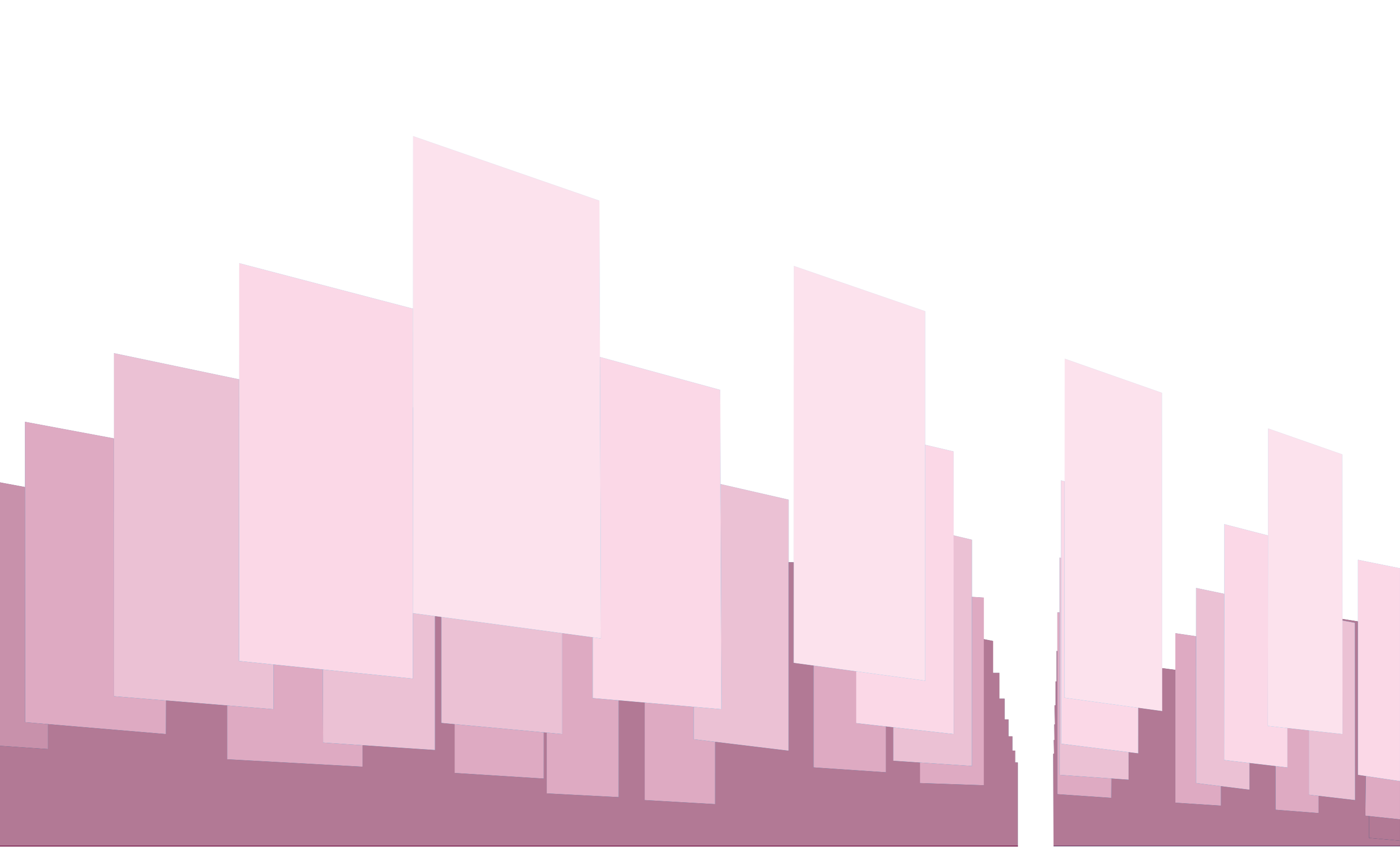


THE ART(OF)MUSEUMS

CREATING CONTEMPORARY SPACES OF IDENTITY
ARS Aevi SARAJEVO

SENKA IBRIŠIMBEGOVIĆ



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SARAJEVO, 2023.

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ITALIAN AGENCY
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THE ART (OF) MUSEUMS

CREATING CONTEMPORARY SPACES OF IDENTITY
ARS AEVI SARAJEVO

To all the children of the world

12	AKNOWLEDGMENT
14	PREFACE
16	SUMMARY
18	I INTRODUCTION
28	II TIME CULTURE ART ARCHITECTURE
30	Time as a Determinant
36	Culture: Mirror of the Social, Spiritual and Material
39	Cultural Context and Spatial Identity
42	Visual Culture and Perception of Space
46	Art as a Symbolic Form
48	The Period of Modern and Contemporary Art
54	Art in the Service of Urban Regeneration
56	Architecture as the Art of Articulating the World
66	Architecture as a Witness of the Moment
74	III ARCHITECTURE OF MUSEUMS THROUGH TIME
79	Historical Search for Museums Architecture
92	Evolution of Museums Architecture from Modernism to Present-day
130	Plurality of Architectural Expressions of Museums
134	Architecture of Contemporary Art Museums
142	IV ASPECTS OF SHAPING THE ARCHITECTURE OF CONTEMPORARY ART MUSEUMS
146	Socio-political Aspect
148	Economic Aspect
150	Urban-development Aspect
152	Technological Aspect
154	Aesthetic-design Aspect
158	Educational Aspect
160	Spiritual Aspect
162	Valorization of Architecture of Contemporary Art Museum

168	V ARCHITECTURE OF CONTEMPORARY ART MUSEUMS IN DIFFERENT CULTURAL CONTEXTS
176	Western Cultural Context - in the Territory of Western Europe
178	Guggenheim Bilbao
194	MAXXI Rome
208	TATE Modern London
219	George Pompidou Center Paris
227	Eastern Cultural Context
228	Construction of the Saadiyat Museum District in Abu Dhabi
234	Louvre Abu Dhabi
245	Guggenheim Abu Dhabi
248	Istanbul Modern
254	Cultural Context of Countries in Transition in the Region
258	Museum of Contemporary Art Zagreb
275	Museum of Contemporary Art Metelkova Ljubljana
281	Museum of Modern and Contemporary Art Rijeka
292	Museum of Contemporary Art Belgrade
298	Importance of Contemporary Art Museum as a Catalyst for Development
308	VI ARS Aevi MUSEUM OF CONTEMPORARY ART SARAJEVO
314	Museum Tradition in Bosnia and Herzegovina
316	Ars Aevi Museum of Contemporary Art Sarajevo
332	Future and Need for the Ars Aevi Museum of Contemporary Art Sarajevo
336	VII NEW PERSPECTIVES OF CONTEMPORARY ART MUSEUM ARCHITECTURE
346	VIII CONCLUSION
358	LIST OF IMAGES
361	LITERATURE
362	INTERNET SOURCES

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By Marco Di Ruzza, *Italian Ambassador in BiH*
Stefania Vizzaccaro, *AICS Tirana Representative*

The Ars Aevi Collection is made up of around 150 works of art donated to Sarajevo during the war of the 1990s by prestigious international artists - including Michelangelo Pistoletto - in a solidarity competition aimed at supporting the city under siege and accompanying its civil, ethical and cultural rebirth. Thus, the roots of the Collection - and of the following project for a Museum to host it - lay in an international cultural wave of indignation against one of the worst tragedies taking place on European soil, developing afterwards out of the thirst for a new future of reconciliation in Bosnia and Herzegovina.

The first conceptualization of the Ars Aevi project dates back to 1992, amidst Sarajevo's siege, subsequently receiving the endorsement of cultural and governmental bodies. By 1998, the Ars Aevi Collection was established and later displayed in Sarajevo. Anticipating its permanent location, it was temporarily housed at the Cube of the Historical Museum. In 2006, eminent Italian architect Renzo Piano proposed a blueprint for the Ars Aevi Museum of Contemporary Art, intended for Quadrant C - Marijin Dvor, which should have hosted the Collection. 2018 heralded a pivotal shift as the City Council of Sarajevo adopted the Collection, transitioning it from a civic entity to an official Public Institution. Following relocation of the Collection in 2019 - now partially and temporarily displayed at the Seat of the Mayor (Vijećnica) - the design of the Museum attracted renewed attention in 2018, with growing international support. By 2021, the Italian Development Agency AICS, steered by the Italian Embassy, committed resources for its architectural development, aimed at financing the executive project.

Propitiated by the constant impetus and facilitation put in place by the Italian side, in November 2021 an historic agreement was eventually signed by the Canton and the City of Sarajevo for the construction of the Ars Aevi Museum of Contemporary Art, intended to host the Collection of the same name, thus opening the way to relaunching the project after years since its first conception.

Renzo Piano's vision for the museum epitomizes a global cultural exchange, evocative of the Guggenheim Museum in Bilbao. Such architectural initiatives are key to urban renewal, educational advancement, and fostering global cultural dialogues. A shift towards dematerialized aesthetics in art has emerged, prompting innovative digital spaces like the virtual Ars Aevi Museum in 2021-2022. The Ars Aevi Manifesto encapsulates this ethos, emphasizing art's transformative power and cultural unity. There's a fervent anticipation for the realization of the Ars Aevi Museum in Sarajevo, which holds potential for comprehensive urban revitalization.

The present book, therefore, is not merely an acknowledgment of a historically and culturally significant journey but an inspirational beacon, illuminating paths towards unity, future collaborations, and the ever-present relevance of art as a catalyst for societal rejuvenation and global connectivity. Thus, as we, the collective readership and advocates of cultural preservation and advancement, immerse ourselves within its pages, we inherently become partakers in the perpetuation of a dream that envisages a revitalized Sarajevo, with the Ars Aevi Museum emerging as its cultural epicenter, inspiring future trajectories, and pioneering uncharted terrains of global artistic endeavors.

In conclusion, Ars Aevi is not only a project of immense artistic and cultural value, but also an evocative symbol of rebirth, which aims to characterize a modern, multi-ethnic and pluri-cultural Bosnia-Herzegovina, finally projected towards the family of the European Union and - due to its historical specificities - embodying perfectly the EU motto "*united in diversity*". In this sense, Ars Aevi has become a top priority of Italian cultural diplomacy in Bosnia and Herzegovina, which aims to strengthen the excellent bilateral relations but also - by virtue of the unifying force of culture, a destroyer of walls and barriers - to encourage the still complex paths of reconciliation in the country. This is also fundamental for its European path, especially looking at the new generations.

The commitment to transforming the Ars Aevi dream into reality - making it a modern, inclusive, multifaceted cultural space, open to all - is therefore an integral part of the relationship of friendship and collaboration that binds Italy to Bosnia and Herzegovina, not only being testament to the recognizable Italian imprint of the project, but also, at the same time, being in full harmony with the firm Italian support for the stability of the Balkan region and its European prospects.

Preface

Italy For Cultural Roots

By Manoela Lussi

There is an intricate interplay between culture, architectural innovation, and the transformative abilities of contemporary art museums. This academic and meticulous manuscript - I have the privilege and the honor to introduce as Team Leader of the Good Governance and Rule of Law portfolio of the Italian Agency for Development Cooperation in the Western Balkans - is an ambitious work that is not confined merely to the aesthetic appreciation of architectural marvels, but extends its narrative to delineate the broader ramifications these structures have on our urban, economic, and cultural milieus.

In today's rapidly globalizing world, there exists a profound urgency to reacquaint our society with its roots and foundations. The literature, in its wisdom, seeks to champion the cause of holistic education. By encompassing the wider social community, the book underscores the paramount importance of instilling a deep-seated reverence for the preservation of cultural identity. This encompasses a spectrum that transcends individualistic bounds and resonates with the heartbeat of cities, stretching its embrace to envelop the entirety of our collective society. Italy, through its International Cooperation commitment and its know-how on culture, kept and will keep on supporting the safeguard and enhancement of cultural identities, heritage and new creative industries as the best guarantee of sustainable development, integration and coexistence.

It is essential to shed light on the brilliance of the globally celebrated Maestro Renzo Piano, an Italian architect whose reputation and influence span continents. His avant-garde proposal for the Museum of Contemporary Art, Ars Aevi Sarajevo, is not merely a structural concept; it represents an architectural symphony, an ode to the confluence of past inspirations and future aspirations, a testament to the transformative power of architectural genius. Through its envisioned edifice, Sarajevo would not only inscribe its name among the pantheon of global architectural wonders but would also herald a cultural renaissance allowing it to catapult the region to unprecedented heights by establishing it as a burgeoning nucleus of museum culture and an epicenter of vibrant cultural quarters.

The broader intent of this book, funded by the Italian Agency for Development Cooperation, is not just a celebration of architectural brilliance or cultural heritage in isolation. It seeks to highlight the interconnected tapestry of design, history, and societal progression. Today it becomes imperative to strike a balance between rapid progression and cherished preservation. The proposed Ars Aevi Sarajevo is emblematic of this balance, serving as a beacon that guides our collective journey, reminding us of where we come from while illuminating the path to where we aspire to go.

Summary

This book emerges as a result of many years of work in the sector of culture and education, as well as scientific research and a desire to highlight the importance and understanding of culture, architecture, art, and art museums as complementary drivers of social development in the age of transition from an information society towards design societies. It emphasizes the need to accentuate this topic in the local context of a transitional society. Culture has undergone a significant repositioning in our transitioning society over the past three decades, moving from an important factor of survival during the siege of Sarajevo to a somewhat peripheral sector in the late 1990s. At the beginning of the new millennium, it increasingly becomes an essential element of sustainable development. This paradigm shift is undoubtedly linked to societal changes, as well as political and economic dynamics. By the end of the 20th century, we faced a cultural turn in advanced societies, which is also defined as an essential shift where culture extends beyond its traditional forms and becomes more relevant to social and economic processes. Culture has proven effective in promoting social cohesion, lifelong learning, renewing abandoned areas, city branding, and economic development, as well as developing key competencies for today's society, such as cultural awareness, intercultural interaction, creativity, and resilience. Today, culture in cities is capitalized upon as a factor of social transformation and urban regeneration, and as an indicator of the quality of individual and collective well-being.

By analyzing the BiH context, we perceive an alarming state in culture, which, in 2023, is significantly improving. In 2012, we witnessed the closure and subsequent reopening of the National Museum of Bosnia and Herzegovina, a weak support for other cultural institutions in the post-war period, and the longstanding inability to build a museum (of contemporary art) which, for Sarajevo and the Ars Aevi Collection of Contemporary Art, was designed between 2001-2005 by the world-renowned architect Renzo Piano.

The first part of the book contains an analysis of the correlation of concepts of the current terms, current social trends, with an emphasis on artistic flows, and architecture as a spatial manifestation in a specific cultural context. The topic then narrows down to presenting the history of architectural development and the concept of museums in general, their significance in the social context in which they emerge, and the way museums influence the generation of material and spiritual culture. In this section, various architectural approaches to museum design are observed, and factors affecting the construction and establishment of criteria for evaluating architecture in the urban fabric are summarized.

The second part of the book explores the question of the plurality of architectural expressions of contemporary art museums is explored through a case study analysis in Western Europe, in the countries of the Persian Gulf, Turkey, and the Balkan countries. Different social contexts are viewed as a dynamic category, influenced by current trends in the society and technological development.

Analyses show that the architecture of museums (of contemporary art) in different social contexts is indeed one of the driving forces behind cultural diversity, economic development, education, and the affirmation of urban identity and development in the age of globalization.

The concluding section offers a perspective for socially acceptable and responsible architecture of contemporary art museums in the present and upcoming times. It also highlights the possibilities and the need for the construction of the Ars Aevi Museum of Contemporary Art in Sarajevo, Bosnia and Herzegovina.

Keywords: museum, architecture, culture, contemporary art, identity, urban regeneration

I

INTRODUCTION

“The purpose of art is for a person to find meaning and beauty on their own.”

Immanuel Kant

Architecture, as a credible document of the development of human civilization, offers a plethora of detailed information about the time in which it originates through its form and aesthetic expression. Buildings of our time, as Juhani Pallasmaa says (Pallasmaa, 1996, p. 448), can arouse curiosity with their bold or inventive expression. Some theorists believe that today's architecture is too impoverished in terms of form, while others think its form is too abstract or intellectual. From the standpoint of cultural philosophy, our entire hedonistic materialism seems to be losing the mental dimension, which might be worthy of *“immortalization in stone”*. (Pallasmaa, 1996, p. 448) When referring to today's architecture, it relates to the contemporary architecture, to the beginning of the 21st century, or the third millennium. Some specificities of the current moment include the rapid development of the economy and humanity's technological achievements, during which urban and architectural spaces are evolving in an apparently unified manner, which could lead to a rapid loss of local construction identities and specificities. Such a view is expressed through an evident inclination towards one of the trends of the present moment, globalization.

Globalization is one of the most widespread current cultural, social, economic, and political phenomena, marking the discourse of humanities and social sciences at the beginning of the third millennium, a new era characterized by the end of the old and the emergence of a new, yet *“undefined”* world. It brings with it both positive and negative consequences. Consumerism, as a primarily negative consequence of this phenomenon, leads to the rapid consumption of natural resources to create material goods and their mass purchase. Today's world is governed by market principles where goods become the fundamental social and cultural category, and consumerism becomes the primary behavioral pattern.

In such an environment, contemporary architecture also plays a significant role in the efforts of investors and authors to attract visitors to use the space and consume its content. The consequence of this way of shaping the daily human life is that by *“consuming”* only certain, mostly commercial spaces, people gradually become alienated from culture, art, reflecting on local values in relation to global ones. Of course, these consequences cannot be generally associated with all social contexts, because the level of social development varies.

Thus, all these consequences manifest differently in each individual social context. However, what can be said for the entire world is that the spiritual, along with the material, is essential for the development of a healthy, self-aware individual, the basic unit of every society. It is necessary for this individual to find a balance between these values, aiming at awareness and preservation of personal, and, thus, collective identity. Therefore, understanding culture as one of the complementary carriers of social development in the age of transition from the information society to the cultures of design (Homadovski, 2009) is vital for preserving the identity of a nation and its evolutionary creation and development. In many countries, culture is used as a tool in promoting cities, states, traditions, various tendencies in economic development, attracting tourists, and enriching the cultural life of local residents. New museums, “*temples of culture*”, are being built, becoming havens for the modern individual seeking spirituality and peace in everyday life. In such a contemporary moment, the question arises whether such facilities are being built solely as part of a consumerist venture, as a rule of global capitalism, or as architectural achievements that could contribute to societal development. Architecture often projects a society into space, but we ask if it can also provoke different ways of thinking, perspectives, and understandings, offering a constant opportunity for a reflection to that society. The Finnish architect, Mauri Korkka, believes that to act as an architect means to be part of a profession that creates culture and communicates with people.¹

¹ www.a10.eu/architects/profiles/mauri_korkka/

An architect must contemplate how best to bring architecture closer to people and make their stay in any architectural space pleasant, making them feel safe and calm, to ponder the space, its content, to live it, to discover truth in it, and find their peace.

Contemporary art also strives to introduce art into everyday human life, thereby changing the function of art and the status of the artist in the society, as well as the observer, as an active participant. A contemporary artist responds to events in his immediate surroundings and tries to present his views to the public using various media, aiming to communicate with the society. From this perspective, research began on the approach to the problem of designing the architecture of contemporary art museums in space, at a time when market demands are often aimed at making profits and creating museums as mass tourist attractions.

The role of architecture in the development and creation of cultural and spatial identity of a society is not only material, but also artistic and spiritual. This is actually the quality that gives architecture as an appearance in space the epithet artistic – separating it thus from mere construction, as Tadao Ando says: “*Architecture is the art of articulating the world through geometry*”. And, for this precise reason, creating architecture, especially contemporary architecture, for art is a special challenge. Analyzing the BiH society, which is still undergoing the post-war transition², one can observe a slow and insufficient support for the development of culture.

² Bosnia and Herzegovina “experienced aggression” from 1992 to 1995, which ended with the signing of the Dayton Agreement in November 1995.

This has resulted in the closure of the Art Gallery of BiH and the Historical Museum in 2011, followed by the closure of the National Museum of Bosnia and Herzegovina in 2012, which lasted for months, as well as many other issues faced by cultural institutions of national significance. Throughout the entire process of social reorganization, not only is the awareness of citizens in utilizing offered cultural programs vital, but also an active engagement of the competent authorities in supporting the work of cultural institutions.³ In Bosnia and Herzegovina, this typically happens every election year. Since 2005, the conceptual architectural project by renowned world architect Renzo Piano for the Museum of Contemporary Art Ars Aevi Sarajevo has been waiting for realization. It aims to house the respectable works of the rich Collection of Contemporary Art Ars Aevi, currently located in the City Hall. The country is in post-war transition, as noted, but the neighboring states also face similar political, social, and economic situations and changes. However, they still engage in maintaining a level of cultural development and events, which is manifested through the construction of cultural architectural objects. They are aware that through such actions, they can encourage people to reflect, question, and draw their attention to specific activities and content, and further the development of cities in urban, architectural, educational, and economic aspects.

The aforementioned reasons have prompted research into the positive aspects, perspectives, and strategies for the construction of a contemporary art museum in Sarajevo. The aim is to establish a successful cultural institution that will enrich the spatial ensemble of Marijin Dvor and the city, promoting its economic and cultural development, as well as the development of each user individually.

³ The issue of jurisdiction of state institutions arises from the creation of entities in order to end the aggression. The entities focus on their own jurisdictions, aiming to strengthen the entities, thus the interest in state institutions and reinforcing the BiH identity takes a back seat.

This book will focus on various aspects of the significance of contemporary art museum architecture. It will elucidate and define the plurality of design approaches related to the concept and architecture of contemporary art museums today.

It will also explore their importance for the economic and cultural development of the society, as well as their role in urban contexts. To elaborate on such a topic, it is crucial to reflect on the historical facts of the development of the museum as an institution, its functional needs, as well as the cultural, social, economic, and political context in which a museum is formed. It is also essential to determine the relationship between the contemporary art museum architecture and its visitors, the way in which the visitor is considered a parameter for designing the museum architecture, as well as the manner in which the museum's architecture affects the shaping of a society. Architecture, as an interdisciplinary activity, often needs to satisfy the demands of creating a specific purpose space in an already built environment. This environment is most often a city, and Aldo Rossi frequently criticized the lack of understanding of the city in the architectural practice. He argued that the city must be studiously analyzed and appreciated as made over time; urban artifacts witnessing their "*moment*" were of a particular importance to him. Rossi believed that the city remembers its past ("*collective memory*") and that designers should draw from and respect that memory by using what is already built, acknowledging the existing, and building and creating in the spirit of their time new "*memories*". This subtly and progressively aids the evolution of the city's structure and image. (Rossi, 1984)

Architecture is part of the overall evolutionary process, always appearing in a new light. Similarly, art museums represent "*time capsules*" of their period, with the focus in research on contemporary art museums as a reflection of the current moment.

In order to adequately assess the significance and the success of the architectural expression of a contemporary art museum, it is essential to first analyze the complex relationship between the form and the function and various theoretical positions related to temporal, social, and economic circumstances. Oscillating between two extremes – modernist “*neutrality*” and postmodern “*spectacularity*” and the unbridled fantasies of modern architectural projects and realizations, the museum is undoubtedly one of the greatest challenges in architectural typology.

The architectural spatial concepts and forms of contemporary art museums need to be tailored to the current art and the needs of the contemporary society users. Over the past three decades, significant capital has been associated with museum design, and world-renowned architects, or “starchitects”, have been engaged. Most often, their approach to designing contemporary art museums is to create icons in space, akin to artistic installations. The research focused on obtaining the results that show how the approach to designing a “*spectacle*” in space, a new symbol obtained through a contemporary art museum, can influence the entire image of the city, its development, and regeneration.

The Ars Aevi Sarajevo project, as one of the more significant development and cultural projects in Sarajevo and BiH, was developed, as determined by the architect Renzo Piano, as an expression of “*an international collective will*”. Therefore, for the purposes of this book, the research results will be used as arguments to support the construction project of the Museum of Contemporary Art Ars Aevi Sarajevo.



TIME | CULTURE | ART | ARCHITECTURE

“A person is not a dualistic being in which spirit and body are essentially separate, but a living, embodied being active in the world. The ‘here and now’ in which this distinct body is situated is the starting point, which gradually leads to the ‘there’. Through experiencing this distance, or rather, through living this distance, the space that surrounds us manifests itself as a matter endowed with different meanings and values”.

Tadao Ando

Time as a concept is a necessary category for the experience of reality and the manifested world. Since time is manifested through the succession of events, people, in the context of the natural environment, have created certain parameters for measuring time, so we have obtained time units by which we guide ourselves during our existence in this world. This manifestation has its lifespan, but it is also a witness to the very moment and reflection of the reality in which it was created, and therefore an attempt is made to determine its beginning and its end. Thus, time constantly governs human life. As Ugljen-Ademović says, *“so the role of architecture, as an inseparable part of artistic creation, reaches into all spheres of human existence - it is both the bearer and the shaper of the thoughts of its time and a mirror of the moment.”* (Ugljen-Ademović, 2004, p. 14)

Architecture is still an important subject of interest and study and is the best teacher in the time when new technologies enable the realization of any architectural expression. Historical analysis has generally supported the view that the architect’s role is to project onto the ground the images of social institutions, translating economic or political structure into individual buildings or groups of buildings. Therefore, the history of architecture shows that architectural works are created as the product of a creative relationship between the individual talent and the artistic achievements of previous periods. (Ugljen-Ademović, 2004, p. 15)

Thus, we can follow different linguistic expressions of architectural works through time and recognize certain stylistic characteristics that have marked specific time epochs. Therefore, these time determinants are defined as a *“time capsule”* although humans witness that in defining the time boundaries of certain architectural styles, there are unfinished processes or those that experience their renaissance. But even then, given the changes in context, society, which every time carries with it, these renaissances of architectural expressions and new expressions in the history of architecture receive their name and are placed in the evolutionary *“timeline”* diagram. In a more recent history, the American architectural theorist Charles Jencks depicted this pluralism of different expressions and directions in a diagram called the *“evolutionary tree”*.

The diagram, which covers the period from 1900 to 2000 clearly shows the elements resulting from the contemporary trend of globalization, at the turn of the millennium, an shows the way in which different aspects of such a trend have impacted shaping. These aspects are processed in the study as valorization criteria during the analysis of the architecture of contemporary art museums in the current time capsule.

Globalization is one of the most widespread recent cultural, social, economic, and political phenomena that marks the discourse of humanities and social sciences at the beginning of the third millennium, a new era characterized by the end of the old and the emergence of a new yet 'undefined' world. It is about a new, still unstructured epoch that presents challenges and in which space opens up for new theoretical paradigms trying to define the emerging new world: world-system theory, liberal democracy as the 'eschaton' end of history, catastrophic paradigms of ecological and population cataclysm, clash of civilizations, multiculturalism theory, bioethics, globalization theory...(Kukoč, 2011, pp. 3-5).

In short, globalization is a complex set of processes that encourage the blending of political, cultural, and economic influences. It changes the everyday life, especially in developed countries, while simultaneously creating new supranational systems and forces.

It is more than just a backdrop against which contemporary politics unfolds: overall, globalization changes the institutions of the societies we live in. Globalism is a related term often mentioned as a variant of globalization. However, while the term denotes a phenomenon, an objectively arisen, 'value-neutral' state and process, globalism, like all -isms, primarily has a subjective, voluntaristic, ideological connotation and represents an attitude, doctrine, and ideology promoting the principle of interdependence and unity of the entire world, all nations and states, at the expense of national and state particularism.

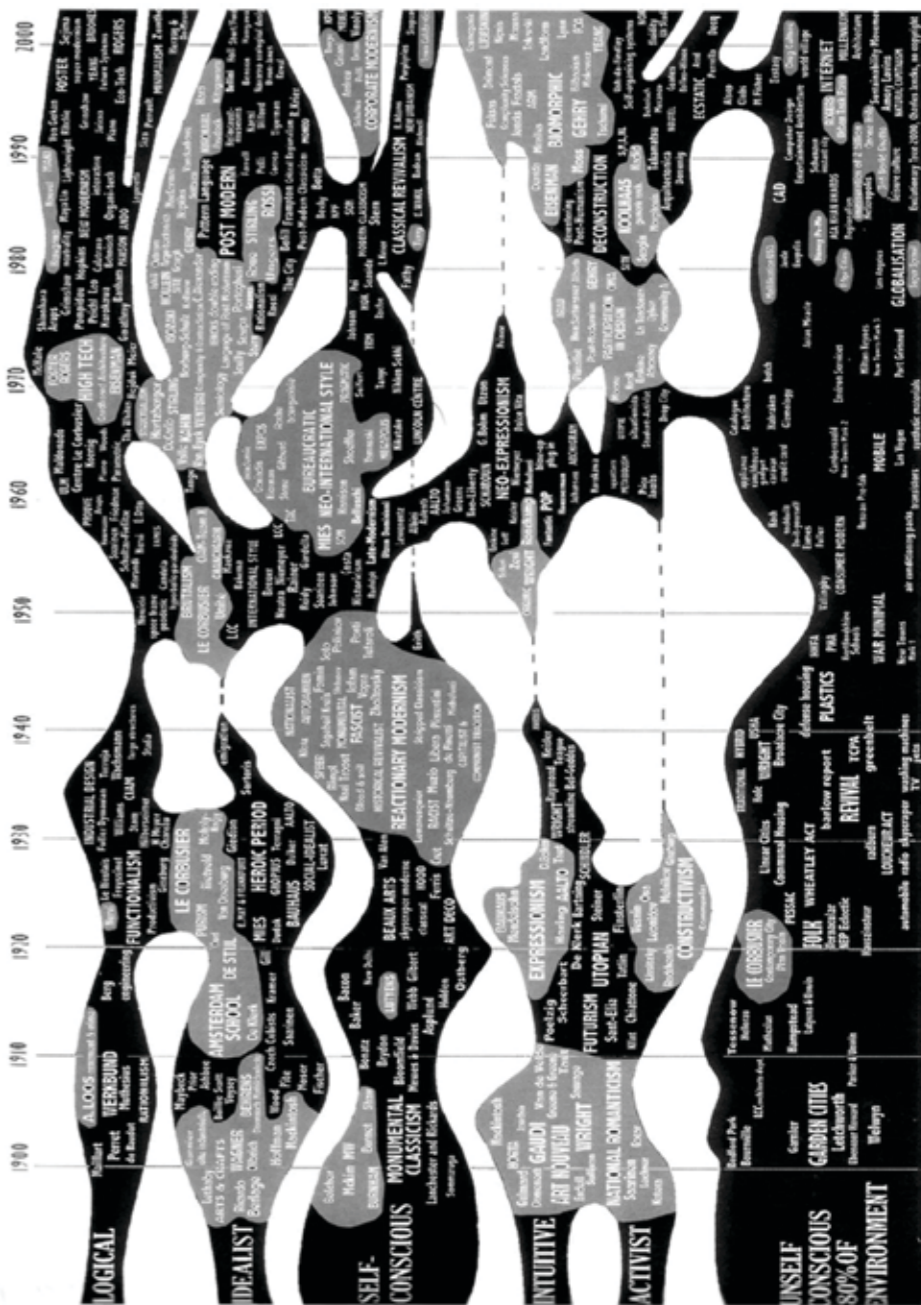


Image 1 Charles Jencks, Evolution tree

Unlike related concepts of cosmopolitanism, which emphasizes the cultural identity of the pre-national *'citizen of the world'* and internationalism, which advocates the ideology of revolutionary 'brotherhood' among nations, the idea of globalism is based on post-national economic, informational, and intercultural planetary linkage and interdependence (Kukoč, 2011, pp. 3-5). Ulrich Beck designates globalism as *'...the notion that the world market is pushing out or replacing political action, with the ideology of world market governance, i.e., the ideology of neoliberalism.'* (Beck, 2001, p. 24) Beck discusses globalism as a *'thought virus'* that has attacked all parties, editorial offices, institutions. The religious dogma of globalism is not an economic action, but the subordination of all and everything - politics, science, culture - to the primacy of the economy. In this form, neoliberal globalism represents a high political action that takes place entirely apolitically. The concept of globalization, as opposed to globalism and globality, denotes the state of transition and transformation of the world's economic-political-cultural fabric. Thus, globalization is not a given state but a process inherently moving towards a certain (un)specified goal (Paić, 2005: 6). Therefore, *"globalization is a process of economic, social, cultural, and political action that transcends the boundaries of the nation-state."* (Milardović, 2001: 10)

The process of globalization, or the general integration of the world, began with an economic aspiration to level the playing field, which from a developmental perspective would mean less differentiation among people on Earth and fewer social differences. A unique global civilization, on one the hand, allows for significant technological and informational progress, but creates cultural mediocrity on the other. (Apollonio, 2003, p. 32) In the spirit of today's 'branding of everything and anything', architects themselves have not remained immune to the trend. A good portion of architects today function as *'celebrities'*. Architectural brands are promoted through *'lifestyle'* magazines, TV shows, and various architectural showcases, while production, just like with commercial brands, takes place in the third-world countries. The creation of an architectural brand follows certain rules, primarily the production of enticing images, which are then promoted through the media. Interestingly, these images often have nothing to do with the structure of the presented building; in fact, floor plans may not even exist at the time of promotion. The goal is to recognize a particular architect's trademark by looking at an image in the media, just as the three parallel lines are the Adidas trademark. So, where is architecture then as a socially responsible discipline? (Kezić, 2008, p. 22)

Culture: Mirror of the Social, Spiritual and Material

The concept of culture refers to the entire social heritage of a particular group of people, that is, to the patterns of thinking, feeling, and acting of a group, community, or society, as well as to the expressions of these patterns in material objects.⁴ Anthropologists view culture not only as a product of biological evolution but also as its adjunct, as the primary means by which humans adapt to the world. They, therefore, distinguish between material culture and non-material spiritual culture. Within each culture, there are entities to whom spatial-temporal (physical), conceptual (logical), mental (psychological), and linguistic (verbal) existence is attributed. (Ibrulj, 2005, p. 138)

Today's development of new information and communication technologies enables the commodification of culture globally.⁵ According to Elizabeth Grosz, this transformation in technology has not merely enabled the creation of a new tool or device more sophisticated than others.

