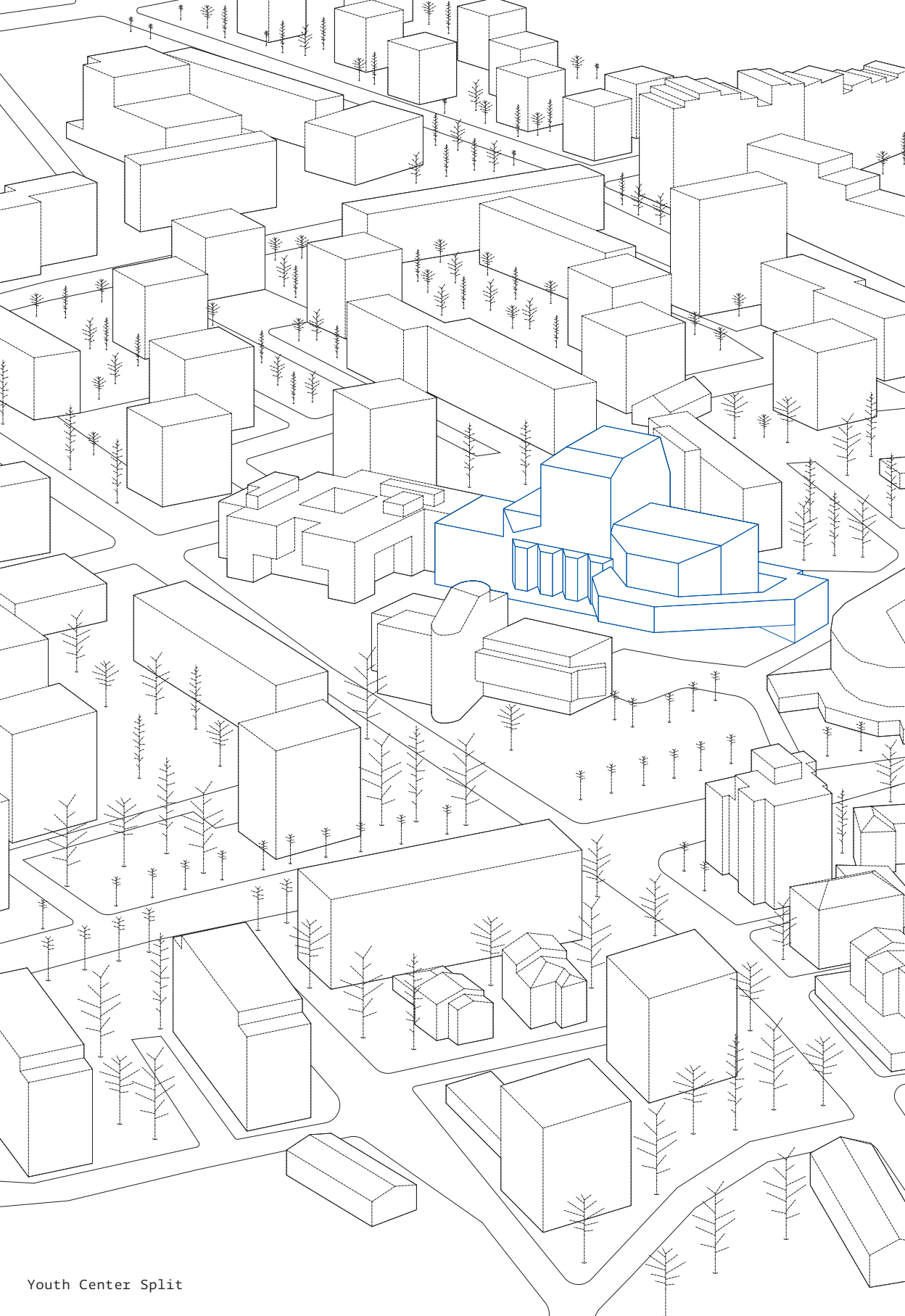Youth Centre in its urban context
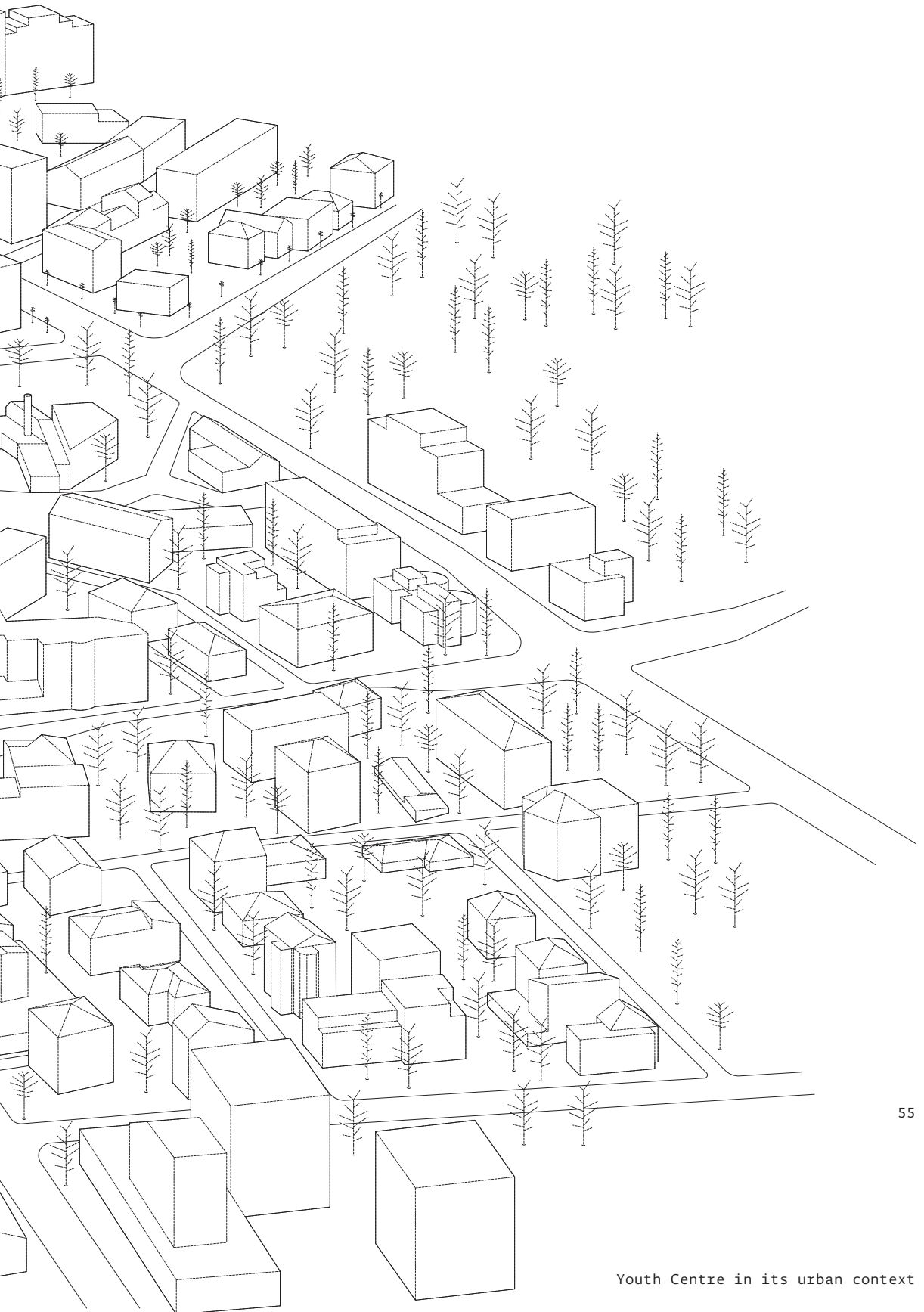
THE BUILDING AND
ITS INHABITANTS

The Youth Centre is an unfinished centre for socialist youth that emerged in the early 1980s. Since that time until now, parts of the facility have been used for various cultural and art programmes in a more or less organized form and inadequate and sometimes even dangerous conditions. In the past ten years, there have been continuous efforts to put the facility in order and develop the cultural scene that has become its main user. The concept of a centrally organized building focusing on a single stage has been replaced with the logic of multimedia compound composed of a number of spaces for production and presentation purposes. The concept of a large public institution for culture with many people employed and a permanent ensemble as the dominant user of the building has been replaced with a hybrid model leaning on numerous initiatives implementing their programmes in various regimes, using the space and taking the responsibility for the functioning of the Centre or its components. Such an innovative model has been developing with the support of the City of Spit, as the owner of the building, and with the participation of many permanent and occasional users, where the network of organizations named the **Platform of the Youth Centre** plays a very special role. The Platform, from its position as a user, advocates the completion of the facility as well as shared responsibility for the management of such a resource.

Potentials, ambitions as well as plans and projects that have been made all imply the need to create a propulsive centre for contemporary art and culture. By definition, the Centre focuses on younger population as well as the wider audience and artist who are in need of space to create and live up to new forms of artistic and cultural expression and related social dynamics.

Many associations and institutions use the Youth Centre managed by a public institution called the **Multimedia Cultural Centre** (**MCC**). This type of an open public infrastructure changes the existing expert practices of functions towards new forms of work and allows the development of partnerships and collaboration with civil society introducing a dialogue between the public and civil sectors. The intention is to affirm the Youth Centre as a central point of production and presentation of contemporary art and culture as a modern social and cultural centre with high-level quality art production and broad influence on the cultural sphere of the city and region and also endorse its role on the international scene of propulsive cultural centres.

The final planned result is the accomplishment of the reconstruction process together with equipping the facility with an agreed model of (co)management (in the form of undertaken obligations for the realization of the programme) of the Multimedia Cultural Centre and independent organizations that have been using this exceptional resource with the aim to develop and improve cultural and youth scene.

T10
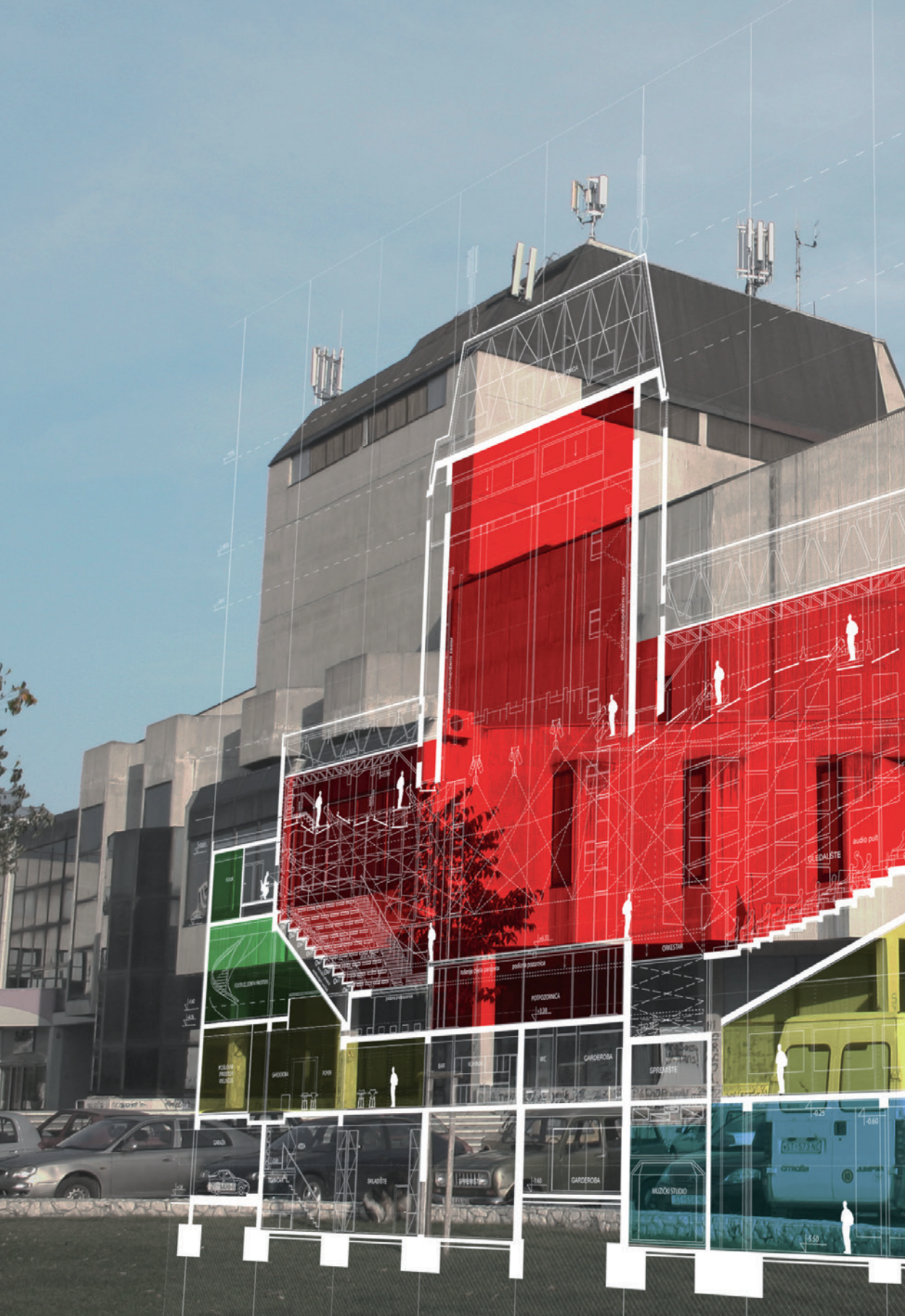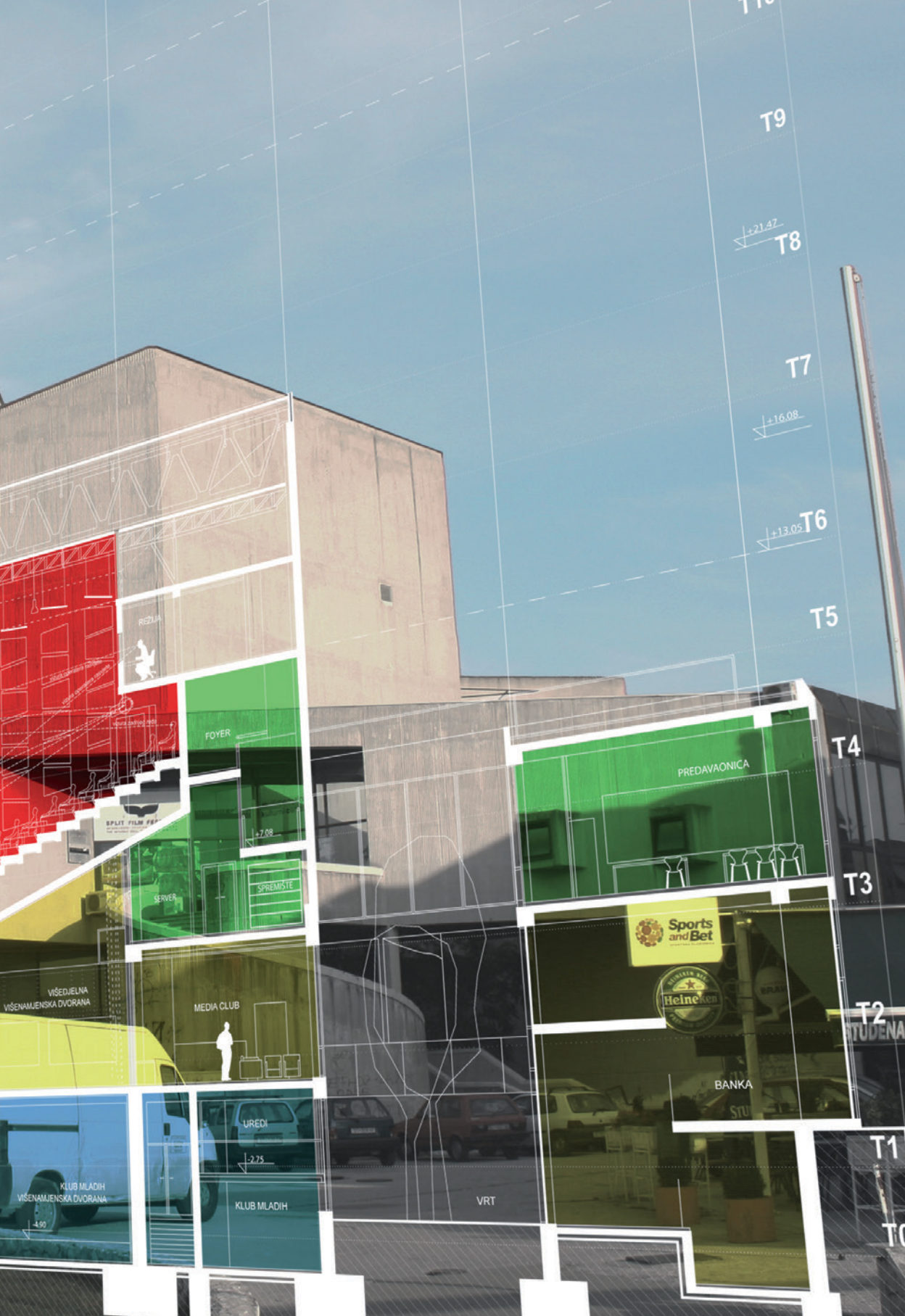
T9

+21.47 T8

T7

+16.08

+13.05 T6

T5

T4

T3

REŽIJA

FOYER

+7.08

SERVER

SPREMIŠTE

PREDAVAONICA

Sports and Bet

Heineken

T2

STUDENA

VIŠEDJELNA
VIŠENAMJENSKA DVORANA

MEDIA CLUB

BANKA

KLUB MLADIH
VIŠENAMJENSKA DVORANA

UREDI

-2.75

T1

KLUB MLADIH

VRT

-4.90

RECONSTRUCTION PROJECT

The Youth Centre has been initially intended to function as a classic theatre facility with a centralized organization around a large stage with two sides open in the direction of the audience. A two-sided stage with two auditoriums and a large stage tower make the centre of the facility. All other spaces are organized according to that function. Performers are entering on the one side to use their space. The other side is for the audience and uses its halls. They intersect on the proscenium and are separated by the invisible stage wall. This brutal design resulted in a tall facility positioned on a raised place. It dominates the city's silhouette and permanently reminds of unaccomplished assurances given by the city authorities that some day there would be a place for contemporary art and culture.

It has always been attracting art initiatives for which it had been initially intended. On several occasions it was temporarily used in its dangerous unfinished state. The basement was used as an improvised club and concert facility. From the very beginning, a two-sided stage with two auditoriums presented a challenge for all programme creators. It appears as an anomaly that artists try to tame unsuccessfully. Its bizarre character has significantly influenced the culture emerging inside. If it were a simple perpendicular hall with flat flooring, the culture in Split would probably take a completely different course. Due to its unusual appearance, it has been partially the cause and image of a capricious culture in a capricious city.

In this situation where there is an apparent public need on the one hand and a maladjusted facility on the other, there has been a solution offered, which brings the facility to a minimal condition-based maintenance to allow the cultural programmes to take place. The foundations have been laid for a number of individual interventions to improve the situation over the years and the facility has grown into a place organizing about ten programmes a day. The possibilities for new use of the space have also been opened. In order to provide and instigate the development of numerous smaller initiatives in need of the facility, this compactly structured building has been fragmented into twenty autonomous units that can function independently. Each unit can be renovated and equipped separately. Each can have its own programme and dynamic of use. All elements are offered to become points of art creation, the façade included. Once designed as a classic theatre edifice, the facility has become a multiplex social venue dedicated to culture and a meeting point for intensive social interactions.

The architectural participation takes place on two levels: in the development of an architectural design advocating the final reconstruction and in the realization of a number of smaller individual interventions with an intention to continuously improve the condition of the facility as well as working conditions and user experience. The main project thus serves as a set of architectural guidelines for the implementation of minor changes. Participation in the process implies involvement in all stages, from the project implementation and coordination among stakeholders to strategic planning with the aim to find opportunities to finally realize the project and take an additional step forward to design and equip it.
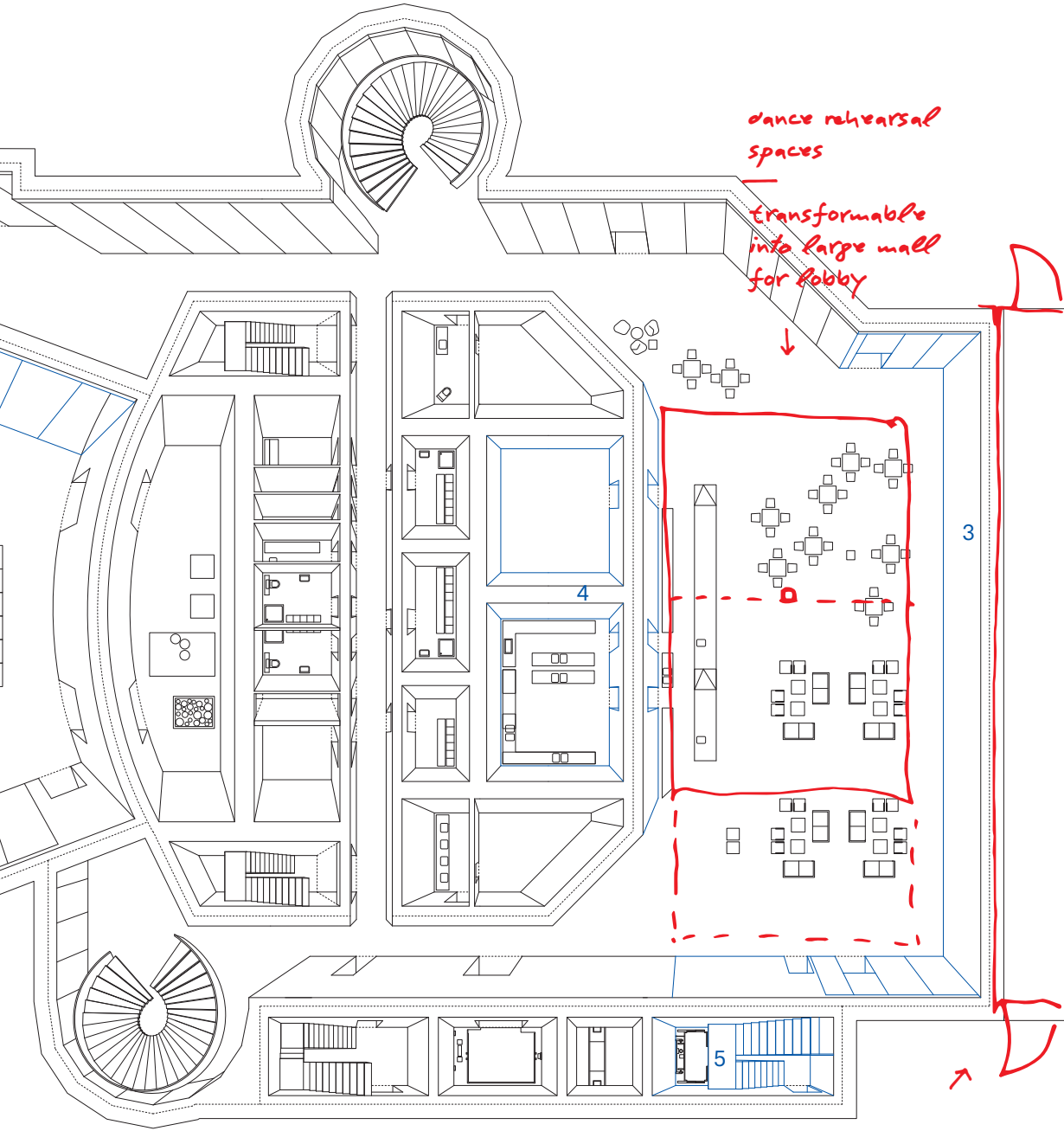
dismantling the compact theater and reassembling a shared cultural complex
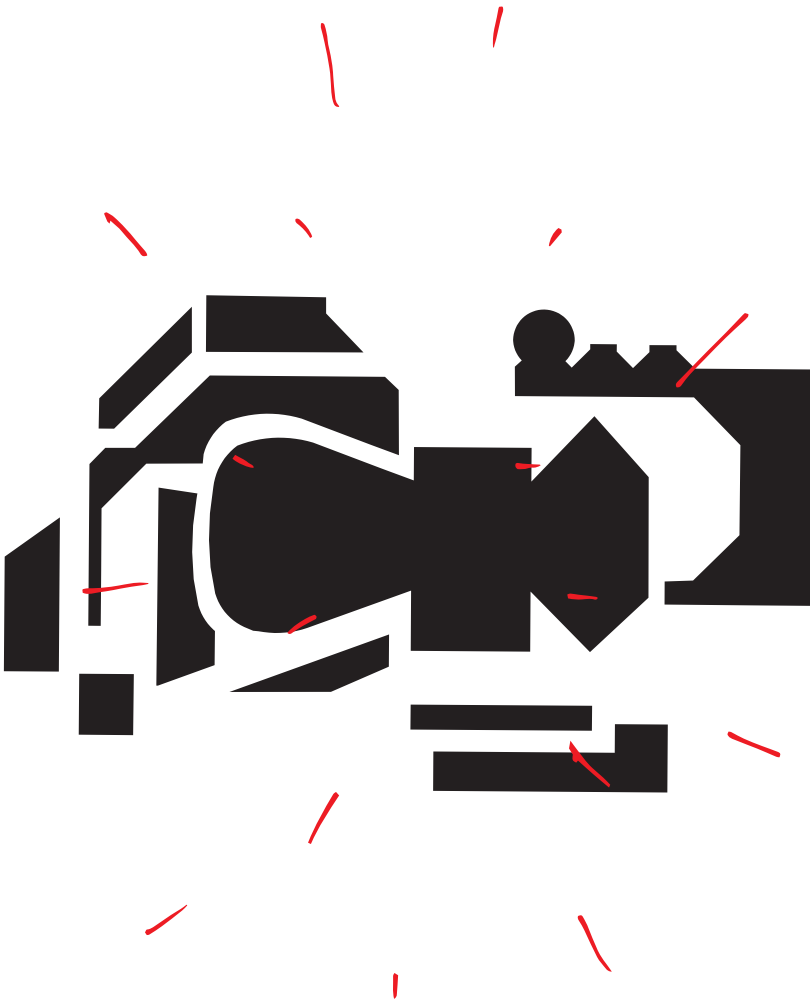
designed improvements

1 foldable wall – large bar
  > new performance hall
2 kitchen > beton kino
3 extension of entrance holl
4 new service rooms
5 new vertical communications

terrace

covered patio
living room

bar,
first to be
arranged!

1

2
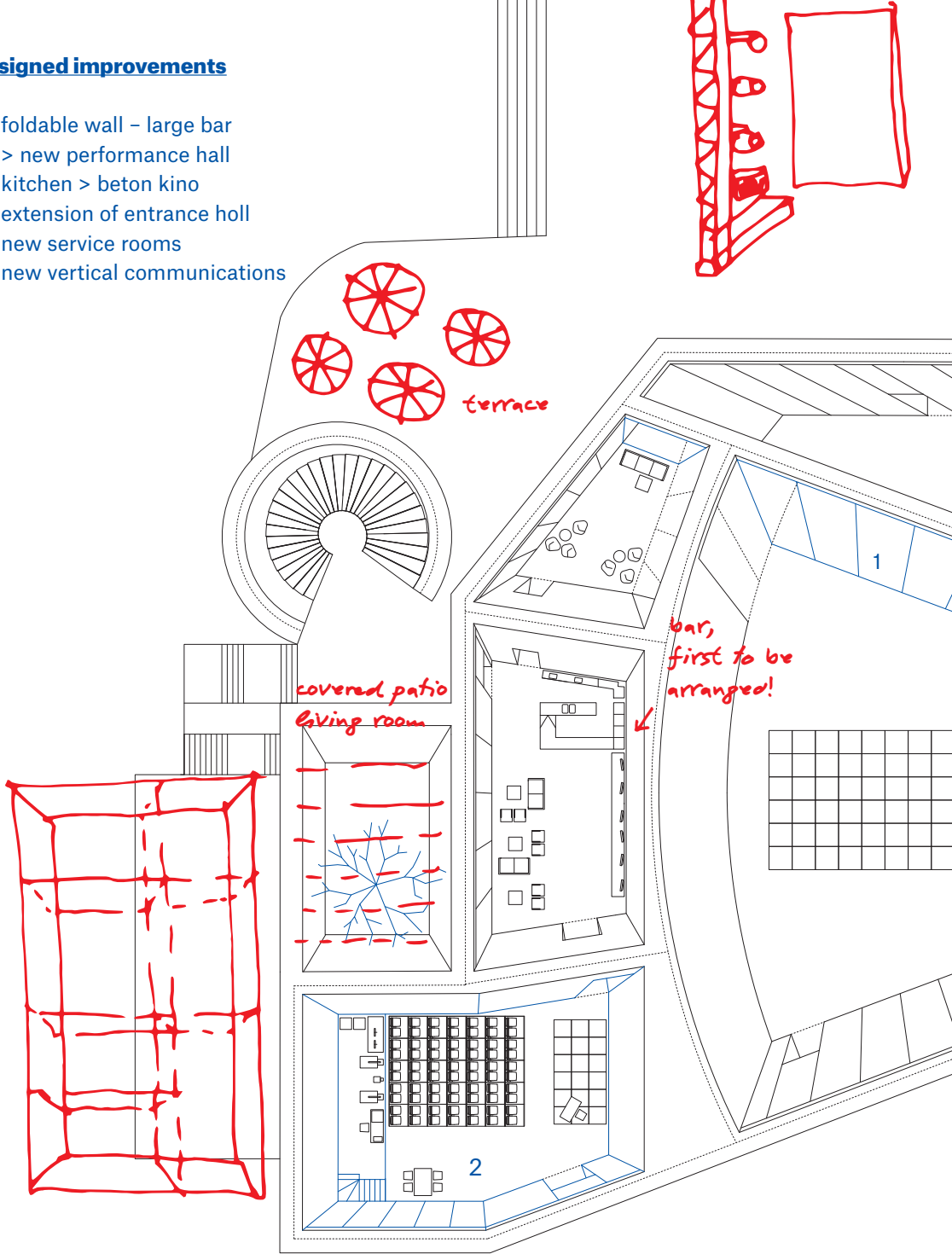
outdoor
event
space

dance rehearsal
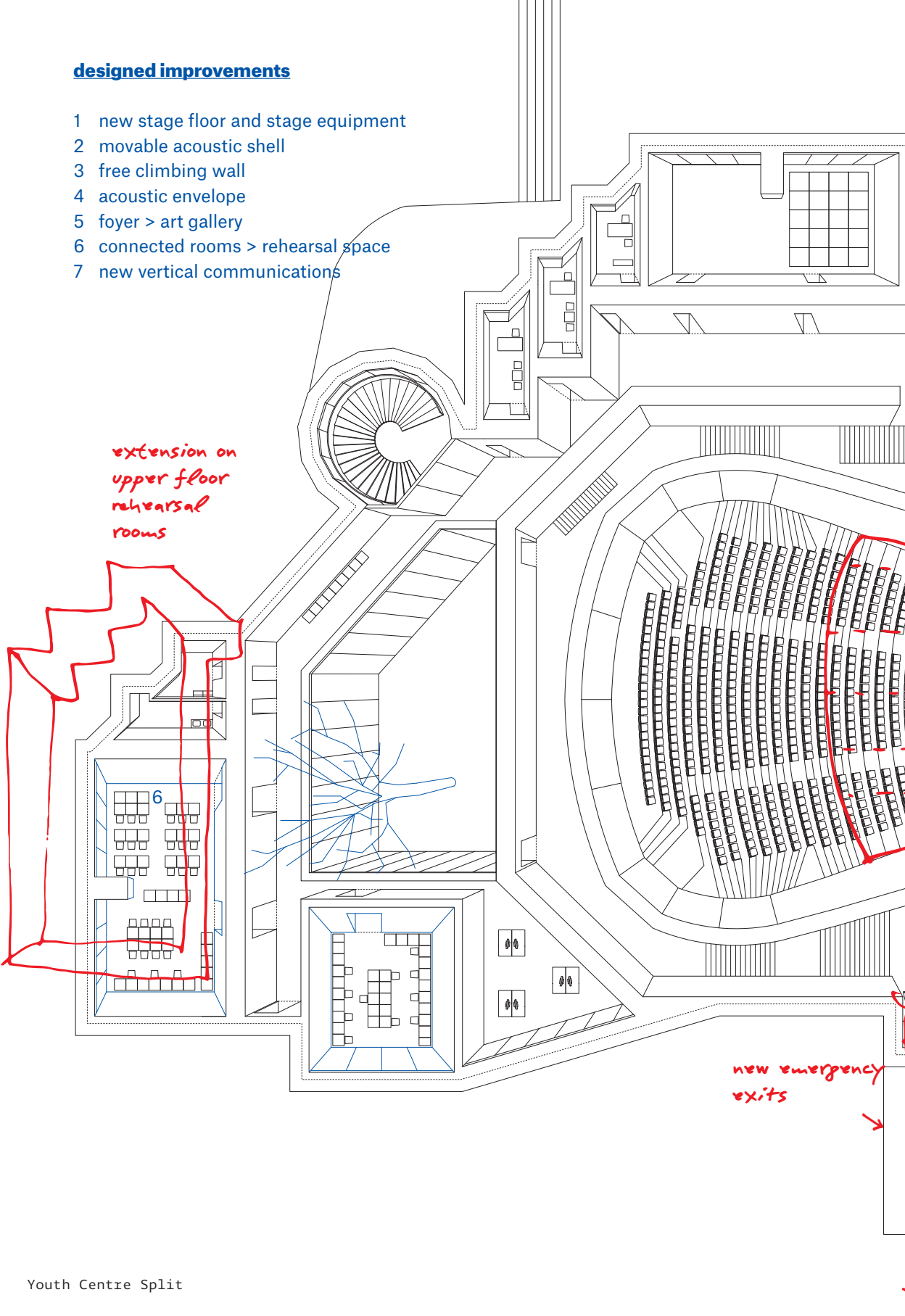spaces
—
transformable
into large mall
for lobby
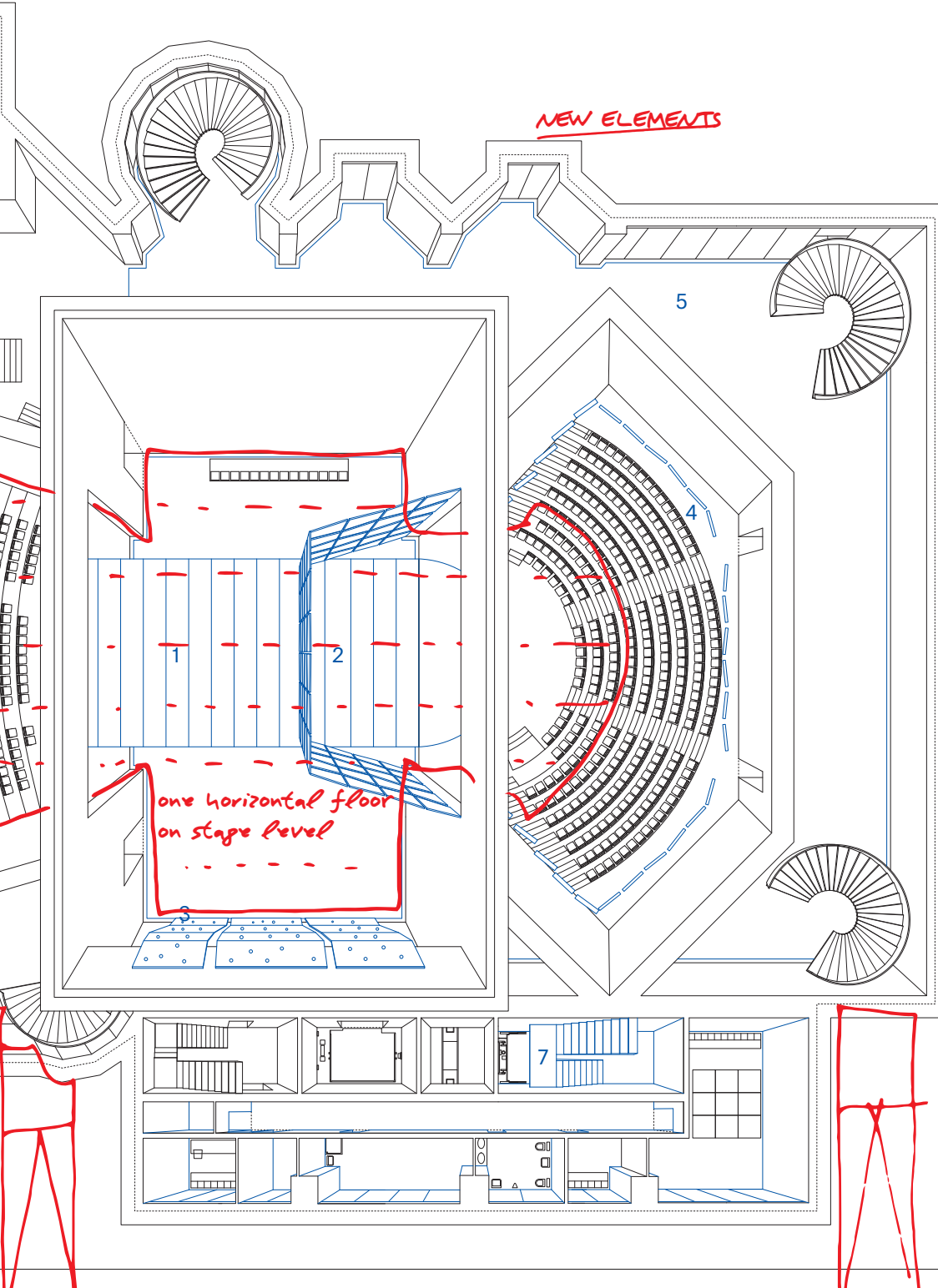↓

3

4

fab lab in
future?
— now wellness

5

63

NEW ELEMENTS

designed improvements

1 new stage floor and stage equipment
2 movable acoustic shell
3 free climbing wall
4 acoustic envelope
5 foyer > art gallery
6 connected rooms > rehearsal space
7 new vertical communications

extension on
upper floor
rehearsal
rooms

6

new emergency
exits

NEW ELEMENTS

5

4

1   2

one horizontal floor
on stage level

3

7

designed improvements

1   new stage floor and stage equipment
2   movable acoustic shell
3   acoustic envelope
4   foyer > art gallery
5   foldable wall – large bar > new performance hall
6   extension of entrance holl

NEW ELEMENTS

solar panels

future additions

rehearsal rooms

winter garden
living room
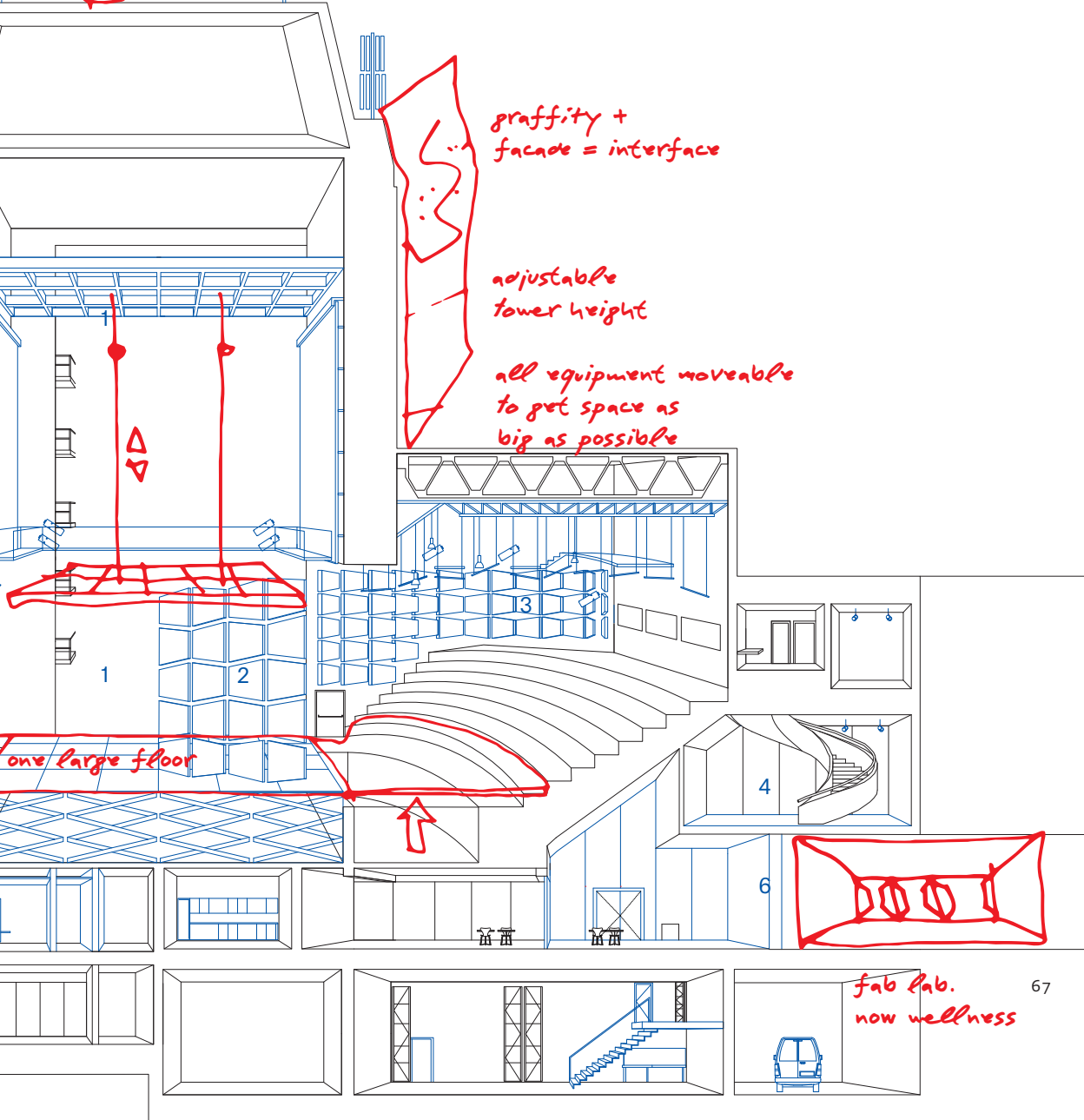
3

5
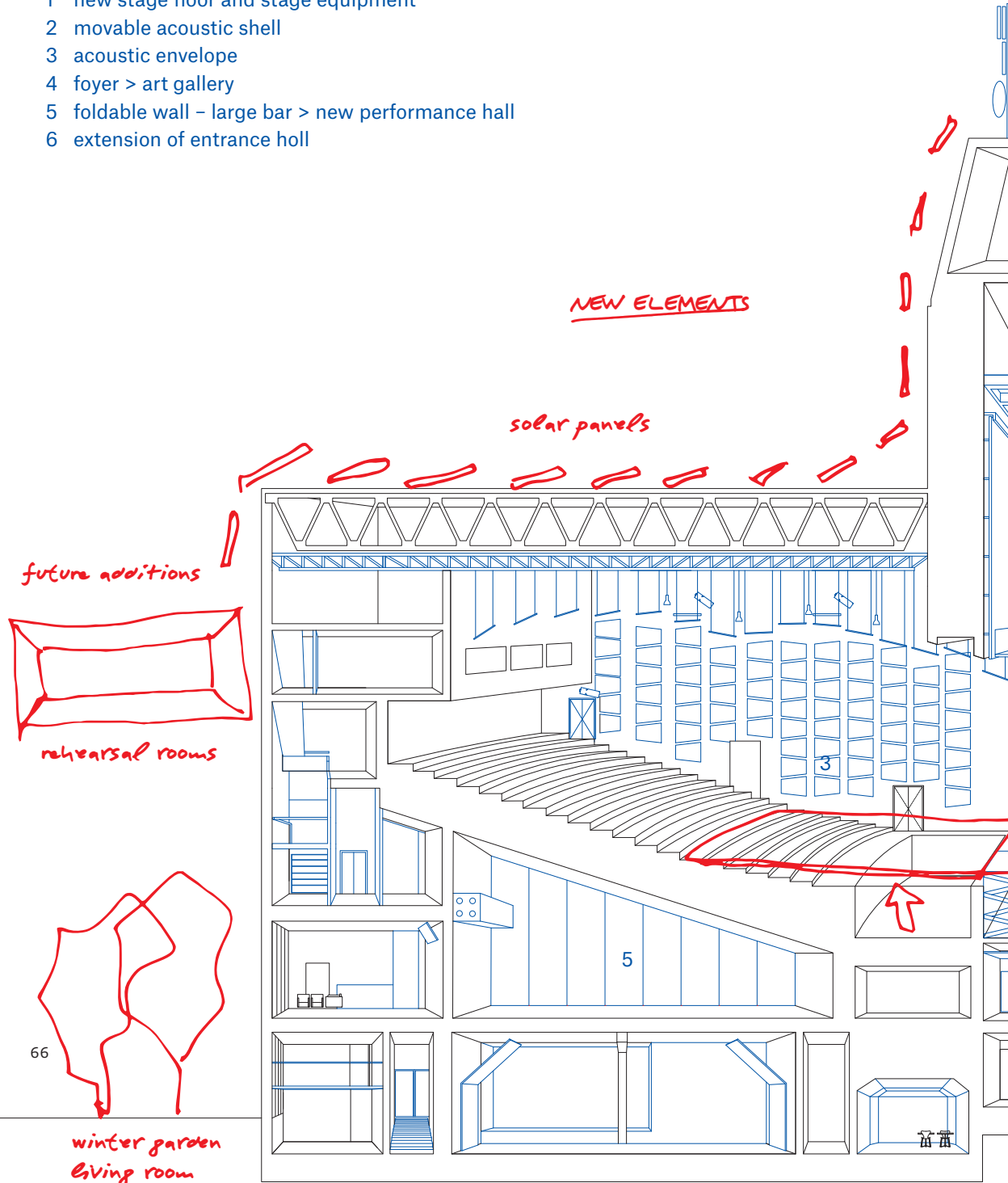
our own
frequencies?
wifi +++

6

graffity +
facade = interface

adjustable
tower height

all equipment moveable
to get space as
big as possible

1

△
▽
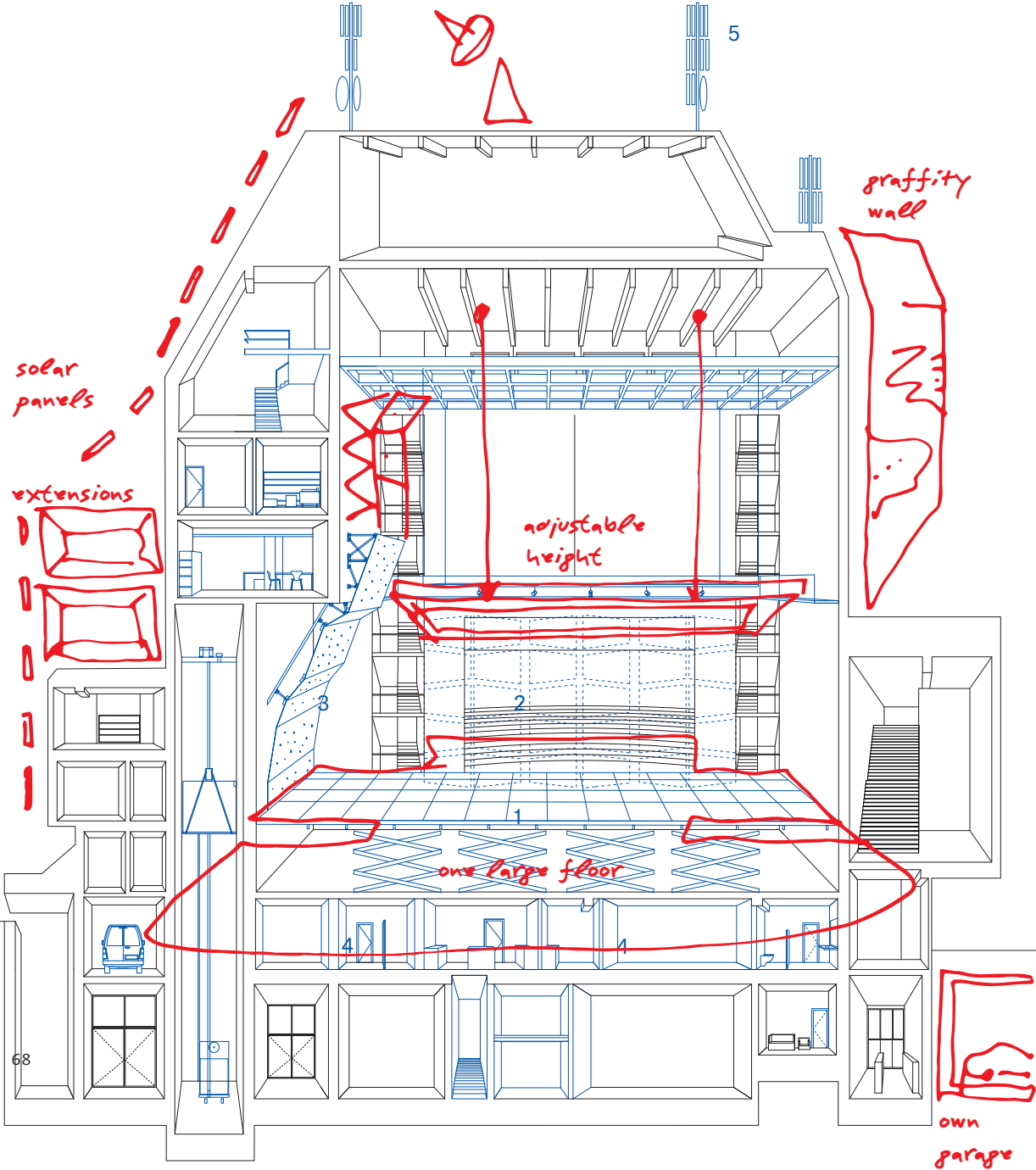
3

1   2

one large floor

4

6

fab lab.
now wellness   67

designed improvements

1   new stage floor and stage equipment
2   movable acoustic shell
3   free climbing wall
4   new service rooms
5   antennas > extra income for small building interventions

solar panels

extensions

5

graffity wall

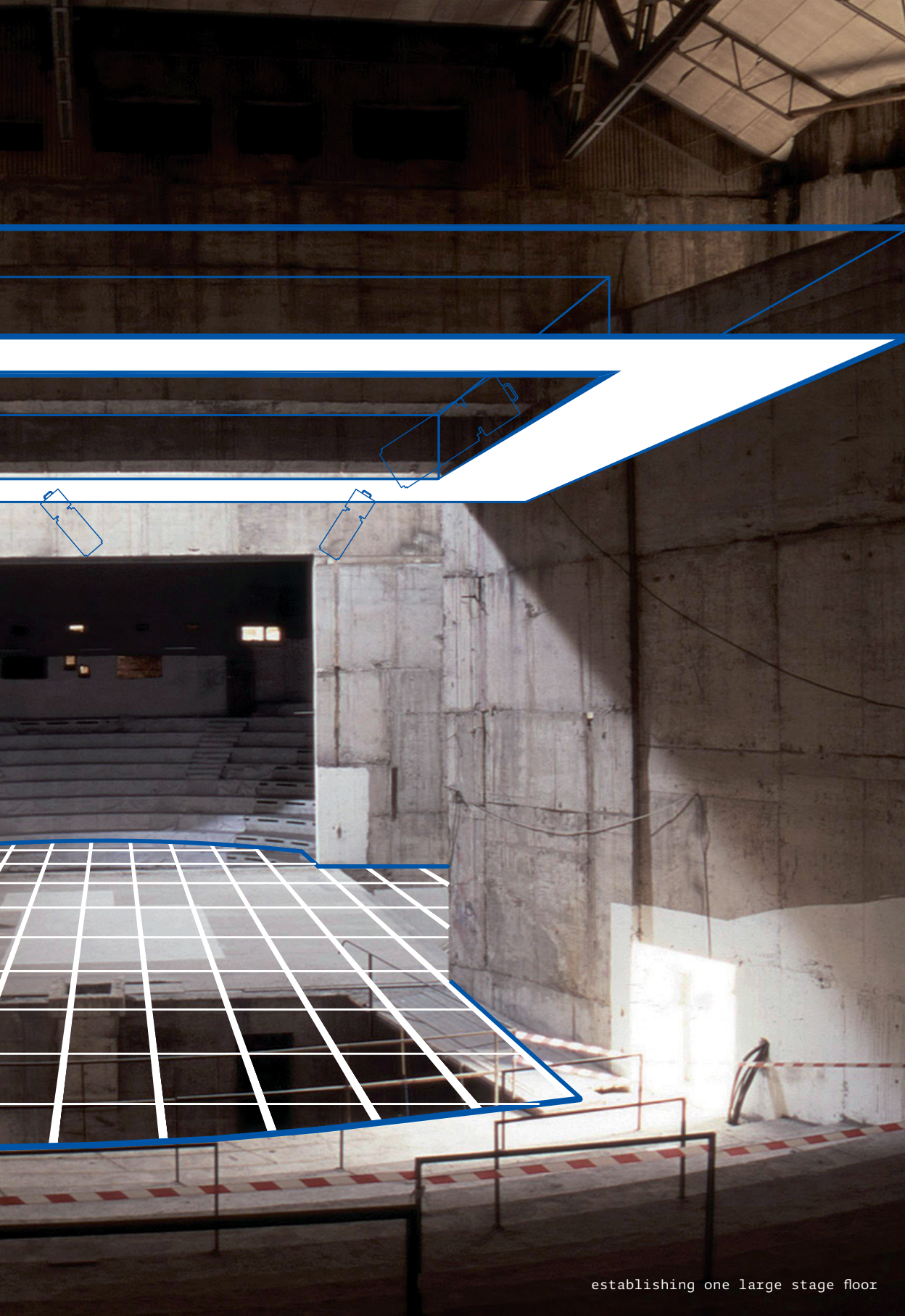adjustable height

3

2

1

one large floor

4   4

own garage

68

NEW ELEMENTS

minimal interventions in exterior

establishing one large stage floor

THE INSTITUTION

STRUCTURE

The Youth Centre is a facility managed by the MCC. However, it is used by a number of other users whose rights and obligations have been defined in contracts signed either with the MCC or with the City of Split, as the owner and founder of the MCC, directly. The way the space of the Youth Centre is used results from conquering the facility, which is a process taking almost thirty years.

THE MULTIMEDIA CULTURE CENTRE

The Multimedia Cultural Centre in Split was founded in 1998 by the City of Split. It is an institution that promotes contemporary art, especially in the field of visual art, film, inetrmedia and new media as well as design. The MCC supports the work of young artists and culture professionals and develops programmes supporting their professional development, such as educational programmes, production of works and organization of presentation programmes. By nourishing research and interdisciplinary projects, the MCC collaborates with various entities in culture, education and science, urban planning, environmental protection, social policy, etc.

In term of management, and in line with legal regulations on the management of public institutions in the domain of culture, the City Council nominated the Managing Board consisting of five members, which runs the Institution. The City of Split, as the founder, nominates three members who are prominent professionals in the fields of culture and art and the other two members are elected by the institution's employees, i.e. experts or art professionals.

The MCC manages the facility of the Youth Centre and participates in production and coordination of programmes. In the management process, the MCC implements the idea according to which the Youth Centre is defined as a social and cultural centre of the City of Split, a meeting point joining various activities, interests, perceptions and viewpoints. It is open to experiments, alternative solutions and different approaches and ideas.

THE YOUTH CENTRE PLATFORM

The Youth Centre Platform (YCP) functions as an advocacy platform on the local level. It is non-profit, non-political and participatory initiative for the independent cultural and youth scene. Through its activities, it concentrates on the Youth Centre facility as the only facility in Split ran by a cultural institution, which is 'a home' to the independent scene. The activities undertaken by the advocacy platform are focused on the concept of the Youth Centre as a social and cultural centre gathering organizations and individuals. Its continuous programme provides education, production and presentation of contemporary art and culture in Split, Dalmatia and further. The YCP advocates a management model with shared responsibilities of the Multimedia Cultural Centre, the City of Split and the users of the Youth Centre through the development of civil-public partnership, that has been formalized in an agreement. The Youth Centre Platform is made of 12 civil society organizations active in the field of contemporary culture and art, i.e. Aktivist, Info zona, Kino klub Split, KLFM-community radio, Mavena, Noćna leptirica, Platforma 9.81, Pozitivna sila, QueerANarchive, Split Film Festival, Style Force, Uzgon and Multimedia Cultural Centre as an associated member.

Some organizations which are also members of the Youth Centre Platform have annual contracts on the use of the facility. Namely, those organizations are KUM (The Coalition of Youth Associations), Music Youth Split, Playdrama, Split Film Festival, Kam-Hram, Lapis, Kino klub Split, while many other organizations use the facility occasionally.

THE PROGRAMME

In the past ten years, the Youth Centre evolved in one of the centres of the city's cultural life with numerous cultural and artistic programmes. The Youth Centre has been developing as a social and cultural centre with a variety of programmes including art presentations, participatory programmes, educational and research programmes as well as programmes intended for the community and those that support social and environmental initiatives. The Youth Centre has been recognized as the space offering opportunities and exchange, open and available for various initiatives. The programme has been jointly created by the Multimedia Cultural Centre, members of the Youth Centre Platform and many other organizations and individuals in the domain of contemporary art and social practices as well as other organizations implementing youth programmes.

The MCC organizes its work in programme clusters that are divided according to various fields: visual art, film, performance and research. Many relevant stakeholders from Split are involved in the work of the clusters, and certain activities are realized in collaboration on the national and international level. The MCC is a cultural institution functioning within clearly defined artistic fields where each field opens a possibility for further research and experiments. The MCC is developing its art activities in the interaction with other fields (education and science, urban planning, environmental protection, social policy and other) and thus opens a number of new possibilities to interpret various social phenomena.

The organizations using the Youth Centre are active in the fields such as visual art, contemporary circus, theatre, dance, design and architecture. Education, literature, film and video, traditional music and community radio and are producing very successful programmes that contribute to the audience's progress and visibility of the site, e.g. "Pričigin" – a storytelling festival, "IKS Festival" – a contemporary theatre festival or the festival of community radio named "KLMF – Radio on the Road".

75

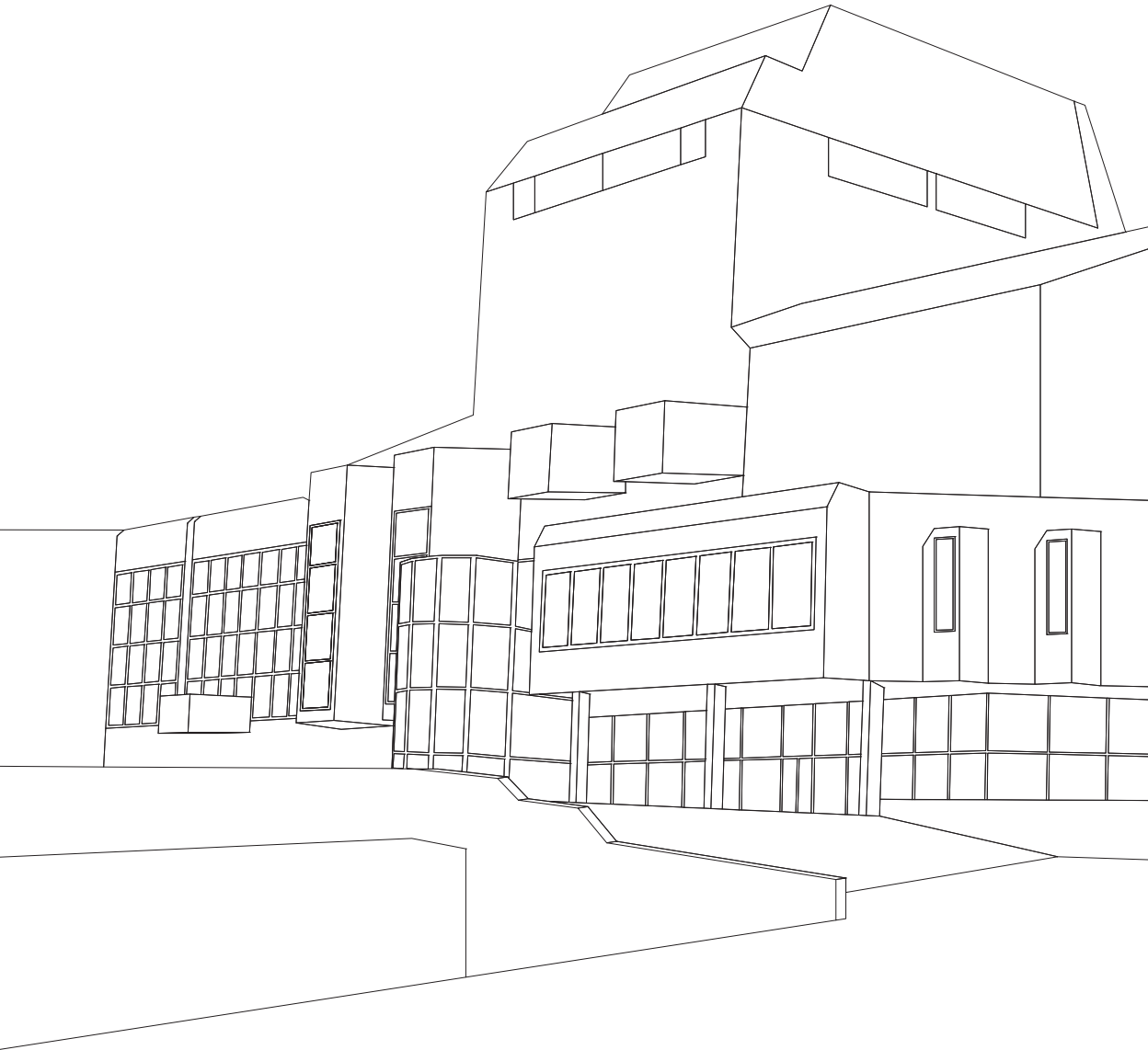· Momčilo Golub preparing exhibition at
gallery space — meant to be a foyer
/ Multimedia Cultural Centre

· Free climbing at Sports Club Lapis
— meant to be a truck entrance
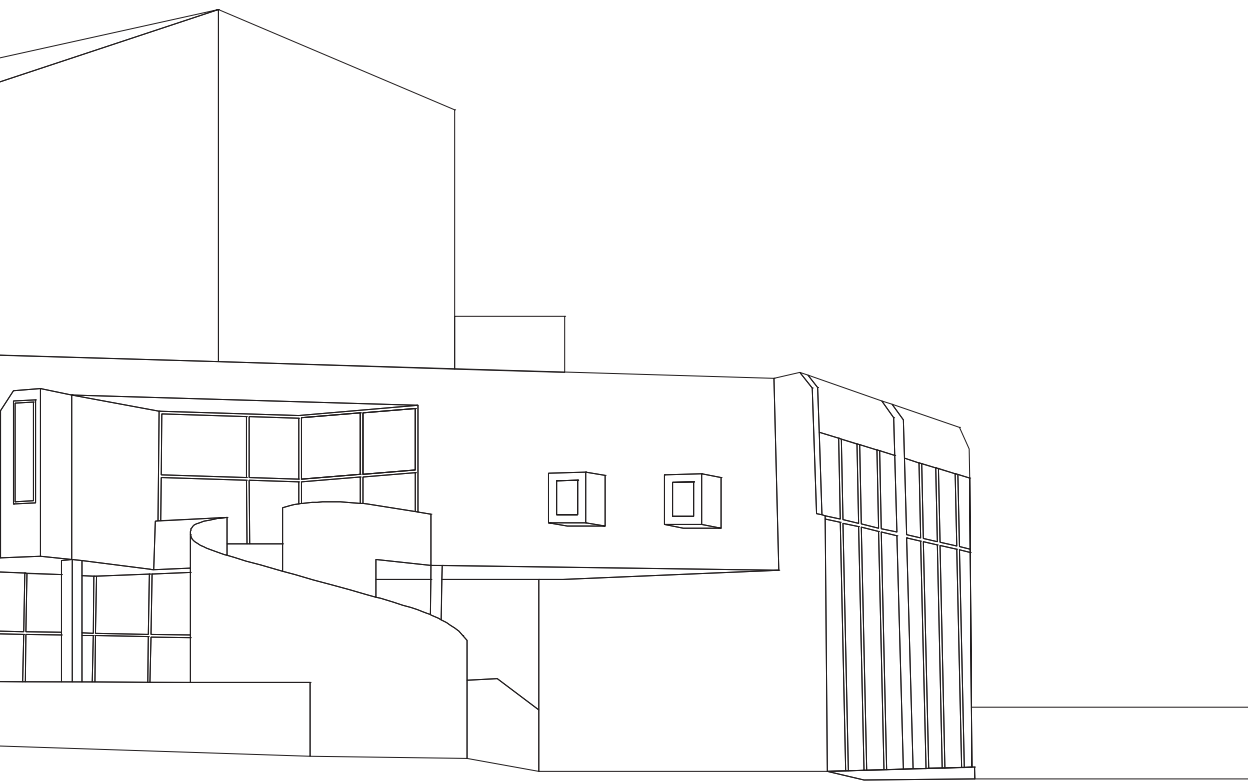
BACKGROUND

The Youth Centre was designed by Frane Grgurević in 1977. Originally, it was intended for the so-called Home of Socialist Youth, or a multifunctional culture complex. The construction began in 1979 for the purposes of the Mediterranean Games held that year in Split. However, after the initiation of the construction, in 1984 the project was stopped and the building was put in use only partially. In the following 20 years it became an enormous financial, political and even safety problem.

"Art Squat", or a 3-day concert and performance programme, was organized in 1994 on which occasion the facility was cleaned. From 1997 to 2005, the Cultural Youth Centre managed the facility. The facility was also the home of the first private TV station in Croatia – Marjan TV. After a six-month campaign in 2001 the Coalition of Youth Associations (KUM) with 6 member organizations at the time entered the basement of the Centre. The KUM invested efforts to renovate the unused facility and opened the club named "Kocka" holding concerts, performances, workshops and similar programmes. Later on, a skate park was added and many other culture organizations and youth initiatives joined.

Since 2005 the Multimedia Cultural Centre manages the facility. On the initiative of Platforma 9.81 Split and under the leadership of the MCC a comprehensive programme has been initiated to renovate the building and transform it into a multimedia and cultural centre with a hybrid management model and permanent engagement in establishing connections between the existing initiatives and in instigating and strengthening other programmes within the Centre. Thus, despite all institutional frameworks the Youth Centre started functioning in a way similar to the initial intended purpose but on completely different managerial, programmatic and spatial bases.