⁴ The very word 'culture' comes from the Latin 'colere', which means: to inhabit, to cultivate, to protect, to honor. In the dictionary of foreign words by Klaić (Klaić, 1978), culture is divided into material, spiritual, and national. He states: culture, in a broad sense, is everything that human society has created and that exists through the physical and mental labor of humans, as opposed to natural phenomena.

⁵ Commodification assigns a market value to something that previously did not have an economic value; thus, human bodies, cultural markers, language, or identity are transformed into consumer goods. See: (www.struna.ihjj.hr 2006). This has enabled the mass presence and mass accessibility of cultural activities, complete aestheticization supported by design, cross-genre blending, media-mediated interactivity, branding of everything, including cities, mediation of the audience, a lack of subversiveness media-mediated reality, subjectification of goods, short-lived concepts, and deterritorialization. (Ibrulj 2005, p. 37)

Instead, global computerization has become a way of reconfiguring the very notion of the tool or technology itself. The space, time, logic, and materiality of computerization tend to reconfigure the very nature of information and communication, as well as the nature of space, time, community, and identity. These technologies make the rapid knowledge acquisition, new artistic expressions and presentations, and new forms of communication and interaction possible, and they all not only reshape the social and personal life, but are also, fundamentally beyond the knowledge and control of individuals and communities (Grosz, 2001, p. 51).

Culture, in this regard, along with the economy and politics, becomes a global machine for rearranging identities. On the other hand, the discourse about cultural capital, which moves within transnational spaces, becomes more complex, not only because of the movement of cultural objects across and between borders but because the cultural objects themselves are moving borders, which are recontextualized and reconfigured every time in the socio-economic environment.

“The only way” for different cultures and the identities based on them to be brought into a relationship of understanding and interpretation is to open up to others, for intercultural and comparative perception, to become accessible through information technology, and for the values they have produced and which compete for the status of universal to be brought into comparative interpretation; *“... to build a knowledge-based society”* (Ibrulj, 2005, p. 40)

Such a definition emphasizes the role of cognitive work and learning for the purpose of human development and creating favorable living conditions. The fundamental purpose of culture is to facilitate the maintenance, extension, and progress of the human society.

Thus, material culture is everything that man creates and shapes with his hands, a collection of means of production and other material values of the society at every stage of historical/temporal development, as opposed to the spiritual culture, which he creates with his mind, which encompasses all phenomena in which the human spirit relates to itself. The latter includes: language, philosophy, science, ideology, art, morality, law... According to contemporary theorists, spiritual culture gives a meaning to the human existence; it ensures its continuity, changes, and progress. Both spiritual and material culture represent phenomena without which human life is unimaginable, and, therefore, they are one of the most significant developmental categories of every human and the collective to which he/she belongs. Therefore, we can conclude that every culture involves both material and spiritual components, which are understood as historical and dynamic – that is, a developmental category that should be studied in terms of temporal and spatial changes. *“Of course, culture is not just the essential substance of the world and our own existence but is also the forum in which the modern world can preserve its humanity, or regain it. Furthermore, it is the most creative form of orientation, of orienting interaction with the common world, of changing the world into our world.”* (Šarčević, 2007, p. 201)

Cultural Context and Spatial Identity

Many scientists today address the concept of cultural context, as the current period of globalization and advancements in information technology have led to a rapid exchange of cultural achievements in all spheres of life. The renowned French anthropologist Lévi-Strauss, through his scientific theories and research in the work *“Structural Anthropology”*, views culture as a system of symbolic communication. Nevertheless, the understanding that culture is encoded with symbols and, therefore, can be transmitted from one person to another, dictates that culture, although constrained, changes. Cultural change can be a result of the social progress, but it can also arise from contact between two cultures. Under peaceful conditions, contact between two cultures can lead people to learn from each other – through diffusion or transculturation.

Various migrations of people have resulted in many culturally heterogeneous societies. In such an environment, the cultural context is very layered and diverse, depending on what has been achieved in the particular time and space being studied. There is no doubt that humans are beings who actively participate in everything that stands for creativity in nature, history, and spiritual life. Anthropology advocates that human evolution is not different from the evolution of other beings because it follows the same natural rules, but it has instilled in humans an extraordinary ability to learn. Transferring knowledge from one generation to another has accelerated cultural evolution, which has become faster than biological.

The cultural context can, therefore, be defined as human achievements and creations, both material and immaterial, in a specific geographic space, sociological and evolutionary development of a particular society over time, implying a plurality of cultures.

This is precisely the wealth that, in today's era of global trends, population migration, evolutionary ideas, and projects, is often overlooked, and there is a threat of global uniformity, leading to the loss of local cultural identities. "...because in culture lies the true nature of man and his world. Man is a cultural being, and only as a cultural being can man affirm himself as a natural being." (Jürgen Mittelstrass in Šarčević, 2007, p. 216)

The question arises: what is identity, specifically, spatial identity, and how can we define it? The question of spatial identity is crucial for the recognition of areas in the newly-emerging global world. Identity is a complex phenomenological term that can relate to a multitude of different sequences (individual, professional, cultural, ethnic, racial, political, national, economic, social, mythical, philosophical, religious, historical, scientific, linguistic). All social models in which an individual participates configure their social identity, their social status, and the social influence they can have on the unfolding and development of the state of affairs and processes in each of the social models. Social models or models of social ontology⁶ formulate rules, values, or attitudes of an individual within the boundaries of the model, thus constructing their social consciousness.

⁶ The text describes the term "ontology" from its Greek etymology and its domain within the field of metaphysics. The Merriam Webster dictionary offers the following definition: "Ontology (from Greek *όν*, a participle of the verb 'to be', meaning 'being', 'existent' + *λόγος*, meaning 'word', 'study') Ontology (general metaphysics) is the foundational discipline of metaphysics, which studies being as such, i.e., insofar as it is a being. It doesn't observe being under some limited aspect, therefore not a particular being or area of existence (as other sciences do), but it observes being as it is in itself, in its essence." (www.merriam-webster.com/dictionary/ontology.)

An individual or a group changes the infrastructure of the model of social ontology by controlling the time and space of the model in which they function, i.e., by controlling the idioms of identification and representation of the given model of social ontology. (Ibrulj 2005, p. 33).

On the other hand, the concept of identity in science was first used by geographers who attempted to define space through its characteristics. Among the attributes of space, they included climate, geological and topographical values of the terrain, cultural and social values of the inhabitants, characteristics of vegetation, etc. The question arises as to whether it is possible, by defining local geoclimatic and social values, to lay the foundations for recognizable architecture that takes into account modern materials and possibilities, and, at the same time, is an integral part of the traditions of the space in which it is located. What are these values and how do they influence architectural design? Apollonio tries to clarify this influence by opposing "*visual*" discussions of architecture as a mere form to the classical understanding of architecture, which stems from the idea, location, function, and clear application and processing of materials. (Apollonio, 2003, p. 31) Fister describes the identity of space in architecture as a set of features, which are interdependent and in a recognizable hierarchy of varying influence (P. Fister in Apollonio, 2003, p. 32). The appearance of space is also addressed by Martin Heidegger, who claims that the essence of the appearance of space depends on the specific nature of its boundary. He defines the boundary as the moment when something begins to be present. (M. Heidegger in Apollonio, 2003, p. 32). Thus, we can assert that space exists if its distinctiveness compared to neighboring spaces is sufficiently emphasized and/or harmonized.

Visual Culture and Perception of Space

Visual⁷ culture is a new multicultural discipline, whose methodology is based on the interdisciplinary and creative linking of achievements in spiritual and material culture, based on factors of visual recognition of reality and imagination. Visual culture provides an insight into the possibilities of real and unreal vision, both in the artistic realm and in the realm of natural forms and forms in everyday life. It also deals with the study of archetypes as carriers of the meaning of visual form, with its deepened meanings in the cultural and anthropological domain, necessary for understanding contemporary visual signification. The primary goal is to cultivate visual perception, develop creative thinking, and point to the expanded and deepened possibilities of understanding of the visual form and its meaning. At the same time, it indicates the possibilities of an expanded and deepened interpretation and viewing of visual form, both in the realm of real and in the realm of unreal vision.

Many aspects of visual culture overlap with scientific-technological research, cultural and neurological research, as well as theories about the brain and visual perception. Visual culture is multidisciplinary, encompassing many media such as mass media, print, electronic media, visual arts, advertisements, graphic design, web design, comics, video games, and more.

⁷ The term 'visual' - from the Latin 'visualis' or 'visual' - refers to what is seen, obtained through the sense of sight. The term 'sight' - from 'vedah' in Sanskrit means 'to know'. The original sense relates to insight into the existence of beings. (www.merriam-webster.com/dictionary/visual?show=0&t=1416144930)⁸

The first works on visual culture are the works of the famous English critic, novelist, and painter John Berger⁸, who explains how the relationship to the image changes with the development of new media. We are aware that, with the development of technology, the expressions of artists become more diverse and available to people every day and at any moment anywhere in the world.

Visual perception represents the process from the moment when our eye is stimulated by reflected rays of light from an object to the final formation of the representation of that object. The process of developing the knowledge of space, or its intellectual evolution, during scientific understanding of reality, might help explain the intellectual mechanisms through which we perceive space.

This adaptation, according to Jean Piaget, like all other adaptations, ultimately reveals the interaction between the object and the subject. The object is understood only if the subject acts upon it, and this action is incompatible with the passive nature that empiricism, to varying degrees, attributes to understanding. (Piaget, 1983) Understanding⁹ is, therefore, an active process and the result of interaction between a person and the world they inhabit.

⁸ John Berger ("Ways of Seeing" 1972); see: (v5.books.elsevier.com/bookscat/samples/9780240516523/9780240516523.PDF)

⁹ The theory of knowledge (epistemology) is essentially the theory of adapting thought to reality.

But how do we define the person in this context, and how do we define the world, and where is the boundary between them when the person is constructed from the experience and knowledge of the world, and the world is visible and knowable only through the eyes of the subject?

Kant argued that space is a property of perception through which our consciousness perceives the world. *“Space is not an empirical concept which has been abstracted from external experiences... The representation of space must already be the foundation for certain sensations to be referred to something external to me.”* (Kant, 1970, p. 67)

According to him, everything we see is our own creation, just as space and time exist based on subjective experience. Space is nothing but the form of all external sense perceptions, that is, the subjective condition of sensibility under which external perception is possible for us.

Therefore, space exists only based on the subjective experience and has no objective reality. This understanding of the theory of knowledge continues to have a significant influence on the comprehensive understanding and perception of space, as our consciousness perceives the world, because one of the theses still acceptable today is that we understand and perceive space according to how we work and create, not just how we see.

What people experience is not only determined by what is directly observed, but also by what emerges in the overall stimulus context. Norberg-Schulz points out that gestalt psychologists have clearly demonstrated phenomenological connections between parts functioning as a whole, meaning that the perception of individual proportions varies according to the context. His thesis, that humans always prefer the simplest solutions, is interpreted as being based on the fact that a clear order is considered appropriate. (Norberg-Schulz, 2009, p. 47)

Siegfried Giedion also attempted to answer some questions regarding space and its perception, suggesting that the conception of space of a specific culture from a certain period is a graphic projection of that culture's relationship with the world during that period, and it represents the ability of each culture to transform a simple act of perception into an emotional experience. Therefore, perception, including visual perception, lies at the foundation of all forms of knowledge, including thus the understanding of space.

How space and its perception influence human knowledge and understanding of space, and how they shape it, will be discussed in the upcoming chapters. The impact of these spatial expressions on the development of urban space, its economic and cultural growth, has also been explored. The next paragraph will address the need for a new approach to the concept of visuality, art, and media in our time, contemporary art as a symbolic form, aiming to understand new spatial and architectural expressions.

Art as a Symbolic Form

Current trends of globalization, such as consumerism and the rapid depletion of natural resources in society, raise questions about the role of art and artists in this process. Today, artists engage with matters that most of us, residents of contemporary metropolises and cities, consider things often seen but not noticed, or, even if noticed, with little time for a reaction due to the hurried pace of everyday life. Moreover, individual reactions often go unheard in public discourse, as individuals in transitional post-socialist and neoliberal capitalist societies are preoccupied with the struggle for their own survival, primarily of material nature.

Contemporary art today seeks its place in this ever-changing world. When a work focuses on contemporary art museums it is important to emphasize the concept of visual art. Visual art¹⁰ manifests itself in visualization as the presentation and transmission of reality: appearances, concepts, mental images, linguistic formulations, logical and mathematical schemes, into a visual form. (Šuvaković, 2005, p. 663)

¹⁰ It encompasses visual arts (painting, sculpture, graphics), photography, film, video art, design, architecture, new visual multimedia experiments, theater, opera, and ballet. In the theory of avant-garde, neo-avant-garde, and post-avant-garde, various intermedia experiments by artists belong to the realm of visual arts as well (objects, ready-mades, assemblages, installations, environments, performances, etc.) (Katarina Rukavina, Truth in Art, in Philosophical Research, Vol. 29, No. 3, 2009, pp. 567-586)

Globalization as a phenomenon has certainly had its impact on art itself and the role of artists in the times we live in. Curators who organized the 2nd Moscow Biennale of Contemporary Art in 2007 suggest that, in the contemporary world, the artist plays a modest role as a commentator.

“The aura of greatness has been taken away from artists, or rather, the aura without which the artist was left somewhere towards the end of the Enlightenment era, the era of Ideology. Representatives of big capital are now considered the heroes of our time; they are the ones who possess the magic (power) now.”
(Morochnik, 2007, p. 37)

While science describes facts, art “expresses” values. In every work of art, a person delves through the cultural, political, and social context. The experience and understanding of an artistic work mean that the content always relates to forms. *“An artistic work provokes emotions, both bearable and unbearable...”* (Šarčević, 2007, p. 337) Christian Norberg-Schulz claims that artistic work, therefore, differs from cognitive messages. The concretization can be experienced anew, whereas knowledge is communicated once and for all. (Norberg-Schulz, 2009, p. 78) For him, it is important to note that, unlike science, an artistic

work is capable of portraying an individual situation. That is why it should be linked to specific situations; the artistic work tells us that the world exists; it represents life situations. (Morris in Norberg-Schulz, 2009, p. 81) An artistic work can concretize a possible set of phenomena, i.e., a new combination of familiar elements. In doing so, it presents the possible but unexperienced life situations, demanding new types of perceptions and experiences that will gain meaning through their relationships with the existing world of objects. On one hand, “art teaches us to see things in a new way” and can also have a “stabilizing” function by repeating familiar life situations, on the other, which is equally important from a social perspective. (Norberg-Schulz, 2009, p. 81)

Art helps in understanding the way life functions; it is special because it justifies life and its mere existence as an aesthetic phenomenon. We celebrate art because no other human creation can capture the poetic essence of life. This poetic aspect of our existence is not an illusion or fabrication, but something woven into life itself. Considering the theme of the book, the concept of art will be further enriched by exploring characteristic periods in the development of art, as their achievements directly influence the shaping of key concepts.

The Period of Modern and Contemporary Art

Modern art is a general term for the art of the late 19th century to the early 1960s. It embraces a new approach to art that emphasizes the portrayal of emotions. Artists experiment with new ways of seeing particular subjects, new ideas about the nature of materials and the function of art and artistic works, often approaching abstraction. According to Baudrillard, modernity was the golden age of careful analysis, the deconstruction of reality into its simple elements, first in Impressionism and then in abstraction, experimental openness to all forms of perception, sensuality, the structure of objects, and the dissection of forms. (Baudrillard, 2006)¹¹ Traditional forms of artistic expression, as a result of the overall arrangement of social, philosophical, scientific, and artistic assumptions of a specific spatiotemporal context, functioned as a unified phenomenon, of which architecture was also an integral part.

¹¹ Jean Baudrillard: "The Intelligence of Evil or the Lucidity Pact"; Translated from French and afterword by Leonardo Kovačević: LJEVAK Zagreb, 2006. Original title: JEAN BAUDRILLARD: LE PACTE DE LUCIDITE OU L'INTELLIGENCE DU MAL Copyright © EDITIONS GALILEE 2004.

Modern artistic movements emerged with the development of industrial society and, like their predecessors, include the phenomenon of ideological integrity of specific artistic expressions. However, the newly-emerged complexity of social phenomena also results in a multiplication of artistic expressions, each with their distinct formal expressions that find their manifestations even in architecture.

At the beginning of the 20th century, artists began to explore the possibilities and limits of new forms of design, leading to a rapid succession of numerous artistic styles and movements. Simultaneously, multiple different and sometimes opposing styles coexist. A significant portion of modern art was created for exhibition in museums rather than for homes, palaces, or churches as it was in the past.

Abstract art does not depict objects from everyday life; instead, it conveys an idea or emotion through color and form.

According to the first theorist of abstract art, Kandinsky, abstract art becomes akin to music – it does not represent anything that can be expressed in words, but it can still be expressive and evocative.¹² Modern art, by building the future on the negation of the past, consciously relinquished historical, and, thereby, its own continuity.

¹² Abstract art, after World War II, developed in various forms such as abstract expressionism, pop art, tachism, informel, minimalism, and more. Towards the end of this history, the banality of this art blends with the banality of the real world, whose inaugural (and ironic) gesture was Duchamp's act of transposing objects. Transferring the entire reality into aesthetics became one dimension of general exchange. All of this occurred in the context of the simultaneous liberation of art and the real world. Dadaism is an artistic movement that emphasizes the absurdity of a civilization that destroys its own values. They highlighted the absurdity by presenting banal objects as works of art. Constructivism, a sculptural avant-garde movement, emerged in 1913 in Russia under the influence of Malevich's abstract suprematist painting, which influenced El Lissitzky and Tatlin. At the same time, after World War I, two precursors of surrealism emerged: metaphysical painting and Marc Chagall. Fashion and art have greatly influenced design products, and no artistic movement has had as strong an impact on commercial design as pop art. Pop artists like Andy Warhol, Jasper Johns, Roy Lichtenstein turned the art world upside down by painting everyday life and recycling it as irony and irrelevant art. Conceptual art is a direction in modern art from the early 1960s to the mid-1970s, arising from artists' desire to dematerialize the object of artistic activity. They used non-traditional artistic techniques and materials to explain the conceptual content that precedes or is contained within the work itself.

As a result, it quickly reached the limits of its own development, and the way forward was only possible through re-evaluating such a path. Today, we evaluate differently even those currents that once had rejected the revolutionary formulation of Modernism. Thus, we return to the re-evaluation of the old origins of modern art, specifically, the time of the 19th and early 20th centuries, which, especially in the field of architecture, were considered negative and even worthless episodes in the continuum of architectural thought as a whole.



Image 2 Duchamp: La fountain, 1917.

This pattern can be almost identically observed in other creative disciplines as well, such as music, painting, literature, philosophy, and engineering.

The second half of the 20th century is an extremely complex period in which we encounter a wide range of phenomena, stylistic entities, movements, programmatic groups, and strong individual contributions to visual art. Contemporary art is built on the foundations of the avant-garde.

The aspiration to appropriate the world, life, prepared the ground for a new aesthetics – the aesthetics of events. The imperative of beautiful bodies, beautiful faces, beautiful dishes fulfilled the avant-garde's aspiration to replace the artistic "creation" with an artistic action. Contemporary art is an event/understanding



Image 3 El Lissitzky: Proun room, 1923.

of the world as an artistic performance. (Hodžić, 2008, p. 6) When it emerged in the late 1960s, the concept of contemporary art sought to emphasize a model of artistic practice and thinking that reflects contemporaneity and engagement in its time. As such, it is inscribed in the chronological matrix of art history. On the other hand, its model aims to act and create thinking that reflects contemporaneity and engagement in the time of its creation¹³.

¹³ "With the collapse of the modernist utopia of art as an aesthetic and even ethical precursor to social transformation" there comes a sudden shift in understanding the nature and purpose of artistic action and a cultural turn that results in a "media expansion of the field of visibility," a "shift in the interpretive focus from things observed to the very act of observation," and a "transgression of the boundaries of the parent field of art history and the loss of its disciplinary center." On these matters, as well as the "complex change in the status of the artwork" analyzed through examples of recent curatorial practice (Documenta, Kassel), speaks Sonja Briski Uzelac in her study entitled "The Status of Art in the Age of Cultural Reconfiguration: From Artistic Artifact to the Visual" (Hodžić, 2008: 15).

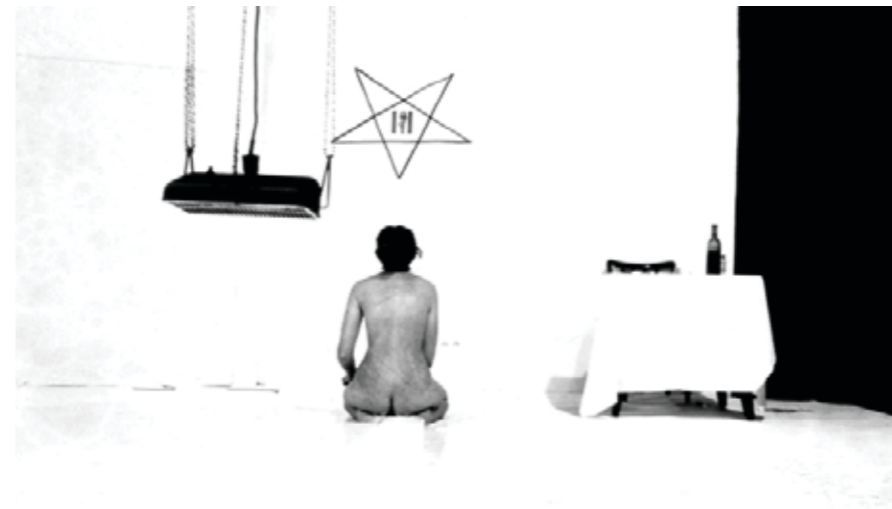


Image 4 Marina Abramović: performs The Lips of Thomas, 1976.

The crisis of "inherited aesthetic theories" was most radically announced by the emergence of performance art. Through examples such as Marina Abramović's performance "Lips of Thomas" the birth of a new situation is thematized, "between the ritual and the spectacle", where observers were placed between the norms and rules of art and everyday life, between aesthetic and ethical postulates, and unexpectedly transformed into participants in the process.

“The 1960s brought significant changes to art in a strategic sense. They introduced a different kind of activism, less formal and more oriented towards the social groups of living individuals rather than the artistic props used by individual authors. This was a period of general anarchistic climate in art, when it was more important to participate, be at the heart of events, on the streets and at concerts, rather than produce objects that would maintain the status quo and deepen the gap between viewers and exhibits.”

(Kipke, 2010, p. 177)

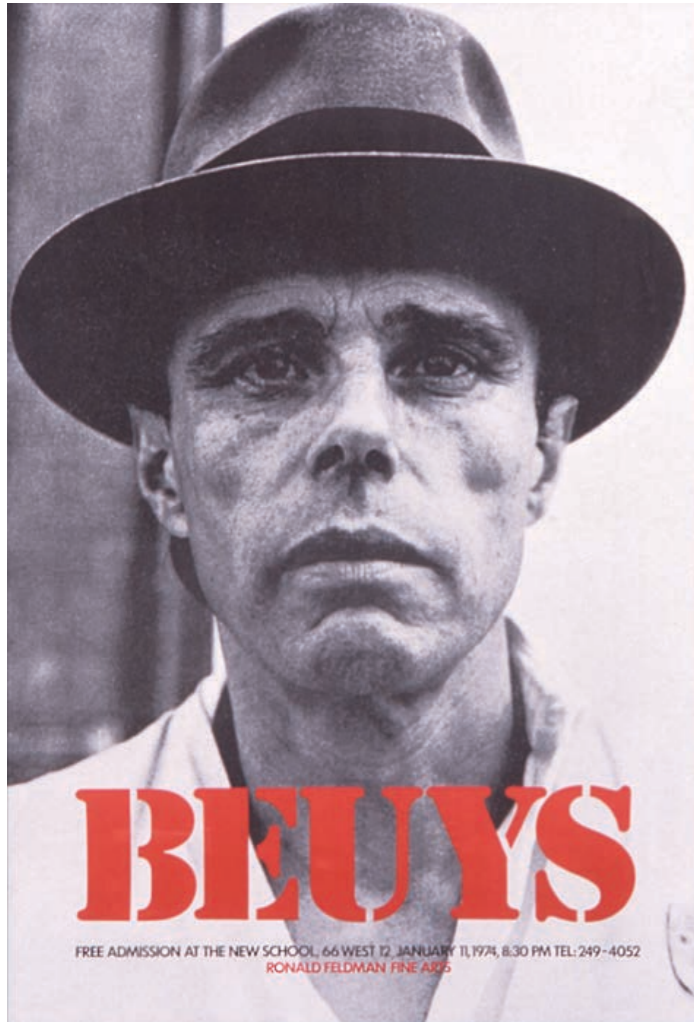


Image 5 Joseph Beuys, 1974.

In her research, art historian Asja Mandić explores the reception and role of contemporary art in society, emphasizing that the beginnings and definitions of contemporary art in history and theory are not clearly determined. In the context of art emergence, the term “contemporary” is often used to indicate the latest artistic techniques, while, for some, contemporary art refers to the postmodern period. Mandić argues that contemporary art encompasses artistic styles from the 1960s to the present day, as the art that emerged in the 1960s marked a rupture and break from conventional notions of what constitutes an artwork.

“Such new art departs from the traditional perception of artistic styles, forms, and functions, as well as artistic creativity, individuality, autonomy, and imagination. The 1960s are considered the beginning of contemporary art in this context, as it was during these decades that the introduction of sound, light, and new technologies into painting and sculpture, through the merging of different media including elements of music, theater, and dance, led to an evident rupture with traditional mediums. Artists posed challenges to conventional artistic means (materials and methods), as well as to the notions of authenticity, originality, and uniqueness, questioning the fundamental nature of art and ‘specialized’ branches of knowledge, and rejecting the conventional status of art as an autonomous object. This new art opens the doors to mass culture and mass taste, engages in confrontations with society and politics, and challenges the self-sufficient and isolated status of artistic work.”
(Mandić 2008: 7)

Contemporary art no longer knows a transcendental past or future; its only reality is its action in real time, the present moment – a ‘time capsule’, facing this reality. Nothing distinguishes it from technical, advertising, media, numerical activities. There is no more transcendence; it is a mirror play with the contemporary world as it unfolds. The ‘boom’ the rapid rise/surge in art, is a phenomenon of post-industrial society. Joseph Beuys¹⁴ romanticized this fact when he said “Everyone is an artist.”¹⁵

¹⁴ Joseph Beuys (1921 – 1986) was a German artist known for his involvement in happenings and performance art, as well as sculpture. He also engaged in installations, graphic design, art theory, and art pedagogy. He was associated with the German art collective Fluxus, which emerged in the early 1960s and aimed to break down the boundaries between different artistic forms and challenge conventional notions of art.

¹⁵ (www.getty.edu/education/teachers/classroom_resources/curricula/contemporary_art/background1.html)

Art in the Service of Urban Regeneration

Art possesses spiritual properties dating back to the Romantic era. Alongside its miraculous relic-like character, art also embraces social engagement. Similar to its medieval predecessors, it often settles in impoverished neighborhoods. Artistic societies frequently engage in regenerative activities within problematic urban zones. One positive example is PS1 in Queens, located east of Manhattan, on the way to New York's JFK Airport. Previously, it was advised to keep taxi doors locked when passing through this area due to the risks of staying there.

Nowadays, any tourist can stroll through it without worry. The reason is the opening of one of the oldest art spaces in Queens, NYC, the PS1 museum, dedicated to contemporary art.

Renowned for its avant-garde exhibitions, it is a leading alternative space undergoing temporary changes. Artists collaborate with the administration, and some have studio spaces on-site. PS1 is affiliated with MoMA, yet it is slightly more experimental in curatorial practices and program selection, allowing it to sustain creativity. It has even gained fame and become part of the established art world. In this form, art acquires a mitigating, civilizing force, and part of this mission includes socially engaged discourse. (Wyss, 2009, p. 157)

Today, as Wyss argues, there is only politically engaged art left, which offers the audience a “massage” of problem zones, wars, and similar topics. (Wyss, 2009, p. 158)



Image 6 Animation of urban space, urban regeneration, MOMA PS1, NYC

It is impossible to study certain values or artworks without taking into account the specific society in which they emerge, but it is equally wrong to assume the primacy of social explanation, or to turn values and works into mere byproducts. If art is indeed a part of society, then there is no solid entity outside of it to which we give precedence. Art is a form of activity like trade, politics, or raising a family. To study relationships means to temporarily study them as active, to consider all activities as unique and contemporary forms of human energy manifestation. Therefore, the question of the relationship between art and society can be defined as the study of all activities and their interrelationships, without giving precedence to any one of them that we wish to single out. Art conveys feelings, ideals, quali-

ties of life. Art reflects society not through the concept of mimesis¹⁶ but through the structure of emotions, because art creates components through new forms of perception that society, as such, cannot see.¹⁷

“Today, we interpret/observe contemporary artistic and cultural production as a form of social action. The cultural system enters the domains of society, education, economy, tourism, and ecology. Urban and social regeneration of the city is impossible without artists. For artists, knowledge in sociology and marketing is more crucial than ever. For everyone else, knowledge of art is a prerequisite for a better life. Against recession, we must oppose a Renaissance.” (Janko Ljumović)¹⁸

¹⁶ Mimesis (Greek: μίμησις), one of the fundamental concepts in ancient aesthetics or the theory of art, refers to the creative imitation of reality as the essence of artistic creation.

¹⁷ (slideshare.net/likovnaumjetnost/pristup-suvremenoj-umjetnosti)

¹⁸ Publication: “Projekt ARTefakt”, Cetinje CG, 2010.

Architecture as the Art of Articulating the World

“Architecture is the art of articulating the world through geometry.”

Tadao Ando

The oldest preserved text about architecture as a branch of human activity is “*Ten Books on Architecture*” (De Architectura Libri Decem) by the Latin author Vitruvius, who states that architecture is based on the harmony and balance of three principles: Beauty (Venustas), Firmness (Firmitas), and Utility (Utilitas). (Vitruvius, 1999) Architecture deals with shaping and solving the “*problems of space*” through volume.¹⁹

Architecture can be described as the art and science of designing, which encompasses qualities of beauty, geometry, emotional and spiritual strength, intellectual content and complexity, structural solidity, appropriate planning, numerous characteristics and virtues of various kinds, enduring and pleasing materials, appealing colors and decorations, tranquility and dynamism, good proportions and adaptable scale, and a wide range of mnemonic²⁰ associations in relation to the aforementioned.

¹⁹ The interior space of architecture is distinctive, and it needs to be observed separately from the external envelope.