90

P O G O N

Zagreb –

Jedinstvo Factory

structure extended from within, using its own logic
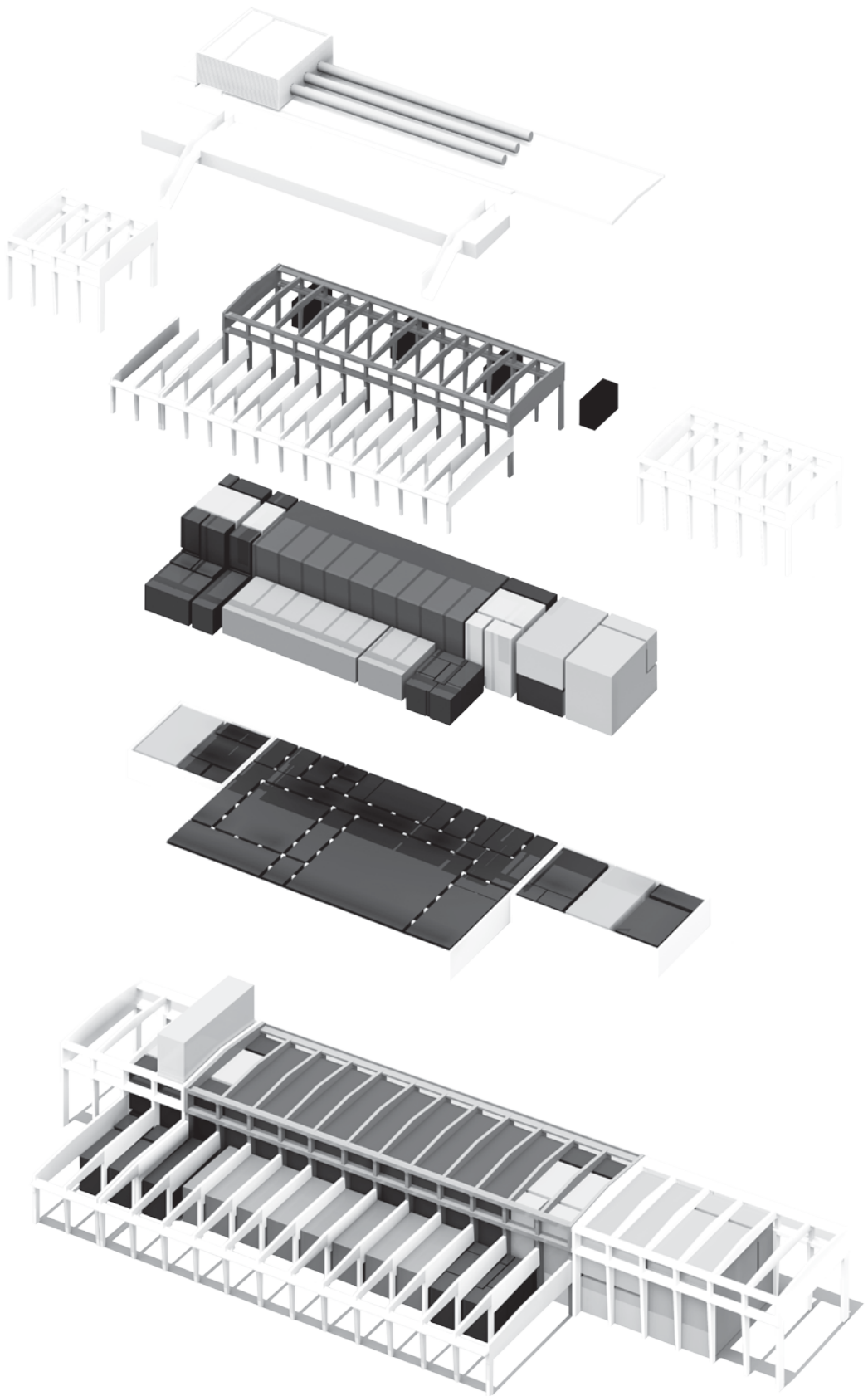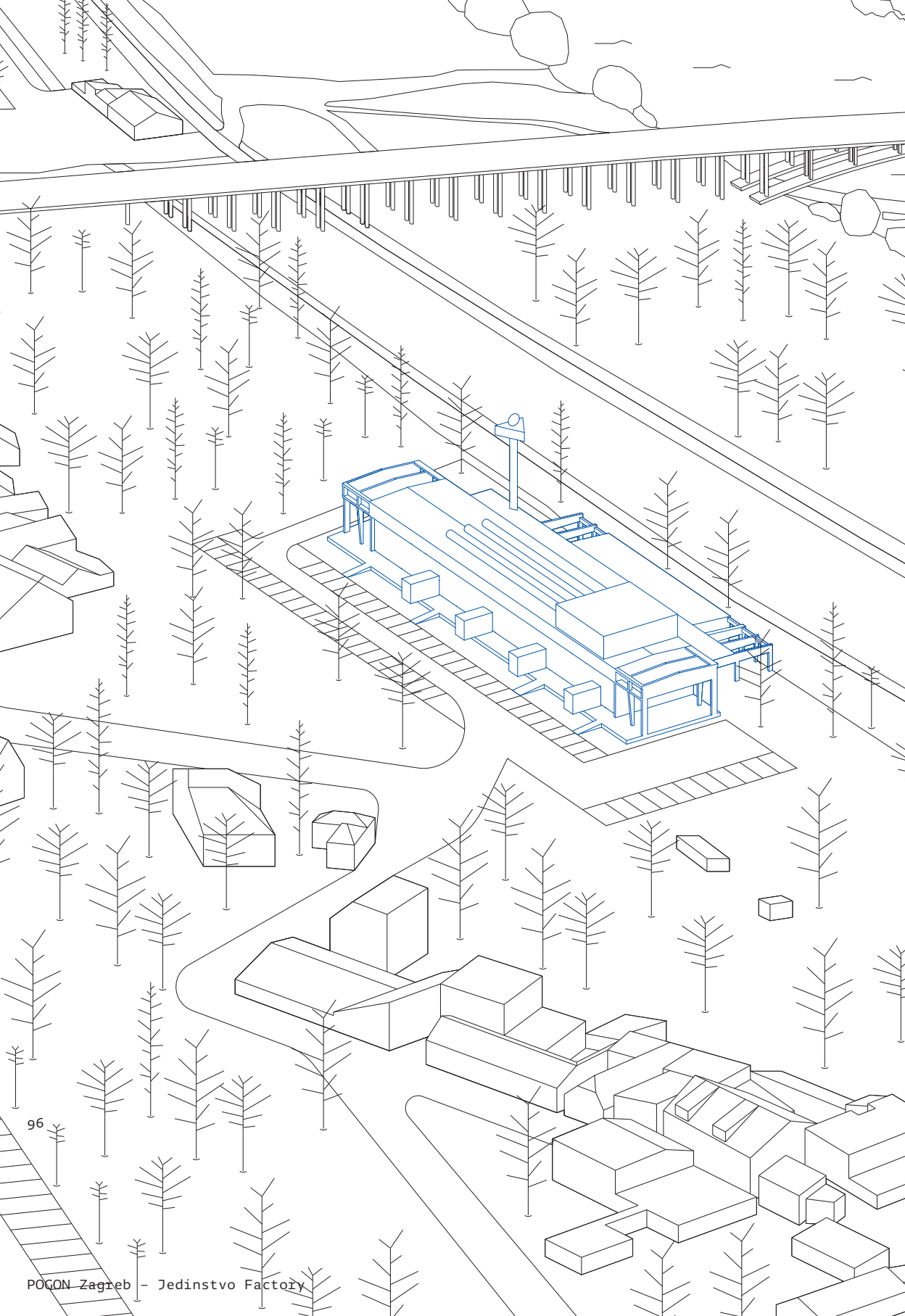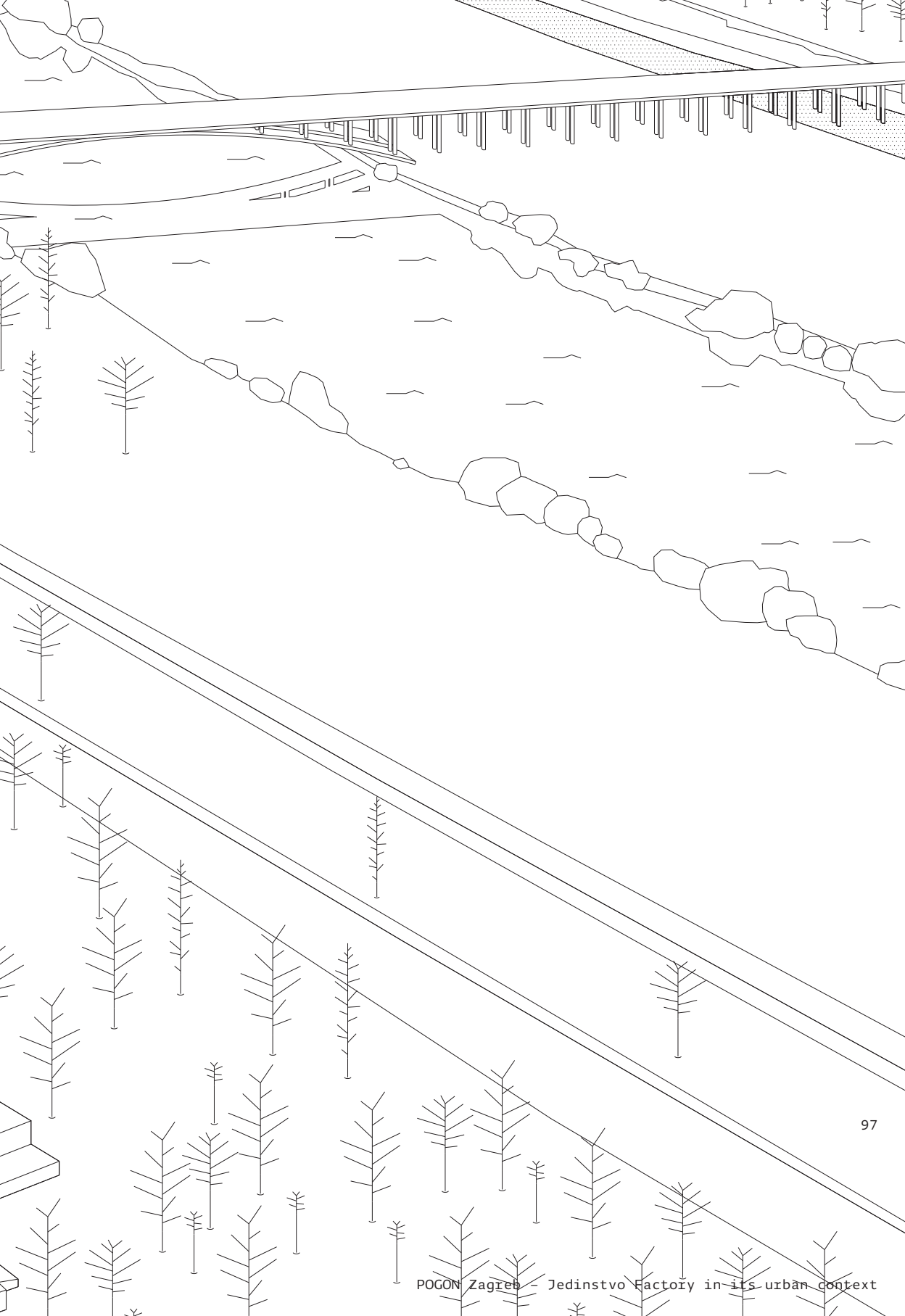
POGON Zagreb – Jedinstvo Factory

THE BUILDING AND ITS INHABITANTS

Former factory Jedinstvo, situated on the Sava riverbank, is the home of three separate but interconnected inhabitants. Parts of building, owned by the City of Zagreb, are given or leased, at first to an artist **Damir Bartol Indoš**[1] for experimental projects in performing arts – House of Extreme Music Theatre. Soon after that, an association, the URK also moves in and forms an independent cultural club **Mochvara**,[2] a place of indie music, alternative theatre, exhibitions, LPs fairs, comic-book fairs and similar. The rest of the facility has been used in various stages by other inhabitants who left in the meanwhile, i.e. a theatre group **KUFER**[3] and the Autonomous Cultural Centre **Attack!**.[4]

Nowadays the biggest part of Jedinstvo is managed by **POGON – Zagreb Centre for Independent Culture and Youth**, and used by a number of independent organizations, groups and individuals. In its two halls (80 and 450 square meters) it hosts various events: exhibitions of local artists, international festivals of visual and performing arts, concerts and parties, theatre and dance shows… Opened in September 2009, POGON Jedinstvo serves not only as a presentation space, but also as a production space. The building has been used for cultural activities for many years, and has a very complex history. It is still not fully developed and needs a general reconstruction. The reconstruction project has been initiated by POGON and developed by architects Miranda Veljačić and Dinko Peračić.

1–http://indos.mi2.hr; **2**–http://www.mochvara.hr; **3**–http://kufer.hr; **4**–http://attack.hr
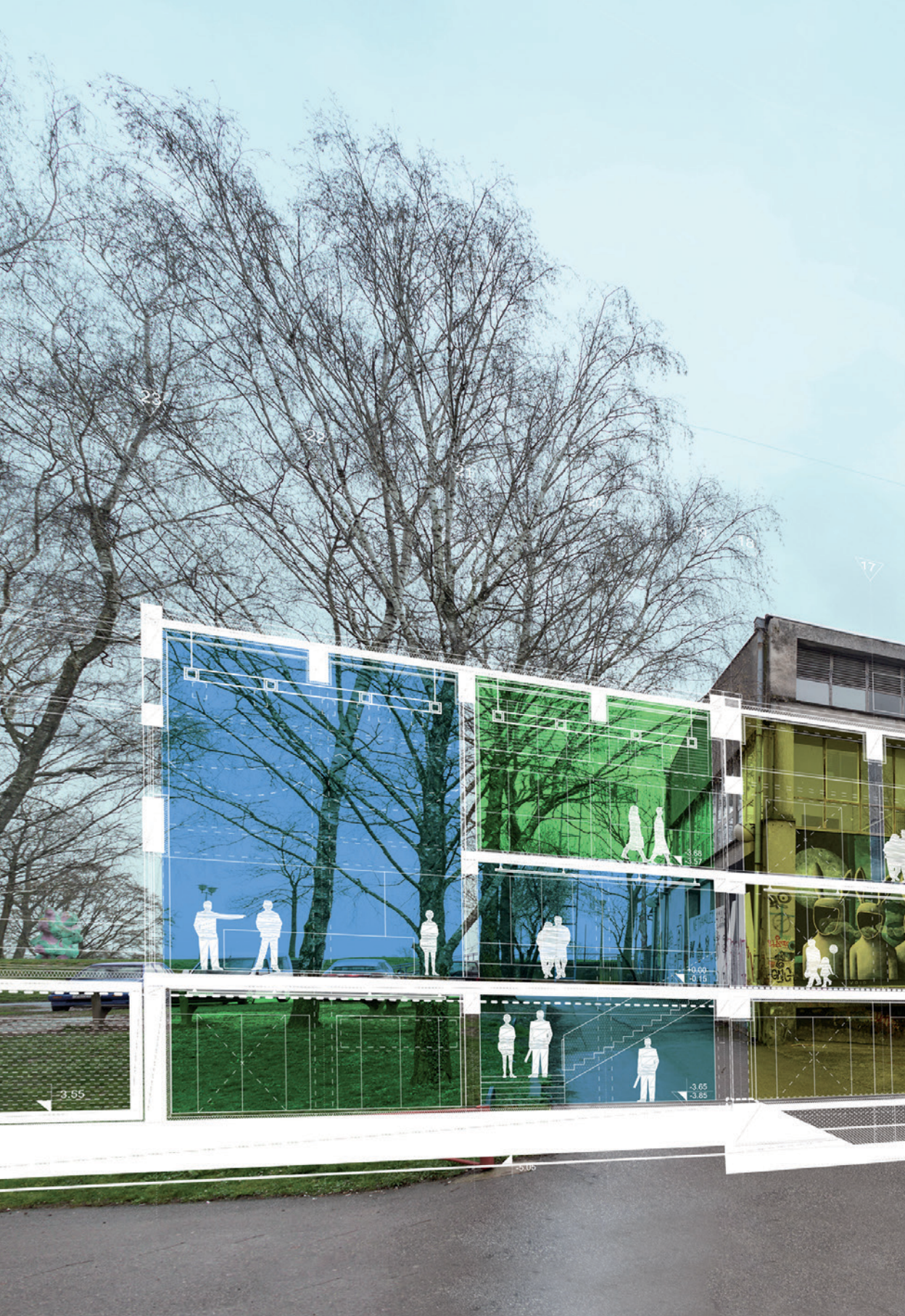
RECONSTRUCTION PROJECT

Reconstruction of the building, its extension and construction of all necessary amenities follow the established relations, intended use of the space, open social dynamics and the structure of the existing building. The industrial logic of the space has been maintained. The rationally set raster of the existing construction has been multiplied on three sides without changing the existing and accepted architecture but rather continuing it. It is growing organically from its own code. The new architecture does not intend to violently change the order of things or introduce new elements but rather works with the existing thus creating an open process that allows for the continuation and development in the future.

The architectural design responds directly to the idea that the building has to stay open for various kinds of activities, and the need to be used simultaneously by many users. The project combines various rooms and halls treating them as individual units that can be used autonomously, as facilities for production and presentations equally. Almost all spaces serve as a venue for a specific programme. At the same time, the spaces are not neutral because each has its own easily distinguished character. As it has been the case in the initial situation when the programmes were supposed to be adjusted to the old factory, in the new situation the programmes function in a dialogue with the new spaces.

By opening to the exterior and the riverbank, the building becomes a place of open social interaction in its neighbourhood and the urban context. It is one of the rare open public facilities in the recreational area by the Sava River.

The architectural design is a result of long-term involvement of architects in the process of developing independent culture and multiple joint experiments and advocating the creation and organization of space tailor-made for concrete programmes.

The reconstruction project was developed through an extensive communication and collaboration with users of POGON – artists, curators, organizers, producers, technicians and so on. Theirs proposals have been integrated in final architectural plans.
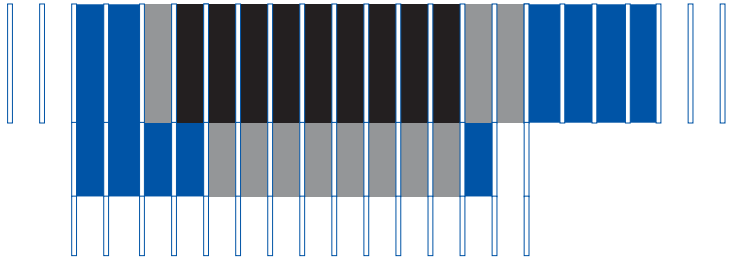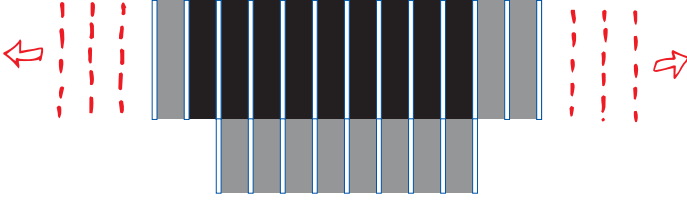
conceptual diagram

designed improvements

1 extension = repeating existing structure
2 new vertical communications
3 bar
4 rehearsal room
5 service rooms
6 covered club terrace
7 public square
8 fire exits
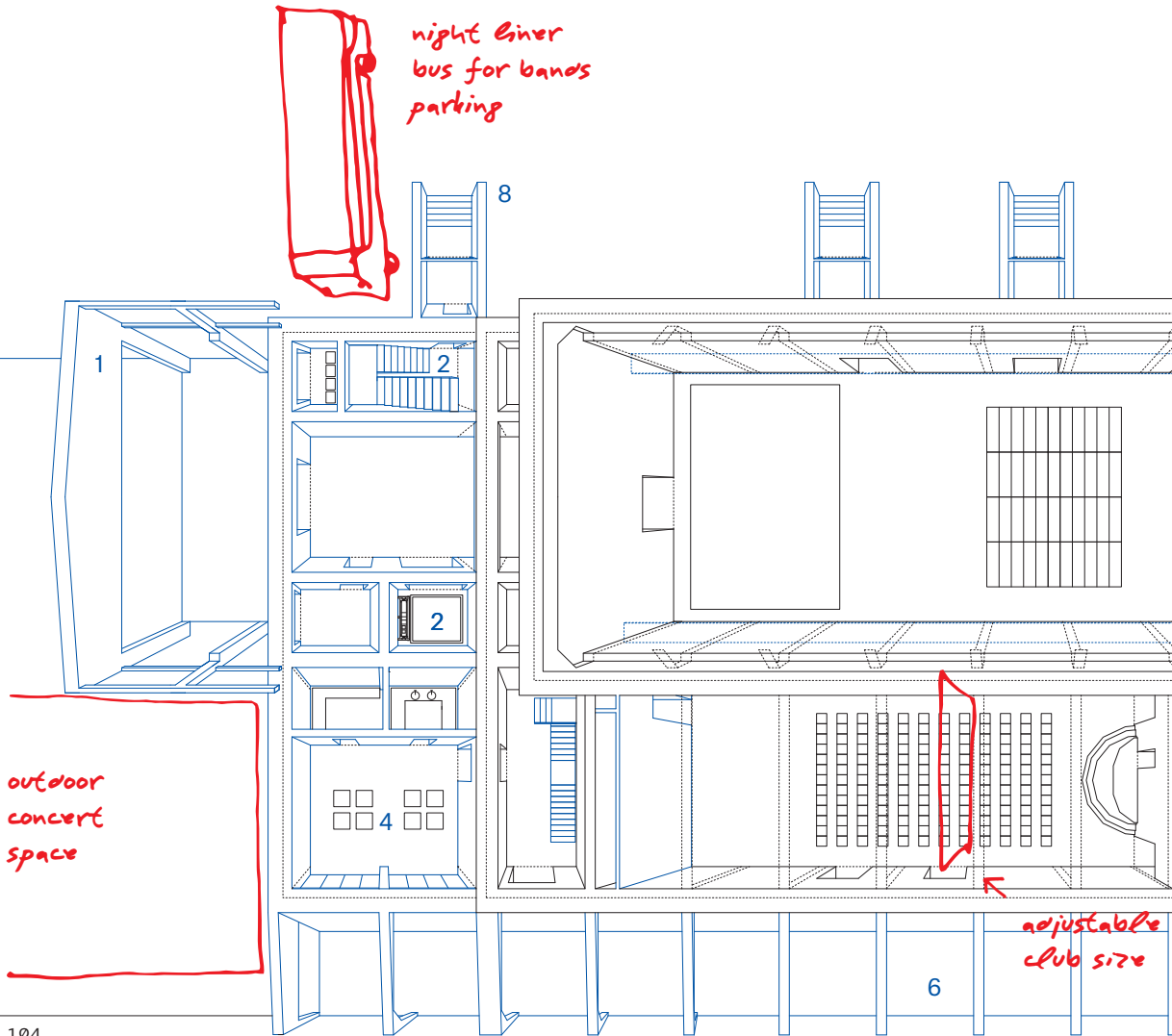
night liner
bus for bands
parking
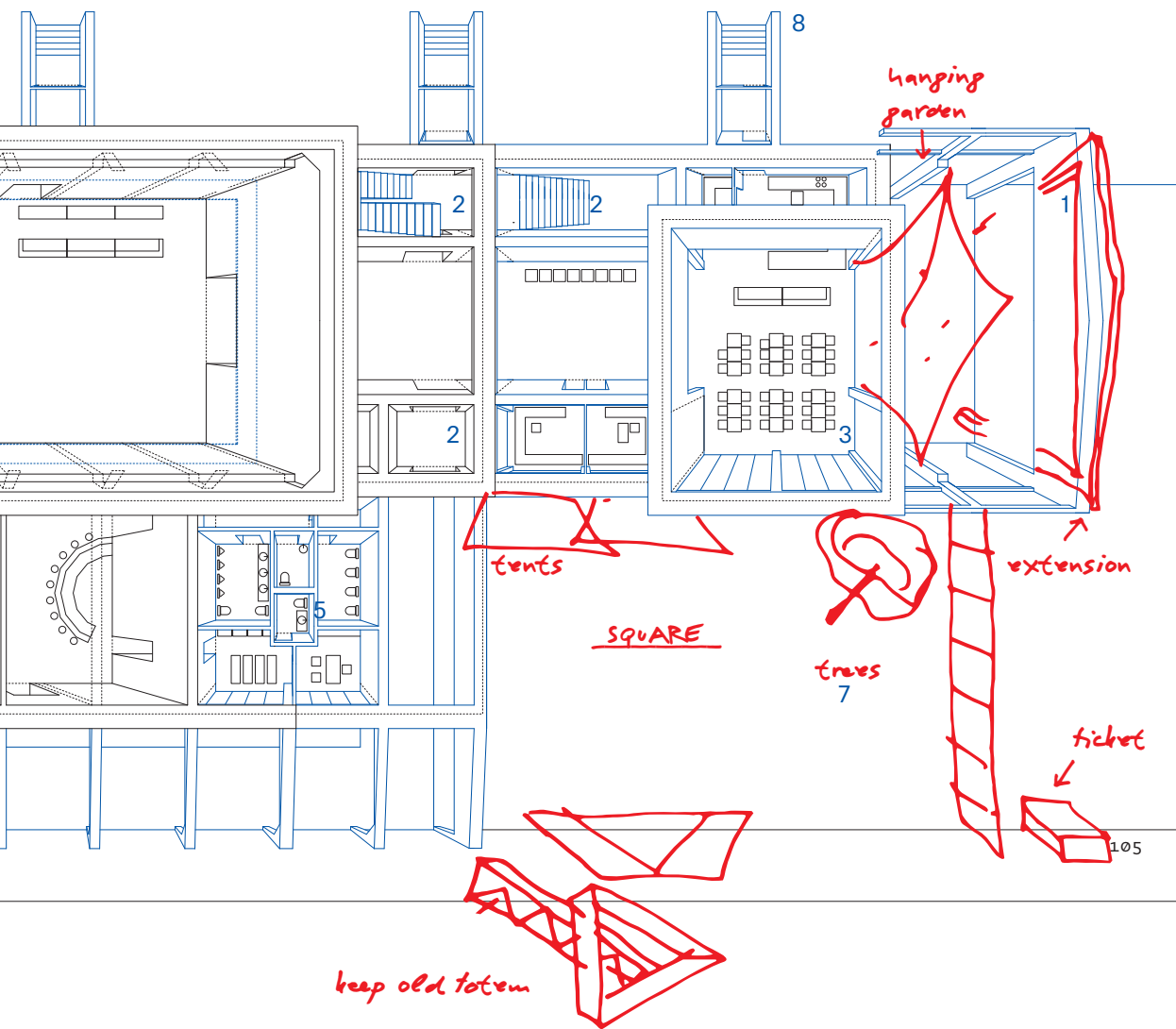
8

1

2

2

outdoor
concert
space

4

adjustable
club size

6

NEW ELEMENTS

hanging garden

8

2

2

1

2

2

3

tents

5

SQUARE

extension

trees
7

ticket

keep old totem

ground floor plan

designed improvements

1   extension = repeating existing structure
2   new vertical communications
3   performance space
4   office area
5   "la playa" – roof terrace

office extension

1

2

4

2

garden

5

smokers corner
+ window

2

1

3

2

"LA PLAYA"
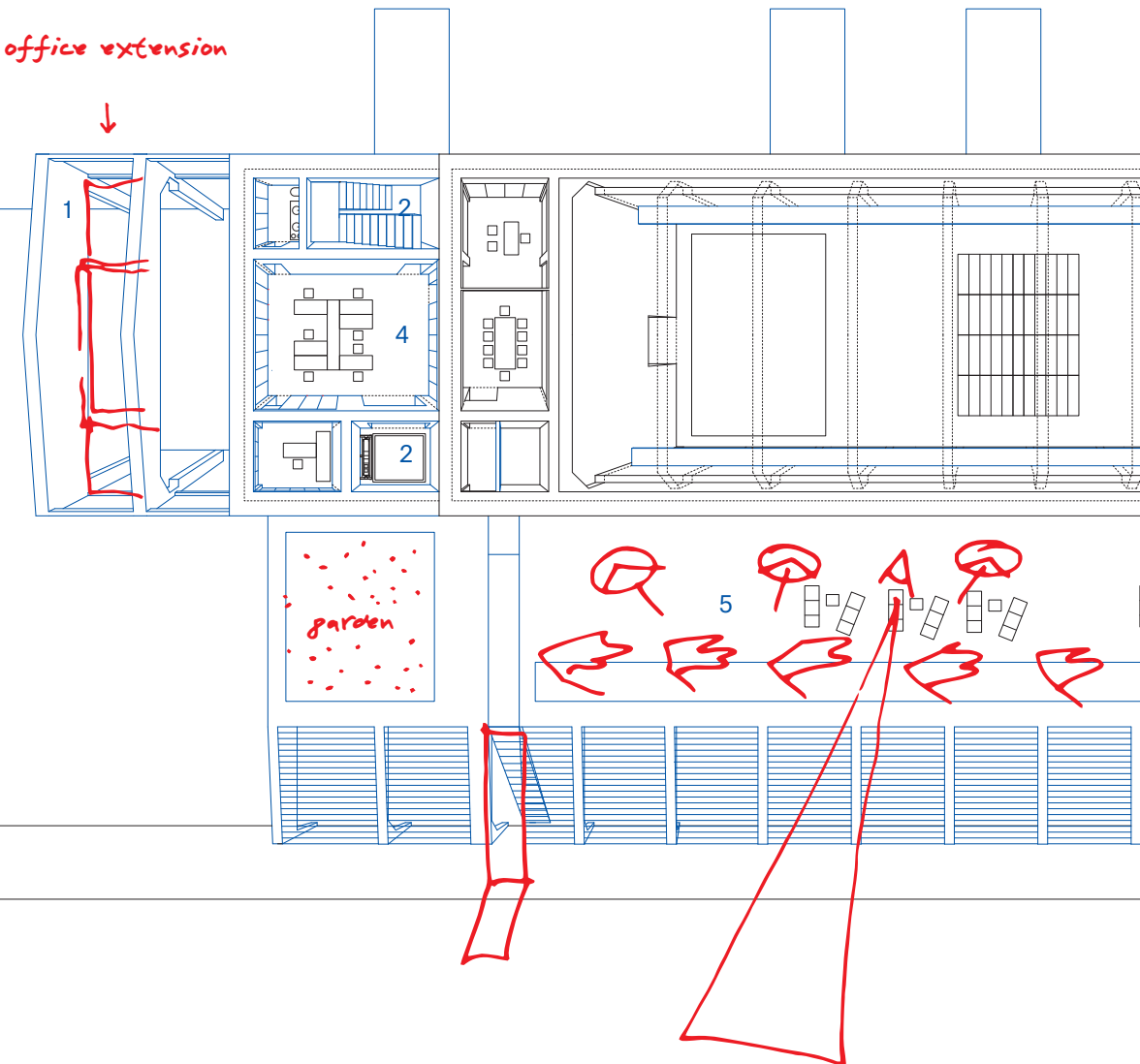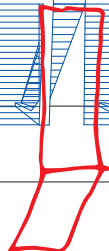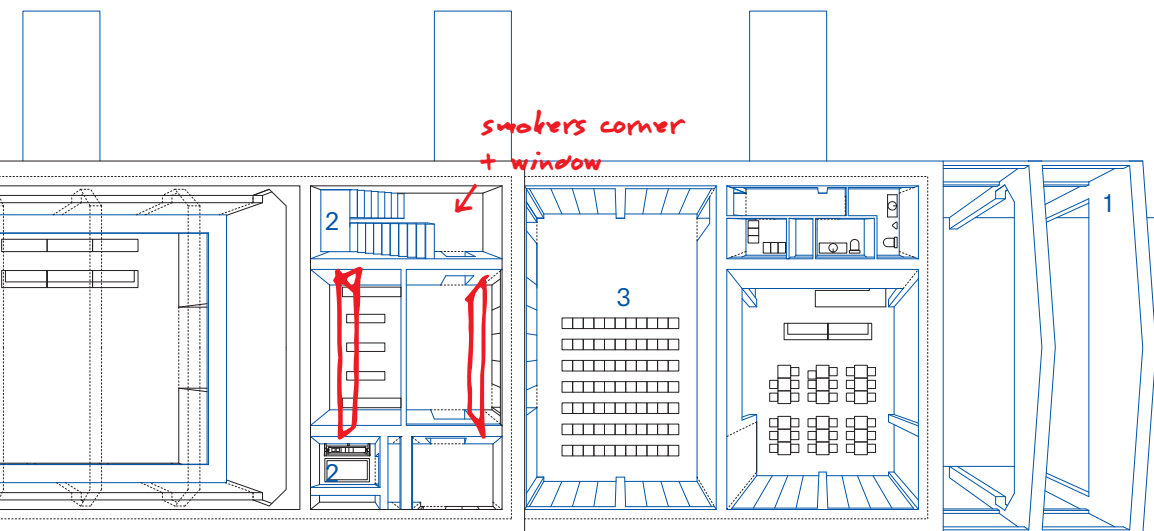
connection to
river banks

NEW ELEMENTS

1st floor plan

designed improvements

1 extension = repeating existing structure
2 new vertical communications
3 bar
4 performance space
5 residence
6 stage equipment
7 flooded basement > storage and technical rooms

extension if needed

adjustable hall size

individual rehersal rooms

smokers corner
↓

"KANTWA"
upper floor
↓

NEW ELEMENTS

1

4

2

3
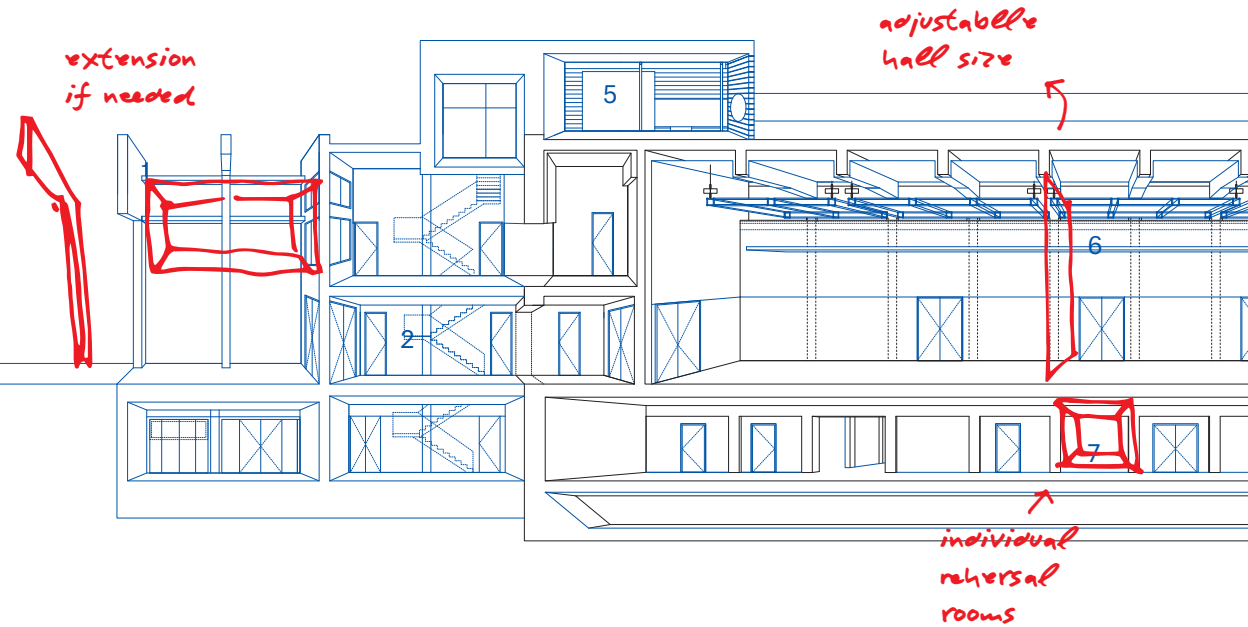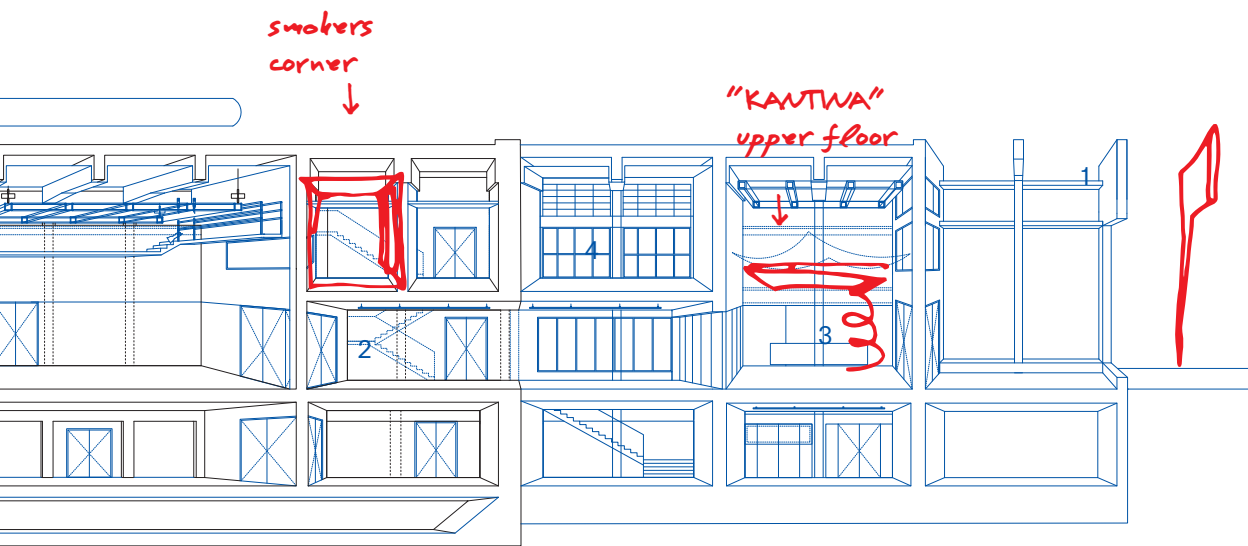
designed improvements

1 "la playa" - roof terrace
2 covered club terrace
3 fire exits
4 stage equipment
5 flooded basement > storage and technical rooms

NEW ELEMENTS

"LA PLAYA"

1

2

4

3

5

individual rehearsal rooms

adjustable bakstage

cross section
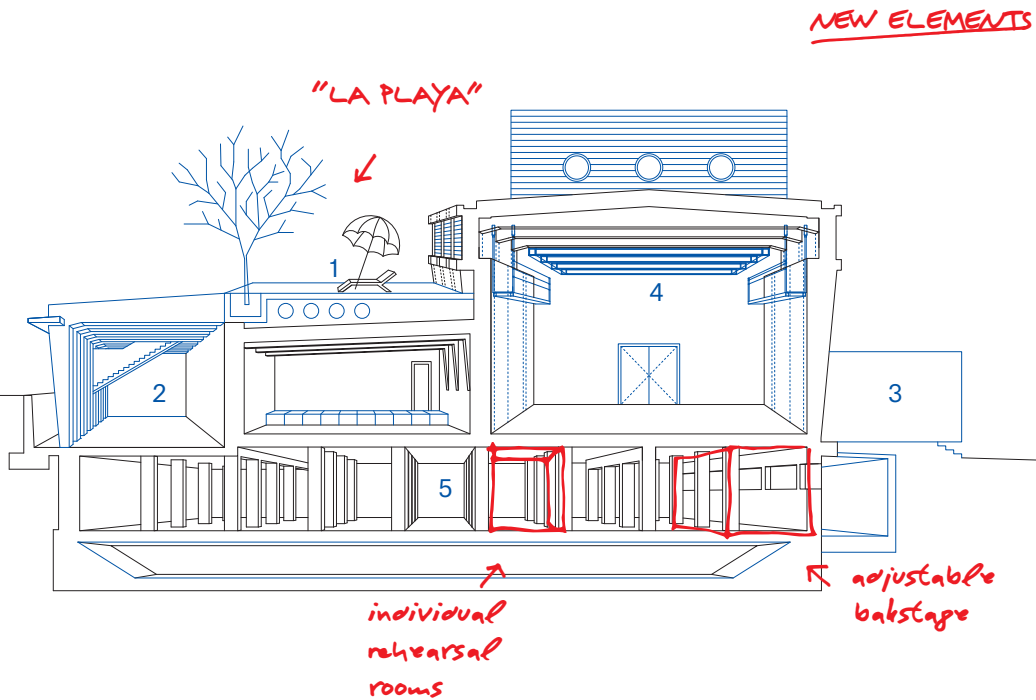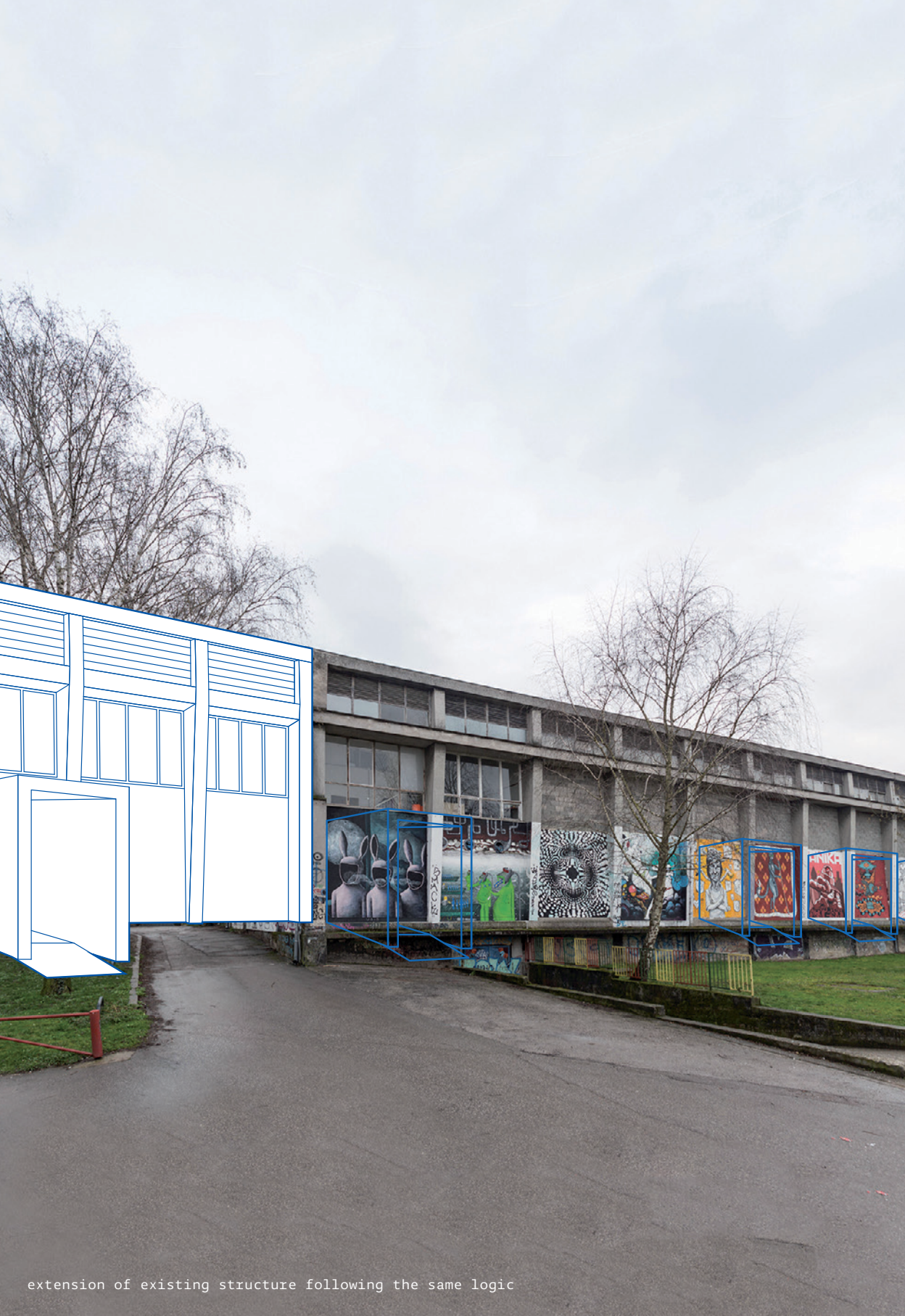
extension of existing structure following the same logic
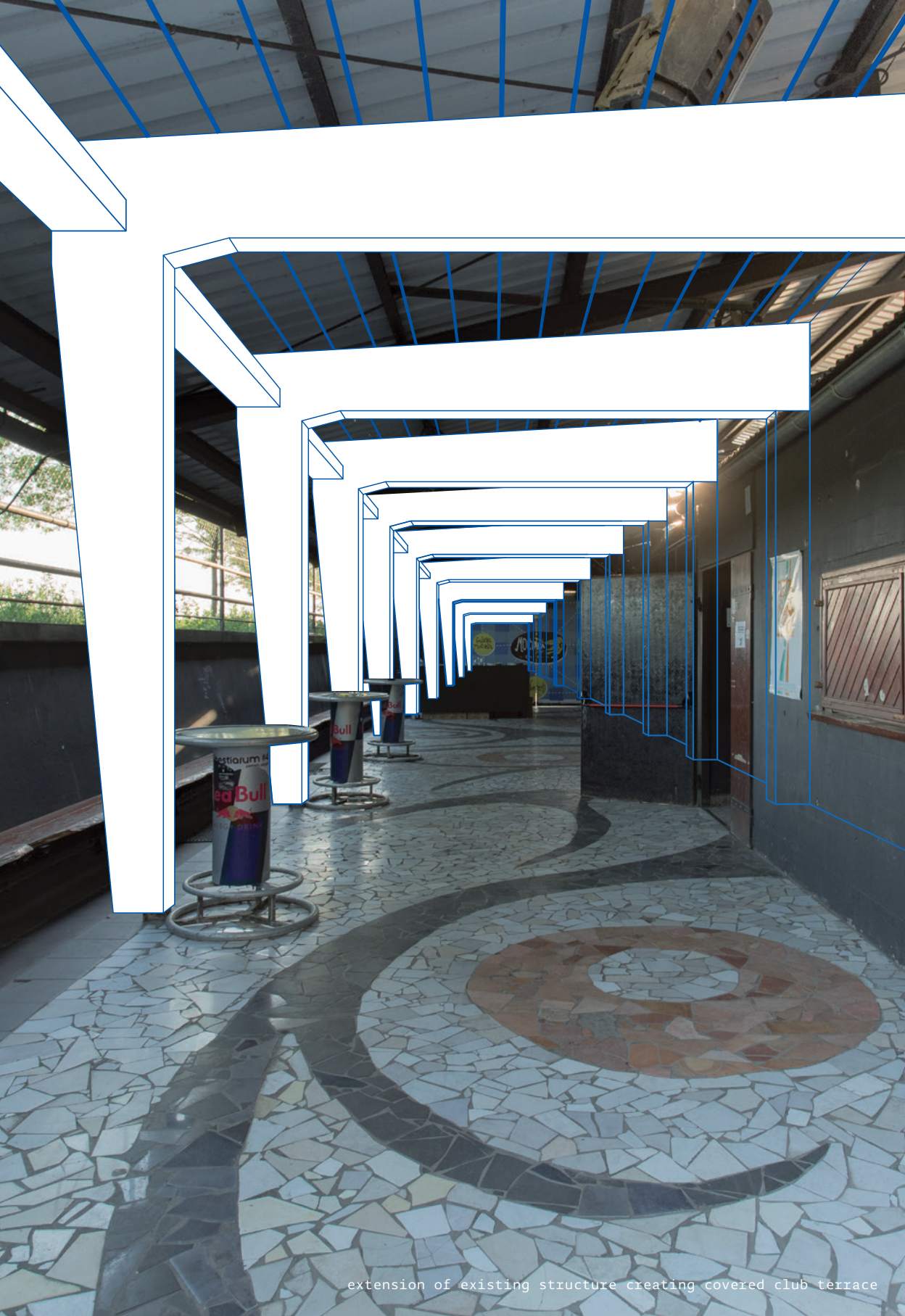
extension of existing structure creating covered club terrace

STRUCTURE

POGON is a hybrid institution for culture, based on a new model of civil–public partnership which was established by and is co-governed by the independent network named the Alliance **Operation City**[5] and the **City of Zagreb.**[6] Both founders, co-owners of the institution, have the same powers regarding top-level decisions such as: defining the field of activity, adopting of statute, appointing the board members and the director, etc. However, they also have specific complementary roles. While the City is there to provide and monitor the use of public resources (venues and most of the funds for its basic functioning), the Alliance and other organizations around it have full competences and responsibilities regarding the programming, including financing of the regular programme. In that way, POGON operates as a hybrid of two concepts: the concept of commons (shared resources and participatory decision-making) realized in the form of a civil society platform and a concept of public goods (as resources owned and controlled by the state, used for services of public interest). This is a new type of institution that enables collective usage and, more importantly, participatory governance and shared responsibility that arises from the co-ownership. The hybrid model provides long-term sustainability that is a result of the balanced ratio between public financing and supervision on the one hand, and independent programming and participatory decision-making on the other.

5—https://operacijagrad.net;

6—http://www.zagreb.hr

LOCATIONS

From the very beginning POGON was conceived as a poly-locational centre (a sort of centre without a centre) that manages different venues to provide various services and facilities for different functions, such as: spaces for cultural events, information and education center, gathering places, work and residence spaces, etc. By operating on different locations, ghetto logic is avoided and urban matrix is infiltrated at various points. At the moment POGON manages two venues: office spaces with a conference/work room in the city centre (called Pogon Mislavova) and part of the former factory (called POGON Jedinstvo).

PROGRAMME

The main function of POGON is to provide venues free of charge for independent cultural and youth organizations' programmes. It is not defined by aesthetic criteria nor programmatic/curatorial concept but functions as an open platform. Annually, there are over 200 different public events organized from every field of contemporary culture and arts (exhibitions, theater, dance and new circus performances, concerts, lectures, public forums, and other) along with 150 workshops and seminars. Besides that, POGON is frequently used for production, rehearsals, art residencies, meetings, and so on. Numerous acclaimed artists of the Croatian and international scene, as well as many young, yet to be acclaimed artists, have been presented at POGON. Besides individual events, POGON hosted various international festivals, such as: New Circus Festival, contemporary dance festival Platforma.hr, Perforacije – Week of Performance Arts, or music festivals such as Illectricity Festival or Žedno uho. Annually, about 80 different organizations, informal groups, and individual organizers use POGON as their resource.

POGON is a place of gathering of very different groups of people, forming a diverse audience with young people in its core. It is open to all social groups (including disadvantaged groups) and majority of the programme is financially accessible – either free of charge or under affordable prices. POGON develops communication with its audience through various channels, and involves the community in its development projects, e.g. the reconstruction of Jedinstvo. In collaboration with user organizations it holds special activities directed towards audience development, such as the programme named POGONIZACIJA – Social Game-Playing in Jedinstvo.

Through its activities on the European scene, POGON aims to contribute to connecting local and international artists by facilitating their collaborations. Good examples of such efforts are a permanent collaboration with Akademie Schloss Solitude through artists-in-residence programme and a large-scale European project CORNERS.[7] POGON is a member of two international networks: Culture Action Europe and Trans Europe Halles.

Projects run by POGON have been co-financed by the City of Zagreb – City Office for Education, Culture and Sports, Ministry of Culture of Republic of Croatia, Culture Programme 2007 – 2013 and Creative Europe of the EU, Zagreb Tourist Board, Goethe Institute in Croatia, and others.
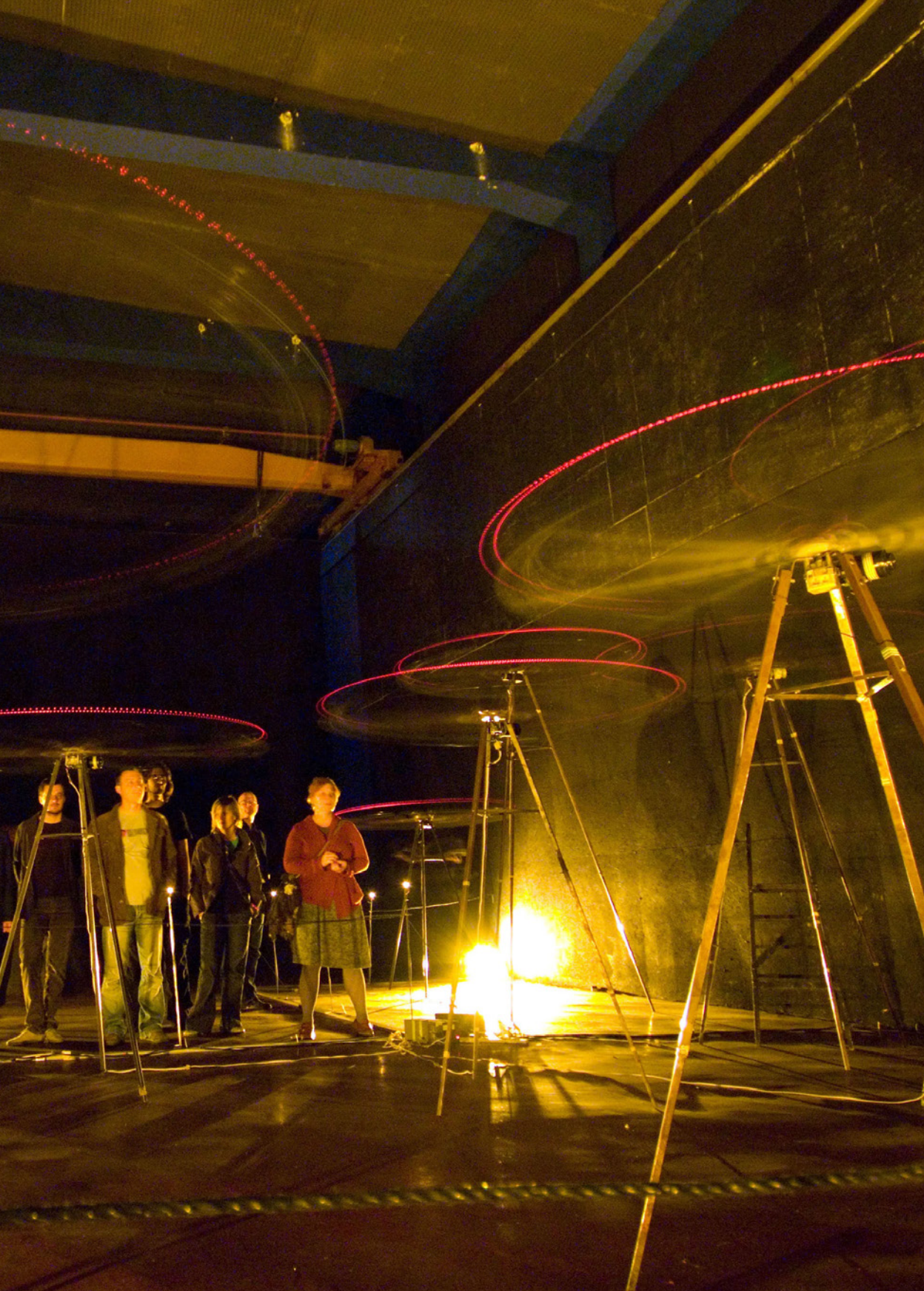
· flooded basement

· large factory hall, when workers
 left and artist came in

· Emil Hrvatin, Peter Šenk – *First World
 Camp* / Gallery Močvara / Gallery 906090 /
 HRFF 2004 by URK and Multimedia Institute

· Ray Lee – *Siren* / Device Art by KONTEJNER

· Tao G. Vrhovec Sambolec — *Virtual Hole — Wind 1-1* / Touch Me Festival 2011 by KONTEJNER

130

coloring book – use your pens here
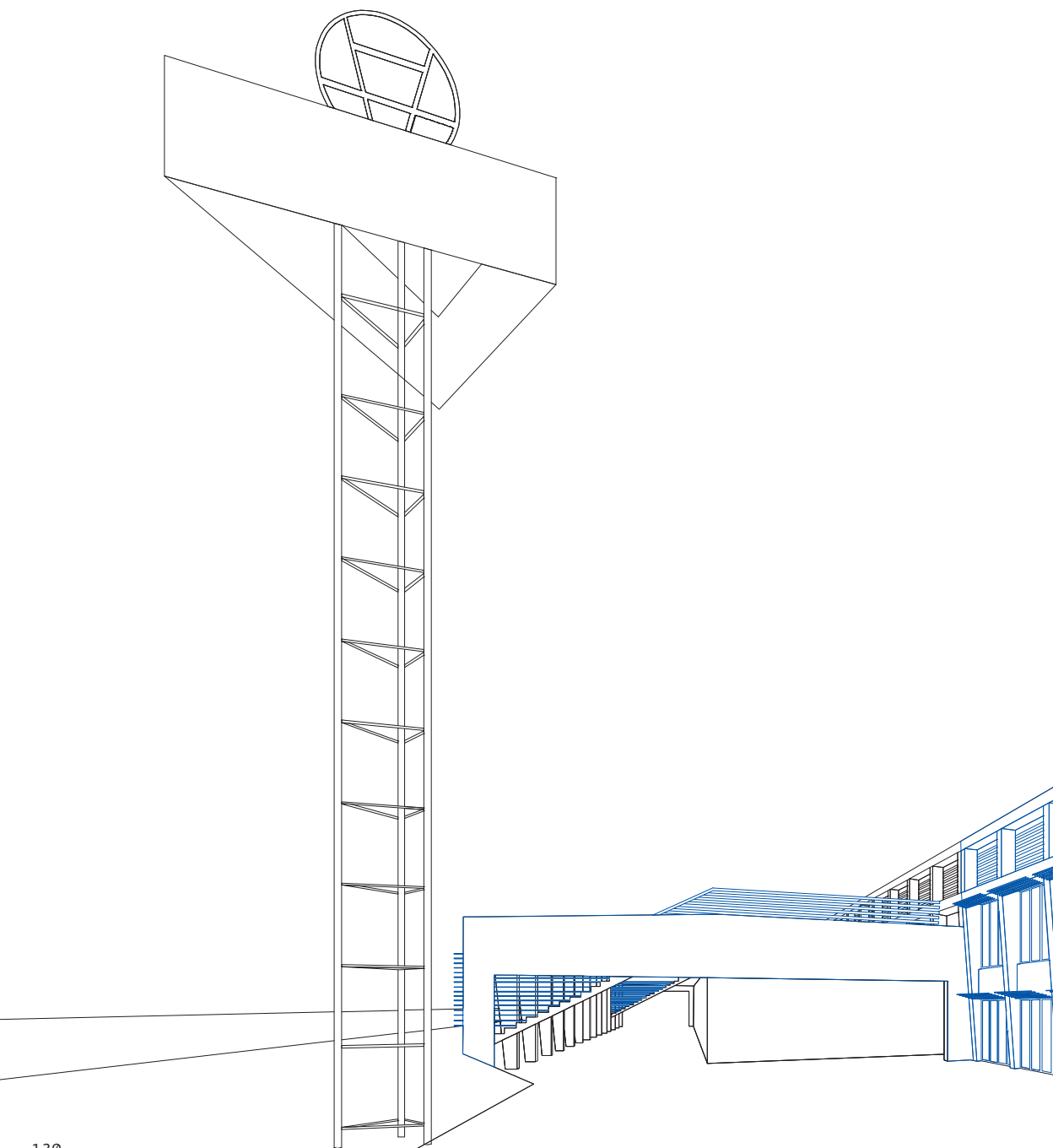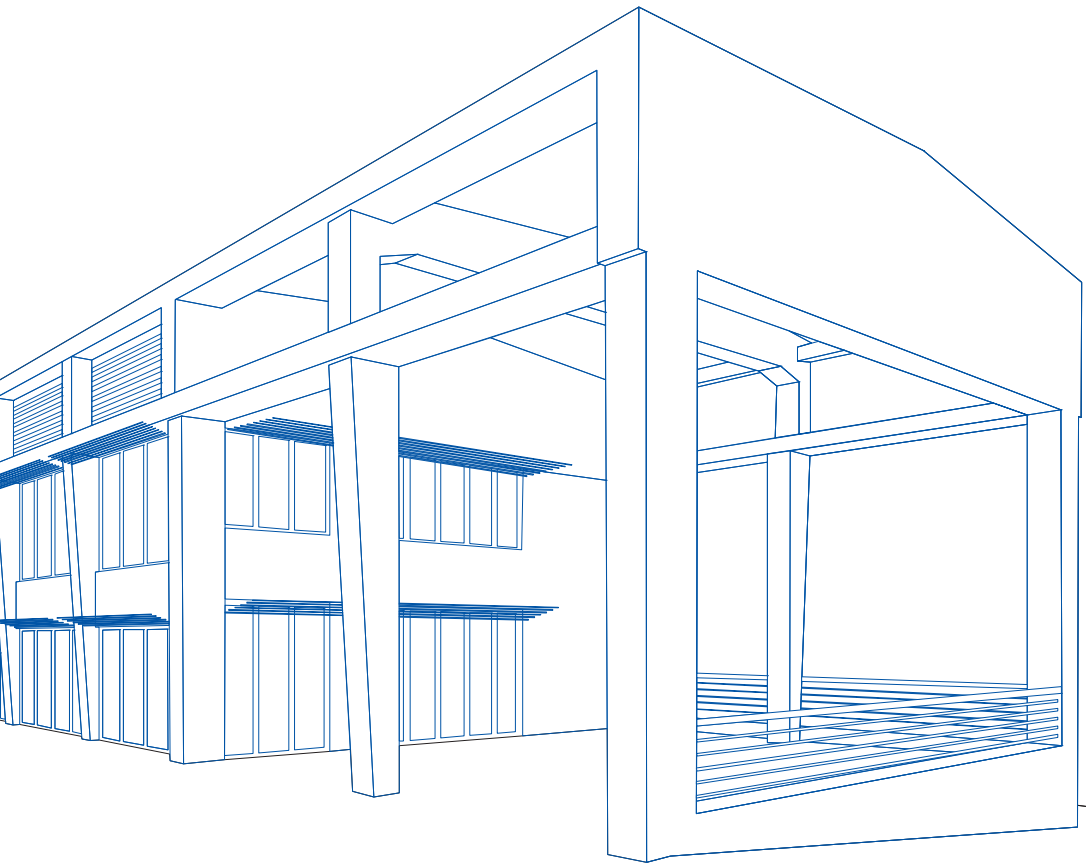
BACKGROUND

POGON is a direct result of advocacy and activism of civil society. It was initiated by a coalition of organizations consisting of two national networks, i.e. one of independent culture (Clubture Network), the other made up of youth organizations (the Croatian Youth Network), the local collaborative platform Zagreb – Cultural Kapital of Europe 3000, and three independent cultural clubs (Mochvara, Attack!, and MaMa). The coalition started an exhaustive advocacy process in early 2005, a few months before the local elections. For the first time, the needs of independent culture and youth in Zagreb were articulated, publicly discussed, and stated in a policy document signed by the future political decision-makers. In parallel to public discussions, media activities, and protest actions, the coalition organized a series of events, called Operation:City, which every year focused on a different specific issue important for the urban development of the contemporary city. Through various formats and forms of artistic expression, it temporarily occupied different abandoned spaces and, among other things, promoted the idea of a cultural centre on which POGON was modeled. During the four years of action, relations with the city government went from reserved cooperation, ignorance, and obstruction, to direct attacks, drastic budget cuts, fights in the media and shutting down of the cultural club Mochvara. Even so, the scene did not give up. They continued protesting, occupied a part of the former factory Jedinstvo (nowadays run by POGON) and prior to the next elections the City finally agreed to establish the Centre based on a model of civil-public partnership and formalized the use of the space. Following the successes of POGON on local and international scene, the City fully embraced the project of reconstruction of Jedinstvo and allocated decent funds for its functioning, while the Alliance Operation City continues to provide regular programme and supports POGON through specific projects.

M M

C A R

i j e

k a

— H B

u i l

d i n

g

MMCA Rijeka — H Building

restructuring existing building by new communications, adding outdoor gallery

MMCA Rijeka – H Building

MMCA in its new urban context
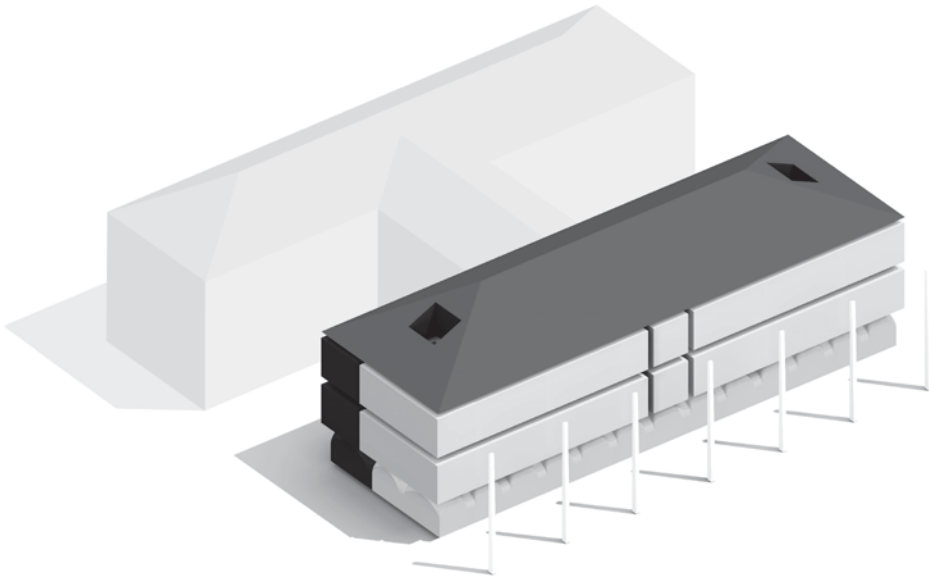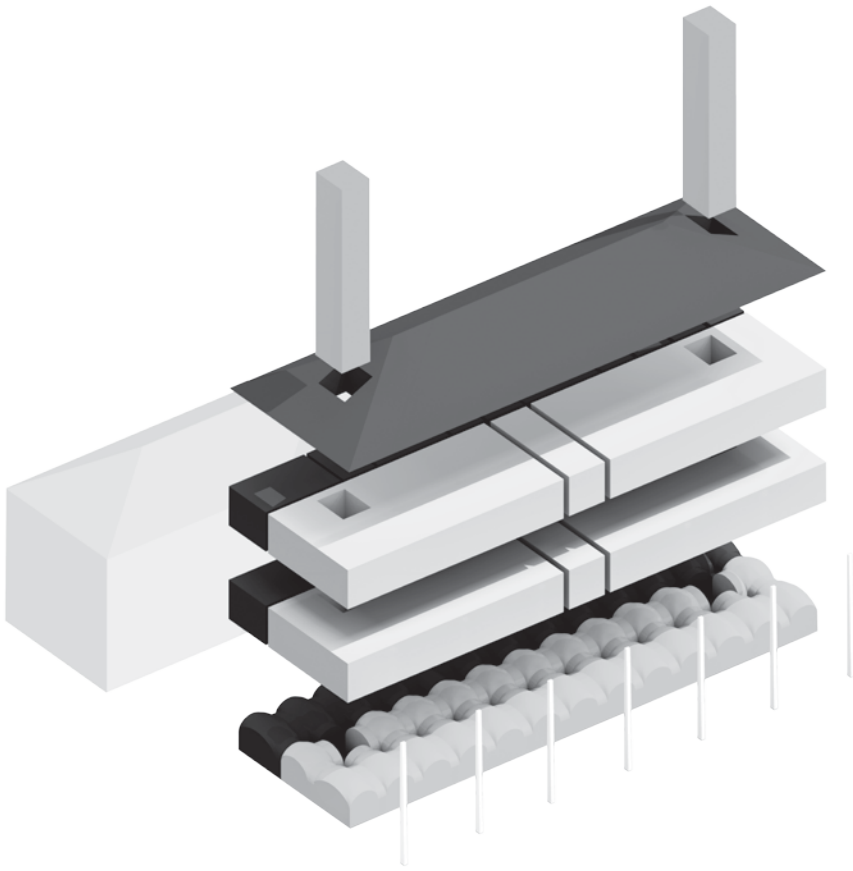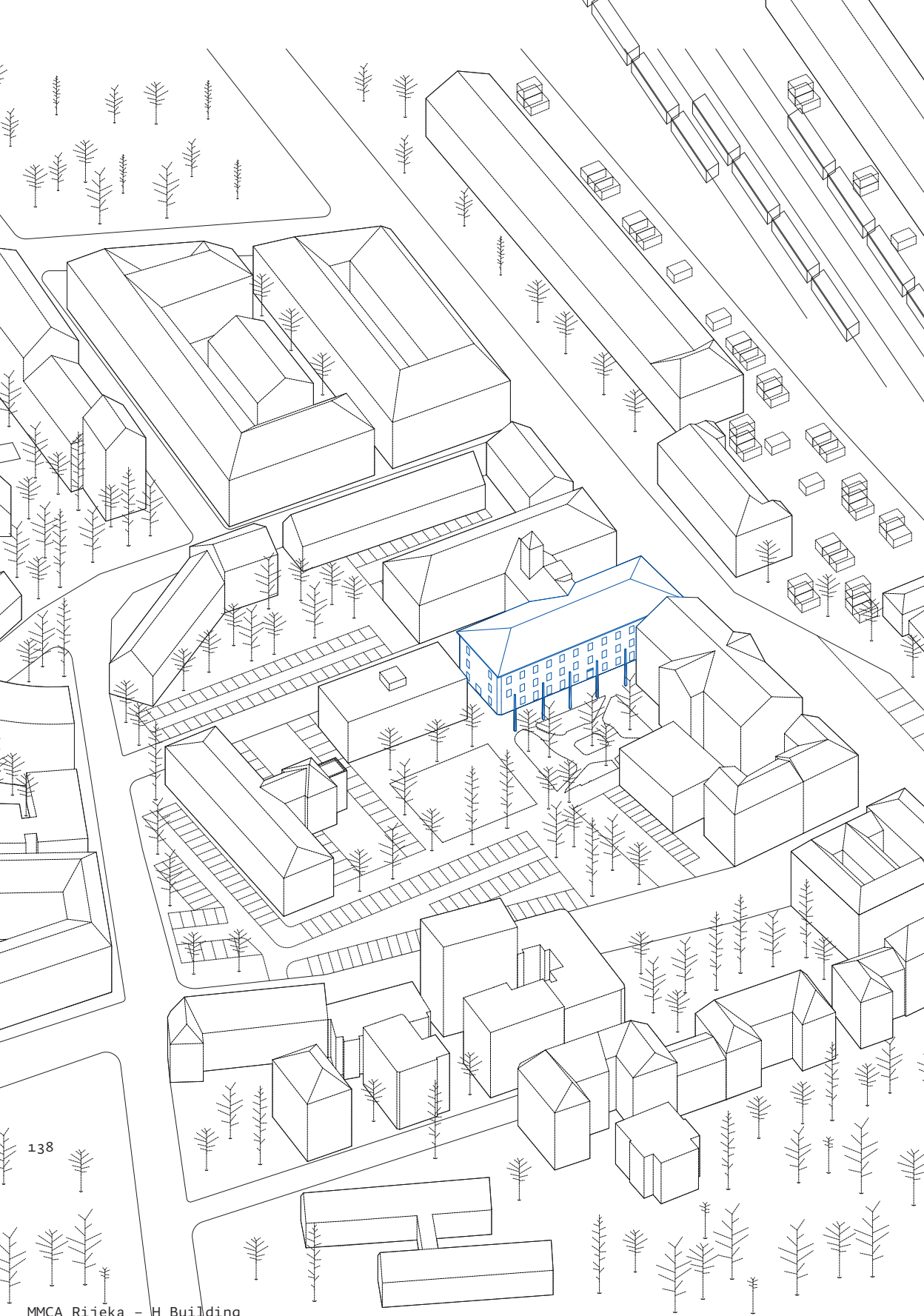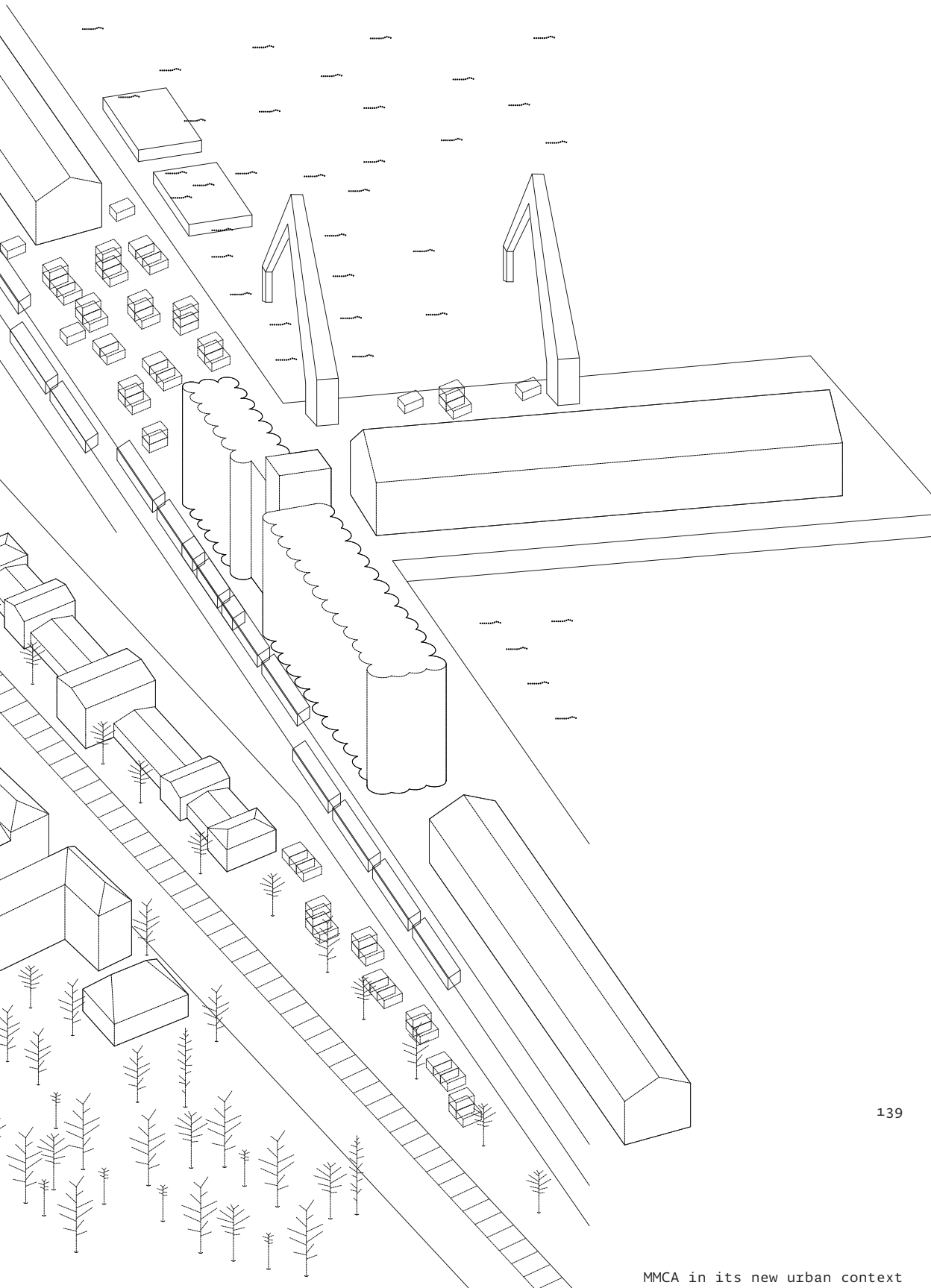
THE BUILDING

The Museum of Modern and Contemporary Art in Rijeka (MMCA), an institution of a classic type, has for years attempted to acquire new museum spaces and leave the rented and inadequate gallery space on the top floor of a library. The new and much larger building is planned within the former industrial complex Rikard Benčić by means of transforming one of the factory's buildings and adding a sizable annex. It was designed according to museum standards with the dominant portion of the space reserved for the Museum's permanent exhibition. For quite some time, there was simply no money for a bigger building and the Museum remained nothing but a mere tenant, which led to public frustration. A decision was then made to solve this problem and the solution was found in adopting ideas that had for years been tested within the domains of the independent scene. An abandoned building was selected because it could be used straight away and minimum conditions for the Museum's basic operation would be ensured. The decision to move into such a building requires a completely different understanding of the space, and quite possibly, different organisation of an institution. Such an emerging space makes it hard to imagine it as only hosting classical art exhibitions. The new conditions will open up possibilities for new art forms. The open process of building a space suggests an open approach to creating the programmes and to works exhibited therein. Parts of the new space will also be given to other partner organisations with complementary programmes and similar audiences. New synergies are to be created along with new patterns of institutional functioning. The Museum is soon to be handed a completely different role in society. Through this manoeuvre, the Museum abandons its state of hibernation and undoubtedly becomes a developing institution, under construction and under transformation.