²⁰ Mnemonic - related to the skill of memory, through memory

“Architecture can be described as the art and science of designing, which encompasses qualities of beauty, geometry, emotional and spiritual strength, intellectual content and complexity, structural solidity, appropriate planning, numerous characteristics and virtues of various kinds, enduring and pleasing materials, appealing colors and decorations, tranquility and dynamism, good proportions and adaptable scale, and a wide range of mnemonic associations in relation to the aforementioned.” (Curl, 2006)

Architecture, therefore, can be observed as the greatest public art, but at the same time, also the most vital art in which we are all involved. As Ugljen-Ademović states: *“Because of this, architecture is seen as a totalitarian art, where visual approach, culture, lifestyle, and environment are inevitably intertwined. Today, it means much more than a mere need for shelter - it transcends the possibilities of elementary laws.”* (Ugljen-Ademović, 2004, p. 13)

In this book, the architecture of contemporary art museums will be treated in various cultural and social contexts in the present moment, as a *“time capsule”*, because the role of architecture, as an inseparable part of artistic creation, extends to all spheres of human existence - it is both a bearer and a shaper of the thoughts of its time and a reflection of the moment.” (Ugljen-Ademović, 2004, p. 14)

There are often debates about the extent to which architecture is art, and to what extent it is a technique and construction. Due to its complexity, architecture is an interdisciplinary science that needs to meet and overcome its functional requirements with the assistance of technique and construction, and its aesthetic design with the assistance of art. Along with its three dimensions - width, height, and depth - architecture also includes the fourth dimension - time, i.e., the movement necessary to *“experience”* architecture from all sides, inside and outside, as well as the reflection of the moment in its materialization.

In this book a special relationship and connection between architecture and art is recognized with the beginning of the Bauhaus school, where there is a marked predominance of artists and artistic concepts based on expressionism, while the Bauhaus program itself was synthetic, in the sense that it synthesized and balanced contemporary artistic contributions from the mid-19th century to the beginning of World War I.²¹

Art, as determined in the previous section of the chapter, is a reflection of the context and state of the society in which it appears and exists, and cannot be analyzed without an insight into all influential factors and shifting paradigms that define it.

²¹ The principles on which the Bauhaus program of 1919 was based were anticipated in Bruno Taut's architectural program for the “Arbeitsrat fuer Kunst,” published at the end of 1918. Taut believed that new cultural unity could be achieved only through a new art of construction, in which each individual discipline should positively contribute to defining the final form, explaining: “At that point, there will no longer be any boundaries between craftsmanship, sculpture, and painting; all these aspects will constitute just one: architecture.” This kind of anarchic reformation of the “Gesamtkunstwerk” is later elaborated by Gropius in his Bauhaus programs, in which he recommends the creation of a new community of craftsmen, eliminating the class distinctions that create a barrier of arrogance between craftsmen and artists.

Architecture, in that sense, is understood as a materialization of philosophy, the external framework of human life, while its inner frame – the core – is philosophy. The question arises: is architectural discourse about everything that does not relate to the building itself? Hegel concluded affirmatively: architecture is everything in construction that does not indicate its utility. Architecture is a kind of *“artistic supplement”* added to a regular building. But the problem with such a conclusion arises when one tries to imagine a building that escapes the purposefulness of space, a building that would not serve anything else but *“architecture”* (Tschumi, 2004, p. 31).

An architectural work as an integral whole is defined by its parts, function, construction, materialization, form; throughout history, the priorities and approaches to emphasizing certain parts of these wholes have changed. Therefore, it seems that architecture survives only when it manages to preserve its own nature, by negating the form society expects from it.

Thus, Tschumi suggests that there was never a reason to doubt the necessity of architecture, for the very necessity of architecture is its “*non-necessity*”. It is useless, but radically so. Its radicalism is its true strength in a profit-driven society. More than a murky artistic supplement or cultural justification for financial manipulations, architecture is not far from resembling fireworks because these “*empirical phenomena*” as Adorno defines them, “*produce an excitement that cannot be sold or bought, that has no exchange value and cannot be integrated into the production cycle.*” (Tschumi in Tschumi 2004: Fireworks, 1974)

The language of architecture is alive, changing, and always reacting to the surrounding events and to the society. This reaction happens in time, in the moment in which architecture arises, whether continuing a tradition or criticizing it. (Ugljen-Ademović, 2004, p. 14)

Due to its expressiveness and aspiration for continuity, throughout history, architecture has been directed towards seeking the new, the new that once was and has fallen to oblivion, as well as that which is yet to be discovered. The history of architecture shows that architectural works arise as a product of the creative relationship of individual talent to the artistic achievements of previous periods.

“Architecture thus becomes a branch of art distinct in that it is guided by its own insights and rules, which it develops from the already existing architectures with the necessary upgrade. Therefore, architecture was, above all, and foremost, an adaptation of space to the existing socio-economic structure.” (Ugljen-Ademović, 2004, p. 16)

It would serve the ruling powers, and even in the cases of some, largely socially oriented, political models, its programs would maintain the prevailing views of the existing political system. (Tschumi, 2004, p. 12)

Tschumi emphasizes architecture as a thing of the mind, dematerialized or a conceptual discipline with its typological and morphological variations. On the other hand, he views architecture as an empirical event, focusing on the senses and the experience of space. Architecture is ultimately a meeting place. It thrives on its ambiguous position between cultural autonomy and commitment, between contemplation and habitation. This phenomenon can be compared to the art market and its alienation effect, as done by the early conceptual artists. The position of architects seems justified by the slight opportunity they have to build anything other than a *“mere reflection of the prevailing mode of production”* (Tschumi, 2004, p. 70).

Even during the time of Le Corbusier, architecture was defined and viewed as a phenomenon of emotions, and he, as a representative of the beginnings of the Modern movement, says: *“Architecture is a matter of art, a phenomenon of emotions, being beyond and above questions of*

construction. The purpose of building is that certain building elements form space, and the purpose of architecture is to evoke emotions. Architectural emotion exists when the work ‘resonates’ in us in harmony with the universe, whose laws we obey, recognize, and respect. When certain harmonies are achieved, the work takes hold of us. Architecture is a matter of ‘harmonies’, it is a ‘pure creation of the spirit.’” (Corbusier, 1960, p. 23)

In addition to architects and architectural critics, many philosophers have also examined architecture as a form of thought, which, like philosophy, is capable of both posing questions and providing answers. Schopenhauer²² believed that ideas form a hierarchical system depending on their content – from ideas dependent on various natural forces, as the lowest, to humanistic ideas and ideas of will as the highest.

²² Arthur Schopenhauer: He sees art as the only salvation from a senseless world. (“Faktopedija”, illustrated encyclopedia 11th edition, 2004. Mozaik knjiga, p.145)

Thus, according to Schopenhauer, architecture would belong to the *“lowest”* group of ideas – those that address pure materiality, problems such as gravity, cohesion, and strength. Despite this perspective, Schopenhauer believed it was possible for architecture to achieve a supreme artistic work if, in its basic group of ideas, it adds structure, like Greek temples, which he considered the greatest achievements of architecture in an artistic sense.

In other words, the meaning and purpose added to architecture’s basic functionality by architectural process are what differentiate architecture as art from mere construction. From Schopenhauer to the present, much has changed in philosophical perspectives. French philosophers like Gilles Deleuze or Jacques Derrida are often mentioned in architectural literature. Philosophy is not a discipline that has a monopoly on thinking about life, but we should learn from it the discipline of that thinking, as well as its necessity.

This kind of thinking is always present in quality architecture – sometimes unconsciously, intuitively, and sometimes consciously. (Kostrenčić, 2010, p. 53)

It is important to understand this in order to grasp the role of architecture in the society, both its material and its artistic-aesthetic, as well as its spiritual dimensions. For architecture, by itself, hardly acquires symbolic capital.

The acceptance of a particular building stems from the relationship established between architecture and the way the community perceives that architecture in a cultural, functional, or emotional sense. This relationship between architecture and its perception is conditioned by heterogeneous representations and expectations of the “artistic” values that architecture should represent, especially in situations that have a strong identity charge.

“A building becomes part of the social landscape only when it absorbs the representations of the community. However, if this absorption stops at the level of literalness, one cannot speak of an architectural discovery.” (Mrduljaš, 2009, pp. 86-88) As Mrduljaš argues, an evolutionary civilizational contribution occurs only when architecture expands the existing habits and expectations into new, open, and imaginative forms of urban and social life.

“On such unique occasions, architecture inscribes new meanings into the city, deconstructs the existing physical and mental boundaries, and offers new ways of understanding and using space.” (Mrduljaš, 2009, pp. 86-88) Architectural theorist Norberg-Schulz refers to phenomenology in architecture as a method that appeals to “return to natural things”, as opposed to abstraction and mental construction. For his claims, he conducted several phenomenological studies of environments.

He identifies the potential of phenomenology in architecture as the ability for an environment to gain meaning through the creation of special places. He reintroduces the old Roman idea of genius loci, the spirit of a particular place (creating a connection with the sacred). He interprets the dwelling as “being at peace in a protected place”.

With an additional emphasis on the specificity of place, phenomenology engages the tectonic because, as Norberg-Schulz says, “the detail explains the environment and makes its character manifest.” Because of its connection between place and tectonics, phenomenology has proven to be an exceptionally influential school of thought for contemporary architects such as Tadao Ando, Steven Holl... This has contributed to a renaissance of interest in the “sensual” through the quality of materials, light, and color, in the symbolic meaning of the object, as well as in the contribution of tactile and sensory experience.

“The fundamental act of architecture is, therefore, to understand the ‘call’ of the place, the genius loci. In this way, we protect the earth and become a part of the encompassing whole. We simply recognize the fact that man is an integral part of the environment and that forgetting this fact leads to human alienation and the destruction of the environment. To belong to a place means to have an existential foothold, in a concrete everyday sense.” (Norberg-Schulz, 1996, p. 426)

Architecture as a Witness of the Moment

When successful, architecture takes into account participation in a meaningful action, allowing the participant to understand their place in the world. In other words, it opens up space for the experience of an individual's purpose through participation in cultural institutions. In this way, architecture offers societies a place for existential orientation, and its meaning is tied to time. (Perez-Gomez, 2009, p. 143) It offers an understanding of one's place in the universe and in the civic world; it changes a person's life and provides a foundation for his own being. Indeed, despite the seductive capabilities of modern technology and the capacities of telecommunication to enhance democratic processes, it is important to understand that local artistic and architectural practices are like a precious endangered species. They must be preserved at all costs because, paradoxically, true human understanding depends on diversity, not homogeneity. (Perez-Gomez, 2009, p. 147)

Proving that there is no architecture without an event or a program, and that it inherently opposes space and a purpose, the inevitable disjunction between these two concepts points to the fact that architecture is constantly unstable, always on the verge of change.

Foucault's discussion on architecture and power ultimately echoes Sullivan's line that "*form follows function*" – the disjunction between various factors of the architectural equation – space, program, movement. Not incorporating the uncertainty of purpose, action, and movement into the definition of architecture would simply mean denying the ability of architecture to be an agent of social change. (Tschumi, 2004, pp. 19-22)

This means that architecture is neither pure form nor exclusively determined by socio-economic and functional constraints. Instead, the quest for its definition should always be within the urban dimensions, that is, within the spatial context. The complex social, economic, and political mechanisms that govern the expansion or compression of the modern city have not been without effect on architecture and its social role. Even if we ever desired it, our society could not exit its space. While society creates space, it is always its captive. Since space is a common framework for all activities, it is often used politically to give the appearance of coherence by masking social contradictions.

Our cities, our architecture, are characterized by this assembled/dismantled state. The modern world is a disorderly space – *“there is no architecture without daily life, movement, and action”*. (Tschumi, 2004, p. 23)

It can therefore be concluded that every architecture in a given environment presupposes a creative relationship to the context in all its forms: spatial, natural, cultural, social, political, etc. If we metaphorically visualize this reality, this context, as a capsule, then we can say that the architecture emerging at the present moment is *“locked”* in a temporal capsule, while elements and levels of context enable the creation of a spatial representation, which, as a result of the conception of space, transforms into an emotional sphere. Every culture is symbolized by a different conception of space since acquired experiences vary, and, hence, every culture is conditioned by a distinct sense of space.

Functionality, technical, aesthetic, and visual identity of architecture, through expressiveness or architectural language, transform into an *“architectural-artistic work”* that has its purpose and place in space. The message carried by architecture can be interpreted in various ways, as a result of our perception that changes under the influence of numerous factors, both physical (such as change in the observer’s position in space, intensity of lighting, season, etc.) and psychological (mood of the observer, predisposition to certain emotions, etc.).

From such personal experiences stems each observer’s individual stance, emphasizing the subjectivity of experiencing the space that surrounds us. Therefore, it is possible, with the appropriate planning procedure, to influence perception, as well as the subjective image and experience that each individual creates for themselves.

Architecture is a means by which certain thoughts, ideas, attitudes, relationships, technological achievements, power, wealth, status (...) can be expressed. As such, architecture is always intended for someone and encourages the architecture-human relationship or dialogue, manifested through communication, stimulating perception, experience, and reaction in the observer, thereby activating the creation of a relationship with feedback. In this sense, experiencing architecture differs from experiencing an artwork, which is rarely placed in a living environment. However, like any art, any architectural work that represents a part of the artistic creative opus can be studied, read, interpreted, or criticized.

“Architectural value, as a creative result of architectural art, is certainly not an independent category. Its dependence is of a bipolar character. While on one side it is subject to the dictate of current social development and its technological reach, on the other side, there’s a limit in the form of achieved solutions from other arts.” (Pađan, 2009: p. 149.)

It can also be concluded that the consequences of the development of the world market, as demonstrated by Professor Kevin Robins²³, deeply penetrate cultures, identities, and lifestyles. The globalization of economic action is accompanied by waves of cultural transformation, a process referred to as *“cultural globalization”*.

This certainly and fundamentally involves the production of cultural symbols – a process that has been noticeable for a long time. This is covered by the thesis on the convergence of the global culture and is termed *“McDonaldization”*²⁴, in the sense of standardizing lifestyles, cultural symbols, and transnational behaviors.

²³ Professor Kevin Robins (Department of Sociology, City University, London). He is the author of many books on new technologies and new media including *“Times of the Technoculture”* (Routledge, 1999) and *“The Virtual University?”* (Oxford, 2002), both co-authored with Frank Webster. (www.gold.ac.uk/media-communications/staff/robins/)

²⁴ The term taken from the book entitled *“The McDonaldization of Society”*; a study of the changing nature of contemporary social life, authored by George Ritzer.

The global cultural industry increasingly signifies the convergence of cultural symbols and forms of life. Conglomerates, aiming for market dominance in the production of universal cultural symbols, utilize the boundless world of information technologies in their own way. (Beck, 2001: pp. 103-106).

One questions how this unification is aided by the desire to virtualize, using the limitless world of information technology, everything that was once only accessible to humans in a physical form, through experiences in space and time. Does the virtualization of certain functions contribute to the alienation of humans from specific spatial-temporal experiences, the loss of the need for certain architecture as a witness to a moment in time, a cultural achievement?

Žarko Paić defines culture as an essential determinant of globalization. He believes that globalization explicitly presupposes the connection of culture and society in their mutual relationships and changes, as culture has become the internal driver of the dynamics of modern societies. (Paić, 2005: pp. 204-205)

Architecture is tasked with interpreting the way of life that corresponds to our time, as Gideon asserted, reminding us of the famous historical styles that misinterpreted reality. The constant line of progress, dictating architectural dynamism, must not be taken as dogmatism that would trap creativity. Building in accordance with the times does not explicitly represent the “trend” architecture – the fashionable architecture. Specifically, this does not mean that we should not look back or, even more drastically opposite, that we should literally return to the past - by uncritically reaching for the experiences and qualities of previous works and creators. (Gideon, 2009)

Building in the moment means creating architecture that is distinctively connected to the present. And, as Peter Zumthor says, *“such architecture reflects the spirit of its discoverers and provides their own answers to the questions of the time, namely, in the form of its use and appearance, its relationship to other architectures, and its relationship to the place where it stands.”* (Zumthor, 2006)

Such realized architecture is a witness to the moment, that is, what is mentioned in the book, a spatial manifestation as a time capsule.



ARCHITECTURE OF MUSEUMS THROUGH TIME

“Architecture is a masterfully correct and beautiful play of volumes combined in poetry. Our eyes are capable of seeing shapes in light. The play of light and shadow reveals shapes, cubes, cups, spheres, cylinders or pyramids as basic forms, the clarity of which is thus emphasized. Their image and experience are different and tangible within us and without ambiguity. This is because they are beautiful forms, the most beautiful forms.”

Le Corbusier

The development of museums throughout history bears witness to their embodiment through different architectural expressions depending on the concept and type of the museum. This chapter will provide an overview of the origin and development of museum architecture through history, as well as its role in the society. This overview will be used as a basis for understanding, analyzing, and defining the architecture of contemporary art museums, its significance in space and society, and for forming criteria for a case study analysis. The need to build museums in developed societies is often justified as a motive for regenerating certain urban spaces that are neglected or changing their purpose due to the different needs of those communities.

Museums are also used to enhance and add value to cities and communities, as they are spaces that elevate human existence. In transitioning, as well as all in others around the world, one can observe the manifestation of a museum crisis through various aspects of its existence.

The International Council of Museums (ICOM) also continuously holds discussions at the global level with museum directors, curators, and architects about the future of museum spaces and their role in the society, and regularly revises the definition of a museum. The director of the world's most visited museum in 2013, Tate Modern London, Chris Dercon, in his lecture in Sarajevo (May 2014), also emphasized the need to find a new concept for the relationship between museums, people, and architecture, in line with the times we live in, precisely because of the need for a *“living”* museum. The essence of the crisis is reflected in the inability to change the understanding of the concept of the museum, which has become synonymous with a storage place for old, socially and temporally decontextualized objects.

Specifically, the prevailing belief is that the primary role of museums is dealing with the past, namely in collecting, studying, and presenting objects that exclusively testify about the past. (Delibašić; Hadžikadunić 2006, p. 13)

It is believed that traditional museums are obsessed with their exhibits and not with specific people and a concrete society. In 2023, the concept of the contemporary museum is changing. Of course, this not only concerns the contemporary art museums, but also other types of museums into which new digital technology is incorporated as a way of learning and studying, as well as other methods of participatory involvement in the processes of exchanging knowledge and experience.

Historical Search for Museum Architecture

Defining the conceptual content of a museum is a necessary, yet a limiting task. A precise definition prevents the museum from meeting the need to change its current identity and existence in new socio-historical circumstances.

Overlooking a more detailed analysis of historical attempts to define a museum, we will state several definitions of this term, without claiming the absolute correctness of any of them. ICOM's²⁵ definition reads:

“A museum is a non-profit, permanent institution in the service of society that explores, collects, preserves, interprets, and exhibits tangible and intangible heritage. Open to the public, accessible, and inclusive, museums promote diversity and sustainability.”

²⁵ (www.icom.museum) - Conseil international des musées (ICOM)

They operate and communicate ethically, professionally, and with community participation, providing diverse experiences for education, enjoyment, reflection, and knowledge sharing.”

The Encyclopedia Britannica states: *“Museums and galleries²⁶ are places where collections of objects are displayed because of their special significance. Some cover one or more topics, others are limited to displaying only one material such as glass, ceramics (...).”* The word *“mouseion”* (from Greek ΜΟΥΣΕῖον) - in ancient times, meant a *“sacred grove”* dedicated to the muses, Apollo's companions and protectors of the arts.

²⁶ In English, the term *“gallery”* does not denote an art gallery, a place for displaying and selling art pieces, but rather an art museum where paintings are most commonly exhibited. (www.britannica.com/EBchecked/topic/398814/museum)

In Alexandria, a mouseion was founded in honor of the Egyptian king Ptolemy Soter, on the advice of incoming Athenian philosophers. According to Strabo's description in Geography, a museum is a place, a collection of buildings and porticoes, where a society of scientists gathers, supported by the king, so they could fully dedicate themselves to study. (Gob; Drouguet, 2007, p. 20)

Since its inception, the concept of the “*museum*” has been associated with aristocracy, who “*owned art*” and displayed it only to a selected elite, as part of their prestige and status. The term re-emerges in the 15th century in Latin (*museum*) and Italian (*museo*), denoting a collection, an assembly of objects of artistic or cultural nature.

The House of the Medici showcased in a private space the art that they, as patrons,²⁷ had commissioned. They felt the need to discuss with their friends the Renaissance art. During this period, Cosimo the Elder (1389-1464) and Lorenzo the Magnificent (1449-1492) collected a large library which, after family disputes, went to Cosimo the Younger (1519-1574), the first Grand Duke of Tuscany.

²⁷ The term “patron” and the related expressions “patronage” – “patronal” (named after the Roman politician, poet, and patron of artists, advisor and friend of Emperor Augustus, Gaius Cilnius Maecenas) from 70 BC – 8 BC, refer to an individual or a society who selflessly and generously supports and endorses artistic, cultural, and, in contemporary times, sports or scientific activities and their proponents (artists, scientists, athletes). The most famous patrons were the Florentine ruling dynasty, the Medici. They gathered the finest artists, writers, philosophers, and humanists of their time at their court; these included Michelozzo, Poliziano, Botticelli, and Pallaiolo.

He had a new series of offices, the Uffizi, built for the state administration, designed by Giorgio Vasari. Upon its inauguration (1585) on the second floor, space was reserved for exhibiting a collection of paintings and sculptures. The offices became a museum, undoubtedly the first, which was open to anyone who requested it.²⁸ In the 16th century, the gallery (a counterpart to the museum) appeared - first as a corridor or portico adorned with sculptures, then as a long, grand hall or luxuriously furnished lounge, where artworks were both exhibits and part of the décor (at that time, art was lived with, not segregated into separate collections).

²⁸ According to the Florence guide from 1591 (Gob; Drouguet, 2007, p. 25).

The Ashmolean Museum, founded in 1677 with Elias Ashmole's²⁹ private collection, under the auspices of the Oxford University, was intended to be open to the public, thus becoming the first modern public museum.³⁰ Bazin³¹ argues that this era was the time when the museum developed its extensive form that will not stop growing. (Maroević, 1993) An overview of the development of the idea and architecture of the museum is further depicted through a timeline, with brief explanations of certain socio-political, cultural, and artistic events in the mentioned period.

²⁹ Elias Ashmole (1617-1692) was an English politician, collector, and astrologer. For more information, visit www.encyclopedia.com/topic/Elias_Ashmole.aspx.

³⁰ Curiosities and Texts: The Culture of Collecting in Early Modern England, Philadelphia: University of Pennsylvania Press (Marjorie Swann, 2001).































³¹ Germain Bazin (1901-1990) was a museum curator, writer, and historian of French art.

TIMELINE 1: THE EVOLUTION AND DEVELOPMENT OF THE CONCEPT OF A MUSEUM - FROM 300 BC TO THE END OF THE 19TH CENTURY

ARCHITECTURE

SOCIETY

ART

									
									
300.AC Alexandrian Museum	1400. The Medici Family Exhibitions	1471. Vatican museum	1683. Ashmolean museum Oxford	1759. British Museum London <i>Sir Robert Smirke</i>	1765. Uffizi Florence <i>Open for public</i>	1793. Louvre <i>Part of royal palace opens as museum for public</i>	1830. Altes museum Berlin <i>Karl F. Schinkel</i>	1857. Victoria & Albert Museum London <i>Sir Henry Cole</i>	1885. Rijksmuseum Amsterdam
300.AC Greek open-air scenes			1671. Amerbach-Cabinet Basel <i>Kunstmuseum</i>	1764. -1787. Hermitage St. Petersburg <i>1st Art Museum with modern concept</i>			1823.-30. Glyptothek Munich <i>Leo von Klenze</i>	1830. Art Gallery Dresden <i>Gottfried Semper</i>	
<u>11th - 13th century</u> The Crusades		<u>14th - 16th century</u> Humanism and the Renaissance			<u>1789. - 1795/9.</u> French revolution				
		<u>14th - 16th century</u> Islamic culture/civilisation							
3000.-300.AC	700.-323.AC	330.- 1453.	1140.-cca.1500.	1400.-cca.1550.	1600.-cca.1720.	1700.-cca.1780.	1770.-1810.	1870.-1900.	1890.-1914.
OLD EGYPT	ARCHAIC and CLASSICAL GREECE	BYZANTINE	GOTHIC	RENAISSANCE	BAROQUE	ROCOCO	NEOCLASSICISM	IMPRESSIONISM	ART NOUVEAU
		1000.-cca.1200. ROMANESQUE		1520.-cca.1610. MANNERISM				1880.-1910. POST-IMPRESSIONISM NEO-IMPRESSIONISM	1885.-1910. SYMBOLISM
									

Timeline 1
Illustration author Ibrišimbegović S.

Over time, the relationship between art and its audience changed. In the 18th century, when the display of art fully opened up to the public and when buildings specifically designed for museums began to be constructed, the museum had the task of “*communicating*” with people and attracting their attention. The goal was to share with them its wealth - the wealth of a particular culture, tradition, and heritage. The emergence of the museum as a structure is associated with the end of absolutism. The Louvre Museum in Paris, as the first of these new institutions, came about as an inventory of the revolutionary liquidation of Bourbon rule. (Wyss, 2009, p. 159) The gradual spread of museums during the 17th and 18th centuries is a reflection of social needs. The museum had to open to the public and transition from private to communal ownership to meet the society’s changing expectations towards it.

The museum entered the realm of public goods.³² The Baroque period indicates that collections and museums in the 17th century assumed a role in culture and pedagogy, and by the 18th century, they were transformed into public institutions. (G. Bazin in Maroević, 1993)

It was only with the French Revolution (1789) that the society, through its political representatives, publicly expressed expectations of museums. These expectations were multifaceted: to preserve, protect, and save cultural heritage; to appropriate the cultural legacy of kings, aristocracy, the church, and abbeys, and to present it to the masses; to educate the people, develop an appreciation for art, study history and archeology through this cultural treasure, and to elevate the nation, affirming its existence. (Gob; Drouguet, 2007, p. 28)

32 Jürgen Habermas, *L’Espace public. Archéologie de la publicité comme dimension constitutive de la société bourgeoise*, Paris: Pazot, 1978.

The French Revolution created the conditions for a new museum program; collections of kings, aristocrats, and the church were entirely re-articulated.³³ An institution with two opposing functions emerged: one elite - a temple of art, and another useful - an instrument of democratic education. The latter exposes the decadence and tyranny of old forms of social control and the democracy and public nature of the new Republic. Thus, in 1792, the Louvre, formerly a ruler’s palace, was transformed into the Museum of the Republic and opened to the public in 1793. It was not the first public museum, but its significance is immense due to its revolutionary context, political will, extensive collection, heritage preservation concept, the symbolic meaning of the architectural building itself, and its future universal character.

33 According to E. Hooper-Greenhill: Emeritus Professor of Museum Studies at the University of Leicester. She has published many books on museums and their educational role in the society. Some of them include also “*Museums And The Interpretation Of Visual Culture*”, Routledge, 2000. (www2.le.ac.uk/departments/museumstudies/people/professor-emeritus-eilean-hooper-greenhill).



Image 7 Uffizi gallery

Around this time, Vienna, alongside Paris, became a significant museum center. The Vienna Congress of 1815 mentioned a list for the restitution of 5,233 artworks; returned pieces were not returned to their original owners but became cores of public or national museums. Bazin called the 19th century the “*age of the museum*” because the term “*museum*” was reserved for official institutions of public significance. This was the moment when new buildings began to be constructed, not just adaptations of existing ones for museum displays.

The first museum, the Altes Museum on the river Spree island (which would later become the Museum Island) in Berlin, was commissioned by King Friedrich William III and

designed by Karl F. Schinkel (1824-28). Every subsequent 20 years saw a new museum: Neues Museum (1843-55) by Friedrich August Stüler, Alte Nationalgalerie (1876), Kaiser Friedrich Museum, now called the Bode Museum (1897-1903), and the U-shaped neo-classical building (1930) housing the Pergamon Altar, called the Pergamon Museum, the Museum of the Near East, and the German Museum. Additionally, a new building for the British Museum in London was constructed (1823 – 1852 by Sir Robert Smirke), while Leo von Klenze designed the Glyptothek in Munich (1823-30). Gottfried Semper designed the Art Gallery in Dresden (1830) as a foundational Baroque concept with variations, while Sir Henry Cole oversaw the construction of



Image 8 British Museum, London

the Victoria and Albert museum in London (1852-1857). Throughout the entire 19th century, art museums were characterized by elitism due to the burgeoning civil, liberal, and national character of European countries.

The continued development of museums moves in two directions, one towards the concept of the “*Alexandrian museum*”, which advocates the education of every individual in a general sense, and the other towards the specialization of museums in relation to the type of objects they preserve. These may seem like opposing directions, but they intertwine. (Maroević, 1993)



Image 9 Altes Museum, Berlin

During the 19th century, the division into art and natural history collections evolves into specialized museums for specific types of museum objects, which is graphically represented with a brief description. The emergence of museums as independent building types highlights some of the key phases in the development of their architectural form. Giebelhausen argues that architecture is the museum, meaning that it is precisely the architectural configuration that gives meaning to the museum. Architecture sets the conditions for viewing, both conceptually and physically.

Architecture not only frames the space for the display of artworks but also shapes the visitor's experience. (Giebelhausen, 2003)

The museum, therefore, as a public institution, originated from the European model, but it also appears on other continents.

Its initial form is a reflection of the aristocratic society, the *"ancien régime"*. From the 19th century and the establishment of the Louvre, the museum participates in the rise of national consciousness of the major European nations, as well as young nations on the path to independence. (Gob; Drouguet 2007, p. 76) The first non-European museum opened in Egypt in 1857³⁴; the Metropolitan Museum of Art in New York opened in 1896, and the American Museum of Natural History in 1877. These are large museums in private ownership, attesting to the interest in science and the arts on other continents besides Europe. (Gob; Drouguet 2007, p. 36)

³⁴ The Egyptian Museum was founded by François Auguste Ferdinand Mariette (1821-1881), a French scholar, archaeologist, and Egyptologist, founder of the Egyptian Department of Antiquities.



Image 10
Metropolitan museum, NYC



Image 11
The American Museum of
Natural History, NYC



Images 12 | 13 Unbuilt Museum by Étienne-Louis Boullée



Certainly, it should be noted that in the 18th and 19th centuries, visionary architects designed a large number of museums, which, unfortunately, remained unbuilt. One such case is of the French architect Étienne-Louis Boullée, who never saw most of his neoclassical structures, with distinctive geometric shapes, come to fruition.

Evolution of Museum Architecture from Modernism to Present-day

“Architecture is the masterly, correct, and magnificent play of volumes brought together in light. Our eyes are made to see forms in light; light and shade reveal these forms; cubes, cones, spheres, cylinders or pyramids are the great primary forms which light reveals to advantage; the image of these is distinct and tangible within us without ambiguity. It is for this reason that these are beautiful forms, the most beautiful forms.”

Le Corbusier

The development of museums in the 20th century entails the gradual transformation of these institutions into “*data banks*” about artworks and objects. There arises a need for a complete reevaluation of the collection in a way that will enable the presentation of ideas and the transmission of the messages of artworks. Therefore, the museum becomes a kind of laboratory of ideas and objects. With this new concept comes the need for a new architecture, which follows new museum needs and directs them towards a reasonable but precisely defined use of space. This new concept occurs at the moment of the emergence of Modernism.

The term “*Modernism*” is used to describe various movements of the 20th century, which combine functionalism with aesthetic ideals, rejecting historical regulations and styles in the process. Some authors even argue that modern architecture, by rejecting symbolism

and superficially applied ornamentation, has turned the entire building into one large ornament. (Venturi; Braun; Eisenour, 1988, p. 104) We also know that modern art movements emerged from the development of industrial society and that, like their predecessors, they encompass the phenomenon of the ideological integrity of certain artistic manifestations. It should be borne in mind that the newly formed stratification of social phenomena results in a certain multiplication of artistic expressions, with their separate formal expressions, which also manifest themselves in architecture. Modern artistic phenomena and their formal expressions have their theoretical support in reflections that seek to reconceptualize the role and essence of architecture that it had in traditional societies. The first modernist buildings constructed were those before World War I, serving industrial needs.

These structures were meant to accommodate the needs of machines that facilitated industrial progress and evolution - less thought was given to people at that time. By the 1920s, modernism was already being accepted outside the architectural profession. However, it was considered just another possibility among many others. Modernists never considered their architecture a style, but rather an inevitable and logical consequence of economic and functional needs, i.e., a rational and immutable product of their time. (Brolin, 1985)

Modern architects abandoned the tradition of iconology where painting, sculpture, and graphics were united with architecture. The integration of art into modern architecture was always deemed good. Art objects were used to accentuate architectural space at the expense of their own content. Critics and historians, who documented the “*decline of popular symbols*” in art, supported orthodox modern architects who rejected the symbolism of form as an expression or affirmation of content:

meaning, according to them, should be conveyed, not through an allusion to the previously-known forms, but through the substantial, physiognomic characteristics of the form itself. The creation of architectural form should be a logical process, free from sights from past experiences, defined exclusively by the program and construction, occasionally aided, as Alan Colquhoun suggests, by intuition. (Colquhoun in Venturi; Braun; Eisenour, 1988, p. 8) However, some recent critics have doubted the level of content that can be achieved through abstract forms.