RECONSTRUCTION PROJECT

The aim of the architectural involvement is to move the Museum into a new building within the former industrial complex Rikard Benčić. During this transition, an approach that evolved among independent cultural organisations during the creation of their institutions and the articulation of their spaces was applied.

The Museum is moving into a space that functions as minimum viable architecture, in which it can commence its social and cultural work with minimum investment. Architectural guidelines were defined according to which the Museum would grow in subsequent phases, in line with the available funds and current needs. The programmes and the space are intended to undergo joint organic growth. Architecture provided the basis on which every new intervention would fit into the imagined whole. During the first phase, the Museum is intended to occupy only a part of the ground floor and first floor of a wing of the so-called H Building, while during the second phase, the Museum will expand to the entirety of this space. In the next phases, it will expand onto the upper two floors. If necessary, there is additional space in the other wing of the H Building or the possibility of creating a spatial symbiosis with new contents.

The existing industrial building will receive a new communication system that enables simple and robust movement, stressing its original industrial logic. Simple direct flows and circular connection through the building's cross-section will be established. The same system can easily be expanded to spaces used by the Museum in future phases.

The largest ceiling height within the building is 4.3 m. Artworks and larger public events are planned for the tall space along the westward segment, which is constructed only of pillars distant from the façade by 7 m and steel hooks on the façade. This forms a tall aerial space between the façade and pillars; a big outer gallery.
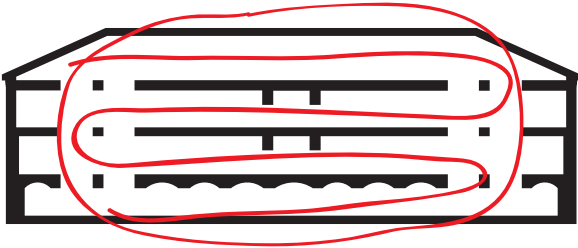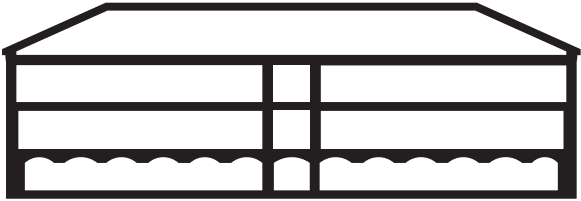
conceptual diagram

designed improvements

1 glass elevators = skylights
2 stairs
3 partition walls
4 basic service spaces
5 exterior exhibition area

gas heating-
individualised,
before heating
pumps installed

external
lifting
platform

while
waiting for
big elevators

2

3

1

"KITCHEN"

centre for
creative
migrations

terrace

5

146
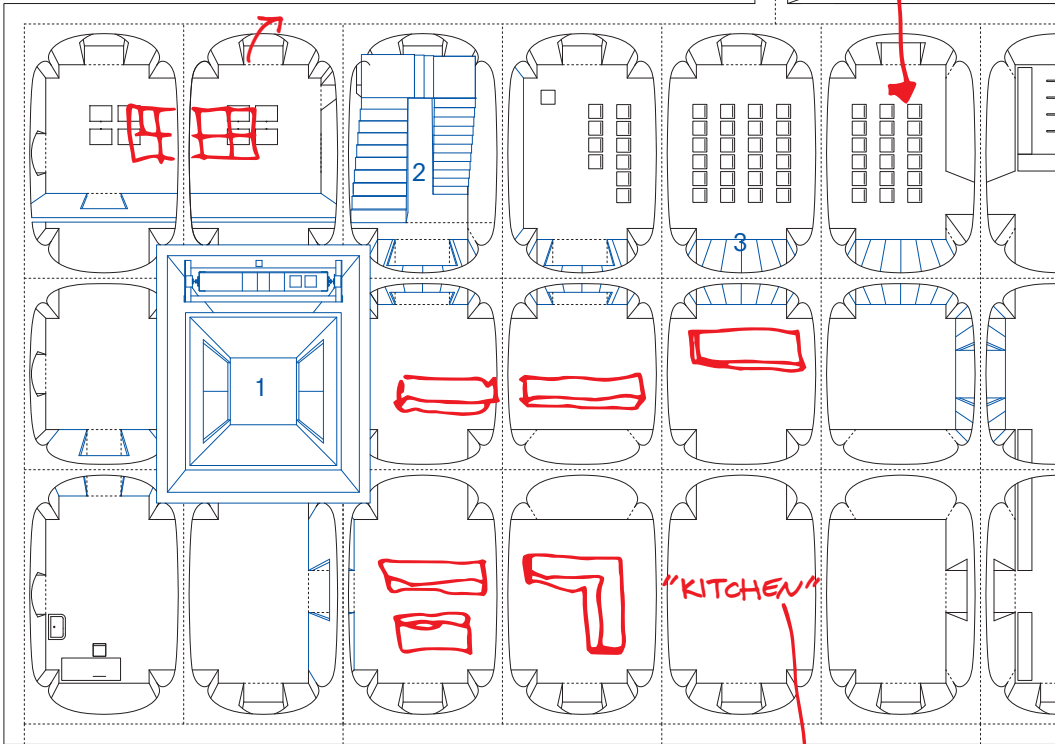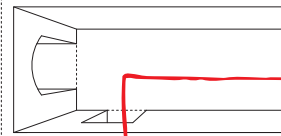
possible replacment
depending on funds.
toilets go first!

4

2
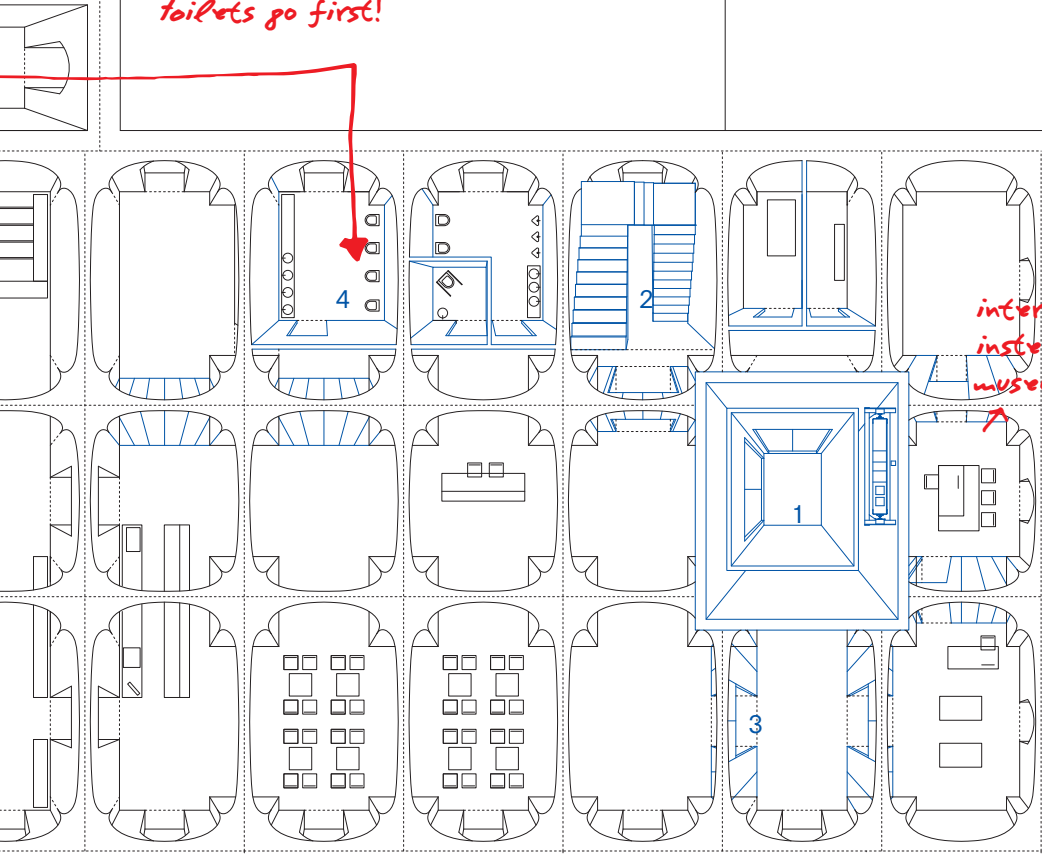
interface office
instead of large
museum shop

1

3

instead of
gallery space

ground floor plan

designed improvements

1 glass elevators = skylights
2 stairs
3 partition walls
4 exterior exhibition area

extension or
connection to
compatible
venues

extension on
upper floors

2

3

1

moveable
wall panels

4

NEW ELEMENTS

temporary
division wall

extra gallery
when offices
displaced

possible main
entrance

extension on
upper floors

covered
entrance
area

149
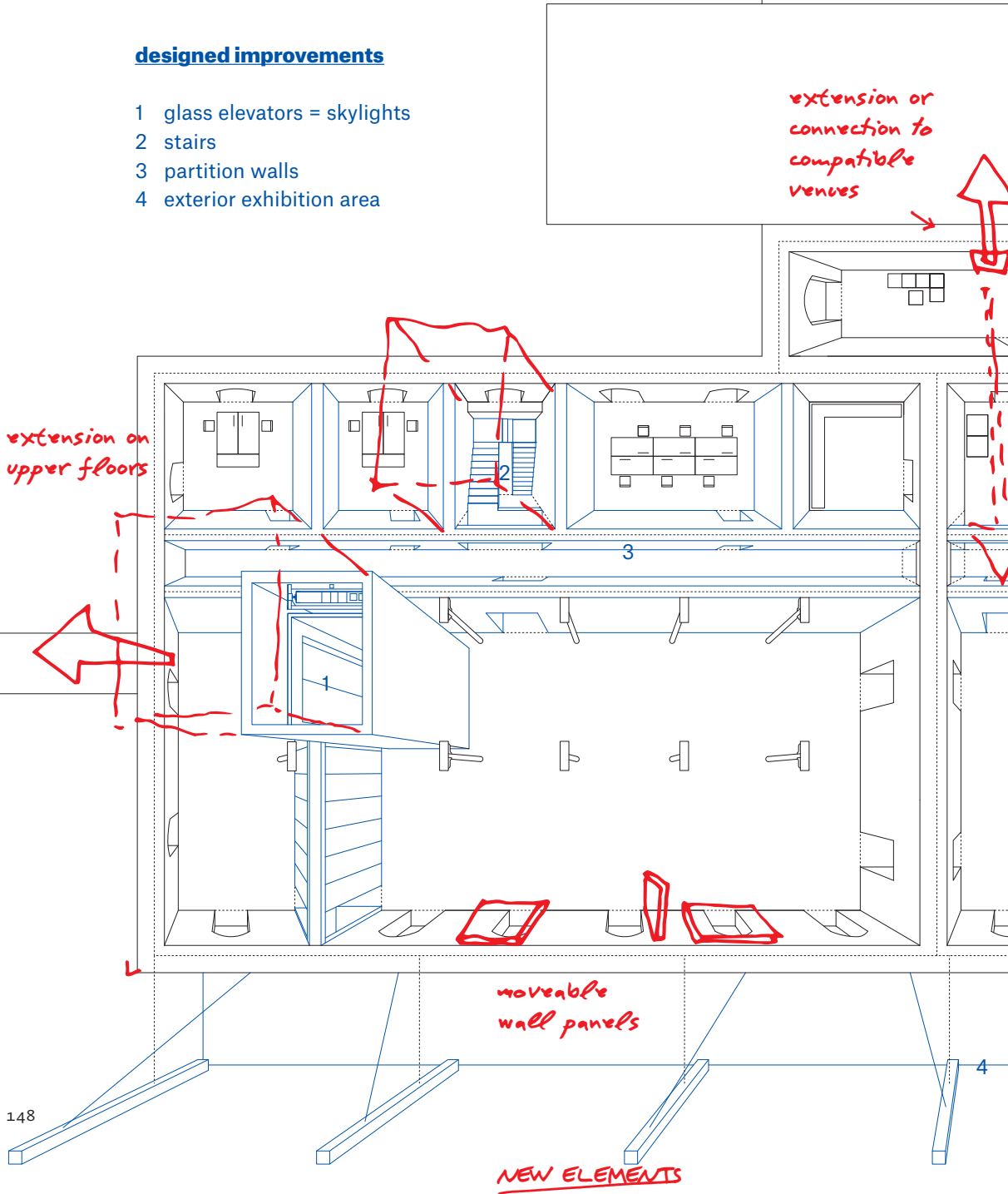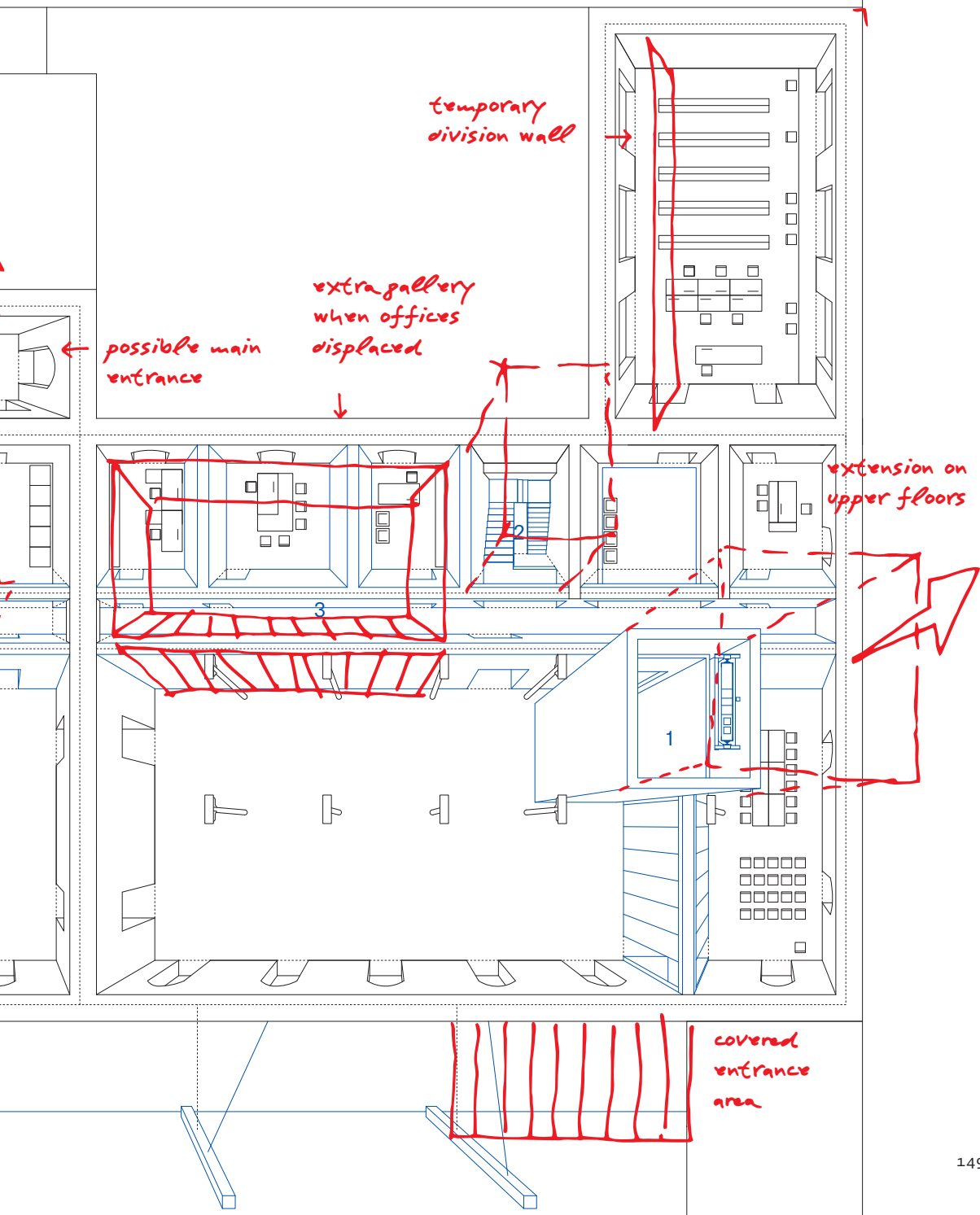
designed improvements

1 glass elevators = skylights
2 blinders - exibition space

Handwritten annotations on the drawing:

- move up offices when possible
- connection to other venue
- KITCHEN
- 1
- 2

2

1

interface
office
instead of
cargo shop

extension
on upper
floors
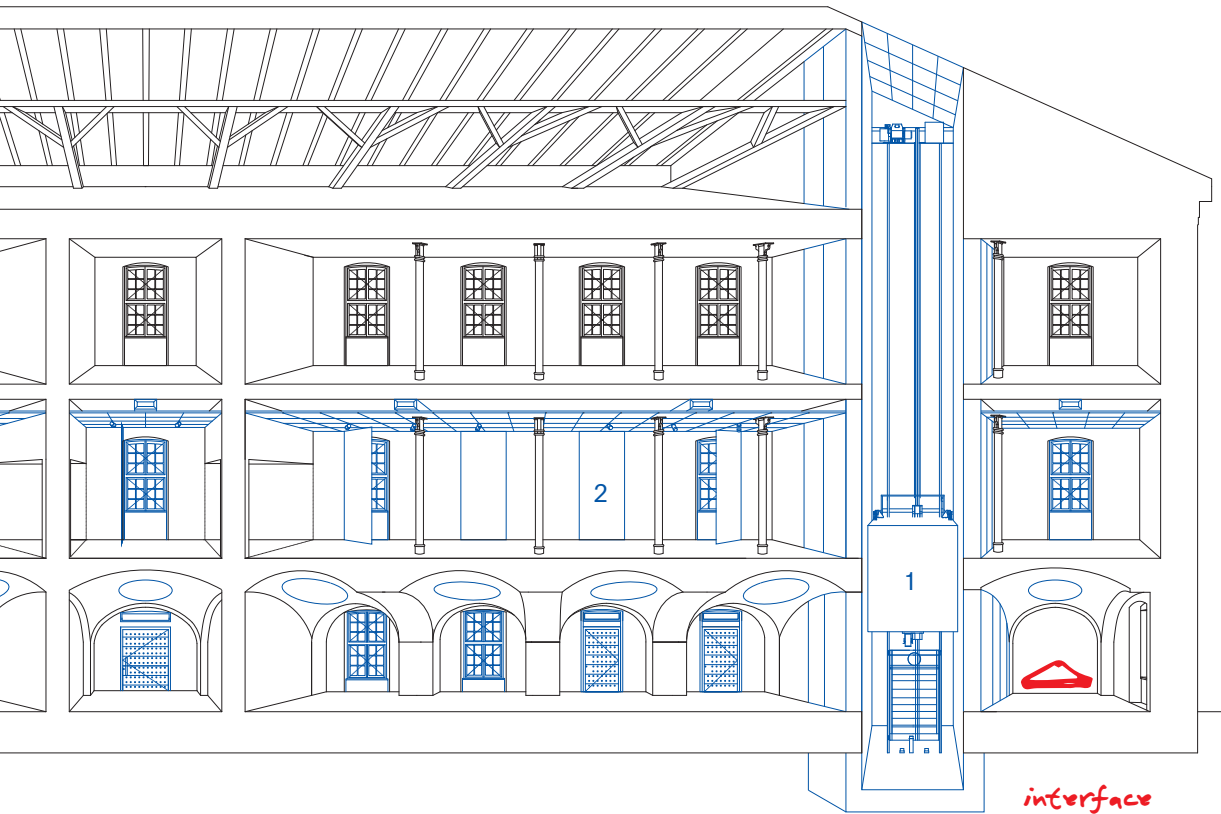
large
exhibition
and event
space when
offices
displaced
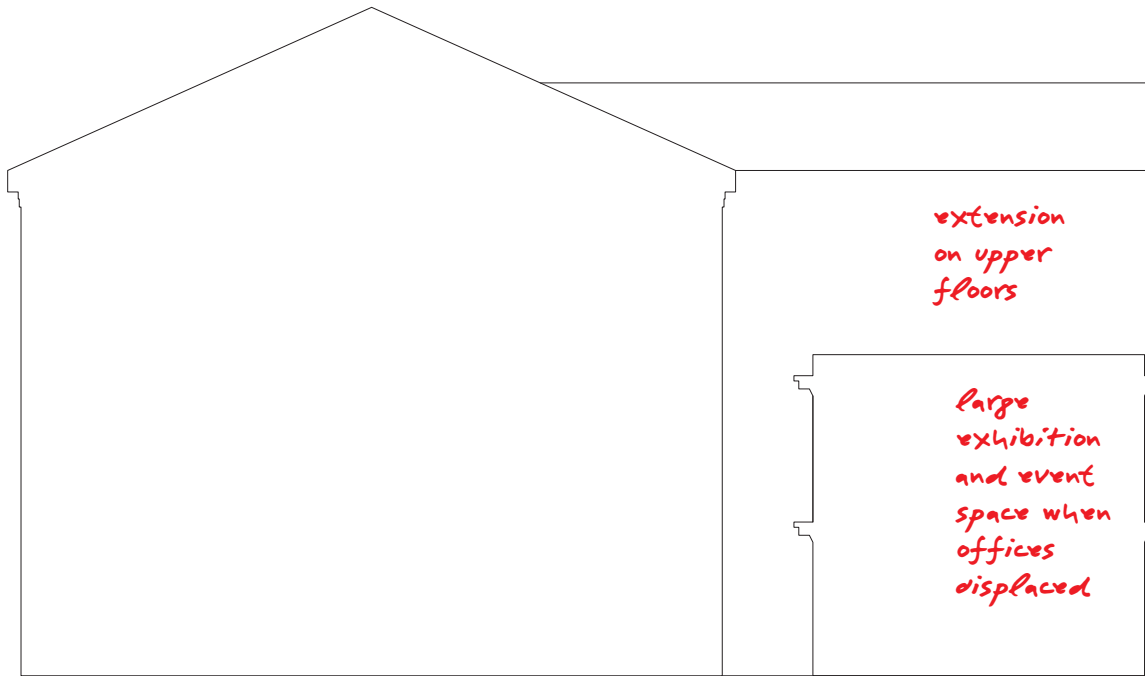
designed improvements

1   stairs
2   partition walls
3   exterior exhibition area

NEW ELEMENTS

vertical connection high ceiling spaces

1

2

3
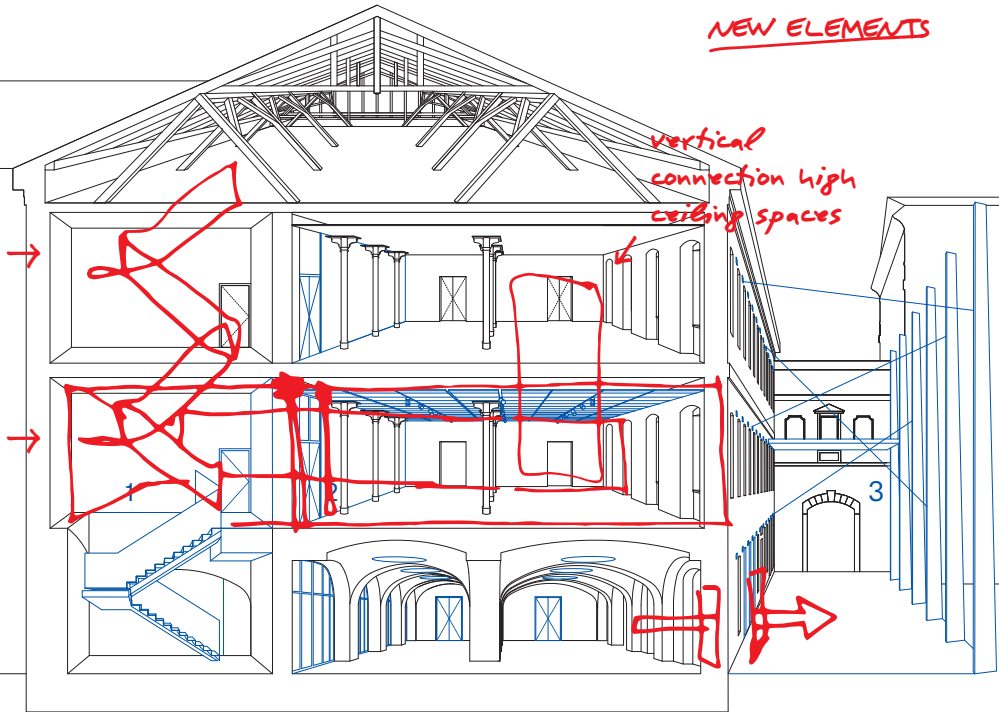
outdoor gallery space formed by columns and hooks on the facade

new vertical communications (large elevator) and new space divisions

The Museum of Modern and Contemporary Art is a public institution founded by the City of Rijeka in 1948 under the name Gallery of Arts. The Museum is managed by a Management Board comprising three members. Two of the members are appointed by the founder from the ranks of distinguished cultural workers and academia, while the third member is appointed by the Professional Council.

The Management Board is responsible for passing the Annual Work Programme following a proposal from the Director and Professional Council. The Professional Council of the Museum serves as an advisory body and consists of five members comprising the Director and Museum professionals who, according to the Museum Act, meet requirements for advancing through official museum titles, i.e. for conducting professional duties in a museum. The Director is both financially and professionally responsible for running the Museum and must guarantee that its operation abides by the law. The Director is appointed and dismissed by the City Council following a proposal of the Management Board. The Director is appointed to a four-year term. The basic operation of the Museum is funded by the City of Rijeka and encompasses: collecting, preserving, and researching civilizational and cultural artwork from the 19th, 20th, and 21st century, as well as modern art, and their professional and scientific analysis and systematisation into collections; the permanent conservation of museum items and documentation; the indirect and direct presentation of museum items to the public; publishing data and findings on museum items and documentation by means of professional, scientific, and other communication channels; preparing and organising exhibits; publishing monographs, catalogues, books, and other professional publications.

BRIEF MOVING HISTORY

The Gallery of Arts (Museum) was opened to the public on 2 May 1949 on the second floor of the Vladimir Švalba Vid Culture Hall within the former Palace of the Hungarian Governor, built in 1897 by architect Alajos Hauszmann. The Gallery shared this building with several other institutions, including the National Museum. Apart from the Culture Hall, the Museum also used the exhibition space on Rijeka's Korzo, today's Mali Salon. Seven years after its opening, the Gallery moved to its new location at 1 Dolac Street; more precisely, to the second floor of the Emma Brentari Elementary School, which was renovated and refurbished by architect Nada Šilović to meet the needs of the Science Library, Gallery, and the Cultural Worker Club. In 1962, the Gallery changed its name to the Modern Gallery. In the meantime, the Gallery expanded its building spaces to the third floor and attic. In 1999, the Gallery changed its name to the Modern Gallery – Museum of Modern and Contemporary Art. Two years later, the City of Rijeka announced a public call for proposals for a new architectural design to readapt the T Building within the former industrial complex Rikard Benčić into the Museum of Modern and Contemporary Art. First place was awarded to Rijeka architects Saša Randić and Idis Turato. In 2003, the name changed once more – this time to the present name of Museum of Modern and Contemporary Art – and the necessary documentation for the planned move to the T Building was completed. Unfortunately, due to multiple circumstances, this large-scale project was cancelled in 2012 and it was decided that the new museum should be moved, by means of simple and minimal interventions, to the same location, but into a different building (a wing of the H Building).

PROGRAMME

The work of the Rijeka MMCA is defined by plans to move it into a new space within the former Rikard Benčić factory. Within the City's strategy, the Museum is envisioned as not only a guardian of the identity and cultural heritage of the community within which it exists, but also as a regenerator of everyday city life.

The Museum is a place for exposing and releasing conservative mentality, a scene for the production and presentation of that which is contemporary and creative and strives to widely establish a culture of coexistence and communication. The fundamental task of the MMCA to preserve, professionally and scientifically analyse, and present artwork is insufficient; it must insist on creating an atmosphere of permanent tension and dialogue, working within a context, being the place where new values are forged. Apart from constantly questioning and exploring works from its own collection and the context in which they were created, the Museum must stimulate fresh production and develop educational programmes.

MMCA's exhibition spaces currently do not suit the needs of its programmes, which cannot serve as an alibi for a lack of dynamicity. Simultaneously with planning and preparations for moving into the new space, the existing ones must be turned into a place of meeting and dialogue, a platform for new collaborative programmes and projects. The Museum must become a place of social and cultural integration for people of all ages and it must enter the domain of public city spaces.

The programme is diverse and multidirectional, covering a wide scope of activity. Immediate inclusion and development of participative projects with programme users is the basic guideline and principle of the Museum's functioning. Only through active inclusion and public participation will educational processes initiate. The programmes are equally intended for a wider audience and the professional audience and public. The aim of the programme is to tackle the prejudice and discomfort so often present in the perception of contemporary art. Through its activities, the MMCA incorporates contemporary art into Rijeka's life, entices artistic production as well as critical discourse on art, culture, society, and politics, and paves the way for discussion, reaction, development, and engagement in contemporary culture and art.

Within the project Rijeka 2020 – European Capital of Culture, the Museum plans to implement a very special place: *Kitchen – a centre for creative migrations*. We imagine a place of dialogue, between those who travelled to us and those who travelled away; a place to sit, drink tea or good coffee, share stories. We call this place Kitchen, the core space in any "home", where recipes are exchanged, tastes developed and honest exchange possible. Food is an essential cultural instrument, the beginning of sharing. The staffing and the menu reflect the diversity of Rijeka. Kitchen becomes an open workshop in the exchange of ideas, habits, prejudice; an informal pulse that merges and gathers. A workplace: a studio for developing art, a centre for research, a gallery for exhibitions, in the borderlands between city history and contemporary reality. A platform for encountering migration experiences from other parts of Europe.