Others have shown how functionalists, despite their protests, formed their own formal vocabulary, basing it mainly on current artistic trends and industrial vernacular; and later followers, like the Archigram group, with similar protests, turned to pop art and the space industry. In museum architecture, specific changes occurred that followed societal, economic, and artistic developments, and a summarized review is presented through timeline 2 and 3.

At the turn of the 20th century, anti-museum ideologies emerged among avant-garde artists who believed that creating for the museum leads to death: Artist Marinetti (1909) condemned the museum as a tomb, while Malevich (1919) described the museum as a useless appendage of bourgeois society; both spoke of the art museum as a conservative institution.³⁵ As Bazin reflected: the museum “*feeds on the death of culture*”, leading to a museum crisis in the 20th century that encouraged new searches for object interpretation and full museum opening to the public. Efforts were made to capitalize on the moment of technological advancement, the factor of leisure time, while the prolongation of the human lifespan strongly initiated the development of tourism and the human desire for spiritual and cultural experiences, hence, visits to museums and cultural monuments have become one of the prime social factors.

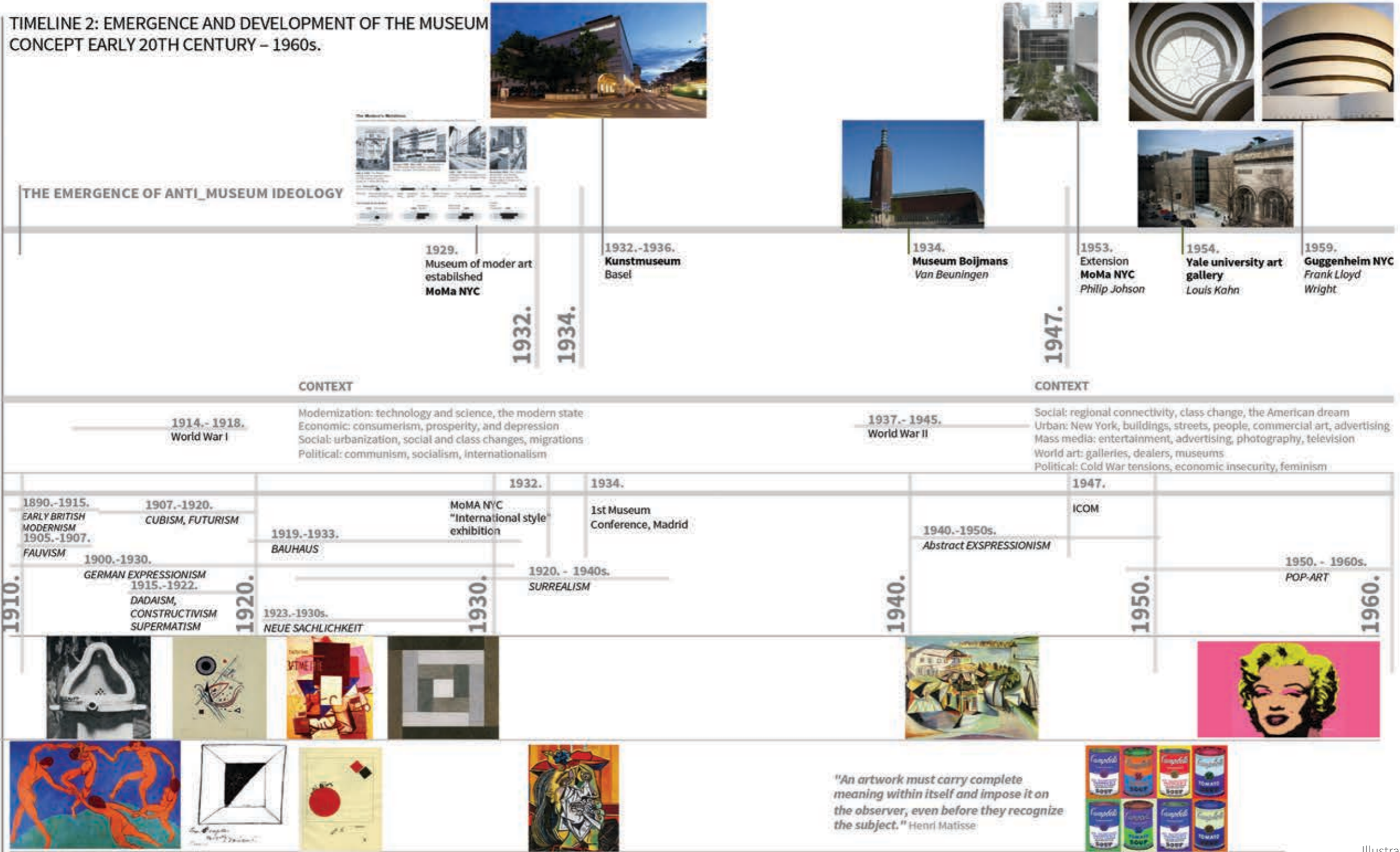
³⁵ Malewitschs Welt als Ungegenständlichkeit erweist sich so als Momentaufnahme eines grenzenlosen künstlerischen Universums (Malevich's world as non-objectivity thus proves to be a snapshot of an infinite artistic universe.) www.kunstmuseumbasel.ch/de/ausstellungen/aktuell/kasimir-malewitsch-die-welt-als-ungegenstaendlichkeit/

TIMELINE 2: EMERGENCE AND DEVELOPMENT OF THE MUSEUM CONCEPT EARLY 20TH CENTURY – 1960s.

ARCHITECTURE

SOCIETY

ART



Timeline 2
 Illustration author Ibrišimbegović S.

TIMELINE 3: EMERGENCE AND DEVELOPMENT OF THE MUSEUM CONCEPT - ARCHITECTURE, ART, AND SOCIETY 1960 - 2023.

ARCHITECTURE



1966. Whitney Museum NYC Marcel Breuer	1968. New National Gallery Berlin Mies van der Rohe/David Chipperfield	1976. Centre Georges Pompidou Paris Richard Rogers, Renzo Piano	1978. East wing National Art Gallery Washington DC LM, Pei	1984. Extension MoMa NYC Cesar Pelli	1986. Musee d'Orsay Paris Gae Aulenti	1993. Grand Louvre Paris LM, Pei	1997. Guggenheim Bilbao Frank O. Gehry	2000. Tate Modern London Herzog&de Meuron	2002. Modern Art Museum of Fort Worth Texas Tadao Ando	2004. Extension MoMa NYC Yoshio Taniguchi	2004. Chichu Art Museum Naoshima Tadao Ando	2012. Tate Modern 2 London Herzog&de Meuron	2013. Guggenheim Abu Dhabi Frank O. Gehry <i>Construction start</i>	2017. Abu Dhabi Louvre Jean Nouvel	2023. Istanbul Modern Renzo Piano RPBW
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SOCIETY

CONTEXT

Economic and political environment: globalization, capitalism, commodification
Art world: art market, galleries, copyright, global interaction

1988.

1990.- 1995.
The breakup of Yugoslavia
Balkan Wars

CONTEXT

Digital age: digital media, mass communication, image reproduction
Cultural interaction: post-colonialism, international connections and networks
Challenging forces: gender, identity, hierarchical

ART

mid 1960.- 1980s.
MINIMALISM

end 1960.- 1970s.
CONCEPTUAL ART

mid 1970.- end 1980s.
NEO-EXPRESSIONISM

1988.
MoMA New York exhibition
"Deconstructivist architecture"

Contemporary diversity

Defining styles for the periods of contemporary practice after (Postmodernism), the moment is happening right now; extraction and sublimation will be performed from the meanings: reality, identity, narration, art as entertainment, popular culture, consumerism, spirituality.

1970.

1980.

1990.

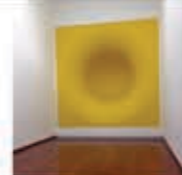
2000.

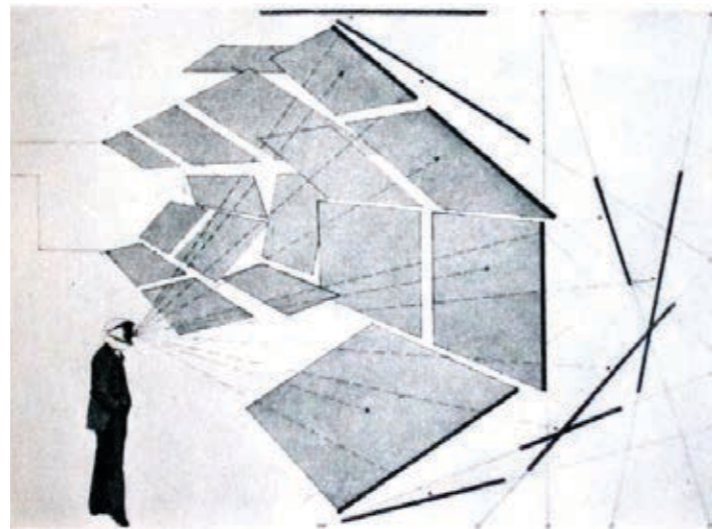
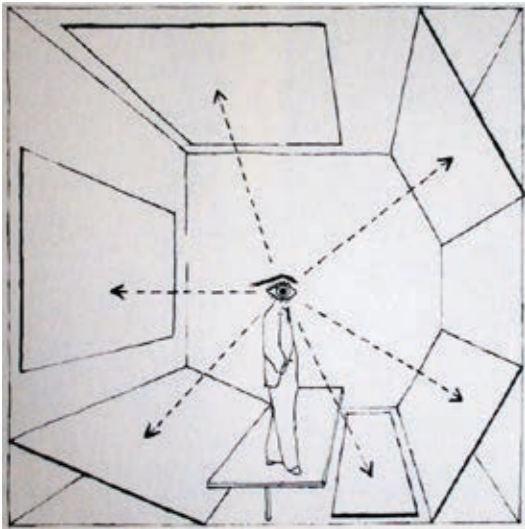
2010.

2020.



"The same ideas can be works of art; they are part of a chain of development that may eventually find some form. Not all ideas have to become physical."
Sol Lewitt, Sentence on Conceptual Art, 1969





Images 14 | 15 Herbert Bayer – “Idea of extended field of vision”, 1929.



Image 16 Herbert Bayer “Lonely Metropolitan” Photomontage, 1932..

In 1920, with the establishment of the Bauhaus school and a new design philosophy, new ideas were created. At the “*Deutscher Werkbund*”³⁶ exhibition in Paris in 1930, Gropius and Bayer introduced new forms of walls (rounded forms), which museologist Herberd Bayer introduced as an idea of an expanded visual field.

The pioneers of the new spirit in art museums are: Museum of Modern Art in New York in 1929³⁷, Boijmans Museum in Rotterdam in 1935, and Kunstmuseum in Basel from 1932-36. Between 1927 and 1929, Le Corbusier designed the Pyramide du Mundaneum, a center for world culture in Geneva. The form of this building, purely functionalist, reflects this very era.

³⁶ www.deutscherwerbund-nw.de/index.php?id=367
³⁷ www.nyc-architecture.com/MID/MID087.htm

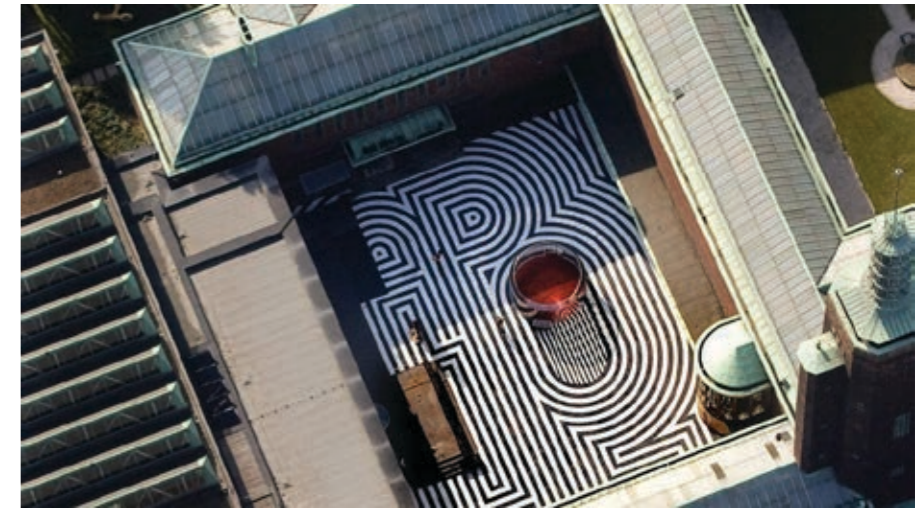


Image 17 Museum Boijmans, Rotterdam 1935.



Image 18 Kunstmuseum, Basel 1932.

All the current events during that period prompted the International Office for Museums to organize the First International Conference on Museology, the precursor to today’s ICOM, in Madrid in 1934, which was dedicated precisely to the architecture and arrangement of museums. Since that time, in the Anglo-Saxon area, there has been an exceptional interest in the educational role of museums and research on “*who all makes up the museum audience.*”³⁸

³⁸ www.jovandespotovic.com/?page_id=4025



Images 19 | 20 | 21 Interventions at Castelvecchio by architects Carlo Scarpa and Peter Eisenman

Museums strive to neutralize exhibition spaces so that the items can stand out as much as possible - exhibiting paintings in a row, something J. Ruskin dreamed of already in the 19th century.

Even though the use of classical elements reached deep into the 20th century, even then the museum experts argued that the museum must provide a neutral environment for all more expressive works of art. A desire was established to ensure free, dynamic space.

This reflects a striving for such modern architecture, as emphasized by Alan Colquhoun, to be characterized by a new relationship between architecture as art and architecture as shelter. (Ugljen-Ademović, 2004, p. 13)

Colquhoun believes that the crucial thing regarding modernism, in both art and architecture, is that it advocates for a change in the relationship between the present and the past, rather than being a continuation of that process. He also believes that the basis for today's view of architecture and form in architecture should be to look at the situation in the recent past and the roots of modernism.



Drawing a parallel between the philosophy of a certain time and spatial concepts of architecture is always tempting, but this has never been done as obsessively as during the 1930s. Despite these space-time concepts, the concept of space remained an amorphous substance defined by its physical boundaries. The functional requirements of museums, visitor movement, lighting, temperature, safety, became established standards for museum construction. The problems remained in the field of confrontation of the artistic artifact and the architectural building - whether to create a neutral frame or to reflect the content and program of the museum; whether the architectural object must serve art or art serve architecture? Should it refer to its historical heritage or its role in shaping modernity?

Avoiding historical forms, modern architects had no choice when it came to placing a new building next to an old one. They could not have anticipated the connection between the buildings by stylistically unifying them; rather, they had to “*oppose*” the old architecture. (Brolin, 1985, p. 40)

This juxtaposition of the old with the new often implied a strong contrast in space and in the perception of the buildings and the whole. In cases where the new building had to physically adjoin or connect with an existing one, modern architects used a connecting element to link the two structures. This is often seen today in museum projects (of contemporary art), where a new wing is often added to the existing museum, specifically for contemporary exhibitions. In addition to adding new buildings to the existing ones, there is also the practice of reconstructing buildings that originally had a purpose other than that of a museum, for exhibition purposes.

An example of such connections can be seen in the Castelvecchio Museum, designed by Carlo Scarpa in Verona, Italy, from 1958-61. The redesign of this museum is an example of a skillfully executed contrast.

The interior is modern, while the exterior looks untouched. Upon a closer analysis, changes to the building can also be noticed in the exterior, adapting it to contemporary expression and materials. On this same structure, an intervention entitled “*Il giardino dei passi perduti*” was designed by Peter Eisenman, esta-

blishing a dialogue with the previous intervention by Carlo Scarpa. On the one hand, he tries to establish a dialogue with the history of the place, as well as with his own “*history*” as an architect and creator on the other.³⁹ Both interventions certainly established a strong and a very successful dialogue between the internal and external museum spaces. In Eisenman’s approach, his deconstructivist signature is clearly visible, which would be recognized later in the construction of new museum buildings by authors who were proponents of this approach.

In the late phase of modernism, after World War II, one can notice a saturation with simple cubic buildings, followed by the development and boldness of architects to resist strict geometric plans and shapes.

This new, more spectacular approach to form design can be seen in the example of the Guggenheim Museum in New York, whose spiral stands out from the calm facades on Fifth Avenue. The Guggenheim Museum opened in 1959, designed by the renowned architect Frank Lloyd Wright.

³⁹ Installation art by architect Peter Eisenman in the courtyard of Castelvecchio Museum in Verona, Italy, Entitled: “*Il giardino dei passi perduti*”, (“The garden of the lost steps”)



Image 22 The Guggenheim Museum, New York, Frank Lloyd Wright, 1959.

American industrialist and collector Solomon R. Guggenheim established the art foundation and the museum of modern art in 1939. The New York museum was the first of many Guggenheim museums that the foundation would establish worldwide. Wright designed the cylindrical, spiral, reinforced concrete building in 1943. Interestingly, he had already proposed a similar building for a parking lot next to a shopping center, and, before that, he had designed a spiral for an observatory. It was only the Guggenheim Foundation that he managed to convince that the shape of a spiral would be great for a museum. The continuity of the spiral space allows for exceptional exhibition flow organization, and at the same time, the question arose whether museum architecture should be creative or merely functional? The period after World War II was a time of significant museum expansion accompanied by the construction of new large museum buildings. In this context, the New National Gallery in Berlin⁴⁰, designed by the renowned architect Mies van der Rohe, was opened in 1968.

With the glazed upper exhibition space of the museum, the architect aimed to encapsulate his longstanding pursuit for an open, fluid, and flexible space. He covered it with a steel roof, thus creating a masterpiece of late modernism with a reduced formal language. This not only became an icon of this era but also represented the legacy this luminary left to 20th century museum architecture.

⁴⁰ See: www.smb.museum/museen-und-einrichtungen/neue-nationalgalerie/home.html



Image 23 Neue Nationalgalerie, Berlin, Mies van der Rohe, 1968. | David Chipperfield 2021.

From an urbanistic standpoint, during its construction, the museum was located on the spatial boundary of then-West Berlin. This site was intended for the construction of a cultural center for this part of the city. However, with the subsequent reunification of Germany and Berlin, the site of this National Gallery became a highly attractive environment in the city center, especially with the new constructions at Potsdamer Platz. After more than 40 years of using the building, the time came for a complete renovation.

This task was entrusted in 2012 to the British architect David Chipperfield. The New National Gallery was set to close for this purpose, and the renovations were scheduled to last three years, until 2015. However, the works only began in 2015, and the New National Gallery was reopened to the public in 2021.

The architecture of high modernism originated with the introduction of new materials and forms and culminated in extreme high-tech, HI-TECH, construction. These are buildings on which no expense was spared, and they appear futuristic in their original designs. The first of its kind was the Pompidou Center in Paris, designed as a developing spatial diagram by architects Renzo Piano and Richard Rogers, who won first prize in an international competition for a wide-ranging cultural center (Oliva, 2010, p. 199). They had to focus on four points: expanding the very concept of culture to the idea of information; overcoming the idea of a museum as a container to the idea of a museum as a place for gathering and lingering, offering rich stimuli and being intertwined with urban life; a very flexible structure/construction achieved using various technical means; and exposing functions and structural solutions to be both entertaining and conspicuous.



Images 24 | 25 | 26
Center George Pompidou, Paris,
Renzo Piano and Richard Rogers, 1977.

Constructed in 1977, it appears as if it was turned inside out, with the entire framework and staircase positioned externally on steel supports, making the interior entirely versatile. In essence, it has no fixed walls, rooms can be planned arbitrarily and serve any purpose, which, from a technical standpoint, renders this building unique and original. The area of the open internal space per floor measures 7,500 m². The Pompidou Center, with its technical execution in steel and glass, is the futuristic successor to the great steel constructions of the industrial period (e.g., Paxton's Crystal Palace)⁴¹.

This contemporary art museum building represents a pivotal edifice and, at the same time, reflects a specific historical moment for museum architecture.

From the same period comes the Van Gogh Museum in Amsterdam - designed by G. Rietveldt (1973)- an example of rational, almost Cubist Dutch architecture. The aforementioned changes indicate that in the late 1960s the architects, freed from technological limitations of the postwar period and fully aware of the latest linguistic studies, spoke of the square, the street and the archade, asking themselves whether those notions deemed a bit familiar in space with its own syntax and meaning.

⁴¹ www.rpbw.com/project/3/centre-georges-pompidou/#

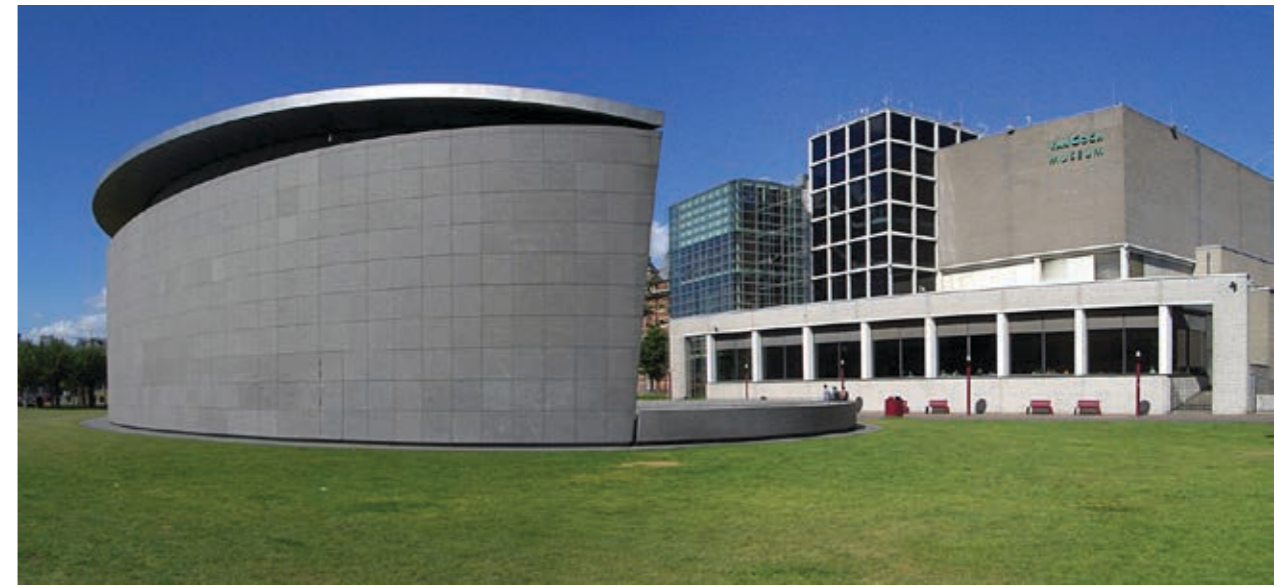


Image 27 Van Gogh Museum, Amsterdam, 1973.

Many architects and architecture theorists wonder if the relationship between the social practice and spatial forms was dialectic. (Tschumi, 2004, p. 29) In postmodernism, museums continue to step away from creating an image of the world, increasingly aiming at the process of self-reflection with a more active participation of visitors in the process of reaching a conclusion. The attitude that an architectural membrane closes an “unreachable” world is abandoned. Presuppositions to understand the museum as a critical reflection of the trends in science and art are created.

Postmodernism as a concept first emerged to describe dissatisfaction with modern architecture (1949), especially the international style, whose works were perceived as overly formal, soulless, and boring.

The excessively functionalist, simplified forms and spaces of modernism were replaced by a much richer aesthetic in rejecting the strict rules of modernism and aiming for complexity, playing with building techniques, angles, and stylistic influences. Robert Venturi most notably distanced himself from classical modern architecture. In his projects, he tried to dissect the surface of buildings, and his works, from the beginning of the 1960s, are considered the foundations of postmodernism. His personal Vanna Venturi House was the first to feature a gap in the middle of the roof as a clear message about breaking away from the functionalist flat roof of boxy buildings. Venturi continued to spread new ways of thinking in architecture in his work “Complexity and Contradiction” (1966), where he emphasized the oversimplification of functionalist modernism throughout the history of architecture.



Image 28
Staetisches Museum Abteiberg,
Mönchengladbach,
Hans Hollein, 1982.

His other work, *“Learning from Las Vegas”* (1972), further develops the attack on modernism, highlighting how ornaments and decorative elements in architecture *“fulfil the existing need for diversity and communication”*. (Venturi, Brown, & Izenour, 1988)

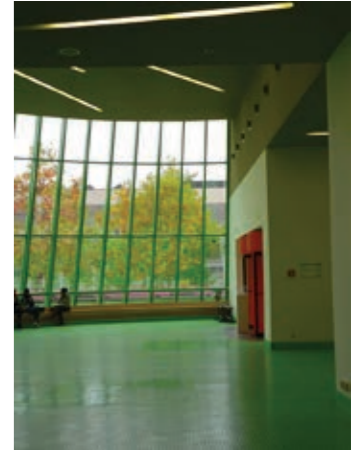
New principles are applied to museum architecture as well. In the historical center of Mönchengladbach, near the cathedral and baroque abbey, on a small prominent hill, a museum of contemporary art was built, designed by the Austrian architect Hans Hollein. The primary task was to contextually fit the new building not only into its spatial surroundings but also into the topography, while providing all the necessary spaces that a contemporary art museum should contain. The architect, with his design, tried to create a dialectical and spatial experience by creating a walkthrough space⁴². The environment and nature were integrated into the entire project, which was awarded the Reynolds Memorial Award, USA, in 1984.⁴³

⁴² “I approached the design of the museum as an architect and as an artist. As an artist who produces and as an artist who imagines a construction project as a work of art. I sought the dialectic between the building, space, and artwork - not in the sense of integration, but in the sense of confrontation that can be seen and experienced as the potential of objects and space... The architect creates an autonomous work of art - for art and people.” (Hans Hollein)

⁴³ www.museum-abteiberg.de/index.php?id=6



Images 29 | 30
Neue Staatsgalerie, Stuttgart,
James Stirling, 1984.

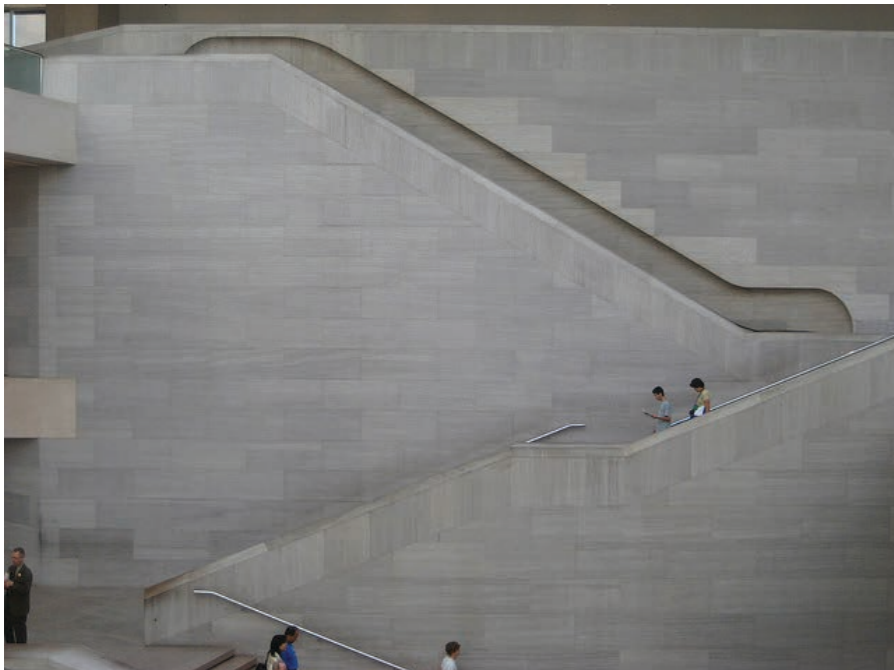


One of the more successful postmodern structures is the New City Gallery in Stuttgart⁴⁴, opened in 1984. It represents one of the best examples of a successful expansion of a previous museum, since it not only establishes a dialogue with the part it adjoins but also manages to express its autonomous character, not preventing it from fitting into an environment of diverse surroundings. (Oliva, 2010, p. 202)

“In his project, as the winner of the competition along with Michael Wilford, James Stirling did not avoid confronting the archetype of all German classical museums, for example, the Altes Museum in Berlin from 1830. He also drew inspiration from the design and elements of neoclassicism of the Alte Staatsgalerie, built in 1843 according to the design of Georg Gottlob Barth. Stirling attempts to place a modern rotunda at the center of his building, a counterpart to Schinkel’s rotunda at the Altes Museum, but he does so with the intention of testing the boundaries and possibilities of contemporary architecture. While Schinkel’s rotunda was a kind of temple of art, Stirling’s is an ‘anti-space’ under the open sky, which emphasizes the place where art is stored and viewed, and lacks a central point. The connection to Barth’s building is noticeable when analyzing the internal functional connection of the new wing to the existing structure.”⁴⁵

⁴⁴ www.staatsgalerie.de

⁴⁵ www.staatsgalerie.de/geschichte



Images 31 | 32 National Gallery East Wing, Washington D.C., I. M. Pei, 1978.

“In North America, there are also projects for expanding existing 19th century museums and galleries. The East Wing of the National Gallery of Art in Washington D.C. was designed by the renowned I. M. Pei and associates in 1978. It is clear that the East Wing was built in the style of modernism and consistently implements its philosophy: developing a personal architectural standpoint, independent of historical heritage, meant to symbolize the era in which it was built. This is a modernist approach par excellence in that it represents a physical embodiment of architectural ego. The building is an oversized sculpture that arrogantly competes, without respect, with the far more significant Capitol when viewed from the west, and with the National Gallery when viewed from the east.” (Brolin, 1985, pp. 106-107)

From its autonomous beginnings, the museum was thus conceived as a transformative space, an educational institution, and in this way reflected the authority of the state. Such a didactic and sociological context is inscribed in the architecture of the museum. Thus, in 1981, the President of France, François Mitterrand, expressed the wish for the museum located in the Louvre Palace since 1973 to become a place of *‘unique purpose’*, the Grand Louvre (Le Grand Louvre)⁴⁶. I. M. Pei is the architect who won the international competition for the entrance solution to the Louvre.

⁴⁶ LOUVRE PARIS - Marina Posarić “Pejjev projekt velikog Louvra” ČIP (1986)



Image 33 Le Grand Louvre, Paris, I. M. Pei, 1989.

The Parisian issue was not unfamiliar to Pei, nor was the problem of adding new to the existing: in 1972 he was invited to the competition for the new district La Défense, and he also participated in the competition for the Beaubourg cultural center. According to his design, a glass pyramid is built in the central courtyard, which functionally represents the entrance to the underground foyer with additional content. Solving this issue with a geometric glass shape looks very elegant in the existing square, and at the same time exudes a stable and calming contrast with the existing palace. In this way, it becomes a new symbol of this cultural institution, attracting many tourists and visitors, and results in a successful project from an economic perspective.



Images 34 | 35
Musée d'Orsay, Paris,
exterior appearance;
interior by architect Gae Aulenti

It is recognized that during the second half of the 20th century, during a period of a strong tourist expansion, the historical museum architecture underwent content adaptations to accommodate the advancing museum technology. In that spirit, buildings were adapted for this purpose in Europe, and, in the 1980s, two representative projects were realized in Paris. One is the Musée d'Orsay - a coexistence of a representative railway station building and a 19th century art museum.

The project is based on two ambitions – “*continuity*” and “*reinterpretation*”. The central nave with its zenithal lighting is retained, remaining the backbone of the entire space. Interventions preserve the basic atmosphere and focus on establishing the central communication and side galleries, but all on a slope which – starting on the west side, towards the main entrance and ending on the east side – ties the level of the basement, where the platforms used to be, to the end of the central nave. A particularly delicate task for the Italian architect Gae Aulenti was the dual concern: one for the protection of the cultural monument and everything that the concept of a contemporary museum implies. Gae Aulenti managed to create a unique space with different volumes, using homogeneous stone as the material she placed on the floors and walls.⁴⁷ This intervention achieved a brilliant result by contributing to the preservation of cultural heritage and a modern interior visited by thousands of people daily. One of the goals of the project was to create a lively pedestrian circulation and retention, and with subtle interventions in the outdoor space, the blending of the museum and reality was made unobtrusive.