RANZICIJSKO

FIKCIJSKO
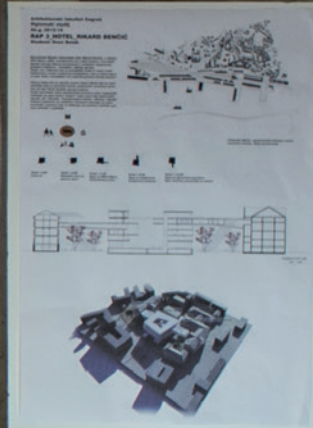
• Workshop-Rikard Benčić Hotel / Idis Turato and students from Faculty of Architecture, University of Zagreb

· Workshop-Rikard Benčić Hotel / Idis
Turato and students from Faculty of
Architecture, University of Zagreb

MMCA Rijeka — H Building

coloring book — use your pens here
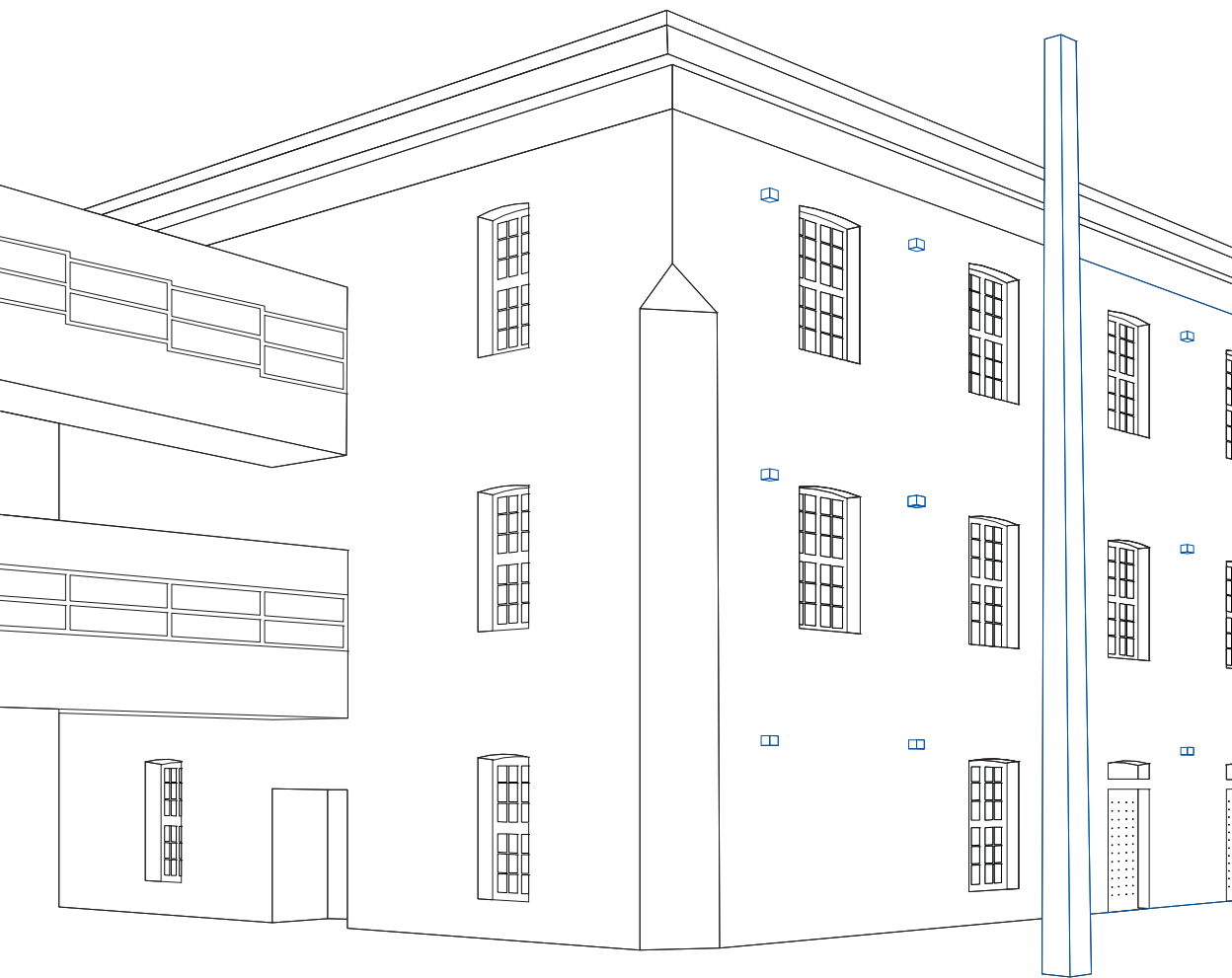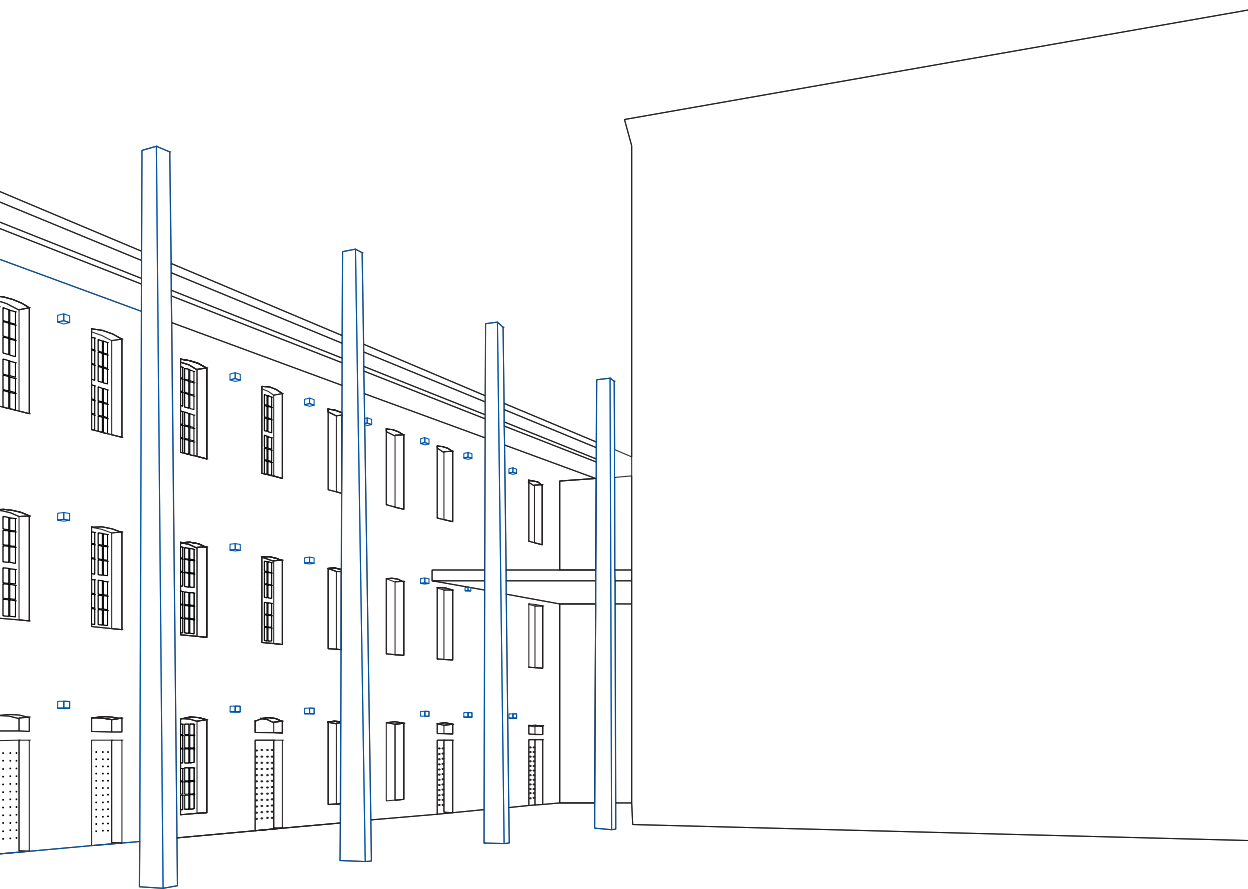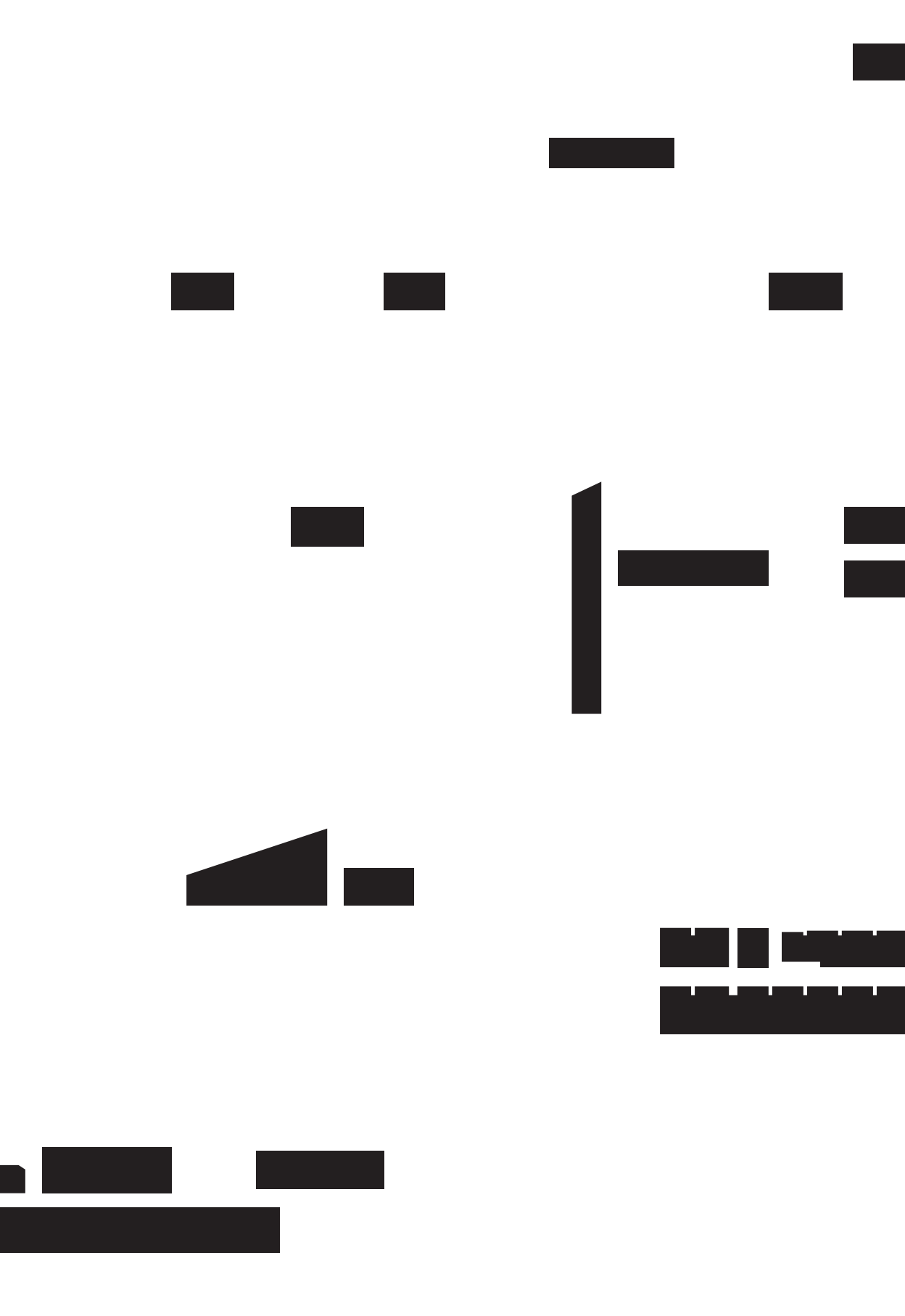
W
i t h
w h o   Ana Džokić   m

w

e   Marc Neelen

m   a

k

(STEALTH.unlimited)

e

With "Reporting from the Front", the 2016 Venice Architecture Biennale puts urgency upfront. Still, such a title given to one of the most significant events measuring the pulse of contemporary spatial production presents an unsettling and alarming sign. For those doing architecture and construction business as usual, it might have stayed unclear how we suddenly have ended up at demarcation lines, at the heart of a major conflict. Did we miss something? And who are those involved in this event, eager to come out and tell us about the state of affairs?

Exactly eight years ago, as co-curators of the Dutch pavilion, we became involved, contributing to that year's Biennale. It was actually the first time we had ever witnessed the euphoria taking over the lagoon for the months to come. The ample weeks we spent in Venice brought in to our perspective the wicked schizophrenia of the architecture profession that ignorantly wishes, on the one side, to celebrate the superiority of its production, while on the other it unconvincingly seeks to confirm its very relevance in addressing "the major challenges" still ahead. Once those challenges escape the aesthetic domain, one can question whether the mechanisms of building production are not exactly at the roots of those challenges needing to be resolved.

When we took up the task in 2008, there was not so much of an understanding of the magnitude of the calamities to come in September that year. Well yes, to many of us gathered at the occasion entitled "Out There: Architecture Beyond Building", the signs were in the air – and things had to change, urgently. The entire hall of the Central Biennale Pavilion was filled with tens and tens of practices that felt the need to refocus on what spatial production should contribute. Others, however, remained deaf to the thundering coming ever closer, like the chief curator Aaron Betsky, who thought that "society's crucial themes" were to be addressed by commissioning some of the world's over-confident designers to provide for pieces of furniture that should "make us feel at home". The review of our contribution in the Dutch Pavilion, a collective process to re-imagine the role of architecture and its education in predicted times of decline in construction euphoria, got ridiculed in one of the main Dutch newspapers for the dark prophesy and, instead, called upon us not to shy away any longer from showing the greatness of architectural output. Now, the ominous year of 2008 is synonymous for what is probably the largest financial (and societal) crisis known to date. During the opening days of that Biennale, Lehman Brothers defaulted, and before we left Venice, two of the banks in which we held accounts had been bailed out and subsequently nationalised. Instead of feeling at home, in that year and the years to come, an entire armada of citizens actually lost their homes, and many architects lost their jobs. It is good to recall that all of this started internationally with an unsustainable craving for real estate – the very heart of architectural production.

It would become obvious to many that the game of producing "urbanity" has little to do with the inhabitants of cities themselves, nor even much with the actual built space. It was rather one of the main

177

Ana Džokić and Marc Neelen (STEALTH.unlimited)

fields of industry and of economic activity, unsustainable in the long run, but, with no other tangible economic production at hand, many architects continued to play the game.

To some and us, the last eight years have kept the perspective open for a different set of principles to shape our lives – in terms of finance, spatial production, and a more fair future in general. As vested actors made very little effort to break the standstill, somewhere between the expectation for a systemic change and need to search for an alternative to the collapsing neo-liberal framework, we started acting differently. Although not yet noticeable on a large scale, a significant shift has been taking place for the last few years within parts of the architectural "scene", becoming visible also in this year's Biennale.

In our view, the difference with 2008 is that today it is not just a call upon us as architects, but as citizens as well. That may seem a small shift at first, but it has a huge impact. Maybe the occasion of this Biennale opens the horizon to such a (future) position at the front, rather than reporting from it. It is exactly this potential that can arouse excitement today. It is more the longing of architecture finally to position itself on that front that is mirrored in the title of this year's Biennale edition, that this profession – in its wider scope – still has much to report. What can be reported though are a number of specific, tangible situations, in which the contemporary production of space is exploring the demarcation lines in society. If we leave all the rest behind, we can simply focus on those established cases and try understanding what is at stake.

178

Work of the team members of the "we need it – we do it" contribution eloquently takes that position. It derives from more than a decade of work in Croatia on new ways of forming and governing cultural institutions, the result of a persistent "re-grouping" of civil actors to become rather self-confident collaborators. All this is underpinned with the motivation that a different set of principles upon which to operate our societies is not only necessary, but also objectively possible. It is tempting to try speculating as to why it is exactly here that we find such innovative and open – as in open source, but also open democratic forms – practices emerge, but we will leave that for another occasion. The fact is that their tangible initiatives are re-inventing how crucial societal institutions and places of production can be re-started in forms of civil-public partnership.

In that partnership, the civil society takes upon itself a role in re-imagining how such novel forms of organisation are to function. This is not just a daunting task since in many cases it requires taking in tow lagging and often dysfunctional public partners, but equally because the exact models have to be invented on-the-go. In the no- man's land of the post-socialist but not-yet-post-neoliberal economic reality of today, their only way forward is … to do.

Therefore, it is no surprise that within this context (those that happen to be) architects do not take the role of external practitioners, but that of equals, collectively defining what it is that architecture can respond with, and what is the most immediate way of doing so. Such a way of taking matters into common hands mobilises different capacities of all those who engage in such a process.

For this occasion, it might be relevant to revisit five questions related to the capacities and capabilities of architecture that were at the core of the Dutch pavilion in Venice eight years ago. These questions as to "what values to defend, what territories to explore and what practices to develop" were hints at that point towards the future, a practice in which we were envisioning the shift from singular into collaborative work, the move from profitable simplicity towards social sustainability, an engagement stepping beyond those in power towards empowering those in need, while not necessarily making objects, and getting beyond the paradigm of sustainability. Now that that future has "arrived" these topics seem to describe closely the approach and the three cases presented in the Croatian pavilion by the "we need it – we do it" team. Or in other words – they have been practiced!

For the first of the five questions – *How we work*, one might take a look at how a wide collaboration has been set up at the Split Youth Centre, and what role architects played there in transforming this unfinished building into a multimedia cultural centre that constantly engages the numerous initiatives using the space, instead of the originally planned one large-scale institution. The answer to the second question – *Why we make*, can be found in the upfront statement that has been put forward as the title of this year's contribution. There is a precise need, this need has not been fulfilled by public institutions, and instead of waiting for availability of proper financial resources or the "ideal" building a number of organisations start acting with what is available, like in the case of POGON Zagreb. We see that the third question – *For whom we make*, has gone through an evolution from a client customer, to a rather equally-based relationship and therefore the question became *With whom we make*. In all of the three buildings, relationships for which the spaces are provided play a crucial role, they are part of the fourth question – *What we make*, like the participative management and shared responsibility coming from co-ownership in POGON. Finally, all three projects aptly answer the fifth question – *What it takes to make (and un-make)*, by re-using existing buildings, starting more or less from the state in which they have been found – and taking things onwards from there, step by step, as will be the case with the "small interventions" in the Museum of Modern and Contemporary Art.

This kind of approach requires building up expertise in fields in which one had previously not imagined becoming an ad-hoc expert, together with others who equally had not imagined doing so. It is puzzling at times, but equally exciting if such actions not only challenge, but can also surpass the current societal status quo. In entering these endeavours, one has to keep "professional distance" at bay and instead become embedded. That is not only because that professional distance will not benefit us in finding, exploring, and experimenting with the breakthrough necessary. Foremost, not at all, because it is about our own lives – as members of society. We need no distance for that. We need to be right there.

Ana Džokić and Marc Neelen (STEALTH.unlimited)

M a k Doina Petrescu i

n g c o m

m u n i

t y &

c o m m o

n i n g ,

a s w e n

e e d i t

Making *community* and *commoning*, as we need it

COMMUNITY

The term "community", is at the core of the contemporary architecture and urban planning discourses and remains problematic when used uncritically and as a token, as in the language of governmental policies and regeneration programmes. In these discourses, "community" is a generic term undifferentiated and associated with deprived neighbourhoods. It is, as Jeremy Till puts it in our co-edited book *Architecture and Participation* "a wishful and wistful hope that fractured territories can be reconsolidated into some semblance of community, without ever specifying what that word may actually mean".[1]

Philosophers and theorists have critically approached the notion of community, trying to understand the sense of "being-in-common" beyond the generic and undifferentiated term. They have introduced a notion of community that exists only through time and space determinates, in the very articulation of person-to-person, of being-to-being; suggesting that the politics of community cannot be separated from the politics of place.[2]

Questions around the term "community" in socio-politics, parallel with those surrounding the notion of "public". Like "community", "public" is a generic notion, most often understood as what is "common": of shared or of common interest, or as what is accessible to everyone. *Public* has a cognitive dimension, but also a political and poetic one. It may also have a dual meaning, of social totality and specific audiences. The notion of "public" has been variously articulated, i.e. "public realm", "public sphere" or "public space", each time conveying an ambiguity and multiplicity of meanings.

Many architects and planners today advocate the necessity of having more public space in the city. Richard Rogers in his now dated report *Towards an Urban Renaissance* (Urban Task Force, 1999) calls for such public spaces, envisaging them as squares, piazzas, unproblematically open to all. However, as Doreen Massey notes in her book *For Space*, "from the greatest public square to the smallest public park, these places are a product of, and internally dislocated by, heterogeneous and sometimes conflicting social identities/relations".[3] This is what gives a real "public" dimension. In the last years we have seen the emergenceof new forms of unplanned public space, spontaneous, contested. Public space should be, described in terms of its evolving relations, as a space in permanent mobility, not only physical but also social and political. Architects and urban planners might learn that creativity is required where the conflicting nature of public space is revealed; by way of imagining solutions, or of making sense together, etc.

On this point, contemporary cultural practices are maybe more advanced. Rather than the centralised and fixed notion of public, inherited from modern theories, many

---

1—Till, J. *The Negotiation of Hope*, in P.B. Jones, D. Petrescu, Jeremy Till (eds) (2005) *Architecture and Participation*. London: Spon Press, 23; **2**—Philosophical enquiries into the notion of the community by Jean-Luc Nancy (*The Inoperative Community*, 1983), Maurice Blanchot (*The Unavowable Community*, 1983) and Giorgio Agamben (*The Coming Community*, 1993), seek to open it up towards a broader politico-ethical context. Nancy's call for the deconstruction of the immanent community has been particularly influential: community as the dominant Western political formation, founded upon a totalizing, exclusionary myth of national unity, must be tirelessly "unworked" in order to accommodate more inclusive and fluid forms of dwelling together in the world, of being-in-common; **3**—Massey, D. (2005) *For Space*. London: Sage Publications, 152

Doina Petrescu

contemporary artists, curators and cultural workers have started to address the public within its fluid and plural forms; speaking about *publics* constructed as "elusive forms of social groupings articulated reflexively around specific discourses".[4]

As Jorge Ribalta puts it, "the public is constructed in open, unpredictable ways in the very process of the production of discourse and through its different means and modes of circulation. Therefore, the public is not simply there, waiting passively for the arrival of cultural commodities; it is constituted within the process itself of being called. The public is a provisional construction in permanent mobility".[5]

"WE NEED IT – WE DO IT"

The projects presented in the Croatian pavilion this year are public spaces undertaking radical transformation and engaging new publics in temporary occupations and in setting up new principles of acting, new organizational structures, programmes and practices.

A new form of public space is as such reconstructed through dynamic and intense social interactions reclaiming existing premises, which have either lost their primary purpose or have never been used as planned, such as the former factory Jedinstvo in Zagreb, the Youth Centre in Split and the H Building in the *Rikard Benčić* complex in Rijeka. Parts of these premises have been re-appropriated informally, others are co-designed with users and others are left free for future appropriation.
In the context of the post-communist former Yugoslavia, but also in the context of the current global crisis, cultural politics are necessarily reshaped and new identities are created. New publics are formed, including especially a young active and culturally driven generation, who hold other expectations and dreams than previous generations and has to face different challenges: the immediate effects of austerity capitalism and the difficulty of dealing with an uncertain future. They have also other opportunities: the possibility of changing and transforming more resiliently and more collaboratively their context.

4—Cf. Warner, M. (2002) *Publics and Counterpublics*. New York: Zone Books;
5—Ribalta, J.—(2004) *Mediation and Construction of Publics*. The MACBA Experience. http://republicart.net/disc/institution/ribalta01_en.htm;
6—The "commons" traditionally defined common pool resources – usually, forests, atmosphere, rivers or pastures – of which the management and use was shared by the members of a community. They were spaces that no-one could own but everyone could use. The term has now been expanded to include all resources (whether material or virtual) that are collectively shared by a population.

By working with young users In most of their projects, team members have captured the expression of this need for immediate transformation – "we need it – we do it" – having in mind perhaps a more strategic and longer term goal: the sustainable transformation of these spaces into new forms of commons[6] and the transformation of these publics into actors of a constitutive civic democracy.

In these times of crisis and reinvention, we need to have a different kind and quality of relation with architecture as both practitioners and citizens. Rather than concentrating on the form, style or structural transformation of these assets, the architects concentrate on a time-based process of reconstruction and re-commoning, which starts immediately with what and with those who are there but unfolds over time, taking different shapes and formats.

COMMONS / COMMONING

The issue of commons lies at the heart of discussions revolving around co-produced democracy.[7] "Creating value today is about networking subjectivities and capturing, diverting and appropriating what they do with the commons they give rise to".[8] According to Ravel and Negri, the revolutionary project of our time is all about this capturing, diverting, reclaiming of commons as a constitutive process. This is a re-appropriation and reinvention at one and the same time. The undertaking needs space and time for sharing, a whole new infrastructure; it needs continual and sustained "commoning": that is, the production of social processes to reinvent, maintain and reproduce the commons.[9] It also needs agencies and the contribution of active subjects – agents – to instigate and carefully engineer these processes.

As architects, activists and cultural workers, they are such agents who try to co-produce with active users and political actors this constitutive infrastructure for new forms of commons, ranging from collectively self-managed facilities and new institutions supporting collective knowledge and skills, to new forms of groups and networks.

7—See for example: Hirst, P. (1993) *Associative Democracy: New Forms of Economic and Social Governance*. London: Polity; Hardt, M. and Negri. A. (2009) *Commonwealth*. Cambridge, Massachusetts: Harvard University Press; Bollier, D. (2014). *Think Like a Commoner: A Short Introduction to the Life of the Commons*. Gabriola Island: New Society Publishers;—Bawens M. (2015) *Sauver le monde: vers une économie post-capitaliste avec le peer-to-peer*. Paris: Les liens qui libèrent; **8**—Negri, A. and Ravel, J. (2007) *Inventer le Commun des Hommes in Multitudes*, 31, Paris: Exils, 7 (author's translation); **9**—In his definition of the commons, Massimo de Angelis underlines the importance of three elements: a non-commodified common pool of resources, a community to sustain and create commons, and the process of "commoning" that bounds the community and the resources together. This third term is almost the most important for understanding the commons, in Massimo's opinion. An Architektur. "On the Commons: A Public Interview with Massimo De Angelis and Stavros Stavrides." E-flux 17 (August 2010). http://www.e-flux.com/journal/view/150.\\

Doina Petrescu

The *right to use* as opposed to the *right to have, to possess* is an intrinsic quality of the commons.[10] As in previous projects, Platforma 9.81 addresses once again the status of these spaces that, in the context of the Croatian cities, still escape, if only temporarily, from financial speculation and neoliberal development. They draw up short and mid-term occupation strategies that involve a variety of actors and local partners, involving youth as a catalyst. This is also the position of John Holloway who, after having analysed various forms and initiatives to transform society, concludes that "the only possible way to think about radical change in society is within its interstices" and that "the best way of operating within interstices is to organize them".[11] Platforma 9.81 organises such interstices by reclaiming and recycling existing assets, hosting reinvented collective practices and collaborative organizations; it initiates networks of such interstices to reinvent the commons in the post- socialist/post-capitalist context of former Yugoslavia. In addition to the *right to use*, the "right to contribute" is essential for the co-production of "societal values", which are fundamental for a post-capitalist economy, developing positive externalities and value types that are different from the market economy.[12]

However, careful work and critical vigilance is continually needed to make sure these "organised interstices" are not acting as forerunners of gentrification.[13] Hopefully, the cultural assets presented here are rather "post-capitalist cracks", in the sense of Holloway[14], within the specific process of neo-liberalisation of cities in Croatia. Platforma 9.81's work over the years shows how to reconnect with urban struggles against new enclosures and to reclaim spaces from the communist heritage. Opening cracks in these contexts involves identifying the opportunities and the allies, but also the weaknesses and inconsistencies of a given strategy or settlement, and working both against and within them. The metaphor of the "cracks" also takes on material form in places, literally using the aesthetics of the cracks, working on edges and reusing derelict spaces.

Making community and making commons for/with the community cannot be separated. The users of these cracks transformed into commons are, as the curators of the Croatian pavilion note, the potential "political agents" of a more positive future. In addition to designing and managing the transformation of their spaces, it is also important to accompany them in their own process of transformation into such agents.

10—Cf. Foundation for Common Land, http://www.foundationforcommonland.org.uk/rights-of-common; **11**—Holloway, J. (2006) *Un mouvement "contre-et-au-delà": À propos du débat sur mon livre Changer le monde sans prendre le pouvoir* [Change the world without taking power]. *Variations: Revue internationale de théorie critique*, 18(04), p. 19–20. (authors' translation); **11**—Holloway, J. (2006) *Un mouvement "contre-et-au-delà": À propos du débat sur mon livre Changer le monde sans prendre le pouvoir* [Change the world without taking power]. *Variations: Revue internationale de théorie critique*, 18(04), p. 19–20. (authors' translation); **12**—Stiegler, B. L. (2015) *L'emploi est mort, vive le travail!* Paris: Mille et une Nuit; **13**—For more on this issue,—see—Mayer, M. (2013) *First World Urban Activism: Beyond Austerity Urbanism and Creative City Politics*. City, 17(1), pp 5–19; **14**—Cf. Holloway, J. Crack (2010) *Capitalism*. London: Pluto Press

Tinkering architecture

Hans Ibelings

Architecture is often the outcome of a fairly straightforward process: a relatively short period of design, balancing the available budget with spatial and programmatic wishes and needs of a client, followed by a comparable, relatively short construction phase, which leads to a finished building intended to fulfil these wishes and needs for a longer period of time. But this is not always what happens, as is shown by the cultural centre POGON in Zagreb, the Museum of Modern and Contemporary Art in Rijeka and the Youth Centre in Split, three projects of Platforma 9.81. In each case there were existing buildings, and for a fairly long time: the Jedinstvo Factory Building, the Rikard Benčić Factory Building and the never-completed Split Youth Centre. from socialist times, a literal example of Maroje Mrduljaš' metaphor of unfinished modernization, a rich notion to understand the development of modern architecture in Yugoslavian times.[1] These buildings were lying dormant, waiting for new purposes, which they have received through the take-over of the premises 'as found', without or almost without a budget to transform them.

As Andreas and Ilke Ruby observed in relation to the Split Youth Centre, these projects asked for "strategies for how these structures, then void of meaning, can be recharged with social content and relevance. One might even say that in the light of the negative demographic development in many parts of the developed world the general understanding of what architects do, could become radically inverted: whereas architects so far invented spaces for given uses, maybe from now on they have to invent new uses for spaces that already exist but have lost their use."[2]

In each of the three cases, the conventional phases of a building process are maybe not completely inverted but certainly less clearly demarcated than usual. In the process of their making. architecture is not only the work of designers: architects, clients and users are all contributing to it. Designing, building and using have become integrated in an iterative process which resembles Claude Lévi-Strauss' notion of bricolage. Part of Lévi-Strauss description of the *bricoleur* (which in his time, 1962, was automatically a man) is: "His first practical step is retrospective: he must turn to an already constituted set, formed by tools and materials; take, or re-take, an inventory of it; finally, and above all, engage into a kind of dialogue with it, to index, before choosing among them, the possible answers that the set can offer to his problem. He interrogates all the heterogeneous objects that constitute his treasury, he asks them to understand what each one of them could 'signify', thus contributing to the definition of a set to be realized, which in the end will, however, differ from the instrumental set only in the internal arrangement of its parts."[3]

The outcome of such a *bricolage* may or may not be a situation in which nothing can be added to or removed from these buildings without affecting the overall effect, to paraphrase Leon Battista Alberti's definition of beauty. Most likely, this situation won't be achieved, and part of the beauty of these projects will probably reside in the

1—Maroje Mrduljaš and Vladimir Kulić (2012) *Unfinished Modernisation Between Utopia and Pragmatism: Architecture and Urban Planning in the Former Yugoslavia and the Successor States*. Zagreb: UHA; **2**—Andreas Ruby, Ilka Ryby, *Dom Mladih in Split: Homage to the Incomplete*. Oris 65 (2010), 132-141: 139; **3**—Claude Lévi-Strauss (1966) *The Savage Mind*. London: Weidenfeld and Nicholson, 12;

Hans Ibelings

lasting ability to evoke promises, which they can evoke exactly because of their incompleteness. Thirty years ago Rem Koolhaas famously wrote: "Where there's nothing, everything is possible. Where there is architecture, nothing (else) is possible."[4] As long as Platforma 9.81's architecture isn't everywhere, as long as their interventions haven't completely invaded and occupied these three buildings they can retain their possibilities. So maybe as important as their envisioned eventual state, is the extended state of becoming of these projects.

The suspension of architecture offers a certain freedom, space for alternatives and changes of mind, but the open-endedness is also the unintended by-product of the shortage of financial means. However, it has become a motivation for Platforma 9.81's approach. As they have stated in relation to POGON: "The architectural design responds directly to the idea that the building has to stay open for various kinds of activities, and the need to be used simultaneously by many users. And each room is designed in such way that it can accommodate all types of use – from public events to research."

Despite their relatively small size, projects like these resemble urban planning more than architecture. Architecture can sometimes maintain the illusion of starting from scratch, even though sensitive architects will claim, like Ernesto Rogers did, that there are always *preesistenze ambientali*, tangible and intangible givens anyway.[5] Only in rare instances does urban planning start with a *tabula rasa*; most of the time there is already something there. On the scale of the city, life always goes on during construction, and in a comparable way these buildings are being transformed while in use, meeting Bernardo Secchi's metaphor of urban planning as tinkering a running engine.

188   **4**—Rem Koolhaas, *Imagining Nothingness* (1985) OMA, Rem Koolhaas and
        Bruce Mau (eds.), SMLXL. Uitgeverij 010: Rotterdam (1995), 198-203:
        199; **5**—Ernesto Rogers, *Le preesistenze ambientali e i temi pratici
        contemporanei*. Casabella-Continuità, 204, February-March 1955: 4

A r c h i
t e c t
u r Maroje Mrduljaš e
b e f o r e
& a f t e
r t h e
o b j

e c t with contribution by
Boris Vidaković

The development of the built environment in Croatia raises several new issues: numerous post-industrial and post-military environments are still waiting to be reintegrated into the urban fabric; entire regions are faced with economic stagnation, population decline and spatial surpluses in need of new usage scenarios; we are in dire need of innovative forms of urban articulation that corresponds to specific social and economic conditions (for instance, dispersed hotels on the coast, rehabilitation and public-utility projects for deregulated suburbs, etc.). Architecture can have an integrative role in all of these issues. However, in spite of such new demands, architecture in Croatia has still mostly retained its autarkic position, which is not (only) the result of an unwillingness to step out of the position of disciplinary autonomy. Such a position is at least equally the result of the disordered state of the Croatian society – underdeveloped public institutions and procedures – which discourages the expansion of the debate on the development of the built environment. Architecture remains focused on what is, in an intellectual sense, easiest to reach: the fetish of the object, which represents the traditional basis of the discipline. The focus on singular projects and built architecture – achieved in a privileged moment when external circumstances allow it – is not bad per se. The continuity of insisting on a "tectonic culture" in both education and practice has contributed to the fact that architecture in Croatia still enjoys the status of "discipline" and has yet to be completely transformed into a commercially instrumentalised "pro-

fession". On the other hand, the fear that architecture will lose some of its authority by softening its disciplinary boundaries precludes the establishment of potentially prolific partnerships and the adoption of a stronger critical and political stance.

Maroje Mrduljaš

TWO CASE STUDIES: LABIN AND PEŠČENICA

Clearly, architecture will inevitably always deal with the design of objects, but the question whether the processes preceding and following the object itself are equally important remains. Do these processes also fall under the domain of project? Are there at least rudimentary examples that could serve as reference points for a discussion of architecture in Croatia before and after the object? Two comparative case studies seem useful as an illustration: the contemporary project of the Town Library in Labin completed in 2013, and the modernist project of the Peščenica Cultural Centre in Zagreb, which had been gradually developed from 1955, and whose present physical form was concluded in the late 1970s. The Labin Town Library has undergone a trajectory from the temporary adoption of a post-industrial facility to an institutional, even architectural consolidation and the emergence of the object as an implicit result of a series of explorations and tests of available resources. The example from Zagreb illustrates an organic emergence of an object that has received its final form of an agreeable urban artefact and epicentre of social life after a series of gradual, but mutually coordinated programmatic and architectural additions.

The Labin Town Library is located in an industrial complex of abandoned coal mines, in a town where a rich urban history and industrial heritage intersect. After the mines were closed, the complex had been used, firstly informally and then officially, by the Labin Art Express (LAE) association,

which symbolically designated the mining heritage of Labin as a logical venue to spatialize culture and to "brand" Labin as an intriguing post-industrial town of alternative culture. The activities of LAE served as one of the starting points for the project Croatian Archipelago – New Lighthouses, carried out in 2005/2006 in cooperation with the Dutch Matra Programme and the Croatian Architects' Association. Seven project teams investigated the spatial and programmatic potentials of underutilised and problematic locations on the Croatian coast, including Labin, under the curatorship of Vedran Mimica, the then director of the Berlage Institute in Rotterdam. The New Lighthouses project was envisaged as a platform aimed at a synergistic cooperation of architects and local communities, especially the non-governmental sector, all with the idea to present local governments with a research approach to architecture as operative and applicable knowledge. Although the project failed to bring about any specific realisations, at some locations it succeeded in attracting sufficient attention or confirmed already existing processes, leading to the transfer of ideas from the programmatic proposals to urban development plans and other forms of operationalisation. For instance, in 2007 Labin announced an architectural public tender for a library, multimedia cultural centre and mining museum. In 2013, a young team that designed the first prize-winning work, comprising Ivan Žalac, Margot Grubiša, Damir Gamulin and Igor Presečan, designed a contemporary flexible library with accompanying

192

contents, gaining favourable critical reviews and even the Vladimir Nazor state prize for culture for the field of architecture. This, however, is not an ordinary "bottom-up" story, but a transfer of ideas and knowledge from one context to another. The concept's development has taken the following trajectory: squatting – active use – legalisation of activities – temporary improvised space adaptation – architectural testing of spatial possibilities – public architectural competition – specific project – (partial) realisation. Architects joined the project in its later stages, when the industrial complex had already been in use by the LAE. There are several post-industrial and post-military locations in Croatia that have been converted for cultural and public purposes, but have mostly been halted in the stage "legalisation of activities – temporary improvised space adaptation", such as the Social Centre Rojc in Pula, the Autonomous Cultural Centre Medika in Zagreb and others. As far as LAE is concerned – the first user of the abandoned coal mines in Labin – it is focusing its interests on the "underground city" of the mine, the wider network of post-industrial sites in the region, and the virtual space. As a result, from 2009 to 2011, the Zagreb chapter of the association Platforma 9.81 prepared an architectural and urban-planning study 'Labin – Underground City XXI', and in 2016 the 1st Biennale of Industrial Architecture was held in a network of various locations in the entire Labin.

Another illuminating case study is the genesis of today's Peščenica Cultural Centre – KNAP – in Zagreb, which demonstrates that a project can develop over time and be shaped in stages in accordance with real needs, and that this process can eventually lead to a harmonious spatial form. In 1955, in the peripheral workers' quarter Peščenica, the building of the then nursery was converted into a cultural centre. The institution was then transformed and the building expanded in several stages, in accordance with the designs of an almost completely unknown architect Mladen Orlandini. The first expansion was designed in 1966-67 for what was then called the Peščenica Peoples' University. The institution then changed its name into the Peščenica Centre of Culture and Education, and was successively expanded in 1972, 1973 and 1976. The initially simple detached building, typical for modest public institution buildings on the city's periphery, gradually turned into a contemporary cultural centre with numerous programmatic elements: a multi-purpose hall, exhibition gallery, chamber music hall, education premises and others. All these activities have retained their continuity until day. After the form of the complex was completed in 1976, individual re-adaptations followed, which have not affected the general physiognomy of the centre significantly. The genesis of the complex followed the needs and capacities of the community, with the architectural language undergoing mutations over time. The extensions, however, have led to a specific typology with a beautiful interior courtyard – a transitional public space where urban life and the institution's events overlap. The processual nature of the centre's development should not be in-

193

terpreted literally as a method. It has not developed gradually and in a participatory fashion because this was a deliberate and desirable strategy. It was rather a rational sustainable practice, a pragmatic necessity. The construction process was fragmentary and non-linear, the complex clearly shows the layers of its extensions, but its final form is nevertheless a clearly defined and comprehensive urban form.

Today, the Peščenica Cultural Centre (KNAP) is part of a network of 14 cultural centres in Zagreb, offering professional and amateur cultural content, a colourful range of programmes, representing a specific haven of urbanity on Zagreb's periphery, both in architectural and programmatic terms. The diverse programmes offered by the centre have had a gravitational impact not limited to the local scale of the Peščenica quarter, but affecting the entire City of Zagreb and its surroundings. As is the case with the majority of other cultural centres in Zagreb, part of the complex is used by the City, and part by private educational institutions. The harmony and simple beauty that the building radiates is the result of the secondary nature of the architecture itself, which has taken a back seat, redirecting the focus to its function.

The architectural community in Croatia (and beyond) mostly understands design as a one-directional and straightforward response to a predefined project task that leads to a single solution. Such a position is also determined structurally, in the legislation and in the perception of the client. This understanding diminishes the possibility of designing the activities and space integrally, of including the architectural imagination into the initial stage of deliberating what both the space and the activities it will offer could be. Also, the active dialogue between the architects and all other stakeholders can be extended to the later stages of the development and life of the activities and space.

The partially completed project of the Labin Cultural Complex vividly demonstrates the roles of non-institutional and institutional protagonists, and the architectural discipline in devising development scenarios for the adoption of culturally valuable post-industrial and post-military environments in particular circumstances. The project is an illustration of models in which architecture acts as s mediator between two realities: the reality of latent, already recognised potentials and needs, and the reality of a designed transformation of space.

The Peščenica Cultural Centre has inherited its spatial infrastructure from the period of post-war modernisation, which was carried out in the context of a socialist society. This type of "social condenser" is symptomatic for a period marked by the construction of comprehensive spatial infrastructure aimed at the creation of a social welfare standard, which often remained incomplete. Since its development was an iterative process, the Peščenica centre succeeded in gradually becoming a coherent whole, as opposed to other comparative situations in other Zagreb quarters, such as Trešnjevka and Remetinec, where cultural centres have remained incomplete. Also, its final spatial form was tailored in accordance with actual needs.

If there is a lesson to be learned from the case studies considered, rather than attempting to precisely break down the historical facts and relations between stakeholders, we should focus on the reconstructions of the scenarios of flexible and open use of different ways of 'spatial knowledge'. In both Labin and Peščenica, the final architectural form or the institution's structure was not known initially. In Labin, the potential of the location was examined for quite a while, and the multiple transfers of knowledge eventually materialised in the architecture. In Peščenica, the gradual construction of the architecture has lead to the development of the institution. In both cases, the facility was never its own purpose, but rather a result of specific circumstances and the search for the best possibilities. Although the sequence of events was never systematic, both buildings were preceded and followed by collectively and gradually built conceptions of the architectural and social forms of space that mutually support and confirm each other.

Peščenica is an example of linear, gradual development towards an unknown final architectural typology, during which the institutional form was relatively clearly defined. In Labin, we can trace a sequence of loosely connected experimental initiatives that have lead to a high-quality project of a "conventional" adaptation of a post-industrial space. However, what happens when the bottom-up approach overlaps with a processual architectural design within an already very specifically defined spatial frame?

A NEW MODEL: YOUTH CENTRE AND BEYOND

The Youth Centre in Split is an example of synergistic design of architecture and institutions. The building of today's Youth Centre has a long and turbulent history. Megalomaniac and conceptually already obsolete Youth Cultural Centre building, with two large auditoriums and accompanying facilities, was designed in 1974 and the construction began in 1979. After the completion of the concrete structure in 1984, construction was completely halted due to a lack of funds, and the buildings became a political, and even public safety issue, a dark spot on the townscape and a clear sign of the deep crisis of late socialism in Yugoslavia. In 1994, during the early development of the civil society, independent cultural and activist scene in Croatia, a group of artists occupied the premises of the unfinished building as part of its Art Squat project. In 1997, the City of Split established the Youth Cultural Centre, institution authorised to manage the premises. This way, the City circumvented the issue of the lack of space for alternative and youth culture, by providing it with completely unequipped facilities.

Instead of surrendering to passive despair, the civil society scene took over the project, gradually completing the building in accordance with its needs with minimum investments. In 2004 the association Plaforma 9.81 (Split) joined the project, developing a design with minimum interventions. In 2007, a revitalisation project was prepared in direct dialogue with the users.

195

The working principle is empirical, with the architects and the users jointly working out the re-adaptation measures within the defined architectural framework, whose capacities were tested in real time and space, and with real programmes. Based on these experiences, an "open logic" concept and focused tactical interventions were developed. The large architectural organism was divided into a series of autonomous units, which are individually surmountable in terms of investments, and which have become independently competent for various programme activities.

The original design and organisation of the centre's space was primarily intended for large performing arts events, and was functionally and spatially completely predetermined and inflexible. The inherited typological form had to be retained, but in a conceptual sense the complex was transformed into a social and cultural centre. The original design has been inverted: premises that were formerly secondary – corridors and lobbies have become the main objects of interest due to their smaller scale and compatibility with the exhibition programme. These premises were gradually developed, in terms of their interior design and infrastructure, at a minimal budget. The great auditoriums, the programmatic core of the previous design, still in bare concrete, now represent attractive spatial "voids" that are used periodically. It is perhaps possible that the great scale of the two auditoriums encourages events that the present users would normally never carry out: the organisation of large conferences, public debates, concerts, etc.

Also, due to the indoor climbing wall that has been set up on one of the great stages, the venue has become a meeting-point of various profiles of users.

The Youth Centre is characterised by systematic contradictions. The City Council has left the socialist mega-project to non-institutional cultural associations without adequate financial support and without a clear idea what to do with the facility. The users of the facility have no need for such a big and functionally predetermined complex, and the reconstructions spend funds that could instead be invested in the programmes. Yet, the huge scale of the building, which is one of the greatest obstacles for its comprehensive reconstruction, has become a challenge and incentive for the users and architects. Instead of a conventional approach to revitalization, the facility is treated like a deserted territory that is gradually colonised and put to a purpose. The form of the facility itself is not crucial since it is the space that defines the programme, and vice versa.

Over a relatively long period, diverse cultural practices have been inscribed into the bulky body of the building, gradually defining the structure of the self-organised groups of heterogeneous cultural and social initiatives. Instead of a conservative and monumental "temple of socialist culture", the Youth Centre has become a spatial substratum for experiments with and explorations of prototypes of new social institutions. Also, the colonization of the centre shows that the relation between the object and events is very flexible and open.

The experience of the Youth Centre has been utilized in similar situations with cultural organisations located in post-industrial environments: POGON – the Zagreb Centre for Independent Culture and Youth in the former factory Jedinstvo in Zagreb, and the Museum of Modern and Contemporary Art in the industrial complex Rikard Benčić in Rijeka. In different ways, all three projects have shown a specific parallelism of activities, the design and physical re-adaptation of the space, which was possible due to the fact that already existing buildings were recycled. The programmes and architecture developed in parallel, affecting each other, mutually changing and adjusting. Both the architecture of the space and the architecture of the institution are subject to continous experiments and research, which rather than leading to a conclusive design and completion of the objects, are aimed at ensuring an infrastructure for cultural practices whose future is open.

Maroje Mrduljaš

Archit
ecture
o   f   Lois Turato   o   pe
n me   a n i
n g   –   d e
s i g n   i n g
s i g n i   fi

c   a n c   e

Architecture of open meaning – designing significance

What makes architecture different from other professions is the open possibility to accommodate various temporal and spatial conditions and the ability to clearly define relations and work on a specific project. A project as a process, a project as a tool, a project as work, a project as an open platform in the search of meaningful construction. Meaning as a framework that is being constructed, developed and disintegrated by means of precise relationships between the content, programme and policies.

Architecture and the project through which it gets structured exist only as an unambiguous answer to a concrete problem or a specific phenomenon. A project as a wheel of constant change created through process consensuses and conditioned by moral, ethics and ideologies. By acting in a concrete project, architecture defines relations clearly and efficiently, plans and organizes space and time, provides and moderates a systematic diversity and contains a very powerful sense of transgression understood a capacity to accept new ideas and possibilities.

A project also presupposes and clearly defines volatile relations between space, policies and economies. A project helps the community, accommodates unstable conditions of the collective and moderates an individual's unpredictable ambition. In a concrete project architecture reacts with drawing, writing and constructing. The project defines new information architecture, designs the space for new ecologies and manages and takes care of energies. Through architecture the project defines a physical place and forms a universal physical sense of being.

In the history of civilization, one of the main presumptions was that a project has to be organized in a series of classical architectural elements. Using a pillar or a wall, beam or roof aimed to create a clear order. Predominant alphabet of architectural elements was articulated by means of the grammar setting out their relations in order to create sense understandable to everyone in the form of *Firmitas, Utilitas, Venustas* principle, i.e. Firmness, Utility and Beauty. Unique ideology, distinguished policy and simple economy formed a city which then formed architecture and architecture recognized and embraced the project as a clear process.

The first important change in the project concept is perceived in the introduction of progressive constructions, new measures and materials, extending the boundaries outside of the repertoire of classical architectural elements. The project's domain has no longer comprised the autonomous arrangement and spatial order but systematic relationships between functions. The place is articulated in the construction while the surrounding space is attributed with the zones or surfaces with new intended purposes. It seemed that welfare state economies and policies can provide a universal answer to the architecture of the public, to form the standards of the private, articulate the planned process and coherently model the designed.

199

Idis Turato

Very soon, the project fell under the influence of pop culture and market economy. Standardization, prefabrication, artificially generated climate and light have been introduced in the architecture by means of new products and construction technologies thus creating an open system which is ready to accommodate various free programmes, event, economies and marketing speculations. In this case, the project defines the relations between the elements of microclimate and construction modeling new market relations, planning concrete actions with corresponding programmes. Time and space of modern urbanism recognize the traces of the first crisis. The purpose is replaced by a programme, the plan turns into an open scenario while the action takes place of the function. The diagram of use and table overview, optimization of the system, new relations between public policies and private interests with the upcoming informatisation all create a new system that defies previous logic. The system can no longer be easily controlled with tools and practices used in a classic project.

With the final introduction of the new media culture assisted by digital and so-called smart interfaces, the project gets transformed and instigates a new programmatic, ad-hoc and open manner of functioning. The project adopts an occasional and ever adaptable action plan. A selected programme is composed as a diagram that scripts various possible scenarios. Construction and infrastructure thus become adaptable, changeable, available to everyone and open just like the evident project intentions. Thus, the designed diagram becomes spatial in real time and its construction is changeable, the purpose instable, the economy uncertain, the adaptation always possible and the adaptation economically viable. Moderating policies, economies, participation of stakeholders is equally undetermined and variable as the project itself. Everything gets the form of an open colloid mass, spatial and economic lava without a classical hierarchy or a system controlled in real time only and exclusively for the project. Thus, the project becomes a tool for constructing new in a fluid environment. The role of the project is to synthetize multiple processes pervading and providing concrete spatial answers. In that context, materialized construction becomes one of the means for intervening in the processes. Buildings and construction activities, apart from meeting functional and aesthetic requirements, gain new roles as straightforward agents of the process they support.

This is how new architecture comes to life; the architecture which deals with anthropological issues openly, the architecture that tackles problems such as mutual trust among people, moral, ethics, love, passion but also death.it is an architecture of society perceived in a new and refreshed context. Such an environment and context of action allows the project to break free from classic architectural tasks. It finally breaks away from forms and anesthetization as the only perceived and valorized manifestation of the profession. The new era begins where architects and designers are no longer perceived only in the context and in the service of the market. Their functioning is opposed to consumption, general ephemerality and search for a new meaning, which can be created with an architectural synthesis. Such functioning presupposes designing actions and events that can allow freedom to architecture and design of a classic object, planning of zones and intended purposes leading them in the field of designing and managing systems. The intention is to construe new values and semantic structures by establishing connections and relations between processes, stakeholders, possibilities, events and actions. Such a project has the ability to construct the architecture of open meaning.

Idis Turato

M a
k i n g
a r c h
i t e
c t u r
e *Vedran Mimica* p o l
i t i

c a l y

Making architecture politicaly

"...it is no longer enough to make political films, one must make films politically".

Jean Luc Godard, 1968.

Godard's frequently cited statement may perhaps be better understood, that it is not a matter of making political films, but rather making films politically. Relations are perhaps somehow similar with architecture. We can paraphrase the French maestro statement and argued that today one should make architecture politically. Aravena's military metaphor of "Reporting from the Front" might be perhaps better discussed with a Godard's political consciousness, as an approach to the world's greatest architecture show in Venice.

    The President and mastermind of the La Biennale di Venezia, Paolo Baratta would in his Introduction to the 15th International Architecture Exhibition emphasis that "Architecture is the most political of all the arts, the Architecture Biennale must recognize this".

    After Koolhaas "Fundamentals" exhibition in 2104, as an ambitious attempt to trace the history of modernity over the past 100 years, and to identify and present the elements that should act as references for a regenerated relationship between us and architecture; "Reporting from the Front" should, according to Baratta, revisit the political notions of architectural production.

REPORTING FROM THE CROATIAN FRONTS

Metaphoric title "Reporting from the Front" can be easily associated with latest 25 years in the existence of Croatia. First front was a literal one, representing the war in former Yugoslavia and second is more metaphorical as different fronts opened within a society in transition. Transition in a social sense is a change from one system into another. In Croatia, transition took the form of a quantum leap from a socialist, one-party, state-controlled market system, into a capitalist, parliamentary democracy, free-market system. Culturally, the modernist paradigm changed to the post-modern with the disappearance of central authorities, universal dogmas and foundational ethics. The post-modern world introduced fragmentation, instability, indeterminacy and insecurity. Croatian transition in last 25 years was strongly influenced by post-socialist, post-modern, post-fordist and retro-historical discourses.

    Like in most transitional countries, the prevailing opinion in Croatia is that the only engine of urban development is the market. However, our latest research in Eastern Europe and China challenges this opinion, especially in terms of an advanced concept of sustainability. Market reasoning simply can't cover all the angles of a sensible urban development strategy. There's a consensus that city development should be sustainable, which means nothing, unless we establish relational logics between three domains of sustainability, economy-society-environment. If prevail-

ing political strategies are only congruent with neo-liberal economic logic, than one must understand potentially devastating consequences as imbalance between economic and social sustainability, as well as between economic development and environmentally accepted standards.

Cities should be built by a consensus between all stakeholders in its development. This means that the voice of the civil society is essential. The negotiation between the parties largely depends on the level of the society's democratization. The higher the level, the negotiation takes longer and involves more parameters and stakeholders. If the level is low, negotiation takes less time and often has only one "winner", so to speak. The consequences are seldom sustainable and are more likely to be disastrous for the society and environment.

"Post-historical" times discourage any kind of classification, but still may serve a purpose in reviewing or interpreting recent Croatian architectural "fronts". Croatian architecture at the turn of the millennium has democratized itself, just as the society has. But what does this mean? It means that architectural culture no longer depends on the exclusive support of government institutions and that the number of active creators has increased. Needless to say, these new creators of architectural culture liberated from government bonds and working according to free market principles, are far more dynamic and interesting than the slowly awakening government institutions. The paradigms of these new forces in Croatian architecture are the independent publisher Arhitekst

and the non-governmental organization Platforma 9.81. Even though far apart, they have both embraced the transitional architectural reality as their field of action and when it comes to publishing and education through a variety of public lectures, workshops and research, they have advanced the architectural culture as socially important discourse. Platforma 9.81 "soldiers" promoted social sustainability as key aspect of their strategic manoeuvres.

PLATFORMA 9.81 ARCHITECTURE AS ACTIVISM AND CIVIC SOCIETY

Platform 9.81 has started working in the attic of the Faculty of Architecture in Zagreb in the late '9øs as a student organization. To change the painfully bad situation with studying at the Faculty of Architecture, they organized a nearly parallel course through lectures, workshops, seminars and conferences. After graduating from the unreformed study of architecture in Zagreb, the platform members have expanded the field of their activity to the research of spatial implications of the volatile political, economic and cultural identities in the post-socialist territory of Southeast Europe. For the last 1ø years, the organization focuses on multidisciplinary research, education, analogue and digital publications, theory, design and architectural practices related to concepts of spatial justice, socially sustainable development and thinking and creating spatial framework for the work and activities of cultural organizations.

204

"WE NEED IT – WE DO IT"

"we need it – we do it", is the title of the proposal for the nomination for Commissioner of the Croatian presentation at the Venice Biennale for the 15th International Architecture Exhibition. This proposal is an almost critical self-reflective autobiographical note that is trying to find a high level of correspondence between curators' work and the task of the Biennale.

The curators Dinko Peračić and Marko Sančanin, together with Slaven Tolj and Jurij Krpan made a 26th Youth Salon 2001 exhibition in Zagreb, one where the artistic production and culture overlap with social activism, and the participants build their own infrastructure and their own programmes outside the traditional representative framework, at the same time building the exhibition itself.

In 2005, the Zagreb organizations gathered around the platform Zagreb-Cultural Capital of Europe 3000 organized a large public event "Operation:City" in the abandoned factory Badel, within which they formulated demands of the independent cultural scene towards the "archaeological" areas of industrial construction, which would be rearranged for the production and presentation of new programmes. The area of the factory during the 10 days was organized as a temporary cultural centre with more than 70 events with the participation of 26 associations, artistic organizations and initiatives. This and a number of similar events preceded the establishment of POGON – Zagreb Centre for Independent Culture and Youth in 2008.

Simultaneously with "Operation:City" in Badel, and in collaboration with the Multimedia cultural centre of Split, Peračić and Veljačić have launched a project of architectural and programmatic redefinition of the Youth Centre in Split. Through continuing participation in many processes, together with a number of other actors, they have managed to improve the state of the venue, the programmes and organizational models. The Youth Centre, as well as POGON, is the central point of a new type of culture in a city. Similar processes of redefining the needs for venues for the emerging cultural practices also occur in other Croatian cities, for example, in Rijeka, Pula and Dubrovnik.

The team of authors of the Croatian presentations is directly engaged in the creation of structural conditions for the work of civil society organizations (and partly public institutions, too), and subsequently the independent Croatian and European culture, too. Their work is defined in generating organizational, architectural and curatorial platforms for creating a supportive public-political framework and pronouncedly positive changes in social context.

The Venice exhibition is perhaps only one stop along the way, which should critically examine a specific Croatian cultural practice in relation to similar contributions in the world.

The team of authors decided to show three examples from Croatia. Arranging the space of the former factory Jedinstvo, for the purpose of POGON – Zagreb Centre for Independent Culture and Youth, based on a new model of civil-public partnership which is jointly managed by the Alliance of

associations Operation:City and the City of Zagreb. The project of arranging the part of the H Building in the old factory complex Rikard Benčić, for the needs of the Rijeka Museum of Modern and Contemporary Art, and the revitalization the Youth Centre in Split, an unfinished bulky youth centre from the time of socialism, run by the public institution Multimedia Culture Centre Split which cooperates with a number of actors in the implementation of the Centre's programme.

What is common to these spaces is that they were all created in the time of industrialization or socialist construction, that they are either unfinished or abandoned, that they should be rearranged into new spaces of cultural platforms, that there are no adequate financial resources for the rearrangement, nor that they represent priority buildings for the construction of cultural infrastructure in Croatia, and that the architects working on all three projects are Dinko Peračić and Miranda Veljačić with their numerous associates.

However, and despite the transition anomalies, savings policies and cultural controversies, we must be optimistic precisely because of the experience, enthusiasm and professional quality of not only the team of authors, but also a large number of associates from the independent cultural scene who work on these projects. The second layer of optimism is the operational and conceptual framework, which places the final user of POGON and the Youth house in the centre of equal participation in decision-making, where they generate new models of management and use of particular spaces. For the Museum of Modern and Contemporary Art these processes represent the next step, so that the initiated changes wouldn't remain temporary, together with a number of planned spatial "temporary" interventions that are in progress.

ARCHITECTURE OF THREE CASE STUDIES

The exhibition contextualizes the three mentioned projects through architectural installation of the section of objects in large scale together with all the content circuits. Sequencing of individual spaces with images of activities and actors who need and use those spaces displays an architecture that emerges through cultural and social practices, and which is shaped by the present and future users. Here we see a new, in Croatia less practiced concept, of joint creation but also of learning the process of "production of social reality".

The history of world architecture is familiar with similar initiatives in different socio-economic environments. Perhaps the most interesting project of all is the Inter-Action Centre in Kentish Town, London's working-class neighbourhood from 1976 by the architect Cedric Price. This local cultural centre promoted the utopian idea of the "Fun Palace", to create an interactive environment able to change form according to customer requirements. Unfortunately, the facility was dismantled in 2003.

Another project is the SESC Pompeia, a sports and cultural centre in Sao Paulo by the architect Lina Bo Bardi, as the reconstruction of the 1920's factory. SESC is an NGO that takes care of the workers' health and cultural development, established in 1940. In Brazil, the SESC functioned as a substitute for the Ministry of Culture and Sport. Lina Bo Bardi, Marcelo Ferraz and Andre Vainer spent nine years as architects constructing the centre in an office on the very construction site in daily contact with prospective users. The project and the programme are the result of a single continuous overlap and collaboration of artists, architects and investors. The Centre was opened in 1982 and today represents not only one of the most important architectural works of Brazilian architecture, but, much more, an oasis of the specific local culture of the inhabitants of Sao Paulo.

A similar experience as Lina Bo Bardi, Dinko Peračić and Miranda Veljačić have with the project of Youth Centre in Split, which means not only a constant concern for architectural arrangement of the space, but also a rearrangement for everyday programmes, promotions, customers, and artists, all the way to the design of sandwiches for snacks after the opening of the exhibition. Everyone through their work, both Emina Višnić in POGON, Zagreb, and Slaven Tolj at the Museum of Modern and Contemporary Art in Rijeka are working on the reflection and improvement of working conditions, but also on the creation of an inspiring environment for the work of many individuals and organizations.

The Venice Biennale has historically often represented radical new movements in architecture but also considered the impact of architecture on the development of the city and the development of society. We should hope that the Croatian exhibition will show how the Croatian society can and must move forward in the creation of a new authenticity which will not only belong to the European cultural project, but will also essentially determine it.

207

Urban transition in the service of exercising power

Iva Marčetić

Tomislav Domes

(Right to the city)

To be able to understand spatial relations and the status of public and common resources on the territory of Croatia, we have to explain initially the urban landscape transformation process in the period of the so-called transition from socialism. In other words, public and common spatial and production resources have served as one of the essential mechanisms for establishment and maintenance of the new political and business elite, which, with minor turbulences, has been successfully exercising power for already two decades. Although the local spatial transformations bear a strong resemblance to similar well-established global strategies of neo-liberalization, they still encompass certain elements of specific, locally calibrated management tactics, making public spatial resources an essential lever of power for the on-going political *status quo*. Simultaneously, political resistance is also being condensed and articulated in the struggle for democratisation of public spatial resource management.

Throughout the years of spatial relations transformation, the power of the new political elite has developed in conjunction with the newly emerged entrepreneurs. They were largely helped by Austrian and Italian investment, that is, together with European banks after the year 2000, both local elite and foreign investors have been creating far from insignificant capital by planned conversions and enclosure of public resources. This has been particularly evident in Zagreb, the capital of Croatia, as well as along the Adriatic Coast, where building site prices have risen relentlessly, and political power was being established

by designing and controlling spatial planning and/or by controlling the management of saleable public resources. One of the fundamental objectives of urban transition was creation of a vibrant property market, unknown to the former system. In this process, many social groups have been dispossessed and marginalized, particularly in the process of industry privatization and the corrupt practices connected with it, which has destroyed the great majority of factories of one of the most industrialized republics of the former Yugoslavia. In that way, workers' collectives along with many other social groups have lost the possibility of controlling former production territory. Today, its future is absolutely dictated by the local political elite in tandem with developers, thus contributing to further growth in urban inequality.

RECENT HISTORY OF URBAN TRANSFORMATION

Along with public and private ownership, Yugoslavia also differentiated a specific form of societal ownership. Such a system allowed usage of the public and common resources without, however, any concept of ownership. So as to make these assets marketable in the light of the new economic and political paradigm, the system had to be recalibrated. In the course of the so-called transition period, public and common assets became either state-, city- or privately-owned, whereas socially-owned property ceased to exist as a legal category. This process has been devised at short notice and in a fairly clumsy manner and

has been implemented during the war and post-war period. Along with the mechanisms of ownership, it was necessary to alter managing mechanisms, too, so that one may speak of diverse and interactive measures of system disintegration, which will continue to have far-reaching consequences for urban environments and the way of life in Croatian cities.

To this end, there are several highly significant measures that will lead to a huge transformation of the urban landscape, the consequence of which has been a systematic annulment of any possibility of social solidarity. To begin with, regional transformation of political and administrative units, coupled with fragmentation of administrative jurisdictions at the periphery and centralization of the capital city have set up a management structure able to manage with autonomy the ownership transformation processes and the disposal of public assets. At the same time, speedy privatization of industry followed by that of socially owned housing fund launched the idea of societal development through the creation of small owners. The prevailing privatization idea in the early 1990s was the promise that, by emergence from socialism, each citizen would receive a portion of the resources that were built in the previous system. This would make for his or hers own personal capital, finally raising each individual up to the standards of the West-European middle class. Industry privatization by means of worker share-holding went hand-in-hand with the commodification of housing fund, one of the most significant measures that would influence further management of the

urban landscape. The idea of the Employee Stock Ownership Plan quickly evaporated as a promise of equal resources distribution, since a huge number of small shareholders was forced by a combination of circumstances to sell their share in production to more major shareholders. The privatization of the whole fund and of the specifically Yugoslavian system of socially-owned flats simultaneously meant a discontinuation of the non-profit housing units construction programme. The state withdrew completely from that sector and the market absorbed all existing and future demand. Thus, in the years to come, management of the square meters of housing space – along with consumer space – would become the most lucrative way of creating development capital, equalizing in that way the system of urban exploitation in the West and the one existing in Croatia. Thus, building housing and consumer space has become more profitable than maintaining a factory operation with the pertaining workers and their rights. Over the years, general urban planning swiftly converted production sites into housing and business sites, attracting primarily developers on the look-out for quick profit.

210

REDESIGNING SPATIAL PLANNING

In the first decade of the 2000s, economic growth in Croatian cities has largely been accomplished through more intensive construction of readily saleable housing. City planning authorities as well as institutions entrusted with such planning fine-tuned their activities so as to ensure an absolutely certain return on building investments, thus sacrificing public space by transforming it into a mere guarantee of profitable investment. Urban planning strategy was reduced to lucrative conversions in spatial planning. Housing, business-related, tourist and commercial purposes overtook the most saleable and most desirable site categories without a clear insight, however, into how such newly-built content would influence the socio-economic metabolism of the cities. Within such a scheme, spaces for cultural activities and social standards would serve solely to increase the tourism offer or the growth in value of the neighbouring buildings.

In that way, economic growth as an imperative in development created urban dynamics based on construction investments of diverse measures that are parasites on high quality public space, whether that space be a street in a city centre, a sea view, or a museum. On the other hand, the space for politically articulated resistance to growth based on speculation has been systematically narrowed by establishing a narrative in which urban site serves exclusively as a lever for a profitable investment, either for an individual or for the city itself. Any resistance and its protagonists are additionally de-legitimised through media articles and political speeches on blocking progress, creating an anti-investment climate, and the like. This narrative is re-enforced by panic-stricken announcements from city authorities on threatened bankruptcy as against promises of prosperity through investments in the tourism capacities of the cities. Constant intimidation of the public with a looming disaster connected with increased unemployment, poverty and far less accessible public services, created an atmosphere in which any investment whatsoever meant a life-saving cash infusion into the system that was frequently on the eve of a fictitious collapse and a threat of even greater impoverishment. Resistance to such investments was touted as a backward-looking response that could only force citizens into poverty.

211

RESISTANCE TO PRIVATIZATION AND PUBLIC SPACE COMMODIFICATION

Within such limited manoeuvring space, examples such as the resistance to building an elite business and housing centre at *Cvjetni Trg*, or Flower Square, in Zagreb, or to closing the Kamensko Factory in the centre of Zagreb; and then to touristification of city nuclei in the cities along the Adriatic Cost as well as to commodification of remaining public resources, independently of individual results, represent an inflexion point – that is, formation of a civil front made up of actors in the independent cultural scene, organizations that have emerged from the student blockade, organizations dealing with environmental protection, unions, workers and the grassroots initiatives. With time, this front has politically articulated alterations in the immediate environment, linking the extensive and destructive power of the local and national political elite with spatial transformations and the growing inequality and unemployment.

The wide-ranging front managed in subsequent years to articulate the idea that socio-economic effects of the one-off sale of public assets have far-reaching effects and are disastrous. This was particularly visible in the campaign against privatization of Croatian highways in 2014 and/or against the intention of the then-seated so-called Socio-Democratic Government to privatise that public infrastructure. The campaign succeeded in establishing a front, the nucleus of which was made up of seven Unions and seven Civil Society Organiza-tions, which, within a two-week period as prescribed by the Law, managed to collect almost half a million signatures (over 10% of the electorate) entitling them to call for a referendum on this issue. The referendum question was eventually declared unconstitutional, but the potential investors and the Government withdrew, certainly to an extent due to such massively organized resistance.

"REPORT FROM THE FRONT" AS AN ARTICULATION OF NEW CITY PLANNING MODELS

A large quantity of spatial resources owned by the State and/or cities still exist in Croatia, although a "suitable" investor able to meet the megalomaniac expectations of the narrow-minded planning imagination of the power-wielders is seldom found. In that process, we do not regard investors as rescuers of public spaces, but rather hope that this interim waiting period, after years of deterioration, will give rise to a well-argumented proposal for more sustainable use of spaces obviating further devastation. However, for such changes it will be necessary to reinstate democratisation in management and bottom up ideas in the planning process. It is only in that way that at least a part of remaining public resources can influence positively the development of the urban metabolism. Perhaps the best example of just how demanding such a process could be is the proposal for alternative usage of the former military zone on the Muzil Peninsula in Pula. Grassroots initiatives have been fighting against transformation of this site into an elite enclosed resort for over ten years, after many years of trying to prevent privatization of almost one fifth of the City of Pula. Added recognition of the inability of the State to attract real investors has set in motion negotiations with the authorities on the part of the Initiative, advocating that the space be given to the temporary usage of small entrepreneurs, enabling them to pay lower rents while they, for their part, would be prepared to maintain the space. Although utterly pragmatic in its demand, this proposition has been obstructed by constant sabotaging and evasion of agreements between the City and the State and/or the authorised privatisation agencies and, in the long run, by insufficient pressure from below from broader social groups – unlike the resistance itself. This is not at all surprising since, irrespective of the essence of the proposal, the idea itself to democratise process of planning as well as managing public resources represents a dangerous precedent and a real threat to those in power who would not shy from exercising that power against those who demand change.

And yet, failures on one side can serve for understanding of success on the other. In the diverse cities of Croatia there are examples of invention in managing public spatial resources, concentrated so far largely in the field of culture. To advocate the idea that saleable city property should serve as a space for socialisation and culture production, the planning and management of which is shared on an equal footing by civil society organizations, is no easy task. New socio-cultural centres are being established in former military complexes of Pula and Sinj, or the under-exploited Youth Centre all the way to the establishment of the POGON – Zagreb Centre for Independent Culture and Youth as the first civil and public partnership, can become an example of successful models of active participation on the part of civil society in public resources management. A series of actions going back as far as the early 2000s and even the 1990s from

213

outright occupation to the establishment of activities open to diverse social groups, through manoeuvring through complex relations in broadly-based alliances managing such spaces, up to a creation of an institutionalized form of civil and public partnership, represent a signpost for further discussion on an alternative to a non-sustainable exploitation of urban sites and a centralized planning from above. It is of utmost importance to mention that none of the quoted examples involves any change of ownership, but only the manner of management, which can lead to certain evident problems, but also to certain advantages. There is no doubt that such and similar initiatives can be misused in order to raise prices of adjacent sites and gentrification of the environment in which they emerge, making it possible to evict the existing tenants for the one-off profit of the owners – that is, the cities. However, the fact itself that management is being based on equal participation of the municipal authorities and civil society organizations creates a sustainable relation towards the public property, but also towards the need to establish democratic management mechanisms, since value and stability are not being achieved through promises on saleable property, but rather on the broad social support.

In this sense, in the course of major and long-lasting actions aiming at defence of public assets, clearer emphasis is being placed on the need – along with offering resistance to privatization – for alternatives addressing broader social groups to be more distinctly articulated, also addressing the multiplicity of the issues in the lack of urban equality. We see this alternative primarily in the democratization of public assets and resources management. From the point of view of an activist, without an institutional framework, without any financial and political power, it is not easy to conceive of different space. However, the existing institutions of civil and public partnership as well as the ones that are just being established as broad alliances of actors who co-manage public spaces, can serve as a sketch model for the development of this institutional alteration. Of course, the imagination of a different spatial reality itself causes restlessness among those in power, but also requires better understanding of this process by architects and planners, who would have to bear their share of the burden in a positive urban transformation. In connection with the spatial planning and programming, a more concrete and courageous involvement of the profession is required to invigorate the relationship between spatial plans and immediate usage of the space, that is, introduction of planning and designing mechanisms that can reflect the situation in the field. Finally, meeting all these demands will not be possible if ongoing and dedicated resistance does not exist, creating momentum in the present political climate and opening space up to negotiated change.

214

We may conclude that resistance to the *status quo* represents what is by no means an inoffensive undertaking, the more so because those controlling the availability of spatial resources are not naïve opponents. However, different urban relations will not be created by merely repositioning and prettifying the well-established tools, but by coming together and doing the ground work. In other words, it is only on the basis of the "Report from the front" that we can estimate how much power for change we do have and what kind of change is needed.

Iva Marčetić and Tomislav Domes (Right to the City)

Davor Miškovič

C   h

        i

l   d   r

                             e

                     n   '   s

g   a   m

            e   s

Children's games

An independent cultural scene plays an active role in the cultural life of Croatia; however, it is made up of so many people, programmes and spaces that, from many aspects, it can hardly be called a scene if that word is taken to imply a certain extent of unity or togetherness. Let us presume that the basic mechanism in terms of categories in the field of culture, which refers to aesthetics and media, simply tilts when that large number of programmes is presented as an integral scene. From that viewpoint, it would look more like a fair, like Breughel's *Children's Games*, rather than some so-called serious cultural production. This serious cultural production can be identified merely in details, in individual manifestations of protagonists involved in this scene. And yet, it is defined by unity that, truth to tell is neither aesthetic nor media-related, which raises a whole host of issues for the cultural system that is, nevertheless, based on these categories. That unity is based on values (such as recognition of minority rights, ecological standards, validation of individualism, advocacy supporting the participative decision-making model, etc); on work methods (such as the co-operative models, interdisciplinary models, and the like); on topics (whose selection are reactions to the social reality, having a proactive approach to the topic as a rule); and in relation to the times (contemporary nature, that is, definition by way of the contemporary social and cultural context).

The independent cultural scene consists largely of associations or organizations of artists, that is, of volunteer associations. This scene is self-made and has emerged in the course of the last fifteen years, although the activity of single organizations and particularly individuals goes back much further into the past. And it is precisely that past that is essential in comprehending the current status of independent culture. Prior to that, events that we would categorise today under the label of independent culture have been interpreted as the Alternative. The alternative trend had two sources: the artistic alternative, art founded on criticism, subversion, and destruction and parodying the dominant art, culture and ideology; and the political alternative, which criticised and undermined the dominant political system. As a notion, the Alternative has been expanded to such an extent that it has left its mark on aesthetics, tastes and values that developed as resistance to the dominant values, whereas events have been interpreted according to the amount of resistance they expressed. The Alternative had its place in the classification system of the cultural activity field, however not as a separate class, but as a procedural subject in the existing discourse, something the dominant discourse either excluded or absorbed within the already existing classification system. In that sense, the Alternative has been conceived rather differently from the present independent cultural scene, although the types of event bear a strong resemblance. The Alternative was closer to the dominant discourse since it did not challenge the classification system itself, although it was in permanent conflict with that discourse, questioning the values upon which it was based. It did not question the form but rather the val-

ues. Matters of form were of the secondary interest. For its part, independent culture deals far more with form, with the system itself. It also deals with values, but not to the extent that it clashes with the dominant values, developing rather its own values system. While the Alternative has tried to change relations within the whole system by way of resistance, independent culture achieves change by creating space liberated from the dominant values, building up its own system within that space. As long as the meta-language of the cultural events was the Alternative, there was no need for cultural policies to reorganise the system, even though the fundamental conflicts were unfolding within the realm of ideas. Now, when the meta-language of the same events is independent culture, reorganization of the system is a basic demand.