Organizing large thematic exhibitions is another phenomenon that especially developed in the 20th century – sometimes even overshadowing classic museum activities. Thus, the postmodern era was inundated with major exhibitions, such as the Mannerism exhibition “*The Charm of the Medusa*” held in Vienna in the 1980s. Large exhibitions create a new context, which is no longer either museological or realistic but aligns with theatre, taking us back to connecting objects by theme or idea, not far from the Renaissance thinking or the Mannerist interpretation.

⁴⁷ The total area of the museum is 24,725 m², and the program did not dictate an architectural response solely to the issues of the exhibition setup, but left a lot of freedom to the designers, with a clear obligation “to respect the original architectural features of the building”

With this kind of exhibition development, new perspectives arise for museum architecture in the form of eco-museums, open-air museums, and museum-exhibition cultural centers, although traditional museums continue to retain their status and prestige, with the modernist approach to museums from the early 20th century serving as a lesson. Architect and writer Robert Stern said that postmodernists find common interest in the following: a) connection with the environment, contextualism; b) allusion: linking to the history of architecture that somehow goes beyond “*eclecticism*” and develops a vague category formulated as “*the relationship between form and its representation and the meanings that specific representations take on over time*”; c) ornamentalism: usually the pleasure of beautifying architecture. (Brolin, 1985, p. 12) Postmodern symbolism is a multi-lingual language: radical and contemplative plurality, discontinuity, fragmentation, decanonization, non-representability, irony, hybridization, carnivalization, participation, constructivism... “*Thus, postmodernism questions formal uniformity, ‘uniform’ in general, especially in architecture, the vicious functionalism that has taken away our horizons, the soul.*” (Šarčević, 1988)

During the last quarter of the 20th century, many Western societies underwent significant crises due to the decline of industrialization. The reasons are largely attributed to intense competition in international markets, and this phenomenon brought about profound economic and social changes. There was an urgent need to find alternative sources of financing in the affected countries to cope with the ensuing socio-economic problems. Services and amenities in a continuously evolving world, challenged by the pressures of globalization, now had to be of higher quality and remain competitive in the newly formed post-industrial societies.

As a result, transitioning from an industrial to a post-industrial age required strategic planning of work and development across all sectors. With this in mind, one of the main challenges for the authorities of former social states was the implementation of “*urban regeneration*” plans.⁴⁸

This term encompasses a plethora of initiatives: radical urban-architectural projects, planning for environmental care and protection, creating favorable conditions to attract investors, various means of creating employment opportunities, and, in broad terms, enhancing the quality of life. Experience and history have shown that one of the main approaches to urban regeneration heavily relies on leveraging the potential of the cultural sector of a society or city. Culture, in its expansive sense, often serves as an opportunity, not only for economic sector development but also as a beacon of hope and a chance for countries in transition to reshape their identities. Building cultural infrastructure fundamentally symbolizes the diversification of the infrastructure and the creation of new perceptual images within a city and society. Examples of such architectural interventions, of course, already exist in Europe and globally. Artistic globalization in the first half of the 20th century in Europe unfolds through historical avant-gardes. In the latter half of the century, these avant-gardes rapidly alternate and expand on an international scale: the epicenter shifts from Paris to New York. Pop-art, the most evident and striking example of this, became a model for artistic and social behavior, even beyond America. From this point on, the globalization strategy concerning contemporary art museums takes its cue.

⁴⁸ Urban regeneration is typically defined as the structural and functional transformation of certain parts of a city financed by private (corporate) entities, and sometimes also by state actors.

The approach of observing contemporary artistic and cultural production is especially effective when considering the development of museums of contemporary art in the last two decades. With the tendency to achieve a universal value of spaces that cater to diverse needs, renowned art centers have emerged, such as the previously mentioned Centre Georges Pompidou in Paris (designed by Renzo Piano and Richard Rogers, built in 1977), and the Museum of Contemporary Art in Massachusetts (Mass MOCA, designed by Bruner/Cott Architects, opened in 1999).

Buildings with a strict emphasis on the museum and artistic activity, thus shaping architectural concepts, were also constructed, like the Museum of Contemporary Art in Barcelona (MACBA, designed by Richard Meier, opened in 1995) or the Tate Modern in London (designed by Herzog & de Meuron, opened in 2000). Even though the intention behind the construction of these museums was not urban regeneration, their establishment undoubtedly added an urban and a cultural quality to specific parts of the city, its development, and its architectural-urban image. This realization has certainly resulted in a more frequent desire to plan museums of modern and contemporary art as cultural landmarks. With their distinct programs, often leading to unique architectural forms and interior concepts, they contribute to the development and regeneration of urban areas and cities, as well as their economic profit and the enrichment of the cultural scene.



Image 37
Guggenheim Bilbao,
Frank O.Gehry

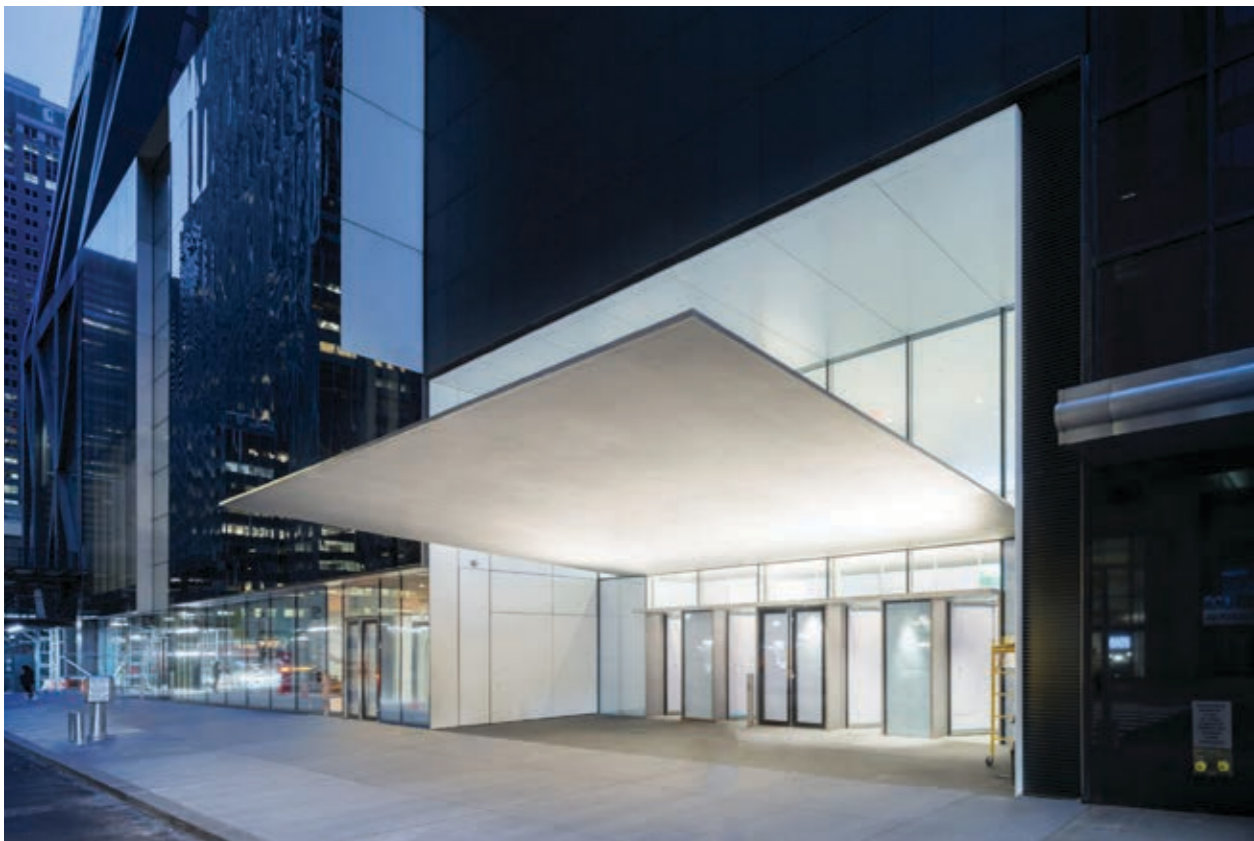


Image 36 MACBA, Barcelona, Richard Meier



Image 38
Tate Modern, London
Herzog de Meuron

The question naturally arises: should the architectural expression of such museums serve merely the economic development through mass cultural tourism, or should it also be made attractive to the local population? How does their construction depend on specific local historical and political circumstances? What is the role of architecture itself in promoting and ultimately achieving the goal of city development or regeneration through museums (of contemporary art)? Is every architecture with such a purpose successful? Amidst the new guidelines of European and global museology, the “renaissance” of museums was particularly intensified in the 1970s, when there was a real museum boom with the construction of new museum buildings in numerous European and non-European countries. There are also examples of not only of constructing new buildings but also of expanding the existing museum structures to accommodate the development of art and other additional services that a museum should contain.



Images 39 | 40
MOMA New York,
Cesar Pelli & Associates, 1984.

The most notable example of this type is the Museum of Modern Art in New York (better known globally as MOMA), which reflects flexibility, diverse programs, and constant changes in collections. These materialize in the complexity of architectural interventions and expressions.

Throughout its entire development, the museum strives to establish a balance between possible ways of organizing exhibitions, different aesthetics in self-presentation, and the need to serve the various demands of visitors. However, only recently has the museum begun to accept these contradictions, embedded in its architectural typology, embracing the “*contradiction of old needs and new opportunities*”. New museology, based on foundational studies, becomes an independent scientific discipline. A book published in Germany, entitled “*Die Kunst der Ausstellung*”⁴⁹ demonstrates the extent to which the production of the contemporary in the 20th century operates under the sign of art for exhibitions.

49 Bernd Klueser, Katarina Hegewisch, „Die Kunst der Ausstellung“, Insel Verlag 1991.



It seems that contemporary art, due to its desire to transcend everyday life, has found its true moment of existence in the exhibition, a desired movement towards the audience. (Oliva, 2010, p. 13) Such events began to transfer from galleries and alternative spaces into museum spaces. This fact, of course, also influenced the need to reconsider the idea of the museum, to adapt its purpose to new human needs and audience demands. How should architects present an artistic event to the public? Should they design places that glorify the unveiling/presence of art or consider the influence of new collective daily life? Should the architect be the builder of a space that separates art from life, interrupting that continuity, or the builder of a space that establishes continuity between them regardless of the quality of that life? The dilemma points to the possibility of taking a dual stance, either critical or phenomenological. It is well-known that crossing boundaries often means stepping out of the set frameworks, occupying space that, as it seemed, belonged exclusively to architecture.

Since the museum is associated with the perception and system of art that is becoming increasingly international, it also opens up the possibility to qualify as a place of international exchange, which will be seen in examples in the following chapters.

The exploration of shifting boundaries in visual artistic expression also manifested itself in architecture. The buildings of deconstructivists from the 1980s and 1990s are inconceivable without the influence of the modernists from the 1920s and the art of Russian constructivists. Their utopian architectural visions were taken over by a precursor of young architects and transformed into buildings. In Gehry's projects, as well as in those of other architects, such as Peter Eisenman, the non-dogmatic use of building materials points to an urgent search for a new direction in architecture. Deconstructivists tried to strip architecture of its presumed perfection with unusual effects of alienation: the "*disturbed perfection*" consequently became one of the formal imperatives of deconstructivist architecture.

At the same time, their partially disassembled, partially expressive buildings gave an architectural expression to a directionless society and almost thwarted the attempt to create a sense of completeness without numerous fragments of reality. The breaking down of functions and forms into their constituent parts, de-struction, incorporating these parts into the existing structures - whether of a society or a city - and analyzing them, found an expression not only in the work of architects but also in the writings of the French philosopher Jacques Derrida, a pioneer of deconstructivism – who even collaborated in concrete work with Bernard Tschumi and Peter Eisenman, among others, at Parc la Villette in Paris.

Deconstructivists believe that the "*problems*" in a building should not be resolved by trying to present a unified whole. With the changes and developments of the society, economic and development processes, and the evolution of new theories in architecture, museums are no longer a unified presentation of culture rather, they embrace the complexity of the modern era. The expressiveness of museum buildings is realized through two forms: formal and conceptual.

Museums become formally spectacular, like the Guggenheim Museum Bilbao, or evocative, like Liebeskind's Jewish Museum in Berlin.

Through recent museum architecture, we can observe various expressions by individual architects ranging from a neutral, modernist approach to the spectacular. These expressions are either standalone or extensions of the existing museums. The sensibilities of each architect are evident, but many factors also influence the creation of the concept of contemporary art museum architecture. This diversity is evident in examples such as: the Museum of Contemporary Art, Serralves Foundation in Porto, designed in the park of the same name by Alvaro Siza Vieira, and inaugurated in 1999; the Islamic Art annex within the Louvre in Paris by architects Rudy Ricciotti and Mario Bellini; the Louis Vuitton Foundation's Museum of Contemporary Art, designed by Frank O. Gehry, also located in Paris.



Images 41 | 42 Park La Villette, Paris, Bernard Tschumi, Peter Eisenman, 1982.



Image 43
 Museum of The Future, Dubai,
 United Arab Emirates,
 Killa Design, 2022.



Image 44
 Jewish Museum, Berlin,
 Daniel Libeskind



Image 45
Foundation Serralves, Porto,
Alvaro Siza



Image 46
The Islamic Art annex
within the Louvre in Paris
by architects Rudy Ricciotti
and Mario Bellini



Image 47
Louis Vuitton Foundation, Paris,
Frank O. Gehry

Plurality of Architectural Expressions of Museums

After an overview of the emergence and historical development of the museum as an institution and of the museum architecture, certain conclusions can be offered as a summary. Gatherings around art took place in open spaces and within Greek and Roman temples, reflecting the lifestyle of those social communities. Spirituality and public discourse were paramount in the exchange of experiences and artistic perceptions of that era. During the Renaissance, the Medici family showcased the artworks of their patrons in their palaces. Even though the first sketches and plans for the inaugural Vatican museum were made in the 16th century, the first gallery-style art presentation began to take shape in this region. In the 17th century, within the Oxford University, the Ashmolean Museum, the first public museum, was opened. Museums in the 18th and 19th centuries gradually transitioned from private to public ownership. The 19th century saw the construction of the first museums as architectural expressions fitting for that era. As culture began to be consumed more extensively, it led to the development of new facilities, such as souvenir shops, restaurants, and cafés within the museums, reminiscent of department stores and railway stations. However, museums had remained dedicated to offering a “*sacred*” experience, continuing to draw inspiration from ancient temples and medieval cathedrals. The 20th century identified the museum as a symbol, not just of culture, but also of national identity and a reflection of industrial progress.

During this period, new spaces within museums were developed for information exchange, alongside spacious lobbies and central zones that provided an overview to galleries and other service areas designed for the audience. A new aesthetic of artwork display, the “white cube”, emerged, spaces that were centered around the artwork. Plain white walls and neutral floors became the standardized form of display throughout the 20th century. Thus, modernists were indifferent to the local context. From its inception, Eurocentric modernism was obsessed with presenting its vision of a universal world to all of humanity. (O’Doherty, 1999)

Michaela Giebelhausen, in her “*Systematization of Architectural Typologies*”, argues that architecture does not confine an exhibition, but rather shapes the visitor’s experience, suggesting that the architectural expression itself gives the museum its meaning. (Giebelhausen, 2003). She further isolates museum paradigms and roughly associates them with four periods: arcades and antiquity (late 18th and early 19th centuries); metropolis and modernity (mid- and late- 19th centuries); a new century, new aesthetics (early and mid-20th century) and contemporary reactions: fragmentation, contradiction, and expressiveness (late 20th and early 21st centuries).

What can be confirmed is that the architecture of museums has always been imbued with symbolic meaning from its inception. It certainly evolved from interaction with collections, through the creation of neutral frameworks, to spectacular and evocative architecture. It has also always strived to remain within the realm of the “sacred” and spiritual.

This is also confirmed by French historian Georges Duby, who evocatively entitled his renowned book “*The Age of the Cathedrals: Art and Society 980-1420*” (Duby, 2006). In it, he describes the entire Western civilization of the Middle Ages, focusing both metaphorically and literally on architecture, specifically a particular type - the Gothic cathedral, as noted by Mrduljaš.

“They condensed artistic and intellectual endeavors, complex social relationships, and spiritual aspirations into a whole in which the architectural framework represented the most prominent cultural achievement, but also a space of unity and homogenization. The architecture of cathedrals in its cultural entirety embodied the contemporary notion of the universe, where all members of the community could both sensually and rationally experience the collective representation of the world and through it approach spiritual horizons.”
(Mrduljaš, 2010, p. 8)

He believes that today’s closest equivalent to cathedrals are the new art museums, which are places of the encounter for the highest architectural ambitions, artistic works that by consensus represent the spiritual pinnacle of their era, and the complex circumstances of the relationship between economic power and the cultural engagement of institutions and individuals, which enable the existence of a “public culture”.

Architectural Expressions of Contemporary Art Museums

The historical review of the concept of the museum and its architecture has helped to notice the cause-and-effect relationships of the development of the society, art, and its reflection on the spatial expression of the museum. After the revolt of historical avant-gardes and then the deconstruction of the artistic artifact, the diversity of artistic approaches and expressions today is so significant that they can hardly be reduced to a specific genre designation such as “*visual arts*”, but the cultural production filling museums is a “*statement of the cultural fragmentation of contemporary society*”. (Mrduljaš, 2010, p. 8) Mrduljaš claims that “*contemporary art museums today house works and events that should express the current civilizational moment in various mediums and very different ways, or refer to archetypal phenomena and values*”.

Therefore, the spatial framework that accommodates contemporary art cannot be unified. There is no architectural code that would mirror the collective representation of the “*world image*” because it does not exist, just as the contemporary art is not fixed in any form for which an ideal architectural format would exist. (Mrduljaš, 2010, p. 12) There are different approaches and sensibilities of architects who, with their ideas, differently and, to a varying extent, successfully, try to respond to the challenges posed by the new technology, the social order, and the arts. This new art is increasingly born in informal and alternative spaces, to be eventually adopted by the mainstream culture of major museums which, if they want to remain relevant, try to adapt to new research and new phenomena.

Therefore, radically different concepts and forms of museums are not just the result of the much-criticized desire for architectural design uniqueness as an identity specificity or attraction for cultural consumerism, but also the *“fact that museum architecture in spatial terms is equally free from literal utility as the cathedral”*. (Mrduljaš, 2010, p. 16) Their baroque, minimalist, or other spatial concepts serve the experiential event, uniting the heterogeneity of artistic works and providing visitors with what they expect from art - a kind of a sensory pleasure and the uniqueness of a *“dedicated cultural place”* which may sound conservative from the position of progressively oriented art theory and criticism, but is, as Mrduljaš says, justified when considering the cultural and spiritual poverty of today's everyday life. (Mrduljaš, 2010, p. 17) Media nowadays significantly influence the shaping of architecture, leading to the risk of unifying forms. Form, interpreted as the essence of the architectural profession, results in the disappearance of the relationship between location, construction, and materiality of the object. In this process of creating architecture, spatial identity serves as a parameter and as a problem-solving method or thought process that, considering all local features, offers the best solution. It is precisely the thought process that, according to Aleš Vodopivec, *“distinguishes architecture from visual arts, which starts from shaping motifs from nature, as a completely autonomous art, tied exclusively to its own patterns”*. (A. Vodopivec in Apollonio, 2003, p. 33).

As Michaela Giebelhausen emphasized in her work (Giebelhausen, 2003) it is about the juxtaposition of museum space - sacred and modern. She argues that in the case of museums, it is precisely the architectural configuration that gives meaning to the museum. The emergence of museums as independent types of buildings highlights some of the key phases in the development of their architectural form.

Architecture determines the conditions of viewing, both conceptually and physically. From its very inception, the museum was conceived as an adaptable space, educational, but utopian; it intended to celebrate the power of art and showcase the authority of the state.

Today, architecture, according to Sanford Kwinter in his book *“Requiem for the City, Actar 2010”* (Kostrenčić, 2010, p. 12), is becoming increasingly concerned with the building as its product, focusing more on the production of intellectual goods: ideas, procedures, social and cultural environments and relations, and various processes. The media or public presence of architects also belongs here, but it requires responsibility to ensure that this relationship is genuinely oriented towards the production of intellectual goods and not self-promotion. This conceptual space is not some whim or extravagance; without it, nothing new emerges. The result has been that, even at the highest levels of architectural production, a lack of freshness or innovation beyond the recognizable design elements of today's trendy global architecture is observed. Following trends, rather than setting original design solutions, is a necessary consequence of bypassing thought in architecture and simply applying contemporary forms (Kostrenčić, Hauntology, 2010, p. 13). Only responsibility justifies the trust in architects and gives credibility to create something entirely new and original. Architectural form as a system consists of several elements in environmental conditions and contains numerous relationships and processes. To create an architectural expression of a museum of contemporary art, the entire process and all factors affecting its creation must be considered. Thus, in the desire for innovation, the primary weapon of architects is the thought process, which, based on changing conditions, creates the most appropriate solution in a given space and time (Apollonio, 2003, p. 33).

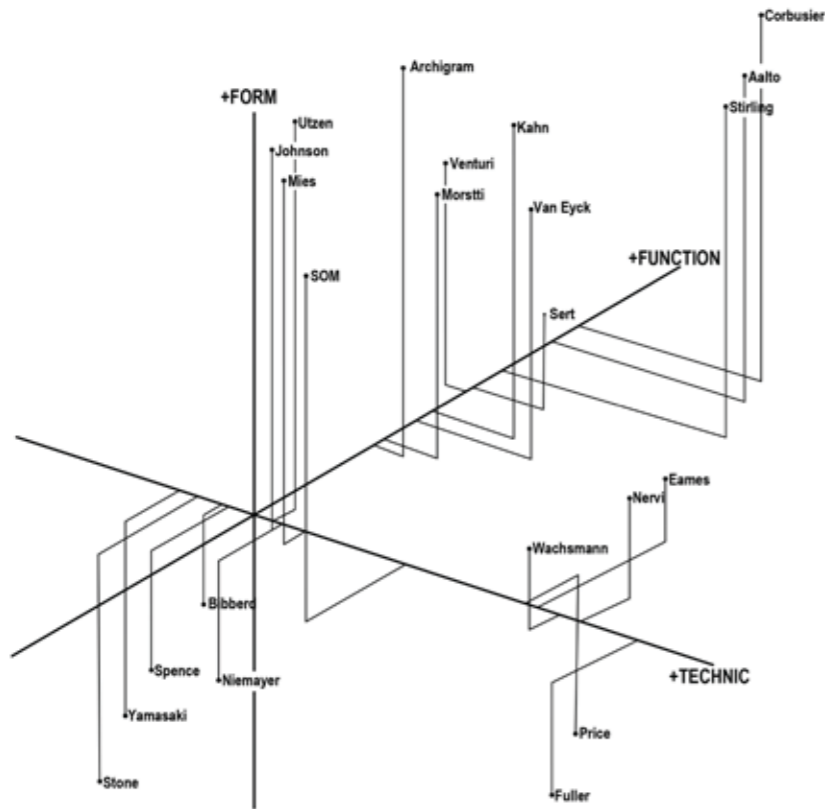


Image 48 The diagram displays the varied sensibilities of certain architects from the perspective of their design approach and focus on technique, form, or function

It is evident that, regardless of the heterogeneous approaches to the form-function relationship and the importance of form issues in museum architecture, we can find approaches from Sullivan’s *“form follows function”* to contemporary authors such as Silvia Lanvin’s *“form follows libido”*⁵⁰, or Hartmut Esslinger’s⁵¹ *“form follows emotion”*.

50 www.mitpress.mit.edu/books/form-follows-libido

51 www.designtaxi.com/article/262/Form-Follows-Emotion/

A review of the historical development of the concept and architecture of the museum also helped to observe that, depending on the cultural context, the collection, and architectural sensibility, neutral architectural approaches appear, spectacular and reutilitarian, and, in the majority of cases, when there is an expansion of the building capacity, an occasional interweaving of neutral and spectacular architectural approaches with reutilitarian can be observed. When we refer to a neutral approach, we mean the architecture of *“pure (Platonic) forms”* within which *“you can do whatever you want”* and where the aesthetic experience is placed far ahead of the functional, akin to Mies’s architecture. (Ugljen-Ademović, 2007, p. 96) For as, Ranko Radović says, such architecture has outlined the character of the change in the era it was created, and has reached the characteristics of the so-called *“neutral architecture”* in which the temple, residential building, and museum all have the same form. (Radović, 2001, p. 98) The spectacular approach to museum architecture is defined as the author’s need for the architectural object itself to be on par with a work of art, to be noticeable in its ambiance in terms of expressive dynamics, and in the urban context, to stand out from its surroundings based on its form. The reutilitarian approach uses methods such as the ad hoc method or revitalization of abandoned buildings, primarily of industrial or pavilion purposes, for museum uses with the aim of preserving the architectural heritage of a certain period and urban regeneration and revitalization of parts of cities in which they are located.



Image 49
Classification of approaches to
architectural design of contemporary art museums

REUTILITARIAN + NEUTRAL ARCHITECTURAL DESIGN APPROACH



2008.
Museum of Contemporary Art Metelkova
Arh. Grolleger Arhitekti



2004.
MoMa NYC - extension
Arh. Yoshio Taniguchi

REUTILITARIAN + SPECTACULAR ARCH DESIGN APPROACH



2016.
TATE Modern - proširenje
Arh. Herzog&de Meuron



2007.
The Royal Ontario Museum - extension
Arh. Daniel Libeskind

IV

**ASPECTS OF SHAPING ARCHITECTURE OF
CONTEMPORARY ART MUSEUMS**

**“The museum must serve the present
and real life - the concrete individual
and their community.”**

Esad Delibašić

In reviewing the historical development of museum architecture, it has been observed how certain factors influenced the development of architectural approaches to designing these cultural institutions. In this chapter, some of the most important factors that influence changes in conceptual and design approaches to museum architecture will be highlighted. At the same time, they contribute to the development of the society, and, therefore, can be considered factors of valorization in the case study analysis.

Socio-political Aspect

Different social organizations and political circumstances implied the construction of museums that had different roles in the society. The first signs of museums occurred in the Renaissance period, when the Medici family allowed the Florentine population to view their collection stored in Palazzo Vecchio. The Catholic Church, during its baroque celebrations in the 17th century, randomly gathered the first mass audience (Roman and pilgrim) which later, in the 18th century, filled salons in large cities like Paris. From the very beginning, museums were linked to elitist groups in the society; museums opened as part of educational institutions, mostly universities, in the 18th century. During the French Revolution, museums were built to display the political power of rulers, but after the rebellion of the people, it was opened to the public. Later, in the 19th century, new public museums were built with their own architecture reflecting the social, political, and, of course, economic power of that time. Buildings were constructed with mostly consistent sensibilities of the architects of that era. Museums gradually opened up to more dynamic relationships with other cultural institutions in the city or its surroundings, religious buildings, libraries, institutes. With the advent of industrialization and the development of social standards, architectural design rapidly evolved. Many avant-garde movements contributed to the accelerated development of mankind, and museum buildings experienced certain crises considering the radical contemplation and attitudes of artists about the need for the institutionalization of art.

Europe dominated the cultural development during this period. In the post-World War II era, everything changed: the mass audience embraced neo-avant-gardes, New York took over from Paris, and art experimented with new technologies and materials relying on the ready-made and usable objects. Thus, it appealed to the broadest audience, who accepted the work as something familiar and commonplace. Creativity turns into a porous and stimulating energy that almost erupted in student movements of 1968 and 1977. This audience then implies a hyper-identity, reflecting the dramatic events of a decade marked by a desire to participate in events. The museum becomes the boundary of “*generically beautiful*” by lining up “*masterpieces*”; a fortified place for a highly educated audience that revels in self-affirmation through the tradition hung on walls.

Globalization, as a typical direction of financial economic development at the beginning of the 2000s, seems to have become a feature and strategy of the art system, the development of the society of spectacle, which is also largely reflected in architecture. “*Through architecture and understanding its effects, we can accelerate processes of change in society.*” (Tschumi, 2004, p. 18) Through examples in the next chapter, the current picture of the architectural expression of museums in different socio-political contexts will be shown.

Economic Aspect

All indicators of a successful cultural development, especially the coupling of museums and economy, suggest that these institutions are vital for recognizing the identity of a nation. They are not just dead institutions of the past, as stereotypically perceived in some societies, but a measure of the present and a pledge for the future of the nation and its state. Bernard Tschumi, a renowned architectural theorist, lecturer, and architect, considers the role of architecture as a catalyst for change, including the economic perspective. In his writings, he often questions how architecture and cities can trigger social and political changes due to the concentration of economic power in urban centers. He emphasizes the unique opportunity for museum architecture to be a generator of transformation during economic collapses, as it has the potential to generate social transformation. *“In such moments, there is a potentially significant opportunity for the architect’s role to be a catalyst in the process of change.”* (Tschumi, 2004, p. 13) After all, it is little known that today there are nearly sixty thousand museums worldwide, employing at least two million people. In North America alone, one museum opens every week.

Even the less affluent Europe is not outside this trend. The reasons for the museum “boom” are numerous. However, in the times of “great anxieties” after World War II, when an identity crisis emerges as a universal disease of humanity, such positive and progressive phenomena occur. Once, the museum was a means of acquiring power and prestige; today, it has more serious concerns. It is one of the most effective institutions in establishing survival models for humanity and its complex environment. Yet, the ambitions of “star” architects remain; museums are recognized as an efficient mechanism for influencing collective memory and its selectivity. Besides, as prestigious and expensive projects, they engage immense mental, constructional, and technological potential. Once realized, such facilities often contribute to the economic development of the city and its surroundings. Due to the economic profit, not just of the institution but also of the city and social community, it is essential to highlight this economic parameter that contemporary art museums positively create.

Urban-development Aspect

The role of contemporary art museums in the cultural mechanism of a city has become extremely important, especially in the period after the completion of the dominant phase of industrialization. Museums and cultural institutions have been used to regenerate abandoned spaces. Initiatives for such interventions should ideally come from the political commitment of local, municipal, or state officials. Thus, the role of museums has effectively been defined by the local strategy within the cultural policy of developed countries. Preconditions for undertaking such steps included having a sociological and spatial vision of the city and its surroundings as part of the museum project and construction.

This vision could determine its local activities and contribute to a positive and evolutionary urban strategy and the development of other segments of the city. Museums are also used as places for presentation and dialogue, where ideas are exchanged, becoming official crossroads for a better understanding the environment, facilitating encounters, and positively utilizing the city's wealth. Getting acquainted in this manner with cultural heritage sites means sustaining dialogue and confronting history and memory – in essence, uncovering the past to better embrace the present. In addition to art, the admiration of the audience today is also directed towards the performing and interpretative quality of architecture, aiding pedestrian urban orientation. Confronting all these aspects depends on the real artifact and the altered and compromised natural context, long subjected to irresponsible expansionist policies. The architectural characteristics of the building, as well as its spatial arrangement, are visible at various levels, from the diagrammatic floor plan structure to an effective spatial solution. Owing to contemporary art, the museum space is “*extended*” beyond the boundaries of the architecturally defined space, animating its immediate surroundings. This is a great quality for establishing a dialogue between contemporary art museums and the city. Through examples in the following chapters, various urban contexts and approaches to envisioning and establishing this dialogue will be demonstrated.

Technological Aspect

Modern buildings worldwide are so profoundly shaped by advanced technology that it has become almost impossible to create a distinctive, recognizable city form without the use of new technologies. (Frampton in Apollonio, 2003, p. 34) Technology is omnipresent, even though the world population is always divided by insurmountable differences in financial capabilities, work organization, and ways of thinking. In economically and culturally neglected areas of recent decades, strong local architectural movements have developed. A common denominator of all these movements is a deep understanding of space and climate, as well as a pronounced sense of indigenous materials, processing methods, and traditional crafts. Many architects have managed to incorporate the intellectual heritage of traditional vernacular architecture and the philosophical basis of contemporary art into the modern language of architecture, including museums (of contemporary art). (Apollonio, 2003, p. 34) On the other hand, with special concepts, ideas, new electronic aids, and social and historical contextualization, museum exhibitions reduce, almost eliminate, boundaries between museums and the real world. Living, active museums cultivate new approaches continuously and re-contextualize their settings.

They educate the audience through the ongoing, temporary exhibitions, as well as lectures, discussions, workshops, various publications, film, video, and other projections, and internet presentations. The art audience becomes “*instant*”, “*indirect*”, superficial, and of undefined origin and education. Speed becomes the observation time, and meeting places are increasingly secluded in small entertainment spaces. As a result, we are witnessing the death of the art audience, which is the goal and vector of many media offerings. Internet browsing leads to art anorexia and the dematerialization of works. Therefore, every museum of contemporary art must know the extent to which it should use technological achievements for promoting and learning about art, and architectural sensibility can be encouraged and effectively realized through the correct use of today’s technological advancements.