Opening up space for activities of the independent cultural scene is much less an issue of expanding the cultural field and more a matter of re-evaluation – **evaluation** of the existing field. That is why its activity in the course of first ten years has been marked by a re-organization of the classifying system applied by cultural policy and by introduction of a new category of cultural activity bearing a different name (new media culture, innovative cultural practices, urban culture, etc). However, basically, the same elements are always covered – values, work methods, topics and the relation towards the times. Introduction of these elements into the field of cultural policy has ensured the existence of independent culture, detached from the dominant criteria prevailing in the remain-

ing cultural field. The independent scene has created its own criteria applicable only to itself. In this way, its political activity has freed the space of the former Alternative from the dominant discourse and its criteria. Thus, a new discourse took up residence in the area of the alternative ghetto and the Alternative was located in the dominant aesthetic and media discourse in that reconfiguration of the system, where it questioned its fundamental precepts.

The reconstruction of two spaces – the POGON in Zagreb and Youth Centre in Split – is an expression of giving a space to the position of the independent cultural scene, while the reconstruction of the former *Hrvoje Benčić* Factory into the Museum of Modern and Contemporary Arts in Rijeka is an expression of absorption of the Alternative on the part of an institution, the dominant discourse being related to aesthetics and the media.

Having established its foothold in terms of categories, the independent scene has directed its activity to the institutionalisation of its position, creating an identifiable space for its ongoing activities. Cultural output is, of course, the basic activity of the independent scene; however, its diversity makes its recognition as an entity more difficult. What leads a society to recognize cultural production are its aesthetic qualities, the medium in which such production is being expressed and the values established in its artistic activities. Consequently, it is all about what the dominant discourse of cultural policy deals with, and not the discourse of the independent scene. For this reason, the independent scene has been recognised as an

entity in the field of cultural policy, since it is in that field that the basic principals guiding its operations are recognised, while the general public has recognised protagonists from the independent scene, primarily due to their contribution to the aesthetic dimension, and not the scene as a whole.

What matters for the existence of an entity in a society is its physical manifestations, the space that it occupies. The independent scene is active today in spaces that are equally as diverse as the programmes it implements. The programmes are largely brought to live in spaces belonging to traditional cultural institutions – museums, theatres, or galleries – or use is made of public places, squares, streets or abandoned factories. All these spaces are recognized for other qualities, and not due to the independent scene programmes. Therefore, already for some years a powerful initiative is being launched to create an environment for independent culture, a space that would concretise the existence of the independent scene. Namely, space is a more than essential issue in the process of achieving subjectivity in each social activity. The space should enable expression of the independent scene's fundamental functioning principles, its participative management, co-operative creativity, interdisciplinary approach, reaction to social and cultural processes, initiation of change, and observance of ecological standards. Hence, the architects are confronted with a very complex requirement in articulating all these principles in the space and, while doing so, meeting all the standards related to office, gallery, theatre, club, concert and motion picture showing activities.

The solidarity basis on the independent scene is its position in terms of status, its underprivileged position in relation to the public sector in culture, as well as its constant struggle in perpetuating a revolutionary experience – without a revolution. Those factors in terms of status and constant struggle manage to create a sense of unity in the divergent population and, by way of the scene, to create an accumulation of voluntary cultural associations. Since communication within the scene has largely been reduced to an exchange related to the struggle for position in terms of status, or against privatization of public assets that are a value that is mutually shared on the scene, this solidarity is maintained by the existence of an external enemy and is based on the risk of destruction of its own existence and the basic values shared by all. In this communication process, individual actors on the scene remain external to one another, and as soon as the struggle ends, they remain concentrated on themselves and/or on the sub-group with which they share the majority of their values. In fact, they do not become connected as a whole, do not permeate each other, and the struggle in which they participate conceals to a certain extent a latent or merely postponed conflict of sorts arising from their unshared values that are important to them for their own positions in terms of subjectivism. These values are largely aesthetic values, but not exclusively. Also exceptionally important is the business model, i.e. whether market logic or public system integration prevails in that respect.

To that extent the space of the independent culture represents a far larger challenge than locating diverse programmes and a complex operation model in particular premises. It would be good that such facility becomes a place of solidarity for its members, too. Participation of the users in its operation would be the first step in that direction. Initiatives supporting establishing of such spaces have defined them as socio-cultural centres that are managed by some sort of delegation system. Actors who, together with public authority bodies, are the founders of such centres, delegate their representatives in the management bodies that decide on investments, programmes, financial plans and other operational issues. However, as this space is a place of the coming together of divergent practices, the question arises as to how such diverse users would be able to articulate a unique interest, to create s profile of the space. Values for which the independent scene stands homogeneously are the political ones, while its activity is cultural, with inherent differences and competitive relations. What would make these centres recognisable to the broad public, to society as a whole? Surely not the participative managing model, since, despite how worthy it may seem, it does not present an identifiable space profile. To this end, the independent scene needs to find a solution that would define the profile of such spaces by virtue of their content.

Diverging practices pertaining to diverse media and aesthetic orientations are not grounds for finding a connecting point. That point can be found only on some broader social level. That is why these spaces are primarily defined as environments of sociability, places in which the social context transforms into cultural content. Their profile is set by their active relationship towards social processes. That is why their spatial organization cannot be based on the Cartesian model of separating subjects and objects as is the case in theatres and galleries. They are primarily organized as spaces in terms of discourses. They are located on physical localities and are defined by them to a certain extent, but not fully. Nevertheless, the sociability factor does situate them in a spatially limited, but not static community. They are unable to disconnect from the space in which they dwell, and cannot separate from the community in which they are active. They are connected with the space through diverse forms of communication and documentation, artistic works, texts, activism, and entrepreneurship. Their working model looks more like an itinerary than a map, which differentiates them essentially from other cultural institutions that initially map out all the important events in their field of activity. Unlike a map that gives a real picture of a certain area, itineraries give a subjective view of the same reality. In the case of socio-cultural centres, that means that they look at things from the point of view of the community in which they carry out their activities, trying to find an answer to the question as to where we are heading as a community, how are we going to reach that destination and how long is the journey going to take. They create a narrative made up of fragmental sequences of events and actions that take place in the space.

The community embeds into that narrative its hopes and fears, interests and needs. Socio-cultural centres are discourse environments in which meaning is created by statements, symbols and actions, constructs whose elements are not fixed but transitive, following one another depending on alterations in the context in which they are active. And this very context in which they are active represents their content.

Consequently, in the terms of space and categories, independent culture in Croatia defies the dominant categorising mechanism and forces it to adopt new categories that change the internal relations within the entire system. In the foreground is the community which, through users of space who are members of that community, primarily articulates its social interests in diverse cultural forms.

What that means for the traditional cultural institutions and what type of changes would be necessary is the best shown by the classic Museum of Modern and Contemporary Arts from Rijeka. The Classic Museum of Contemporary Arts, similarly to all other museums of contemporary arts worldwide, represents a subversive element in the community of museums, due to the fact that from year to year it destroys the relationship established in previous years. The subversion of museums is largely formal, which is of utmost importance for the community of artists, however, it is not of crucial importance for society as a whole. Namely, museums of contemporary arts have been set by the mechanism of visual arts in terms of categories, and not by divergent social practices. Therefore, logically,

they primarily act in the field of the visual, where they decode our reality. The community has been participating in the work of contemporary museums for years, however, this participatory form is such that an artist or an institution set the rules, and the structure within which the participation takes place. Therein lies the key difference between socio-cultural centres and institutions of arts. In socio-cultural centres, the rules and their structure are subject to negotiation. A Museum has always to be aware of values and conventions arising from the aesthetic dimension which, in any case, primarily defines its social function. However, by establishing socio-cultural centres, a broader space for activities and evaluation of what is happening in society has been opened. Therefore, the Museum itself redefines its own space from the Cartesian to phenomenological, where features of the space, not only the physical ones in which the Museum has been placed but also its social features, determine its work and manner of presentation of artistic work. This transformation of museums of contemporary art has been going on for years, and the example of the Rijeka Museum represents a radicalisation of the transformation. Usage of architecture as a structural and not as a visual skill, minimal interventions in the physical space, a programme that accepts the community limitations within which it exists and the effort to transcend them, represent the key features of the transformation. In this way, the Museum does not abandon its basic function, but rather concentrates it on the community in which it lives, developing it with the needs and pos-

Davor Mišković

sibilities of the community. The metaphor of a Friendly Alien has been replaced by the metaphor of the Mother Board.

The real test of the social relevance of these spaces would be the question of whether they can generate solidarity among protagonists acting in these areas and, whether the protagonists themselves would be able to generate solidarity within the community in which they are active.

The users are the category of political subjectivism who, according to Stephen Wright,[1] challenge certain basic postulates of the contemporary society and culture, ownership, expert culture and the public. And the fact is that protagonists who are active on the independent scene could be defined primarily through the category of users and challenges that are set by these precepts. However, they function on an individual and interest level, and as we have said, the solidarity among them is developed according to their desired objective. Solidarity generally emerges according to the same pattern, such as worker or national solidarity, which are also set by the prospect of the common objective. However, the question remains, what happens when the objective has been accomplished, when the independent culture establishes its position in terms of status, or stops all privatization of public assets. The reply here is a simple one. These objectives will never be accomplished and even if that were to be the case, new fields of struggle will emerge generating solidarity. The spaces of socio-cultural centres become in this way places that should be looked at from the point of view of social injustice, places that expose this injustice not to the view of Klee's Angel, who in any case is being wafted up to the Paradise by a storm and is incapable of doing anything but be abhorred, but to the community that is slipped into a disaster on whose behalf this disaster is taking place.

222   1—Stephen Wright (2013) *Toward a Lexicon of Usership*. Eindhoven: Van Abbemuseum

" w e n e e

d i t – w e

d o i t " – p

o l i c y p r

a g m a t

i

Ana žuvela

c s & u t

o p i a s

"we need it – we do it" – policy pragmatics and utopias

What kind of cultural policy frameworks are needed for practices that are emerging as layers of interdisciplinary action in face of rising levels of uncertainty and inequality that shape the urban and cultural domain today? The attempt to answer this broad question, the *no-nonsense* title of the Croatian project must be deconstructed and contextualised – piece by piece.

"WE IS NOT THE PLURAL OF I"[1]

The **WE**, in the Croatian context of a South-eastern European post-transitional country, is an echo of an unfinished transformation from the pre-1990s social system, as well as a statement on a multitude of voices that shape the contemporary cultural reality of this country, but which are not equally heard or acknowledged. embracing the cultural policy definition as a "system of arrangements",[2] essentially, **WE** deals with the imperative of inclusion of all voices, with freedom of expression and with maintaining the quality of "public" in the policy remit. In the sense of policy formation and implementation, **WE** challenges the ideal and role of cultural institutions and their responsiveness to the shifts and ruptures in social, cultural and urban tissues – by **WE**, the composition of the cultural sector, as well as the inequitable principles of cultural governance and decision-making, are contested. In relation to effects of political and institutional domination in the cultural policy arena, **WE** raises the question of cultural policy rationale and representation, as well as of exclusionary practices within the field of cultural policy. In the sense of cultural policy progression, WE surpasses possessive and finite measurements of consumption and participation that function as an authoritarian definition.[3] **WE** demands cultural policy that will not only be decentralised territorially but structurally, harnessing the creative potentials of all those who are marginal within the cultural sector, including those who profess the strength of culture outside of its conventional policy limitations (such as education, social affairs, community action, small and medium-sized socially responsible entrepreneurships, etc.).

"THINGS FALL APART, THE CENTRE CANNOT HOLD"[4]

The **NEED** lies in the making of new definitions that emanate from understanding that cultural policy is not about "fixing" meanings of culture and/or conforming to expectations that have material outcomes and measurable justifications. Cultural policy should extend in new directions of understanding culture as an inherently dynamic concept that is always negotiable and in the process of endorsement, contestation and transformation. From the policy perspective, addressing the **NEED**, as proposed by the project, entails flattening hierarchies,[5] sustaining evolving grass-roots initiatives for use of (public) cultural resources, encompassing *self-management, mutualism*

1—Levinas, Emmanuel—(1987). *The Ego and the Totality*. In Collected Philosophical Papers (trans. Alphonso Lingis). Duquesne University Press; **2**—Alderson, Evan (1993). Introduction. In Alderson, Evan; Blaser,—Robin and Coward, Harold (Eds.) *Reflections on Cultural Policy: Past, Present and Future*. The Calgary Institute for the Humanities; **3**—Bedoya, Roberto (2004) *U.S. Cultural Policy*. Its Politicsof Participation, Its Creative Potential. National Performance Network; **4**—Yeats, William Butler (1919). *The Second Coming*. In Yeats, William Butler (1920). *Michael Robartes and theDancer*. Chruchtown, Dundrum, Ireland: The Chuala Press; **5**—McGuigan, Jim (1996). *Culture and the Public Sphere*. London and New York: Routledge

Ana Žuvela

and co-creation as legitimate community reactions to the growing saturation of the cultural field with political and economic agendas. The **NEED** that this project works with develops in the urban environments marked by tensions with shrinking spatial capacities for culture and growing social demands in the sense of cultural democracy. With the prevailing commodification of the cultural field, the **NEED** finds its roots in the collective urge to affirm (and retain) the intrinsic value of culture – policy relation to such **NEED** is not about informing or conforming, but rather anticipating and accommodating. The overspill of cultural needs in the cities is reflected in pressure on built infrastructure in the sense of the purposing or re-purposing objects for cultural activities. However, the **NEED** is also manifested in widening of the scope of cultural participation – it does not suffice any more for citizens to be counted as the number of audiences in cultural programmes, or for the cultural programmes to be justified by the amount of ticket-sales. The **NEED** taps into involvement of the community in the decision-making and programming of their needs and interests in arts and culture which is described by contemporary policy language as community engagement and empowerment. Lastly, the **NEED** can be interpreted as a simultaneously daring and anxious response to disassembling of the welfare-state and changes between the public authority and cultural sector that necessitate evaluation of cultural policy from the political and governance perspective.

"SUDDENLY, IT APPEARS AS IF EVERYTHING CAN CHANGE"[6]

The obvious line of action in **DO** is illustrated in the architectural rendering of the invisible needs in visible space. Though, **DO** is, on a more profound level, occupied with the constructing of the new cultural policy contours that can sustain the intricate and ever-changing mesh of socio-cultural processes – **DO** implies hacking of the cultural system for the system's benefit by raising issues through tangible cultural assets, from physical design to governing principles, management structures and programming strategies. Along this line, **DO** evolves from re-claiming of the public sphere, re-appropriation of public cultural resources to advancing policy rationales and patterns from linear to network logic. With **DO**, there is a concrete response/viable alternative to the threatening (and widening) gap between insufficiently transformed old-style government patronage in supporting arts and cultural production on the one side and the trend towards pushing arts and cultural practitioners into the market place, where creative practice must appeal to popular taste. **DO** is about policy gaining an adequate *raison d'être* and impact by combining policy content with the policy context, operating from micro-communal or district/neighbour levels to macro situations of metropolitan and national scale.

Consequently, **IT** remains open to be defined. **IT**'s distinctiveness is outlined in the context and is predisposed to perpetual change. Such elusiveness is natural to the cultural field, yet is rarely manifested as an element of cultural policy configuration. To avoid possible confusion, the fleeting concept of **IT** does not imply abandonment of systemic policy consistency – rather, **IT** brings cultural policy closer to its origin and its promise of plurality and inclusiveness.

T a k Marcell Mars

e n

l i t e

r a l Tomislav Medak l

Dubravka Sekulić y

Free people united in building a society of equals, embracing those whom previous efforts have failed to recognize, are the historical foundation of the struggle against enslavement, exploitation, discrimination and cynicism. Building a society has never been an easy-going pastime.

During the turbulent 20th century, different trajectories of social transformation moved within the horizon set by the revolutions of the 18th and 19th century: equality, brotherhood and liberty – and class struggle. The 20th century experimented with various combinations of economic and social rationales in the arrangement of social reproduction. The processes of struggle, negotiation, empowerment and inclusion of discriminated social groups constantly complexified and dynamised the basic concepts regulating social relations. However, after the process of intensive socialisation in the form of either welfare state or socialism that dominated a good part of the 20th century, the end of the century was marked by a return in the regulation of social relations back to the model of market domination and private appropriation. Such simplification and fall from complexity into a formulaic state of affairs is not merely a symptom of overall exhaustion, loss of imagination and lacking perspective on further social development, but rather indicates a cynical abandonment of the effort to build society, its idea, its vision – and, as some would want, of society altogether.

In this article, we wish to revisit the evolution of regulation of ownership in the field of intellectual production and housing as two examples of the historical dead-end in which we find ourselves.

THE CAPITALIST MODE OF PRODUCTION

According to the text-book definition, the capitalist mode of production is the first historical organisation of socio-economic relations in which appropriation of the surplus from producers does not depend on force, but rather on neutral laws of economic processes on the basis of which the capitalist and the worker enter voluntarily into a relation of production. While under feudalism it was the aristocratic oligopoly on violence that secured a hereditary hierarchy of appropriation, under capitalism the neutral logic of appropriation was secured by the state monopoly on violence. However, given that the early capitalist relations in the English country-side did not emerge outside the existing feudal inequalities, and that the process of generalisation of capitalist relations, particularly after the rise of industrialisation, resulted in even greater and even more hardened stratification, the state monopoly on violence securing the neutral logic of appropriation ended up mostly securing the hereditary hierarchy of appropriation. Although in the new social formation neither the capitalist nor the worker was born capitalist or born worker, the capitalist would rarely become a worker and the worker a capitalist even rarer. However, under conditions where the state monopoly on violence could no longer coerce workers to voluntarily sell their labour and where their resistance to accept existing class relations could be ex-

229

pressed in the withdrawal of their labour power from the production process, their consent would become a problem for the existing social model. That problem found its resolution through a series of conflicts that have resulted in historical concessions and gains of class struggle ranging from guaranteed labor rights, through institutions of the welfare state, to socialism.

The fundamental property relation in the capitalist mode of production is that the worker has an exclusive ownership over his/her own labour power, while the capitalist has ownership over the means of production. By purchasing the worker's labour power, the capitalist obtains the exclusive right to appropriate the entire product of worker's labour. However, as the regulation of property in such unconditional formulaic form quickly results in deep inequalities, it could not be maintained beyond the early days of capitalism. Resulting class struggles and compromises would achieve a series of conditions that would successively complexify the property relations.

Therefore, the issue of private property – which goods do we have the right to call our own to the exclusion of others: our clothes, the flat in which we live, means of production, profit from the production process, the beach upon which we wish to enjoy ourselves alone or to utilise by renting it out, unused land in our neighbourhood – is not merely a question of the optimal economic allocation of goods, but also a question of social rights and emancipatory opportunities that are required in order secure the continuous consent of society's members to its organisational arrangements.

OWNERSHIP REGIMES

Both the concept of private property over land and the concept of copyright and intellectual property have their shared evolutionary beginnings during the early capitalism in England, at a time when the newly emerging capitalist class was building up its position in relation to the aristocracy and the Church. In both cases, new actors entered into the processes of political articulation, decision-making and redistribution of power. However, the basic process of (re)defining relations has remained (until today) a spatial demarcation: the question of who is excluded or remains outside and how.

① In the early period of trade in books, after the invention of the printing press in the 15th century, the exclusive rights to commercial exploitation of written works were obtained through special permits from the Royal Censors, issued solely to politically loyal printers. The copyright itself was constituted only in the 17th century. It's economic function is to unambiguously establish the ownership title over the products of intellectual labour. Once that title is established, there is a person with whose consent the publisher can proceed in commodifying and distributing the work to the exclusion of others from its exploitation. And while that right to economic benefit was exclusively that of the publishers at the outset, as authors became increasingl aware that the income from books guaranteed then an autonomy from the sponsorship of the King and the aristocracy, in the 19th century copyright gradually transformed into a legal right

that protected both the author and the publisher in equal measure. The patent rights underwent a similar development. They were standardised in the 17th century as a precondition for industrial development, and were soon established as a balance between the rights of the individual-inventor and the commercial interest of the manufacturer.

However, the balance of interests between the productive creative individuals and corporations handling production and distribution did not last long and, with time, that balance started to lean further towards protecting the interests of the corporations. With the growing complexity of companies and their growing dependence on intellectual property rights as instruments in 20th century competitive struggles, the economic aspect of intellectual property increasingly passed to the corporation, while the author/inventor was left only with the moral and reputational element. The growing importance of intellectual property rights for the capitalist economy has been evident over the last three decades in the regular expansions of the subject matter and duration of protection, but, most important of all – within the larger process of integration of the capitalist world-system – in the global harmonisation and enforcement of rights protection. Despite the fact that the interests of authors and the interests of corporations, of the global south and the global north, of the public interest and the corporate interest do not fall together, we are being given a global and uniform – formulaic – rule of the abstract logic of ownership, notwithstanding the diverging circumstances and interests of different societies in the context of uneven development.

No-one is surprised today that, in spite of their initial promises, the technological advances brought by the Internet, once saddled with the existing copyright regulation, did not enhance and expand access to knowledge. But that dysfunction is nowhere more evident than in academic publishing. This is a global industry of the size of music recording industry dominated by an oligopoly of five major commercial publishers: Reed Elsevier, Taylor & Francis, Springer, Wiley-Blackwell and Sage. While scientists write their papers, do peer-reviews and edit journals for free, these publishers have over past decades taken advantage of their oligopolistic position to raise the rates of subscriptions they sell mostly to publicly financed libraries at academic institutions, so that the majority of libraries, even in the rich centres of the global north, are unable to afford access to many journals. The fantastic profit margins of over 30% that these publishers reap from year to year are premised on denying access to scientific publications and the latest developments in science not only to the general public, but also students and scholars around the world. Although that oligopoly rests largely on the rights of the authors, the authors receive no benefit from that copyright. An even greater irony is, if they want to make their work open access to others, the authors themselves or the institutions that have financed the underlying research through the proxy of the author are obliged to pay additionally to the publishers for that 'service'. ×

231

② With proliferation of enclosures and signposts prohibiting access, picturesque rural arcadias became landscapes of capitalistic exploitation. Those evicted by the process of enclosure moved to the cities and became wage workers. Far away from the parts of the cities around the factories, where working families lived squeezed into one room with no natural light and ventilation, areas of the city sprang up in which the capitalists built their mansions. At that time, the very possibility of participation in political life was conditioned on private property, thus excluding and discriminating by legal means entire social groups. Women had neither the right to property ownership nor inheritance rights.

Engels' description of the humiliating living conditions of Manchester workers in the 19th century pointed to the catastrophic effects of industrialisation on the situation of working class (e.g. lower pay than during the pre-industrial era) and indicated that the housing problem was not a direct consequence of exploitation but rather a problem arising from inequitable redistribution of assets. The idea that living quarters for the workers could be pleasant, healthy and safe places in which privacy was possible and that that was not the exclusive right of the rich, became an integral part of the struggle for labor rights, and part of the consciousness of progressive, socially-minded architects and all others dedicated to solving the housing problem.

Just as joining forces was as the foundation of their struggle for labor and political rights, joining forces was and has remained the mechanism for addressing the inadequate housing conditions. As early as during the 19th century, Dutch working class and impoverished bourgeoisie joined forces in forming housing co-operatives and housing societies, squatting and building without permits on the edges of the cities. The workers' struggle, enlightened bourgeoisie, continued industrial development, as well as the phenomenon of Utopian socialist-capitalists like Jean-Baptiste André Godin, who, for example, under the influence of Charles Fourier's ideas, built a palace for workers – the Familistery, all these exerted pressure on the system and contributed to the improvement of housing conditions for workers. Still, the dominant model continued to replicate the rentier system in which even those with inadequate housing found someone to whom they could rent out a segment of their housing unit.

The general social collapse after World War I, the Socialist Revolution and the coming to power in certain European cities of the social-democrats brought new urban strategies. In 'red' Vienna, initially under the urban planning leadership of Otto Neurath, socially just housing policy and provision of adequate housing was regarded as the city's responsibility. The city considered the workers who were impoverished by the war and who sought a way out of their homelessness by building housing themselves and tilling gardens as a phenomenon that should be integrated, and not as an error that needed to be rectified. Sweden throughout the 1930s continued with its right to housing policy and served as an example right up until the mid-1970s both to the socialist and (capitalist) wel-

fare states. The idea of (private) owner-ship became complexified with the idea of social ownership (in Yugoslavia) and public/social housing elsewhere, but since the bureaucratic-technological system responsible for implementation was almost exclusively linked with the State, housing ended up in unwieldy complicated systems in which there was under-investment in maintenance. That crisis was exploited as an excuse to impose as necessary paradigmatic changes that we today regard as the beginning of neo-liberal policies.

At the beginning of the 1980s in Great Britain, Margaret Thatcher created an atmosphere of a state of emergency around the issue of housing ownership and, with the passing of the Housing Act in 1980, reform was set in motion that would deeply transform the lives of the Brits. The promises of a better life merely based on the opportunity to buy and become a (private) owner never materialised. The transition from the 'right to housing' and the 'right to (participation in the market through) purchase' left housing to the market. There the prices first fell drastically at the beginning of the 1990s. That was followed by a financialisation and speculation on the property market making housing space in cities like London primarily an avenue of investment, a currency, a tax haven and a mechanism by which the rich could store their wealth. In today's generation, working and lower classes, even sometimes the upper middle class can no longer even dream of buying a flat in London. ×

PLATFORMISATION

Social ownership and housing – understood both literally as living space, but also as the articulation of the right to decent life for all members of society – which was already under attack for decades prior, would be caught completely unprepared for the information revolution and its zero marginal cost economy. Take for example the internet innovation: after a brief period of comradely couch-surfing, the company AirBnB in an even shorter period transformed from the service allowing small enterprising home owners to rent out their vacant rooms into a catalyst for amassing the ownership over housing stock with the sole purpose of renting it out through AirBnb. In the last phase of that transformation, new start-ups appeared that offered to the newly consolidated feudal lords the service of easier management of their housing 'fleet', where the innovative approach boils down to the summoning of service workers who, just like Uber drivers, seek out blue dots on their smart-phone maps desperately rushing – in fear of bad rating, for a minimal fee and no taxes paid – to turn up there before their equally precarious competition does. With these innovations, the residents end up being offered shorter and shorter but increasingly more expensive contracts on rental, while in a worse case the flats are left unoccupied because the rich owner-investors have realised that an unoccupied flat is a more profitable deal than a risky investment in a market in crisis.

Marcell Mars, Tomislav Medak and Dubravka Sekulić

The information revolution stepped out onto the historical stage with the promise of radical democratisation of communication, culture and politics. Anyone could become the media and address the global public, emancipate from the constrictive space of identity, and obtain access to entire knowledge of the world. However, instead of resulting in democratising and emancipatory processes, with the handing over of Internet and technological innovation to the market in 1990s it resulted in the gradual disruption of previous social arrangements in the allocation of goods and in the intensification of the commodification process. That trajectory reached its full-blown development in the form of Internet platforms that simultaneously enabled old owners of goods to control more closely their accessibility and permitted new owners to seek out new forms of commercial exploitation. Take for example Google Books, where the process of digitisation of the entire printed culture of the world resulted in no more than ad and retail space where only few books can be accessed for free. Or Amazon Kinde, where the owner of the platform has such dramatic control over books that on behest of copyright holders it can remotely delete a purchased copy of a book, as quite indicatively happened in 2009 with Orwell's *1984*. The promised technological innovation that would bring a new turn of the complexity in the social allocation of goods resulted in a simplification and reduction of everything into private property.

The history of resistance to such extreme forms of enclosure of culture and knowledge is only a bit younger than the processes of commodification themselves that had begun with the rise of trade in books. As early as the French Revolution, the confiscation of books from the libraries of clergy and aristocracy and their transfer into national and provincial libraries signalled that the right of access to knowledge was a pre-condition for full participation in society. For its part, the British labor movement of the mid-19th century had to resort to opening workers' reading-rooms, projects of proletarian self-education and the class struggle in order to achieve the establishment of the institution of public libraries financed by taxes, and the right thereby for access to knowledge and culture for all members of society.

SHADOW PUBLIC LIBRARIES

Public library as a space of exemption from commodification of knowledge and culture is an institution that complexifies the unconditional and formulaic application of intellectual property rights, making them conditional on the public interest that all members of the society have the right of access to knowledge. However, with the transition to the digital, public libraries have been radically limited in acquiring anything they could later provide a decommodified access to. Publishers do not wish to sell electronic books to libraries, and when they do decide to give them a lending licence, that licence runs out after 26 lendings. Closed platforms for electronic publications where the publishers technologically control both the medium and the ways the work can be used take us

back to the original and not very well-conceived metaphor of ownership – anyone who owns the land can literally control everything that happens on that land – even if that land is the collective process of writing and reading. Such limited space for the activity of public libraries is in radical contrast to the potentials for universal access to all of culture and knowledge that digital distribution could make possible at a very low cost, but with considerable change in the regulation of intellectual production in society.

Since such change would not be in the interest of formulaic application of intellectual property, acts of civil disobedience to that regime have over the last twenty years created a number of 'shadow public libraries' that provide universal access to knowledge and culture in the digital domain in the way that the public libraries are not allowed to: Library Genesis, Science Hub, Aaaaarg, Monoskop, Memory of the World or Ubuweb. They all have a simple objective – to provide access to books, journals and digitised knowledge to all who find themselves outside the rich academic institutions of the West and who do not have the privilege of institutional access.

These shadow public libraries bravely remind society of all the watershed moments in the struggles and negotiations that have resulted in the establishment of social institutions, so as to first enable the transition from what was an unjust, discriminating and exploitative to a better society, and later guarantee that these gains would not be dismantled or rescinded. That reminder is, however, more than a mere hacker pastime, just as the reactions of the corporations are not easy-going at all: in mid-2015, Reed Elsevier initiated a court case against Library Genesis and Science Hub and by the end of 2015 the court in New York issued a preliminary injunction ordering the shut-down of their domains and access to the servers. At the same time, a court case was brought against Aaaaarg in Quebec.

Shadow public libraries are also a reminder of how technological complexity does not have to be harnessed only in the conversion of socialised resources back into the simplified formulaic logic of private property, how we can take technology in our hands, in the hands of society that is not dismantling its own foundations, but rather taking care of and preserving what is worthwhile and already built – and thus building itself further. But, most powerfully shadow public libraries are a reminder to us of how the focus and objective of our efforts should not be a world that can be readily managed algorithmically, but a world in which our much greater achievement is the right guaranteed by institutions – envisioned, demanded, struggled for and negotiated – a society. Platformisation, corporate concentration, financialisation and speculation, although complex in themselves, are in the function of the process of de-socialisation. Only by the re-introduction of the complexity of socialised management and collective re-appropriation of resources can technological complexity in a world of escalating expropriation be given the perspective of universal sisterhood, equality and liberation.

Marcell Mars, Tomislav Medak and Dubravka Sekulić

WE NEED IT – WE DO IT

Croatia at the 15th International Architecture Exhibition / La Biennale di Venezia 2016

Commissioned by
Ministry of Culture of the Republic of Croatia

Curator
Dinko Peračić

Authors
Dinko Peračić, **Miranda Veljačić**, **Slaven Tolj**, **Emina Višnić**

PRODUCTION

Organizer
Platforma 9.81, Split

Partners
POGON – Zagreb Centre for Independent Culture and Youth, **Museum of Modern and Contemporary Art Rijeka**

Executive Producer
Miranda Veljačić

Coordinator
Koraljka Mindoljević

Assistant
Katia Mazzucco

Coordinators (Ministry of Culture)
Iva Mostarčić, **Nevena Tudor Perković**

PRESENTED PROJECTS

Youth Centre Split, **POGON – Zagreb Centre for Independent Culture and Youth / Jedinstvo factory** and **Museum of Modern and Contemporary Art / H building**

Authors of architectural projects
Dinko Peračić and **Miranda Veljačić**

Architectural studio
ARP Split

Collaborators
Ivan Begonja, **Viktor Perić**, **Mia Vučić**, **Špiro Grubišić**, **Nadia Troskot**, **Ivana Baković**, **Maja Dželalija**

EXHIBITION

Authors of the exhibition setup
Dinko Peračić with **Slaven Tolj** and **Miranda Veljačić**

Collaborators
Emina Višnić, **Damir Žižić**, **Mia Vučić**, **Antonija Veljačić**
Commissioned video installation
Institutions need to be constructed, **by BADco.**

Commissioned photographs by
Damir Žižić

Commissioned models and figures by
Antonija Veljačić, with contribution by **Dora Radušić**

Presented artist works by
Tamara Bilankov, **Valentino Bošković**, **Milan Brkić**, **Nemanja Cvijanović**, **Chweger**, **Vuk Ćosić**, **Tanja Deman**, **Ante Despot**, **Dušan Džamonja**, **Igor Eškinja**, **Fog Frog Dog**, **Fogsellers**, **Momčilo Golub**, **Gracin**, **Slavko Grčko**, **Igor Hoffbauer**, **Ana Hušman**, **Damir Bartol**, **Indoš**, **Sanja Iveković**, **Ante Jakić**, **Japanski premijeri**, **Jarboli**, **Ivan Kožarić**, **Zlatko Kutnjak**, **Mirna Kutleša**, **Vladimir Kuzman**, **Marin Lukanović**, **Mance**, **Marinada**, **Marko Marković**, **Ivan Marušić Klif**, **Josip Maršić**, **Zoran Medved**, **Giovanni Morbin**, **Nadija Mustapić**, **Vanja Pagar**, **Pasi**, **Ivana Pegan**, **Goran Petercol**, **Porto Morto**, **Anil Podgornik**, **Radiona.org** (**Igor Brkić**, **Damir Prizmić**), **Radost!**, **Rolo**, **Petar Smajić**, **Saša Spačal**, **Aleksandar Srnec**, **Svemirko**, **Goran Škofić**, **Nebojša Šobić-Šoba**, **Mirjan Švagelj**, **Marko Tadić**, **Althea Thauberger**, **Zoran Todorović**, **Drago Tršar**, **Ivo Vičić**, **Silvio Vujčić**, **Artur Žmijevski**

PAVILION CONSTRUCTION

Head of construction
Valter Černeka

Technical team
Evgenij Glinski, **Mladen Knežević**, **Mate Mamić**, **Vanja Pužar**, **Alan Vukelić**, **Dragoslav Dragičević**

Digital editing
Ivan Marušić Klif

WE NEED IT
– WE DO IT

www.we-need-it-we-do-it.org

platforma 9,81

Republika
Hrvatska
Ministarstvo
kulture
*Republic
of Croatia
Ministry
of Culture*

la Biennale di Venezia

**15. Mostra
Internazionale
di Architettura**

Partecipazioni Nazionali

m m s u

ZAGREB CENTER FOR
INDEPENDENT CULTURE AND YOUTH
www.pogonzagreb.hr

HRVATSKA
KUĆA

CROATIA
HOUSE

Zagreb
HRVATSKA

Grad Zagreb

GRAD RIJEKA

RI:2020

GRAD SPLIT

T · ·

doka

G

ZUMTOBEL

Kulturpunkt.hr

pogon
CENTAR

tportal.hr

VIZ
KULTURA