Aesthetic - design Aspect

Art as a phenomenon, much like architecture, dates back to humanity's earliest conscious attempts to express the need of people to convey their spiritual and symbolic relationship to the world they inhabit through the act of art and via artistic forms. This human need overlaps with that part of the architecture definition that differentiates it from mere building, as an activity that satisfies the pure utilitarian needs of human existence. But, is architecture art? It can be said that architecture is true art only in those works that surpass the character of banality, not just functionally-causal, but also the average values of a given time and the socio-spatial context in which they were created. Such a strict definition is also applicable to some other artistic disciplines, which, in certain forms, fit into processes fulfilling certain human existential needs. All of this gives the right to conclude that architectural work has the potential of art. Due to the needs of contemporary art, the function of space adjusts, and, therefore, inevitably also its form. Recent phenomena in contemporary art do not have such a view, *“but rather reflect a multitude of different approaches, revealing a picture of a heterogeneous scene, both in approaches and in actual manifestations.”* (Trasi in Pašić, 2003, p. 48)

Contemporary phenomena in architecture suggest that the traditional feedback loop, in which art has so far been the leader of new formal expressions, has been replaced by a new relationship in which they seemingly developed independently for a certain period of time. This is partly due to the dedication to abstracting formal expressions, especially in visual arts, which architecture could not *“follow”*, like the abstract expressionism of the mid-20th century. New artistic expressions that emerged outside of architecture were difficult to apply to it, given the obligatory relationship of architecture towards function. By its very foundation, architecture affirms the autonomy of aesthetic choice, which is always complementary to place, function, and construction. On the other hand, contemporary art seeks to express a specific attitude towards the particular place where it happens, whether it is a building, a city, or a territory, observing and identifying the circumstances of the context and interpreting them as a subtle fusion or radical provocation. In this way, contemporary art, in its most vital, most expressive, and extreme aspects, explores new relationships with the *“place”* that accompanies design processes similar to those in architecture, and, together with architecture, currently investigates within a field that we can define as (essential) spatial questions.

Let us say that architecture has shown itself to be *“tentative”* in designing museums intended for contemporary art. Buildings are often designed too ostentatiously, reflecting the creative strength of the architect’s personality, aiming to anticipate the development of artistic research or, conversely, raising overly impersonal structures, yielding to the magnitude of artwork. Audiences have frequently had to enter buildings that have become overly imposing, almost overshadowing their natural contents: the artworks. In any case, museums are aesthetic warehouses, not just grand palaces. A museum may still merely be a place to retreat from the complex pressures of the outside world. Perhaps architects are being compelled to choose between the euthanasia of the museum-as-a-container and the acceptance of the still abstract and poetic project of *“diffusing”* space, a paradoxical opening to the invisible, which does not mean non-existent. Or will it be essential for architects, as well as artists, to introduce additional sensibilities and spirituality in the pursuit of shaping the aesthetic-formal expression of museums for contemporary art?

Educational Aspect

Educational role of museums began with the opening of the Ashmolean Museum at the Oxford University in the 16th century. From that moment, the educational role of museums gained importance. The goal today is to create a social support with a shared desire to realize the high tasks of awareness about the place and significance of museum institutions and contemporary art museums in a local context. The most valuable assets lie precisely in human potentials and the possibilities of appropriately valuing and utilizing the privileges acquired through museum work for the common good. Hence, it is not by chance that museum education, or education in museums, has become a European intercultural task, and the educational and social role of museums as workshops and classrooms has been recognized in creating mature, creative, emancipated, inventive, independent, and responsible individuals. Acquiring the habit of using museums for creative learning can help answer many essential questions about human existence and survival today.

General cultural education is not just a call to deep historical knowledge but, on the contrary, encompasses its geographical, economic, scientific, technical, aesthetic, and other contexts. The necessity of acquiring knowledge for which school is responsible is not denied, in which the museum can mediate or be a means. That knowledge is an illustration and complement to lectures sought by many educators. According to the words of Jacques Rigo:

“School is an integral part of basic, balanced training, which should not be exclusively intellectual or conceptual in nature. By fostering the need for exploration and exchange, general cultural education, through discovery and shaping everyone’s tastes, allows a freer affirmation of the personalities of all individuals. This is one of the pathways to the flourishing of minds (...).”
(Jacques Rigo in Gilbert, 2005, p. 48)

Spiritual Aspect

The (contemporary) art museum is the place of a silent hustle. Whether the Mona Lisa or Guernica, art catalyzes attention, silence, and sometimes awe. The audience, equated with the crowd, is enchanted by the institution itself, the museum which, besides always representing a magical storage of history, reveals precisely those works by which it can be recognized. The visitor feels fulfilled! Whether built or virtual, the museum still seems extraordinary, magnificent, a place that, according to Gaston Bachelard, “*directs the lights*” to those containers that attract attention, not just to the art that is preserved and displayed in front of the audience. They are often captivated by its striking opulence and architectural achievement. (Gaston Bachelard in Oliva, 2010) When surrounded by people, a building seems to be a little more than just a “*spatial*” support for activities; it becomes its supplement. Architecture should be viewed and felt as an active “*machine*”, not a monument.

It creates a place for people to meet, exchange ideas, stimulate creativity, spiritual growth, and contemplate existence. Therefore, it is essential to sensibly observe the issue of designing spaces for art. Architecture should not be an end in itself. It is vital that the way and atmosphere one wants to achieve with architecture are considered in line with the real needs of art and the person who will use the space.

Because, regardless of its actual expression, symbolic, positive energy will return to the building and “*nourish*” - creating the spirit of the place, only with the positive experience of visitors, who felt a spiritual satisfaction during their stay in the building. Additionally, the emphasis contemporary art places on the current societal issues can help everyone form their stance on these events, reflect on their significance, and find their place within such a society.

Valorization of Architecture of Contemporary Art Museum

“The museum can only be successful in fulfilling its tasks if it becomes part of the cultural landscape, but also its economic component” believes Gerald Matt, a great connoisseur of contemporary museology and a successful leader of Viennese museum institutions. (Mat; Flac; Lederer in Žilber, 2005, p. 27) The success of a museum is measured by the overall impression that a visitor carries away. There is no other proof that a museum is successful and that its programs are of quality other than when the visits are frequent, regular, and repeated. It should represent the cultural heritage that always exists in the city, and which with its architecture revitalizes space, gives it an additional quality for its residents and tourists; it should participate with its program in the active shaping of the city and cultural events, animate the audience to be part of the museum context every day. Such a cultural object belongs to everyone, highlighting its social role, which is significant in both an educational and spiritual sense. Museum owners should, through cultural policy, develop a strategy once the museum is built, so it remains active and useful for the city and its economic development. Therefore, new *“products”* and new services within the contemporary art museum are implemented to meet the growing needs of the audience in the field of educational and cultural activities, receptions, exhibitions, publications, communication.

Thus, new professional competencies have emerged, primarily in the fields of mediation, museography, new organizational and management methods, new technologies, etc. New sources of financing have become, so to speak, necessary for this development (patronage, co-productions, loans, commercial spaces, product sales, etc.).

Finally, today's local development strategies and territorial planning must take into account the role of museums, so the economic function has become evident. In the development of a museum, and even of a city, the role of the cultural work with the audience, which is still often called communication, cultural action, pedagogical action, audience service has a strategic importance; it performs a function similar to marketing and development in a company, something between production and administrative and financial management.

According to Harold Rosenberg⁵², museums have become “*agencies for mass entertainment and education*” including art, which is expected to be entertaining. Pleasant architecture, a wonderful collection, and museum facilities serve as the foundation for special, new, and more attractive interpretations. Added to this are the amenities for an extended stay in the museum, so they are no longer considered temples – they have been compared to today's forums or agoras, or even amusement parks, but they are not, nor should they become such.

⁵² Harold Rosenberg, (1906-1978) an American art critic: see www.britannica.com/EBchecked/topic/509899/Harold-Rosenberg

Contemporary art museums have survived as valuable institutions and are significant due to their collections, employed experts, architecture, and their economic and social potential. They represent one of the best bridges between the past, present, and future. As such, they are very important for children, as they offer the possibility of interactive learning in various fields and develop a creative personality. They can be enriched by various forms of artistic expression, literary-poetic, visual arts, active workshops, etc. These institutions should be treated as a “*social education service*” where the emphasis is not on quantity, but on the quality of knowledge, the adoption of new ideas, enriching experiences, broadening horizons, discovering valid value systems, building a personal attitude that develops an independent, reliable, stable personality, developing and liberating imagination, ensuring joyful and unforgettable moments.

The impact of contemporary media, economic, and, in general, globalization flows on museum architecture deals with issues of the loss of place in the process of globalization and the aspects of such a state on architecture. The new determining paradigms of architecture are identified as: globalization processes and consumerism as the most widespread aspect of globalization, media, contemporary scientific and technological achievements, and modern philosophical thoughts. In terms of the impact of globalization on architecture, a very important issue can be characterized by Debord's “*integral spectacle*”; the transfer or interaction between subprocesses of globalization, or the mutual adoption of paradigms,

means that the rules defining economic and media relations are transferred to architecture and can be seen through the general problem of the aestheticization of everyday life, which resulted in the complete aestheticization of architecture, where the architectural work is part of a spectacular scene, created to enchant.

In conditions where everything is based on the visual, art loses the power of any influence other than creating a momentary and fleeting feeling of satisfaction in the individual. Thus, architecture often wants to adapt and does adapt to the principles of seduction and provocation. Perception becomes recognition, and experience becomes registration.

At present, architecture is inevitably often linked to capital, and so the architecture of museums, depending on the social context and the general context in which they arise, adapts to capital but also to the architect's sensibility. With the trend of economic and social crises currently dominating the world, contemporary theorists are contemplating new modes that could and should inaugurate museums as spaces of friendship, where everyone is welcome and which, therefore, must preserve for everyone a piece of former admiration. Museums should be open to everyone, implying their adaptation to a more layered and numerous audience.

This refers to children of all ages, the elderly, people with disabilities, the local population that needs to be stimulated to enter the museum, the unemployed, and the illiterate. A large audience also means museum enthusiasts, students, citizens of all ages and interests, as well as foreign tourists who visit the museum only once.

In an effort to popularize museum exhibits and exhibitions, while also nurturing scientific work as an essential activity of museum experts - curators, restorers and conservator advisers, pedagogues and educators - museums are increasingly organizing various lectures, symposiums, congresses, conferences, debates, round tables, discussions, conversations, meetings, especially with artists, renowned figures from the world of culture and media, donors, sponsors, or other esteemed individuals. Therefore, these facilities are also scientific institutions, which assist and address the issue of social integration and identity. Although it is known that there are foundations that open contemporary art museums around the world under the same name as the foundation, still, there are no two identical contemporary art museums, given their different cultural contexts.

V

ARCHITECTURE OF CONTEMPORARY ART MUSEUMS
IN DIFFERENT CULTURAL CONTEXTS

“First of all, architecture is resistance to the system, physical globalization that does not respect the genius loci, the spirit of the place, the context, the differences between people.”

Jean Nouvel

Factors, which influence the architecture of the museum of contemporary art, and the valorization criteria that show its impact on space, society, and economy, have been previously identified. In this chapter, through examples, it will be shown the way in which the aforementioned factors, in a specific social context, influence the realization of reference examples, as well as implications they have on the city and society after their construction. To make the results of this analysis as relevant as possible for the local context, examples have been selected from a western social context, focusing on the Western Europe, an eastern context, and the regional countries in transition.



Image 50
Renzo Piano: Fondation Beyeler;
Riehen, Switzerland



Image 51 Richard Meier & Partners: High Museum of Art; Atlanta, United States



Image 52 SANAA: Museum of Contemporary Art; New York City, United States



Image 53
SANAA: 21st Century Museum of Contemporary Art; Kanazawa, Japan



Image 54
Kazuyo Sejima: Art A and C House, Inujima island, Japan



Image 56
Zaha Hadid: Mobile Art Channe Contemporary Art Container; Paris, France



Image 55 Jean Nouvel: Musee du Quai Branly; Paris, France



Image 57 Zaha Hadid: Lois and Richard Rosenthal Center for Contemporary Art; Cincinnati, OH

Western Cultural Context in the Territory of Western Europe

It is inscribed in the fate of European, and even North American culture, that the particular is mediated and derived directly from the general, the idea, the concept. The general is the truth of all particulars, so universality often stands as a counterpoint to the ideology of neoliberal globalization, the compulsion of the spirit of the age. It is known how the “*spirit of the time*” arises. Today, it belongs to anonymity in relation to origin, tradition, culture, and era. The idea of universality is perceived simplistically. Paradoxically, universal values are not particular: they are science, mind, rationality, culture in “*scientific and intellectual forms*”, aesthetics, human rights ethics. “*They don’t mean belonging to a particular constellation, nation, race, period in world history, cultural form, specific social order, or specific Western and Eastern traditions.*” (Šarčević, 2007, p. 217)

Today they often signify belonging to a cultural context in an anthropological sense. Thus, cities often yearn for architects to understand their need for such architecture. A modern city, therefore, expects from an architect that the ordered project is not just a work for itself but imposes responsibility for it in a broader territorial context. Megalopolis forces him to take into account the system of urban connections, not allowing him, at the same time, to neglect the individual form.

A more direct confrontation with all this depends on a real artifact and a natural context, long changed and disrupted by irresponsible expansionist policy, increasingly affecting man as a human being. We are aware that the natural context of the West is highly capitalist and that, in the context of museum activities and art in general, we are once again meeting with “*patrons*” in the sense of private intermediaries and commissioners of contemporary art, as well as owners of large globally dispersed companies, who set museum standards. Charles Jencks even claimed that the museum accommodates spectacular contradictions and is, in fact, a schizophrenic monument of contemporary culture. Despite such differences, the museum was mostly perceived as a type of building ready for evaluation, definition, and display of cultural values related to the changing demands of modern society. Through the following examples, the cultural, spatial, economic, technological, aesthetic, didactic, and social values woven into the architectures of contemporary art museums will be explored.

Guggenheim Bilbao

In the north of Spain, on the banks of the Nervión river, lies Bilbao, a 700-year-old city founded by Diego López de Harou in the 14th century as the largest city of the Basque Country. The city is located in an area rich in iron ore. It is an active industrial center with refineries and a developed iron, metal, and chemical industry. The urban population numbers around half a million people, making Bilbao the fourth largest city in all of Spain. In the second half of the 19th century, Bilbao was a reference area for industrialization and development of the entire Iberian Peninsula. The Port of Bilbao on the Atlantic Ocean is one of the most important in the country.

Amidst an economic crisis, Bilbao was also facing changes in the political landscape. The development of cultural policy was then perceived as an important means of diversifying the local economy, achieving a higher level of social cohesion, attracting foreign investments, and strengthening individual and civic confidence. It was crucial that the new political authority recognized the cultural potential as a strong asset in elections; they saw in it the benefits that could guarantee a better quality of life for the population.



Image 58
Specific location in the city
before and after the construction
of the Guggenheim Bilbao

The “*Plan General*”, a strategic plan for the revitalization of Bilbao, was initiated at the request of the Basque Government and the municipal Council in 1989, and it was completed in 1993. The main objective set by this plan was to change the image of the city, which would boost economic development and contribute to the quality of life.

A series of internationally recognized architects were involved in the reconstruction projects of Bilbao. It was planned for the new cultural complex, namely the Guggenheim Museum Bilbao, the Euskalduna concert and conference hall, and the Cultural Center, to cover an area of 345,000m² and to become an integrated whole, a part of the city for “*leisure, culture, and entrepreneurship*”.

After successful negotiations between the public and private sectors regarding the implementation of Bilbao’s strategic renewal plan, agreements were concluded to begin the construction of the Museum of Contemporary Art along the banks of the Nervión river.

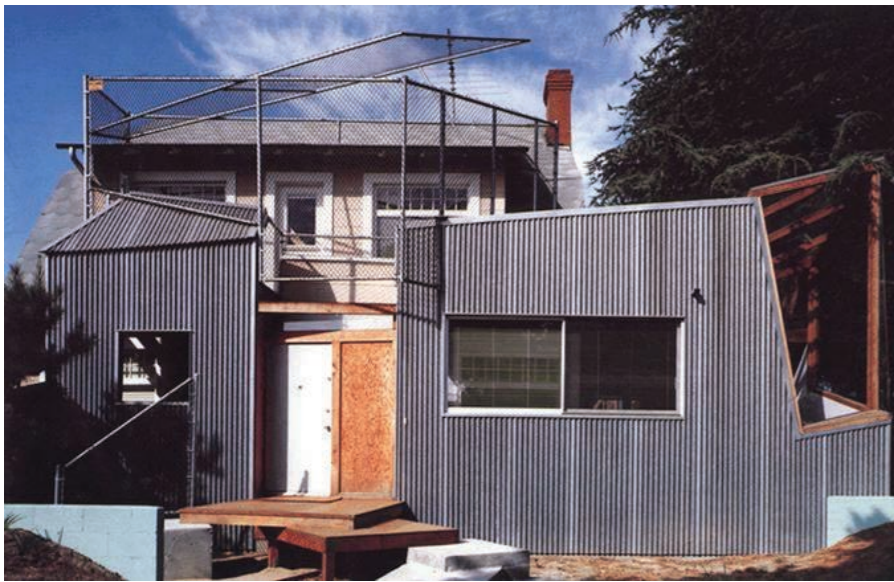


Image 59
Frank O. Gehry's own house
in Santa Monica 1978.

There was significant competitiveness in the international art field during this period, and the Guggenheim Foundation wished to offer a portion of its collection in exchange for establishing the core of the museum. Despite the Foundation's offer for a part of its collection to become the nucleus of the new museum, the Basque Country also had to initially set aside 50 million dollars for this venture. Ultimately, the Guggenheim Foundation organized invitation-only competitions for architectural teams: Arata Isozaki, Coop Himmelblau, and Frank O. Gehry. Gehry won this competition. While his architectural style and materialization were already recognizable in the world of architecture, the idea for the Guggenheim Bilbao seemed simply to be the best example from his series. Gehry's museum is located at the center of the cultural triangle formed by the Museum of Fine Arts, Deusto University, and the old City Hall. The land, covering about 327,000m², which was previously occupied by a factory and parking lot, is intersected by the Puente de la Salve bridge, and is considered one of the main entrances to Bilbao.

Gehry's style began to noticeably diverge from the then-emerging post-modernist principles, starting with the design of his own house. Gehry's house was a targeted strong architectural provocation, a combination of aesthetic impossibilities that completely disrupted the usual way of looking.



Image 60
Model of the site after the
construction of the museum

This fierce early work was a prototype for Gehry's subsequent buildings. Its elements do not belong to any traditional construction, but when placed together they seem almost as if they were disassembled and mixed, and then reassembled in a new, apparently random way. The rational functionality of the structure turned into deconstruction.

In his endeavor to conceive the space for the Guggenheim Museum Bilbao, Gehry tried to satisfy the aspiration of the Basque administration for an iconic building with significant market potential, as well as the desires of Thomas Krens, director of the Guggenheim Foundation, to achieve an interior space analogous to the Notre-Dame Cathedral in Chartres, a space invoking spirituality, where visitors perceive it as sacred. Through architecture, Gehry aimed to create something surprising within the space; it is as if he wanted his design to showcase the fluidity of space, which nonetheless ultimately needed to define its boundaries externally. This external shell should impose itself on the people as a sculpture in the space, a sculpture that evokes a feeling of reverence in its users.

Simultaneously, this sculptural nature of the building creates an icon within the environment, a building that becomes representative, a living sculpture. In seeking a solution for the Guggenheim Museum Bilbao, Gehry was very much inspired by the sea, the river, and the fish.



Image 61
Frank O. Gehry: Fish Dance Restaurant,
Kobe, Japan, 1986-87

He elaborates on all his projects through sketches with a strong motivational theme. The leitmotif of the fish appeared much earlier in his ideas and executed works. In 1986, in the city of Kobe, Japan, a fish restaurant was built with a large fish sculpture dominating the entrance. The sculpture is hollow and covered in copper, partly with a copper mesh, making it airy.

The sculpture is considered the most beautiful part of the restaurant even though one cannot enter it. Further contemplation by Gehry on his sculptures led to the idea of making these sculptures into spaces that one could enter. The concept of a “*fish that can be inhabited*” first emerged in the design for the Lewis house in Lyndhurst, Ohio, which Gehry designed in collaboration with Philip Johnson & Partners.



Image 62
Frank O. Gehry: GFT Fish;
Rivoli, Italy, 1985-1986



Image 63
Frank O. Gehry: Vila Olimpica;
Barcelona, Spain, 1989-1992

In the initial design sketches for this house, the shape of a whale was prominently featured. In the further development of the project, the form of the sculpture underwent abstraction and, as such, could be interpreted in various ways. Most importantly, the sculpture became a space that could be utilized from the inside. On the occasion of the Olympic Games in Barcelona for Vila Olimpica in 1992, Gehry designed a landmark sculpture for the entrance of the hotel complex, a sculpture which, in its shape, once again resembles a fish. Its mesh silhouette elegantly hovers in the space, and in the evolution of Gehry’s ideas about populating sculptural forms in space, this was a step back; the sculpture is merely an object to be observed in the environment. What is interesting about this project is that in order to realize and execute the complex geometric form, the project partner felt the need to seek a computer program that could support this idea in design and in the construction phase. Thus, they began to use the CATIA computer program (computer-aided three-dimensional interactive application), which was originally developed for the French aerospace industry. Computer programs assist Gehry in realizing his conceptual sculptural designs.



Image 64
Exterior appearance of the
Guggenheim Museum Bilbao

For the concept of the museum itself, Gehry continued to contemplate the idea of the fish as a sculpture in space. The idea to create a school of fish, each individual yet meeting and becoming one, often resembles a large whale stranded on the banks of the Nervión river. The conceptual form was intended to accommodate the demanding function that Gehry had envisioned. It refers to a structure surrounded by 19 galleries on three levels, connected by a system of curved bridges, a glass elevator, and staircases. Around the airy atrium, which exudes a sense of sacredness, the three levels of exhibition spaces are situated, with the largest among them being a massive ship-shaped gallery measuring 130x130 meters, extending eastward beneath the Puente de la Salve bridge and concluding as a tower structure. When observing the silhouette of the museum's exterior appearance and its reflection in the river, one can discern, in the unity of this image, a large fish with its tail.

The beginning of the construction faced many criticisms against the city administration for financing this expensive project. However, the situation soon changed. Numerous tourists from all over the world began to flock to Bilbao, with the museum being the primary reason for their visit.

This placed the city among the most visited places in Spain and Europe. Gehry's museum, which spans an area of 24,000 m², making it one of the largest in the world, attracts almost a million tourists annually⁵³. It is believed that the initial investment of around a hundred million dollars paid off multiple times. Bilbao is a prime example of transformation from a grey industrial city into a place pleasant for living and attractive to tourists. Thus, the Guggenheim Museum Bilbao became a genuine marketing tool, and the building itself, categorized as an iconic structure, supports the cultural project of "city museum of art" worldwide. In the evolutionary process of Gehry's deconstructivist idea of the object's sculpturality, we can also mention the Walt Disney Concert Hall in Los Angeles, built in 2003, although older in concept than the Guggenheim Museum Bilbao. This mature idea of designed parts merged into a single whole is evident in the museum's execution. One wonders about the next step in Gehry's process.

⁵³ www.prensa.guggenheim-bilbao.eus/src/uploads/2017/01/NP_Balance-2016_ES.pdf

Will Gehry, in his next cultural object project, return to the "deconstructivist box"? Or will the evolution continue in the direction of exploring the underwater world? In the very near future, we will have an opportunity to answer this question. In Abu Dhabi, Sheikh Khalifa commissioned the construction of a museum complex consisting of five pavilions.

Renowned architects were invited, including Gehry. One common conclusion we can draw from Gehry's deconstructivist approach to design is that this direction does not necessarily reflect particular social ideas, or indeed universal ones, such as speed or universality of form (as in Modernism). It especially does not reflect the belief that form should follow function.

Due to such an approach, one can argue whether these approaches are always a rational and justified investment, even in the case of globally renowned architects, like Gehry, who says about his design method:

*"I approach the design of each building as a sculptural object, a spatial container, a space with light and air, a response to context and appropriateness of feeling and spirit. Into that container, into that sculpture, the user brings their baggage, their program, and communicates with it to meet their needs. If they can't do that, I myself haven't succeeded."*⁵⁴

⁵⁴ Frank O. Gehry - from the 1980 edition of "Contemporary Architects"

The Power of The Museum of Contemporary Art and its Architecture | Guggenheim Bilbao

Urban Regeneration through Deconstructivist Sculpturalty of the Object

There are many urban regeneration plans in Europe that have used the construction of a museum as the main element of cultural development and cultural policy. Many will surely wonder why, with such a policy, contemporary art museums are almost always planned. Museums, whose collections are based on cultural heritage and historical facts, are certainly valuable. However, they are almost always based on permanent exhibitions because they are part of a specific era. Such examples are the British Museum and the Pergamon Museum in Berlin. We must bear in mind that when it comes to urban regeneration, the issue often involves cities that lack a rich cultural heritage or need a new challenge, in line with the globalization trends of today's society. In this sense, contemporary art is a significant focus of interest for today's culture consumers, and, as such, it should be used in the most positive way possible.

The Guggenheim brand perfectly fit Bilbao's requirements for this reason. A city in need of an economic turnaround managed to achieve its strategic plan goals with the help of a renowned art collection and, of course, the internationally recognizable architecture of the building itself.

Considering that globalization trends require constant product marketing to increase its consumption, the whole circle is thus closed. Everyone needs to find their interest in this consumer chain.

In this way, the museum, the city, society, the economy will surely profit, and we certainly should not forget a new artistic-educational component that the programmatic activities of contemporary art museums offer. Architecture contributes to the desire for such art to be experienced and to be part of an individual's intuitive experience, which will help, along with everything experienced, to spiritually grow. Gehry's design expression – from its early beginnings to today's high "*Gehryism*" – is undoubtedly a direction influencing new generations of architects. Speaking of the Bilbao effect, it was almost entirely achieved through architecture and the spectacle this evolutionary building produced. No matter the extent to which contemporary art is credited for the progress and stimulation of a city's regeneration, architecture is an indispensable part of such a spatial spectacle. Although there was much debate about Gehry's design of the Museum in Bilbao, it was, as the evolutionary culmination of his personal creation, also a progressive leap for the entire architectural generation to whom Gehry, even if he surely did not intend to, posed new challenges. From this perspective, this museum and its architecture are considered a positive example.

When the declining industrial city in Spain's Basque region decided in the 1990s to spend \$228.3 million on a contemporary art museum, critics bemoaned such wastage of public funds on something so insignificant, exclusive, and extremely elitist. The museum attracts an average of 800,000 non-Basque visitors annually. Despite attempts to emulate the Bilbao effect elsewhere in the world, very few new museums or galleries outside of capital cities have managed to draw so many visitors. Bilbao did not just build a museum for the sake of having an impressive architectural edifice; it was one answer in an endeavor to address numerous severe problems. The city had an exceptionally high unemployment rate, up to 25 percent. Traditional industries had become obsolete, and the river port in the city center was plagued with heavy traffic congestion. The city opted to address these issues through a holistic plan that introduced a new metro line, new infrastructure systems, an airport; residential, entertainment, and business complexes were also constructed, while new river and sea waterfronts, ports, and industrial and technological parks were built far from urban centers.

The most significant contribution was the construction of the Guggenheim Museum Bilbao (GMB) and additional investments in culture, such as a concert hall and an incubator for young artists, to promote art and cultural tourism as a means of economic transformation and unemployment reduction. The Guggenheim in Bilbao is an intriguing model of museums positioned as economic reactivators. Unlike most museums in Europe, the GMB adopted a market-oriented budget with parallel commercial activities. The museum in Bilbao was a very risky project, but it proved to be on the right track, worth the significant risk and investment⁵⁵

Despite the inevitable obstacles in determining which contemporary masterpieces would endure, it is possible to highlight the current trends. Certain tendencies of the 1980s, such as the Deconstructivism of someone like Frank O. Gehry or the Rationalism of Aldo Rossi, continue today and develop in response to the changing demands of architecture. If one were to pose fundamental questions regarding the future development of the society, they would also find answers about the future forms of architecture. The lesson finally learned from the history of architecture in the 19th and 20th centuries is that society and architecture influence each other. Any architecture that exists solely for itself, without considering the social and cultural needs of its users, is least suitable for funding and is unlikely to secure its place in the long term. Gehry keenly sensed the architectural expression that would assist Bilbao in realizing its regeneration plan.

⁵⁵ European Planning Studies: Bilbao's Art Scene and the "Guggenheim effect" Revisited Beatriz Plaza ab; Manuel Tironi c; Images N. Haarich the Faculty of Economics, University of the Basque Country, Bilbao, Spain b Art4pax Foundation, Basque Country, Guernica, Spain c Department of Sociology, Pontificia Universidad Catolica de Chile, Chile d INFYDE SL, Las Aren as-Bizkaia, Spain, 2010.

Of course, he had significant support from investors, but without his bold attempt and, naturally, the continuation of the evolutionary process of placing sculpture in space and giving it the possibility of habitation, was something that was new and uncertain in the 1990s. Gehry's sculpture received positive feedback from both domestic and foreign visitors, thereby justifying its existence.

The decision to build an art museum and use it for the purpose of urban regeneration and rescuing a city from economic collapse was very brave and risky. But also promising! The Guggenheim Museum Bilbao was established in the newly-designed cultural center, as previously mentioned, a newly designed cultural quarter, and as such should serve a dual function in the artistic aspect: both a provider and a promoter of art. Museums were originally elitist, aristocratic institutions, but the new spirit calls for a re-examination of the role of the museum in society. Today, more than ever, museums are expected to stimulate artistic creativity, but also to provide society with a space to approach art, to become acquainted with it and its results, enabling individual personality enhancement. Apart from the Guggenheim, Bilbao can now boast of a plethora of museums: Museum of Applied Arts, Basque Museum, Archaeological Museum, Museum of Sacred Art. Without a doubt, the Guggenheim Museum Bilbao has brought significant works of modern and contemporary art to the city and region. The fact remains that a museum of this capacity, built in an area and city that had no prior connection with contemporary art, has enriched the artistic life. At the same time, it met the expectations of the responsibility a museum should have towards people: to attract them and provide them with knowledge, a new experience. For local artists, through this museum, the "*Bilboarte*" center, which opened in 1998, very successfully promotes the Basque contemporary art.

This comprehensive urban redesign, which followed the Strategic Plan, enhanced the quality of life of citizens by integrating ecological, social, and artistic dimensions. The quality of life is defined at various levels, including culture. Taking into account the survey results of Bilbao's citizens regarding their perception of the quality of life in relation to cultural policy and urban regeneration⁵⁶, two distinct attitudes can be observed: one is that a portion of the population is very satisfied with how the cultural policy generates revenue for the city, and the way art still maintains an elitist and bourgeois lifestyle, accessible to many.

The other is that some of the population wishes to have a more decision-making power in city administration, which surely does not reflect a complete satisfaction with all the realized architectural-artistic projects. However, it must be said that even the latter enjoy the quality of cultural and economic life in Bilbao, as its progress is undeniable.

56 www.researchgate.net/publication/4761723_On_Some_Challenges_and_Conditions_for_the_Guggenheim_Museum_Bilbao_to_be_an_Effective_Economic_Re-activator

MAXXI Rome

In 1998, the Special Institute for Contemporary Art, commissioned by the Ministry of Cultural Heritage, announced an international competition⁵⁷ for the Center for Contemporary Art in Rome, in the Flaminio district, on a location provided by the Ministry of Defense. Rome, the capital of Italy, has a population of 2,612,068⁵⁸ (Oliva, 2010, p. 243). In 1999, the committee selected the project by the London studio, the “Zaha Hadid Limited”. In June 2002, architect Zaha Hadid, along with her colleague Patrick Schumacher, presented the first part of the project for MAXXI Architecture.

⁵⁷ The competition is accompanied by the “Preliminary Design Document” in which the guiding ideas are stated in six points: that the Center should house a museum of 21st century art and an architecture museum; that the institution should specialize in production for the next seventy years; that it should gradually expand its art collection by purchasing works from ongoing exhibitions; that it should develop programmatically by completing a certain time cycle and constantly changing exhibited works; that it should elaborate a corpus of functional services that will not interpret art exclusively in a traditional way or documentarily, but will professionally and continuously monitor the development of contemporary research; that it should incorporate complementary methods of innovative character focused on six objectives (temporary exhibitions, education, information, live events, production and experimentation, entertainment, and commercial actions).

⁵⁸ (census of the population in the year 2011) www.britannica.com/EBchecked/topic/508807/Rome



Image 65
Exterior of MAXXI Museum

Immediately after the presentation, even based on drafts and models, the originality of the project and its high level of poetic quality could be discerned. The structure was completed in 2009. The main characteristic of the project becomes clear as soon as its location is observed. The building is not closed off by Guido Reni and Masaccio streets, which border the site; on the contrary, with its ribbon-like structure, it repeats and emphasizes the true line of the streets. The bands are placed opposite or next to each other, thus dividing the structure itself. The entire aim of the project was to create an impression of a dynamic continuity which, in a way, stems from the planimetry of the surrounding environment.

Designed as a true multidisciplinary and multifunctional campus of art and culture, MAXXI creates an urban complex of architectural structures meant to be enjoyed by all. In addition to two museums, the MAXXI complex includes an auditorium, a library, a café, spaces for temporary exhibitions, open areas for live events and commercial activities, labs, and places for study and leisure. The main concept of the project is to intertwine walls throughout the site, with their intersections defining the interior and exterior spaces of MAXXI.



Image 66
Exterior appearance of the
MAXXI museum complex

This principle is applied and operates throughout the building; bridges and communication pathways leading to various galleries and this continuous sequence of experiences invites the observer to enter the structure, thereby creating a compact volume of the complex. Interior spaces, defined by exhibition walls, are covered with glass roofs, supplying the galleries with natural light that filters through linear roof beams. These beams emphasize the linearity of the space, assist in articulating different gallery orientations, and facilitate communication throughout the museum and campus. Sinusoidal shapes, diversity, and intertwinings of spaces create spatial and functional frameworks of great complexity, offering a possibility of constant change and unexpected perceptions both inside the building and in external spaces. Hadid, in Flaminio, a pleasant, yet relatively faceless northern district of Rome, as Mrduljaš claims, introduced a project that demolished much of the existing industrial construction, injecting a new urban DNA, imprinting a significant mark of modern culture onto a neutral environment. Traces of this fluid language are found in the proximity of MAXXI, in the neoclassical building of the National Gallery of Modern Art, north of the Borghese park, where in the central room, right after the entrance, the museum's finest collection is displayed: a grand Klimt and two canvases by Giacomo Balla of unusually calm compositions, from the background of which rounded and soft surfaces emerge and burst, their tonal transitions and overlays suggesting spatial depth.

Image 67
Exterior detail of
MAXXI museum

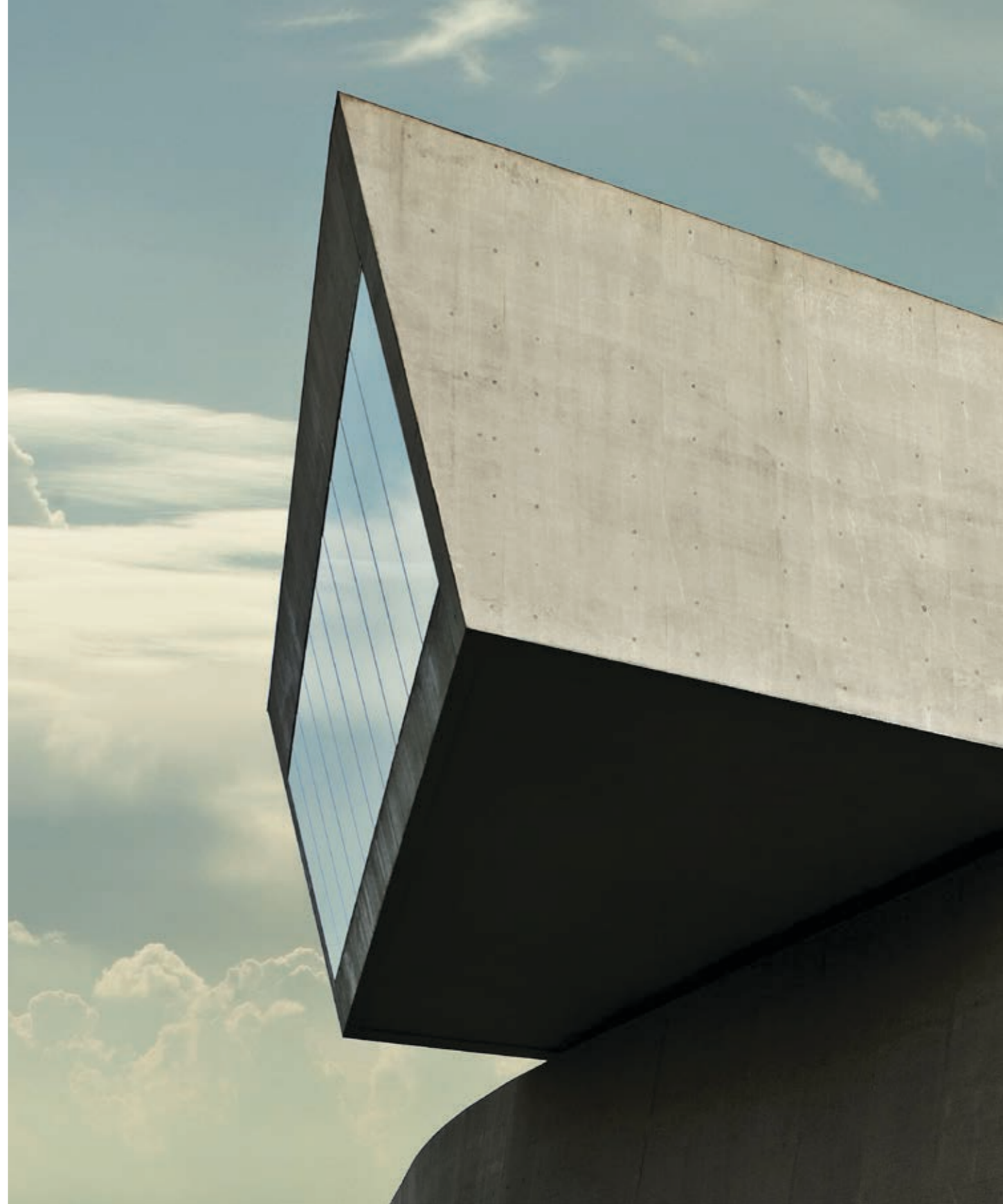
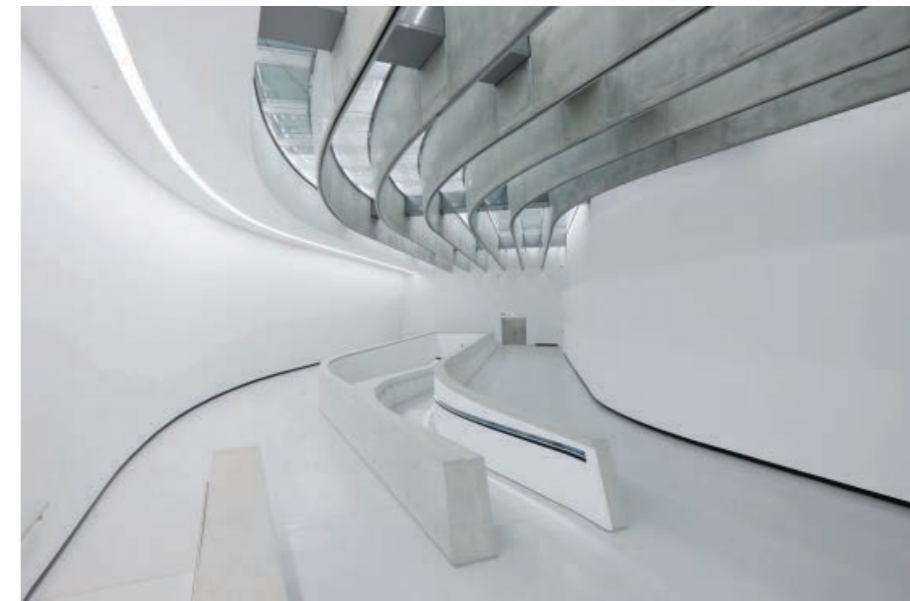




Image 68 | 69
Interior of MAXXI
Museum



“Ballà’s paintings show a fascinating similarity with Hadid’s, almost a century later built supermatism, unwound Guggenheim (Wright’s, of course) or spatialized futurism.” (Mrduljaš, 2010, p. 21)

“MAXXI is no longer just a museum, but an urban cultural center, where the dense texture of the interior and exterior intertwine and overlap one another. It’s an intriguing blend of a gallery, which serves as a place for exchanging ideas and fueling the cultural vitality of the city,” asserts the author of the project.⁵⁹

Hadid also says that the idea for such a project came at a pivotal moment in her transition from the “*abstract*” to the “*fluid*” phase, as evidenced by a series of sketches that depict the gradual transformation of the building’s spatial concept, from a deconstructed fractal structure towards dynamic and curved spatial flows that overlap, intertwine, elude, and expand into the environment. The ensemble of MAXXI is articulated as a series of bending gestures that form linear flow spaces interconnected into a complex organism. The building is approached from a spatial courtyard beneath concrete spirals that emerge from the building and hover above the entrance to the foyer.

⁵⁹ [www.archdaily.com/zaha hadid](http://www.archdaily.com/zaha-hadid)

Image 70
Exterior detail of
MAXXI museum



The foyer extends the full height of the building, and, through it, a three-dimensional network of stairs and walkways is distributed, which, like a circulatory system, creates an exciting three-dimensional choreography of movement. The spaces change format and shape from corridors to larger exhibition halls, but all transitions are experienced gradually and softly, without drastic breaks. The bodily experience of movement is strongly emphasized due to slanted floors and walls, encounters with stairs, and the feeling that the spaces truly stimulate the energy flow. The design is minimalist, and the details are visually very simple. The relationships between indoor and outdoor spaces are not equally successful everywhere.

While the view from the protruding floating corridors to the courtyard and gaps within the building's body is exciting, some spaces seem blind, insufficiently articulated, failing to maintain the tension of the entire dragaturgy of the building. The volume of the building wraps around the segments of a former industrial building, retained as a backdrop and a memory of its previous state. Also, as Mrduljaš notes, *"the principles of pulsating space and higher-order geometry and the mathematics of infinitesimal calculus are close to baroque, and baroque is in Rome."* (Mrduljaš, 2010, p. 22) According to the curatorial concept, the Museum does not have a permanent installation; instead, it changes, emphasizing the equality of architecture and design, an international novelty.

"The phenomenon of equating the architectural and visual Biennale in Venice will thus experience an official amalgam at MAXXI, which was presented during its inauguration, where specially commissioned installations by renowned experimentally oriented architects like Lacaton-Vassal, R&Sie(n), Teddy Cruz, and others, were combined with other exhibitions. The heterogeneity of approaches is also evident in other exhibits." (Mrduljaš, 2010, p. 22)



Images 71
Outdoor space of the MAXXI museum serving as an exhibition area, meeting place

The Power Of The Museum Of Contemporary Art and its Architecture | Maxxi Rome

Monumental Architectural Fluidity in the Service of Urban Regeneration

In the city of Rome, rich in historical layers of cultural, artistic, and architectural heritage, the construction of MAXXI has redefined the relationship with the current civilization moment. At the same time, the opening expansion of MACRO by the architect Odile Decq, Rome, as Mrduljaš notes, *“Joined the map of the international network of museum pilgrimages of an era that replaced the universal spiritual image of the world with a heterogeneous culture.”* (Mrduljaš, 2010, p. 25) Museums have never been more visited, even though most modern art is not particularly communicative. Its emancipatory potential for the community remains limited, just as the community has not accepted that embracing art requires active investment in both emotional and intellectual capacities. Therefore, the physical popularization of culture does not mean bringing art and community closer. Today, the role of bridging this gap is played by the museum’s architecture, which becomes the most prominent cultural achievement of the current moment, at least as essential as the art itself. It’s a kind of reversal; as much as architecture is the home of art, it seems even more that art is the fulfillment of architecture. Mrduljaš believes this is not architecture in the spirit of radical or utopian ideas; *“neither open, ephemeral, nor critical architecture, but sensory architecture in the spirit of the monumental tradition of art and cathedrals that genuinely represents the existing social relations and dynamics of the current democratic society.”* (Mrduljaš, 2010, p. 26) With MAXXI, Zaha Hadid demonstrated this relationship, this dynamic, this moment, through new fluid spatial and multiperspective points and geometric fragments, designed in a way that embodies the chaotic fluidity of modern life. This fluidity is also reflected in the constant visits by locals and tourists, which, from an urban perspective, has revived this area and articulated the entire district.



Images 72
Outdoor space of the MAXXI museum
serving as an exhibition area, meeting place

TATE Modern London

The Tate Modern Gallery, or simply Tate Modern, came as a result of the Tate Gallery's decision to divide the activities of this renowned institution, established in 1897. One of the main reasons for this initiative was the inability to manage the vast collection and, consequently, accommodate an ever-growing audience. The formal separation of Tate Modern occurred in 1997. To house this collection of art from the 20th and 21st centuries, a location for a new building was essential.



Image 73
Location of TATE Modern on the south bank of the River Thames



Image 74 View from the Millennium Bridge towards St. Paul's Cathedral

The Administrative Board immediately dismissed this idea. They agreed that the money should be invested in the renovation of some of the existing halls or workshops in the “*Bankside*” power station, which was built in two phases between 1947 and 1963, according to the design by Sir Gilbert Giles Scott. Due to a continuous rise in raw material prices in the market, maintaining the power station had become too expensive. Therefore, they bought the said locations for the Tate Modern collection in 1994. Its central position on the southern flow of the Thames, opposite St. Paul's Cathedral, holds many positive values. First and foremost, there is a plan to revive the old but deteriorating Southwark district. An important fact in such projects the provision of state funds, provided there are guarantees for all the positively proposed adaptations in the future.

The unique structure of the building, made of a steel framework and a wall wrap of approximately 4,200,000 bricks, allowed for the redistribution of space within a sort of colossal parallelepiped without excessively disrupting the architectural unity, meticulously designed so that all its elements captivate with their expressiveness. For the renovation of the “*Bankside Power*” station, an international competition was announced in 1994, attracting 148 participants. The jury opted for the architectural duo Herzog & de Meuron, who, in 1995, were tasked with drafting a cost estimate for the project, as, in addition to state funding, money was sought from the National Lottery Fund, one of the main sources of funding for this endeavor, which recognized the project as a “*landmark*” project. (Oliva, 2010, p. 247)

The main features of the Swiss architects project can be summarized in a few interconnected solutions. These reflect in redefining the two available spaces between the three parallel layers facing the river that divided the central unit, then creating new sources of natural light, and simplifying the orientation of visitors in the space.

Since the project did not start from scratch, the architects had to adopt a specific architectural strategy. Their strategy was to embrace the physical power of the massive brick “*mountain*”, even enhancing its physical presence in certain parts, rather than attempting to diminish its stature. The architects dubbed this the “*Aikido strategy*”, where you harness the enemy’s energy for your own needs. Instead of fighting against something, you take all its energy and mould it in a new and unexpected way.

The first building, which contained steam generators, boilers, pipes, and gas installations, apart from the central chimney, now houses seven floors of galleries and various administrative services. From the second building, the central one with the main turbine hall, an exceptionally intriguing empty space was derived, spanning almost 200m wide and over 30m high, with a large platform on the first floor, overseeing all museum functions. The third building, situated further south, is designated for experimental exhibitions.

The architects decided on one main architectural alteration in the concept of the existing building: the addition of a ramp, which is one of the primary architectural changes incorporated in converting this industrial edifice into a public space aimed to attract thousands of visitors daily.⁶⁰ Even outside the building, the ramp begins descending into the ground, so visitors instantly recognize it as the western entrance.

⁶⁰ www.herzogdemeuron.com/index/projects/complete-works/126-150/126-tate-modern.html



Image 75
Turbine Hall

The ramp is not just an entrance but also serves as a prominent meeting point, akin to the northern tower and other southern entrance doors, which will be open to the public in later construction stages. Due to the architectural strategy, which does not treat the gigantic complex as a closed shell but rather transforms it into a landscape with varying topographies, visitors can access and use the structure from all four cardinal directions. The ramp ushers visitors to the ground level of the building, at the Turbine Hall's level, which is entirely below the Thames. The Turbine Hall is the part of the building that establishes the connection between the inside and outside. The museum's new facade appears on the left side of this hall.



Images 76 | 77 Olafur Eliasson installation, The Sun⁶¹;
Ai Weiwei installation, Sunflower Seeds, from the year 2010⁶²

The platform is also an element constructed as a bridge between the two wings of the building, but also as a tool that explicitly and effectively connects the structure with its urban environment. The Thames promenade leads visitors directly into the heart of Tate Modern through the northern entrance. From the northern entrance, via the platform, one reaches the new garden that connects Tate Modern to the newly constructed building by architects Herzog & de Meuron on the south side of the structure. The platform thus becomes an important intersection not only for the building but also for the entire urban space. It becomes part of the urban topography, a suitable meeting place, as well as the western side of the Turbine Hall.

⁶¹ Installations by OLAFUR ELIASSON, in which they only come into being through the interaction between the "object" - the source of perception and the "subject" - the one perceiving. Such a type of artistic strategy, where art not only implies the interaction of the observer but actually does not exist without him, represents an interesting starting point for defining what architecture truly is." (Kostrenčić, 2010, p. 10)

⁶² www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series-ai-weiwei-sunflower-seeds

From the platform, visitors can look out over the vast space of the Turbine Hall. The platform is simply like a covered square, open to all visitors, whether they have come to proceed further into the museum gallery spaces or to view the semi-annual exhibition/installation, which artists create specifically for this Turbine Hall space. The new primary light source, connected with the large vertical windows of the original building and several slab openings on the northern facade, is actually the glass roof of the Hall. The original and inventive lighting solution, which typically characterizes the projects of the Herzog & de Meuron duo, is once again confirmed in this project. The chimney, which performed an essential function in the former power plant, has been separated from the rest of the building. In the second construction phase, the chimney will be transformed into a tower with two staircases and two elevators, where, at a height of 93m, a viewpoint will be created, offering a magnificent view over all of London. The chimney was primarily conceived as an urban landmark that transcends purely functional purposes, and in this capacity, it also plays a role in dialogue with St. Paul's Cathedral on

the opposite bank of the Thames. The vertical chimney is a direct response to the central dome of the cathedral. Another symbol that the architects subtly added to the existing structure is the “idea” of a beam of light.

“From the very beginning, when we first started thinking about the project during the competition in 1994, we had the idea of a massive luminous body of light hovering above the heavy brick structure of the former power plant. This horizontal ‘beam of light’ is meant to introduce natural light into the gallery spaces on the upper floor, and, at night, the direction of illumination will be a beacon that magically shines into the London sky. The idea of the light beam proved to be a key element for the development of the other parts of the complex within the overall architectural and urban concept of Tate Modern.”⁶³

Just like the space in front of the cathedral, the south bank of the River Thames, Bankside, has now, from an urban planning perspective, become a public place accessible to all people in this city.

⁶³ www.herzogdemeuron.com/index/projects/complete-works/126-150/126-tate-modern.html



Image 78
View towards TATE Modern from the Millennium Bridge



Image 79
Side facade of the TATE museum



Image 80
Daytime view of the Tate Modern building renovated in 2000.



Image 81
Display of the new building constructed in 2016 next to the renovated Tate Modern; the process of adapting to time, a time capsule

The Power Of The Museum Of Contemporary Art and its Architecture | Tate Modern

A Subtle Transformation of Industrial Architectural Heritage into a Museum of Contemporary Art

TATE Modern is a positive example of how to intervene in existing structures in a contemporary architectural way for the needs of modern and contemporary art. As the architects of the project themselves say, it was very challenging and exciting to deal with the existing structures because what had appeared to be limitations set before them at the beginning actually demanded very creative thinking and, therefore, creative ideas arose. In the cities of Europe, we will surely see the increasing number of such projects because of a rational use of space that will be lacking in future for the construction of a contemporary art museum “*from scratch*”. Considering the architectural strategy of Herzog and de Meuron to make the landscape and surroundings accessible from all four directions, the gardens and paths between the urban space and the building have become active. They, in a way, create a gentle *sfumato* transition from the outside to the inside. The gardens are conceived differently, hence, only squares are leading to the entrance, and then, in the west, there is a lawn intended for relaxation, so people can often be seen just sitting and enjoying the space. The trees that are planted, birches, are said to thrive on an industrial soil. In this way, they symbolize the transformation of this industrial space into a cultural one. At night, the building also becomes a landmark on the south bank of the Thames. With its light beam stretching across the length of the building, it becomes a point of reference in space. With this project, Tate has become one of the most visited museums in the world.

The reason for its popularity is not only its permanent collection and exceptional temporary exhibitions, skilfully chosen by the professional team of this museum, but also excellent educational programs and interactive workshops organized by this world-renowned institution. With a large number of animated visitors, it revived this entire industrial zone on the southern side of the river bank, indicating that this decision was correct.

Tate Modern diligently works on collecting and enriching its collection, leading to the need for additional gallery spaces. In 2016, a newly constructed building was opened, which was also designed by architects Herzog & de Meuron through a competition. The new building, together with the existing one, forms a unified entity in terms of materialization and warm connections between these structures. The new spaces on the lower floors are dedicated to showcasing live art forms.

There, current installations, films, sound installations are displayed, but spaces are also reserved for discussions on art, visuals, and space. In the new space, visitors can also witness the process of creating an artwork, bringing contemporary art closer to them.

The upper floors of the new building have provided approximately 70% more space for displaying works from the TATE collection, which, over the past 10 years, has not only grown but also transformed in response to the changes occurring in contemporary art. Film, photography, and live performances have become essential directions in the artistic practice, utilizing the latest technologies. At the top, of course, there is once again a terrace with a beautiful view of this part of London, overlooking St. Paul's Cathedral and the surrounding panorama along the Thames. Both buildings function as a whole in their materialization and the connectedness of spaces, which was the architects' goal.

George Pompidou Center Paris



Image 82
View of the exterior of the Pompidou Centre, seen from Place Georges Pompidou square

In 1969, the President of France, Georges Pompidou, organized an international competition for the design of a multidisciplinary cultural center in the city of Paris, which was intended to become one of the city's landmarks and, thereby, attract tourists from all over the world. The competition jury was chaired by the renowned architect Jean Prouvé, and 681 projects from 49 countries⁶⁴ were submitted. Renzo Piano and Richard Rogers, who won the competition to design the Plateau Beaubourg Centre Paris (its full name), clearly expressed their intention to create a populist dimension for culture, striving for accessibility and popularity, by rejecting the idea of a traditional, closed main facade.

⁶⁴ Moriah Colbert, Jeremy Sims, Aniekas Bassey-Etuk, Tucker Harding, Saloni; "Centre Pompidou, Structure Case Study"; Texas A&M University

Instead, they chose a massive, transparent facade to clearly show that there are no barriers to accessing the building, or culture, for that matter. This solution has become a metaphor for the process of cultural appropriation by the broader masses. *“Conceived shortly after the student uprising at the end of the 1960s, the Centre George Pompidou in Paris became a privileged place where culture was offered to the masses as proof of democratization. Through dematerialization, not only showing the interior of the building but also the very act of showcasing (displaying culture, flows, and above all, the masses in constant indulgence in culture as a means of conscious entertainment), the Pompidou Center presented itself as a mythical object capable of representing or reflecting the mass obsession with ‘freedom’; freedom of both existence and desires. As a result, the building evolved into an exceptionally iconic structure intended to embody the ‘obvious’ symbolic exchange between power and the masses. ‘Obvious’ because the building proved to be heir to design disagreements and conceptual contradictions, but also because its*

fame unexpectedly arose from these contradictions; or, more precisely, the way they interacted with each other to create a fascinating ideological puzzle in the way it became both sensitive and perceived.” (Proto 2005)

Pompidou’s goal was to define a different relationship to culture, to prove that culture is no longer elitist, but should flow into everyday life. Instead of being isolated, culture was meant to expand into a new kind of public space and action, stemming from a strong interaction between art and science. This center was intended to represent the main, original point in a series of similar cultural exchanges that were to branch out and spread throughout the country. To achieve such a goal, the project had to push the boundaries of architecture of its time, its principles, guidelines, established concepts, and, thereby, its action, functioning, and the very understanding.

The text accompanying the competition submission reads (Rogers, Piano): *“We propose that the Plateau Beaubourg square be developed*

into a ‘place of meeting and exchange of information’ that serves all of Paris and even beyond. Locally, it should be a place where people meet. This center (a center of constant information exchange) should represent a blend of a computerized Time Square - oriented towards information, and the British Museum - oriented towards human interaction and activities/exhibitions.”

For the building itself: *“The Center represents a kind of machine, a tool for exchanging information. Instead of designing a ‘box for artworks’, we suggest an object for entertainment, information exchange, culture, a kind of framework to support various activities - a machine for everything instead of a specialized building.”*⁶⁵

The square in front of the Pompidou Centre, Place Georges Pompidou, is an integral part of the concept of the building, representing a dynamic public space that complements the innovative and progressive character of the Pompidou Centre.

⁶⁵ Branda Ewan; *The Architecture of Information at Plateau Beaubourg*; PH dissertation; University of California, Los Angeles; 2012.; p.84-85



Image 83
View of the facade detail
(installations)



Image 84
Exterior view
of the Pompidou Center

It serves as a transitional, buffer zone between the busy Parisian streets and the building itself. It is a gathering place, a spot for relaxation, socializing, and various activities, fostering a sense of continuity between the interior and exterior spaces, not only in the physical sense but also in terms of content and experience. The square provides ample space for outdoor exhibitions, performances, and cultural events. Various artistic installations are located there, underscoring the Pompidou Centre's leit-motif - art as a part of everyday life. The relationship between the square and the Pompidou Centre can be described as interactive and synergistic. The transparent facade blurs the boundaries between the interior and exterior spaces, amplifying the feeling of inclusiveness.

The building spans 10 floors, with a total area of 75,000 m² (12,210 m² for the National Museum of Modern Art; 5,900 m² for private exhibitions; 10,400 m² for the Public Library/Reading Room; 2,600 m² for the Museum Documentation and Research Centre, as well as 2 cinema halls, a theater, and conference rooms). The building embodies a radical vision in which spaces are no longer defined by their role. Each floor is designed to be organized according to specific needs, aiming to meet the demands of various activities.⁶⁶

To enable a flexible interior space, all installations (ventilation, electricity, and water), elevators, and escalators are located on the facade of the building and are color-coded. Nothing is concealed; all internal mechanisms are visible from the outside. As for the frame, it is designed to resemble a massive construction toy. A visual hallmark of the building's exterior is the moving staircase, the building's external vertical pathway. The staircase serves as the artery of the Center, allowing visitors access every floor. Since its opening in 1977, along with social and cultural changes, the Center Pompidou's enduring popularity with the public has prompted it to continually adapt its structure to maintain its activity.

⁶⁶ www.centrepompidou.fr/en/collection/our-building

In 1997, the Centre Pompidou began major renovation works. It was decided to expand, renovate, and redistribute the spaces to facilitate public access and improve reception capacities, which is part of the effort to re-emphasize the values and issues referred to at the time when the Centre Pompidou was first created. During the renovation, floors 4 and 5 were repurposed as space for the Museum of Modern Art, while the 6th floor served as an area for temporary installations. Floor -1 was redesigned for a multimedia center.⁶⁷

Owing to the support of the Ministry of Culture, in 2020, it was decided to carry out a technical work program, which would include the renovation and removal of asbestos from all facades, enhancement of fire safety, improved accessibility for people with reduced mobility, and energy efficiency optimization of the building. The renovation project will take place in stages, and soon, in 2024, there will be a complete closure of the building, which is expected to be operational by 2030.

⁶⁷ www.centrepompidou.fr/en/collection/our-building

The Power Of The Museum Of Contemporary Art and its Architecture | Centre Pompidou

A Monumental Architectural Machine as a Metaphor for Cultural Appropriation

Paris – the City of Light, the city of fashion and art, of revolution, changes, a city that boldly blends the traditional and the contemporary. After the international competition in 1969, initiated by the President of France Georges Pompidou, a project by then-young architects Renzo Piano and Richard Rogers was selected. With their design, they clearly expressed the intent to create a populist dimension for culture, aiming for accessibility and popularity, by rejecting the idea of a traditional, closed main facade. Instead, they chose a massive, transparent facade to clearly show that there are no barriers to accessing the building, or culture. This solution became a metaphor for the process of cultural appropriation by the masses.

In that vibrant Paris of the 1970s, Georges Pompidou said: *“My greatest wish is for Paris to have a cultural center that would simultaneously be a museum and a center for artistic creation; a place for visual arts, music, cinema, books, and audio-visual media. This museum should only be a museum for modern art, since the Louvre covers the art of past centuries. The art that will emerge here will undoubtedly be modern, and will continually evolve. A thousand people will use the library, and, at the same time, they will come into contact with art.”*⁶⁸

The Centre national d’art et de culture Georges Pompidou, or simply Centre Pompidou, is an unconventional art hub that breaks the traditional museum framework (opened on February 2, 1977). Spanning 75,000 m², it houses: a museum, a center for the 20th-century visual arts, a library, a film museum, an industrial design and sound research center, and a range of additional facilities.⁶⁹

⁶⁸ Journal Museum, vol. XXX, No. 2, 1978, p. 77.

⁶⁹ www.hrca.hr/file/338649

Le Corbusier once said:

*“There should be a large cultural center in the heart of a working-class district of Paris, where people who otherwise don’t visit museums, theaters, or libraries could freely enter.”*⁷⁰

A vast plaza for outdoor events is located in front of the centre, adding to the value of this idea. The architecture by Renzo Piano and Richard Rogers, with its flexible interior, exposes the structure of the building outwards, and such an approach gives the structure a revolutionary character of its time.

The building strongly contrasts with the urban structure of the historical Marais district, which, with the construction of this building, becomes a new point of visit for many tourists coming to this City of Light for the first time, or revisiting. But it is not just for tourists – this building is an additional value for all residents of this district and of the French capital, as the great Le Corbusier once hinted.

⁷⁰ *Journal Museum*, vol. XXX, No. 2, 1978, p. 77.

Eastern Cultural Context

When examining the development of the Middle Eastern cultural context, and the current global political, economic, and social situations that are inevitably followed by trends in urban and architectural design, the following examples will explain how the construction of a museum of modern and contemporary art, and a cultural district, is planned based on project documentation created by world-renowned architects. The construction of the Istanbul Modern Museum will also be discussed, as well as the process of creating a contemporary cultural and museum complex in the Middle Eastern cultural context, exemplified by the United Arab Emirates. This nation, located in the Persian Gulf, has experienced significant construction ventures in the last four decades.

It is fascinating to observe how, in an era of global trends, a rapid economic development, and human technological achievements, urban and architectural spaces evolve in what seems to be a unified way. The uniformity of the urban space and architectural forms could lead to a rapid loss of individual local architectural identities. There’ has been a move towards the globalization of cultures and construction. However, in the Persian Gulf, investors have engaged leading global architects to contribute with their architectural expression to the Middle Eastern context, which can help preserve the local identity and determine the development of the city and the region.

Construction of the Saadiyat Museum District in Abu Dhabi

The United Arab Emirates (UAE) is a federation of seven emirates located on the southeastern Arabian Peninsula in Southwest Asia, with an access to the Persian Gulf. They border Oman and Saudi Arabia. The capital and the second-largest city is Abu Dhabi. The geographical position of Abu Dhabi is excellent; it is located on islands at the very heart of the fastest-growing region in the world. Many archaeological excavations have been found at the site itself, suggesting that civilizations from the 3rd millennium B.C.E. existed in this area, such as the Umm-nar culture. The original name of Abu Dhabi was Milh, which means salt, an indicator that there has always been a lot of water in this climate, lakes and, of course, the saltwater of the Persian Gulf. Bedouins call the city Umm Dhabi (the mother of the gazelle), while Abu Dhabi means the father of the gazelle. The shores of the Persian Gulf were settled in the 16th century by Bedouin tribes The Bani Yas due to the discovery of fresh water. This lineage still reigns in Abu Dhabi today, the Al Nahyan family.

Islam arrived in this area in the 7th century. The people inhabiting these lands engaged in pearl trade, and there were also many disturbances by pirates attacking the British merchant ships, harming the trade with India. After piracy was suppressed in 1819, Great Britain began to take a strategic interest in the Persian Gulf region. After its withdrawal from India in 1947, the British maintained their influence in Abu Dhabi as the oil potential of the Persian Gulf grew. The first oil discoveries occurred in the 1930s when the pearl trade was declining, and the population began to look for other natural treasures. The independent state of the United Arab Emirates was established in 1971. In less than fifty years, an interesting transformation has occurred in the territory of the United Arab Emirates: from a barren desert, inhabited by nomads, emerged an exciting and dynamic, but, above all, a safe city, with an astonishing architecture and a very urban population.

In Abu Dhabi, representatives of many nationalities and cultures live, who are welcome as long as they do not threaten the Islamic faith. Given that it is located on an island, the capital has a good access, and every part of the city is just ten minutes away from the docks. Although the city has dramatically changed in the last 40 years under foreign influences, Abu Dhabi locals still strive to support and promote their old traditions and cultures for all those unaware of their prosperous heritage.

The urban layout itself reflects its origins of a fishing village, which was once the center of the pearl trade. In 2007, His Highness Sheikh Khalifa bin Zayed Al Nahyan enacted the law establishing the Department of Municipal Affairs as an umbrella institution overseeing three administratively independent municipalities, among which is the Abu Dhabi City Municipality. It has developed several key goals, particularly implementing projects aimed at establishing a modern infrastructure for the city. Its rapid development and urbanization, combined with the relatively high average income of the population, have transformed Abu Dhabi into an advanced cosmopolitan metropolis. The city is the center of political and industrial activities and a significant cultural and commercial hub due to its position. Abu Dhabi is home to numerous cultural institutions, including cultural foundations and national theaters. The city also hosts hundreds of conferences and exhibitions every year in its still limited art spaces, including the Abu Dhabi National Exhibition Centre, the largest exhibition center in the Persian Gulf, receiving around 1,8 million visitors annually. For this reason, to further develop the city and attract new visitors, there is a need for the construction of a cultural district, a museum cultural district.



Image 85
Poster for the opening
of the Louvre Museum
Abu Dhabi

Saadiyat Island, one of the islands on which the city of Abu Dhabi lies, is currently undergoing significant planning and architectural transformations, which began in 2004 at the initiative of the AD Tourism Development & Investment Company. In addition to the central cultural district, plans have been made for attractive promenades, beaches, and shops, all of which are intended to form an irresistible magnet for the entire world. The company aims to create a center of global culture that would attract local, regional, and international visitors with its unique exhibitions, permanent installations, and performances. All of the above is to be accommodated within the architectural framework of the best global architects of the 21st century.



Image 86
 Clip from the Google Earth map,
 cultural district, Saadiyat Island,
 Abu Dhabi



Image 87
 3D illustration, view of the cultural district
 plan on Saadiyat Island, Abu Dhabi

Louvre Abu Dhabi

The Louvre Abu Dhabi, also known as the “*Desert Louvre*”, was designed by the French architect Jean Nouvel. The museum expresses universality of its time, the time of a globalized world. Its mission is also to accurately and instructively convey the spirit of openness and dialogue that the young Arab nation already embodies and demonstrates. Abu Dhabi itself is a city between Eastern and Western civilizations, where North-South cultures are encapsulated, and where a cosmopolitan way of life is lived. Therefore, participating in a dialogue and sharing experiences through culture, art, and architecture has become a new imperative. To achieve this, the museum is organized to promote a dialogue between collections; prehistoric art, 18th-century French design art, art of Islam, India, and China, African art, contemporary world art.

It is important to emphasize that universalism does not mean unilateralism, so the Louvre Abu Dhabi building, as a universal museum, justifies this fact. The first and most apparent perspective of Louvre Abu Dhabi’s universalism primarily emerged from the exchange of historical art pieces from the Louvre Museum, whose excellence, wealth of art collection, educational mission, national and cultural dimensions will be transferred and adapted to the new context. Therefore, the challenge of this cultural transfer is complex and exciting because it has a dual focus on innovations and historical and museum traditions. Jean Nouvel, in his architectural project, conceived a museum city, a city-world, based on strong elements of Arab architecture.

An area of 6,000 m² is dedicated to the permanent gallery and 2,000 m² for temporary exhibitions, distributed in pavilions, all of which are covered by a dome, an elemental feature of Arab architecture.

“We need the ‘artistic and cultural past’ to understand the world today and to be able to look to the future.” Jean Nouvel is an architect who dislikes repeating himself in the architectural expression; he avoids reiterating the “*vocabulary*” with which he drafts his architecture. He belongs to a generation of contemporary architects who respect continuity, trying to “*map*” it into new forms, “*quietly*” integrating each new object into the existing environment, drawing inspiration from things the modern world has forgotten - tectonics, proportion, harmony.

“Thus, their structures actively influence social changes, striving to bring order to the chaotic state of spirit and consciousness caused by the new pace of life, crossing the slippery aesthetic and architectural path between tradition and the modern age.” (Ugljen-Ademović, 2012, p. 109) Nouvel always explores the “*genius loci*” of the place he is designing to create something unique. When considering each new task, he always has the question of “*identity*” in mind, driven by the idea of “*modifying space*” for a shorter or longer period, to create a “*new small world*”, while simultaneously extending the lifespan of the “*already known*”. It can be said that he treats context as a stage that changes, but with geographical and historical continuity. He always approaches projects simply, delicately, and profoundly so that they embody the spirit of the place, the expectations of people, a city, or a nation. Of course, he aims to reconcile and understand the world and its current flows, and tradition does not prevent him from sometimes expressing some utopia as part of his work. The repetition of architectural forms and elements is not close to him, because he believes that by repeating the same architectural forms and expressions, the world would increasingly become smaller. He believes architects should evolve and always design in accordance with the specific context and spirit of the place, always creating differences, not as an end in themselves, but as a sign of a deep understanding of the context.⁷¹ The distinctiveness of Nouvel’s architecture is its sensibility of the “*architecture of light*”, for which he was inspired by the cathedrals and churches of the 11th century and the famous *maison de verre*⁷² by architect Pierre Chareau.

⁷¹ www.designboom.com/eng/interview/nouvel.html

⁷² www.histoirearchitecture19.uqam.ca/pierre-chareau-et-la-maison-de-verre/

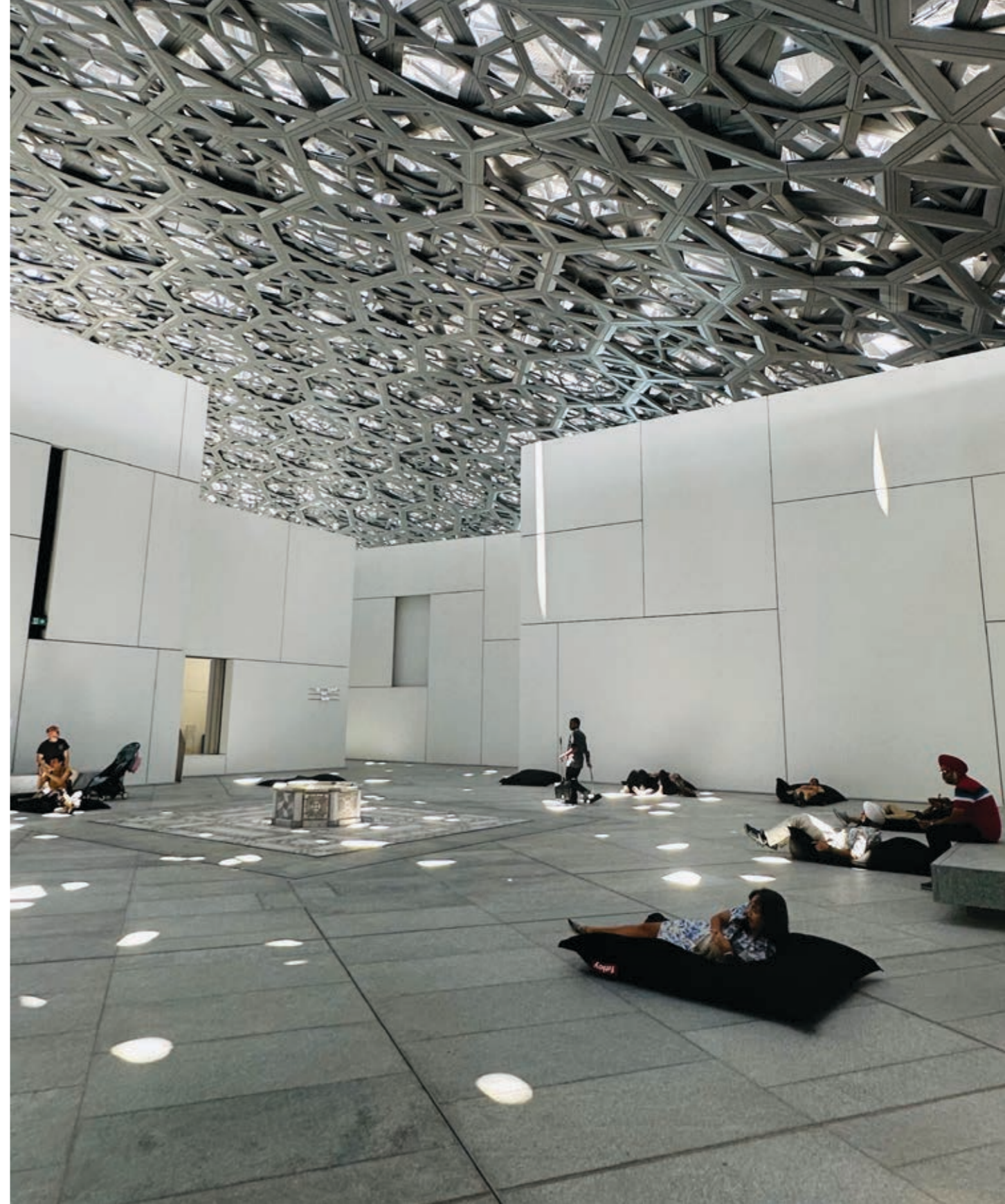


Images 88 | 89
Exterior view of the Louvre
Museum, Abu Dhabi

His most famous work, where he created a brilliant play of light with metal facade elements of oriental pattern, is the Institute of the Arab World in Paris (1987), which brought him an international acclaim.

During the realization of the project, one of the main goals was to make Abu Dhabi one of the greatest cultural destinations, a golden oasis for art, education, and culture. French experts were engaged, who already have experience in managing such projects for Louvre Paris. This collaboration between the two countries expanded and led to the creation of new national institutions. The museum in Paris brought the name Louvre Abu Dhabi and historical art pieces from all over the world. The museum houses artworks that are part of this Islamic/ Arab tradition, loaned for a certain period of time. A unique collection for Louvre Abu Dhabi has been developed (and continues to develop). We conclude that this is a unique methodology in museology, where connections between different civilizations and cultures intertwine. Given that France was a major colonial power, most of the Islamic art it presents in the Louvre museum was acquired during that period. Because of this, we can even speak of a quasi-absurd connection between cultures and civilizations, colored by the current trend of globalization and consumerism.

Architect Jean Nouvel designed a complex of buildings with harmonious proportions and different sizes located on the seashore. He was inspired by the buried prototypical oriental cities, which is why he felt the need to shelter the cubes in the embrace of the shadow.



Images 90
Interior view of the Louvre Museum,
Abu Dhabi



Images 91
Interior view of the Louvre Museum,
Abu Dhabi

He designed a dome with a 180m diameter that covers two-thirds of the museum, providing shade, coolness, and reducing energy consumption. The dome is woven like a geometric lace, expressing traditional elements of oriental Islamic ornamentation in four outer and four inner layers. Such a dome maintains a constant tension between light and shadow on the ground. The museum creates a dialectical space, a play between the interior and exterior. Everything changes, both poetically and physically, with the shifting light aiming to captivate the attention of visitors.

Nouvel, inspired by the ancient irrigation system in the Arab world known as the *"afraj"*, introduces water that flows through the exterior of the museum, giving it the aura of a refreshing oasis. Not only does Abu Dhabi aspire to become a cultural hub, but also an educational center for the entire Middle East. The aim is to encourage a dialogue between the East and the West, among regional and international visitors, not just based on artworks and art in general, but also on education. One such established collaboration is between the Sorbonne University from Paris and local universities in Abu Dhabi.

The Power Of The Museum Of Contemporary Art and its Architecture | Louvre, Abu Dhabi

Intercultural and Artistic Transposition

As Roland Robertson, one of the pioneers of the theory and research of cultural globalization emphasizes, globalization always involves localization. The essential insight is: globalization does not necessarily mean a unilateral, one-dimensional globalization. On the contrary, there is a renewed emphasis on the local everywhere. Globalization not only implies delocalization but presupposes relocalization. This arises from the basic economic logic, as global production companies, and those that sell their products, must develop local ties.

First, their production is primarily based and stands on local grounds. Secondly, the symbols that can be sold globally must be *“extracted from the raw materials of local cultures that remain and develop vibrantly”* explains Beck, clarifying what globalization and cultural globalization are. (Beck, 2001, p. 111-112)

Cultural globalization, therefore, does not mean that the world is becoming culturally homogeneous. In the context of a new global cultural interdependence, Robertson speaks of the relationship between the global and the local, about the “impossibility of mutual exclusion”.

Therefore, for the process of cultural globalization, he proposes the term *“glocalization”*. It is a compound because it tries to merge the universal and the particular as two equal cultural value systems. *“The production of universal cultural symbols and patterns provokes a reaction in the form of the production of particular cultural patterns, symbols, lifestyles, or simply local cultures.”* (Milardović, 2001, p. 170) Does a universal museum imply a universal architectural work in the age of globalization?

As prof. Ugljen-Ademović says, the question of forming a universal architectural work is based on spiritual and historical truths in understanding and creating space over centuries while respecting history as the fundamental value of regional architecture. Regional awareness today is essential, incorporating identity as the primary category testifying to the existence of both material and spiritual at various societal levels. Identity opposes uniformity because it is dynamic, encompassing the dynamics of historical time and, influenced by the *“three essential categories - time, space, society”* it materializes culture. (Ugljen-Ademović, 2012, p. 116) Although, using the example of the cultural district of Saadiyat Island in Abu Dhabi, we are talking about a shorter history of modern architectural heritage, they have their millennia-old cultural and traditional history. Contemporary architects can draw ideas from this history, combining them with modern technological achievements. *“Objects should be a pure expression of their time. Their true meaning is that they are symbols of their epoch”* (Mies van der Rohe). (Ugljen-Ademović, 2012, p. 135)

For this reason, radically different concepts and forms of museums are not only the result of the much-criticized desire for the distinctiveness of architectural design as an identity-specific feature or attraction for cultural consumerism, but also the *“fact that the architecture of the museum in a spatial sense is as liberated from literal utilitarianism as a cathedral.”* (Mrduljaš, 2010, p. 16) Their baroque, minimalist, or other spatial ideas serve the experiential event, which unites the heterogeneity of artworks and offers visitors what they expect from art - a kind of sensory pleasure and the specialness of a *“sacred place of culture”*. This might sound conservative from the position of progressively oriented art theory and critique, but it is grounded when considering the cultural and spiritual scarcity of today’s everyday life. (Mrduljaš, 2010, p. 17)

However controversial this exchange of *“cultural identities”* may seem for the purpose of creating new cultural destinations, the opening of the Desert Louvre justified this idea. It assists future visitors in satisfying spiritually and intellectually, entertaining, and *“growing”*. For what remains is to try and positively utilize and direct global idea trends and universal values for the purpose of cultural development and education.

Guggenheim Abu Dhabi

Under the auspices of the Guggenheim Foundation, this is another museum to be built in Abu Dhabi, and the architect Frank Gehry has been chosen for the project. Gehry says of the museum that it will be the largest in the world under the auspices of this foundation, and of the UAE, emphasizing they are the only ones able to create such a museum and cultural district today. Familiar with the context in which he needs to design the new museum, it was clear to him that it should be an innovative design set in a desert landscape with beautiful sea, intended to attract people from all over the world. The site itself gave him the guiding idea for the design. The museum covers 30,000 m², of which 12,000 m² is the exhibition space, indicating that this museum is also the largest in the new cultural district. Since the future museum is surrounded on three sides by the waters of the Persian Gulf, it also serves as a partial barrier. For the Guggenheim Abu Dhabi, the author drew the inspiration from traditional wind towers found throughout the Middle East in various forms, and incorporated them into his project as vertical elements for natural ventilation and cooling of covered courtyards for sustainable design. He was also inspired by industrial spaces with high ceilings that transform into large workshops and exhibition spaces for contemporary and *“state-of-the-art”* artists. Thus, the design of the museum includes galleries for permanent exhibitions, galleries for special exhibitions, a center for art and technology, a center for contemporary Arab, Islamic, and Middle Eastern culture, an educational center, a research center, and various laboratories.



Image 92
Model of Guggenheim
Abu Dhabi,
Frank O. Gehry

Galleries are designed in non-standard heights, offering artists an innovative environment for exhibition and providing curators with a flexibility in organizing exhibitions on scales that previously were not available. Groups of galleries are connected by glass corridors and centered around central covered courtyards. Visitors will enter the museum interior through an icy-blue glass cone, covered with wooden beams on the inside. Below the massive glass atrium are workshops and a theater with 350 seats, where the museum will offer a wide range of educational programs, film screenings, and performances. The museum, therefore, has eleven conical galleries that provide additional exhibition space. Nine of the eleven cones will be accessible from the atrium. In each of the cones, visitors will have the opportunity to see a unique “*site-specific*” work by the leading contemporary artists. The architectural form of the Guggenheim Abu Dhabi is described by the architect as deliberately chaotic, a spectacle that, as a whole, aims for clarity and unity of expression. The entire project reflects a blend of the Arab tradition and a modern, sustainable design. There is enough time before the final construction and opening of the museum to establish its own identity, both locally and on the international cultural scene. The aim of the museum will be to serve the local population primarily as a destination to enhance knowledge and understanding of culture through art.

The Power Of The Museum Of Contemporary Art and its Architecture | Guggenheim, Abu Dhabi

A Universal Concept with Regional Awareness

As already mentioned in the conclusion for the Louvre Abu Dhabi and in the project for the Guggenheim Abu Dhabi, it is about the idea of building a universal museum, which will, of course, reflect the time and space in which it is being built, with an additional architectural expression, manifesting the architectural sensibility of the author. Because, again, the issue of creating a universal architectural work is based on spiritual and historical truths in the perception and creation of space over the centuries, while respecting history as the fundamental value of regional architecture. Regional awareness is very important today, as it includes identity, a fundamental category that testifies to the existence of both the material and the spiritual.

And again, it is emphasized that, no matter how controversial this exchange of “*cultural identities*” may seem for the purpose of creating new cultural destinations, we hope that, even after the opening of the Guggenheim Abu Dhabi, this idea will be justified, helping future visitors to be spiritually, artistically, and intellectually satisfied. Because, what remains for us is to try to positively utilize and direct the trends of global ideas and universal values.

Istanbul Modern

After the public interest shown at the 1st International Exhibition of Contemporary Art in Istanbul in 1987, organized by the Istanbul Foundation for Culture and Arts, now known as the Istanbul Biennial, Dr. Nejat F. Eczacıbaşı and Oya Eczacıbaşı began a project to provide Istanbul with a permanent museum of modern and contemporary art. After a long search, Feshane, a former 19th-century textile factory on the Golden Horn, was converted into a space for a contemporary art museum. Although the 3rd Istanbul Biennial was held in the building in 1992, the project never achieved its long-term goal. Led by Oya Eczacıbaşı after the death of Dr. Nejat F. Eczacıbaşı in 1993, the project was revived when a customs warehouse on the Galata pier served as the main venue for the 8th Istanbul Biennial in 2003. When Recep Tayyip Erdoğan, then Prime Minister, gave consent for the museum to be located in Warehouse No. 4, the museum project was realized. Antrepo No. 4, the original building of Istanbul Modern, was initially constructed as a dry cargo warehouse for the Turkish Maritime Organization under the leadership of renowned architect Sedad Hakkı Eldem during the reconstruction of the Topkapi Square in 1957 and 1958.

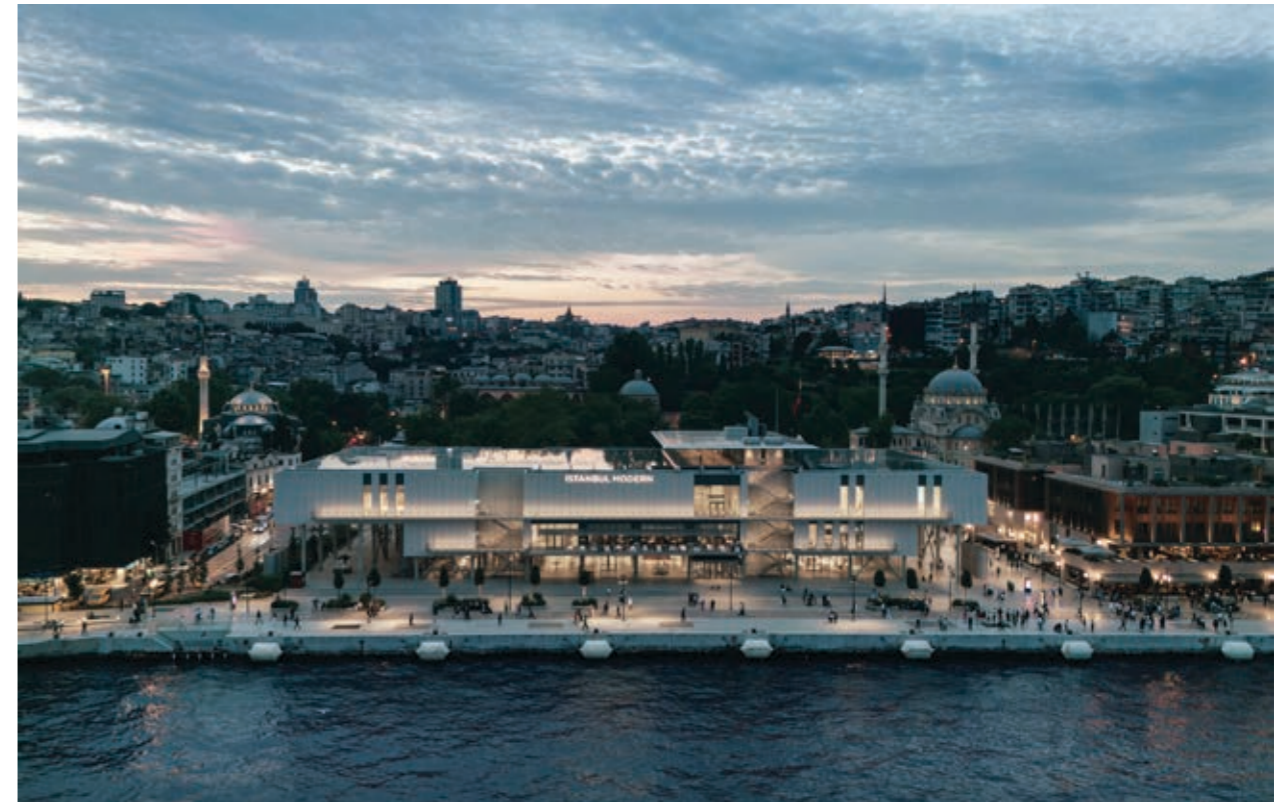


Image 93
New building of
Istanbul Modern (Antrepo),
view of Karaköy

The 8,000 m² building was converted into Istanbul Modern in early 2004. By transforming this warehouse into a modern museum building, Istanbul Modern introduced art and culture to Karaköy, one of the oldest settlements on the Bosphorus, historically known as Galata, a trading port/center.

Since 2004, when they opened their doors as the first Turkish museum of modern and contemporary art, Istanbul Modern has played a significant role in the cultural and artistic life of Istanbul. The immense public interest and expectations were met with a broad range of activities in every artistic discipline and outreach to various groups. In addition to hosting prominent domestic and international exhibitions, educational programs for children, youth, and adults were organized, as well as film screenings, social projects, and more. Adopting a contemporary approach to museology, Istanbul Modern transformed the public perception of the museum by creating a cultural living space that offers a cinema, a library, a restaurant, and a design shop, as well as exhibition halls.⁷³

73 www.istanbulmodern.org/en



Images 94 | 95 Exterior view of the Istanbul Modern museum

After 14 years spent in this building as the first Turkish museum of modern and contemporary art, the Istanbul Modern relocated to a temporary space in Beyoğlu, where it welcomed visitors for four years while the new building was being constructed. In 2023, Istanbul Modern returned to Karaköy. They once again opened their doors to art enthusiasts with a unique new world-class museum building built on the site of the former Antrepo building. The spatial attributes, infrastructure, technology, and visitor-oriented approach of the new building are designed to meet all the needs of an international museum of modern and contemporary art, offering a unique opportunity to raise the operational standards of this cultural institution. The new building was designed by the Renzo Piano Building Workshop, a globally renowned team of architects known for their expertise and experience in museum architecture, led by Renzo Piano.

The project activates a new waterfront promenade, previously inaccessible to the public, offering visitors an opportunity to view from this unique vantage point across the water towards the Anatolian side, the Princes' Islands, and the historic peninsula. The design of the new building is inspired by the shimmering waters and light reflections of the Bosphorus. The transparent ground floor strengthens the connection at this exceptional location between the promenade and Tophane park. On this level, circular columns and round mechanical funnels create an architectural landscape. A café, a museum shop, a library, information points, and spaces for educational workshops are also located on the ground floor next to the main hall. A transparent glass safety barrier beneath the main body of the building protects the outdoor sculpture terrace and educational spaces for children's workshops.

The museum's public spaces are connected by broad central stairs that are suspended into a large void in the middle of the main hall. From the ground floor hall, the stairs provide access to the auditorium with 156 seats on the basement level.

Photographic and pop-up galleries are located on the first floor, as well as staff offices, educational rooms, and event halls. The restaurant on the southern facade has an outdoor terrace overlooking the sea. All spaces in the upper-level hallways offer visitors views of both the park and the water, maintaining a visual connection to the surroundings. The staircase also helps visitors navigate through the building. Permanent and temporary exhibition galleries are located on the second floor, and the staircase leads to a glass lantern that opens onto a rooftop viewing terrace that hovers over a shallow water plane spanning the entire roof. A metaphysical connection is created by the reflections of the city on both the water surface and the sea, merging into one. The construction of the new building was made possible by the joint contributions of the Eczacıbaşı Group, the founder of the museum, and the Doğu Group-Bilgili Holding, the main sponsor.

Since its establishment in 2004, the museum has hosted 8.5 million visitors, and 850,000 children and young people have utilized its free educational programs. Through its dynamic community programs and events, the museum has transformed into a vibrant part of the city's fabric. The new Istanbul Modern building will only enhance this positive impact the museum has throughout the city and attract a larger number of tourists to this part of the town, the Galata port.



Images 96 | 97
Interior view of the Istanbul
Modern museum

Cultural Context of Countries in Transition in the Region

In the post-socialist space of the former Yugoslavia⁷⁴, artistic practices persist and communicate in the same space in which they had operated before the dissolution of the state. According to Branislav Dimitrijević, an art historian from Belgrade: *“The Yugoslav cultural space has never ceased to exist because it had existed even before the common state.”*⁷⁵

The idea of the continuity of the Yugoslav cultural space also leans on the idea of the continuity of the Yugoslav artistic space, a concept by Yugoslav and Serbian art historian and theorist Ješa Denegri. The idea of a Yugoslav artistic space is, in Denegri’s words, an idea of *“a very complex organism, naturally decentralized, yet closely connected within its segments through numerous manifestations, work and human connections, and shared aspirations to be included in even broader (European, world) artistic flows.”*⁷⁶ The same space, permeated by official discourses of the negation of the socialist history, as much as its banalization, translating it into pop culture, with its attitude towards that *“non-existent”* past in identity formation processes, participates in artistic practices dealing with the *“imaginary”* histories and spaces of SFRY (Socialist Federal Republic of Yugoslavia), thus opening the question of the imagination/reality of the Yugoslav (cultural) space. Thus, each new state tries to integrate new museum content into its newly formed space.

⁷⁴ The disintegration of Yugoslavia took place at the beginning of the 1990s, and new independent republics were created: Slovenia, Croatia, Bosnia and Herzegovina, later Montenegro, North Macedonia and Serbia.

⁷⁵ Interview with Branislav Dimitrijević: www.b92.net/culture/interviews.php?nav_category=1084&nav_id=499087

⁷⁶ Ješa Denegri, “Strategije devedesetih: jedna kritička pozicija”. Source: www.rastko.rs/likovne/xx_vek/jesa_denegri.html

The Republic of Slovenia, an independent state since 1991, already had a well-established gallery of modern art, the Modern Gallery of Ljubljana. It was the first museum building ever built for such a purpose in Slovenia. There was also another facility built in the *“new building”* on the Metelkova Street, part of the former barracks of the JNA (Yugoslav People’s Army). The Republic of Croatia only began to consider its renewal and development in the late 1990s, including the cultural segment of the society and the construction of new museums, which we will discuss further using the examples of Zagreb and Rijeka.

The Republic of Serbia began to regenerate its relationship with the existing museum of contemporary art in 2017, when it actually renovated the existing museum in Belgrade, then the capital of Yugoslavia.

North Macedonia has established Museum of Contemporary Art in 1964. The Museum building, constructed in 1970, is an excellent example of the architecture of the late modernism and symbol of the renewal of Skopje after the 1963 earthquake. The building project was donated by the Polish Government, which made a national competition and where the joint work of the Polish architects: J. Mokrzynski, E. Wierzbicki and W. Klyzewski was accepted. Museum is having a total area of 5500 m². Montenegro has a modern and contemporary art scene, but the construction of new museum institutions is also in a slow process of realization.

By 2023, Bosnia and Herzegovina had been developing and nurturing its modern and contemporary art scene amidst many challenges, with significant misunderstandings from the authorities regarding this segment of society, with exceptions, of course. Already in the 2020s, support from the European family became evident in the development of the cultural sector, as Bosnia and Herzegovina received certain accession funds on its path to EU integration. This momentum must be seized, as it is crucial for the further development of the country and its artistic and cultural scene. We must bear in mind that no type of cultural institution has experienced such a revival as has happened with museums: in all environments that have strategically implemented a development and modernization strategy for cultural institutions, museums have become not only extremely significant cultural entities but also extraordinarily important social and economic factors that can rejuvenate the environment to which they belong. (Žilber, 2005, p. 17)

The most glaring, well-known example previously mentioned in the book is the significant investment in the Guggenheim Museum in Bilbao, in the hitherto neglected, rundown Basque region. Within just one year of its opening, it recouped all the investments made in the construction of Frank O. Gehry's museum.

And more than that – owing to the Guggenheim Museum, the revitalization of both the immediate and broader surroundings of the city began, the local unemployment decreased, attention to the city's ecological factors and economic base improved the economy and tourism of the entire region. In other words, one museum rejuvenated the entire Basque Country. And that is not the only example: it has been proven that museums worldwide play a decisive role in the development of an environment and its cultural policy, and their significant cultural importance impacts other areas of life, primarily economic potentials. Such cultural projects - which we also call a development strategy or participation in cultural policy – must harmoniously encompass all cultural institutions of an area for a balanced development. Unequal, discordant, and heterogeneous representation of cultural activities has a very negative impact on the tourist, and thus the economic offer of a city, a region, an environment.

Image 98
Map of the former
Yugoslavia



Museum of Contemporary Art Zagreb

The City of Zagreb⁷⁷ is a unique territorial, administrative, and self-governing unit. On June 25, 1991, the Croatian Parliament declared independence and sovereignty of the Republic of Croatia. According to the 2021 census, the city district of Novi Zagreb – East, where the Museum of Contemporary Art was opened in 2009, stretches across the flat plains south of the Sava river. Until the 1960s, this area was predominantly rural, mostly covered with pastures, ditches, and ponds. After the construction of the Freedom Bridge in 1959, the construction of highly urbanized settlements in this area began, first Zapruđe, then Utrina, Sopot, Travno, Dugave, Središće, and finally Soboština, growing over forty years into one of the most urbanized city districts.⁷⁸ New perspectives for living in this area will be opened by the realization of several already initiated or planned projects: the construction of a swimming pool in Utrina, the completion of the International Cultural Center in Travno, the construction of the Museum of Contemporary Art in Središće, and the arrangement and revitalization of the Budek lake complex.

Universal reflections that understand architecture as culture, and urbanism as a spatial sign of organized collective life, are not the result of utopian ideas, but the sublimation of the experience of the history of civilizations.

⁷⁷ Zagreb is the capital city of the Republic of Croatia and the largest city in Croatia by population. Today, Zagreb is the administrative, economic, cultural, transportation, and scientific center of Croatia. In terms of its position and culture, it belongs to the cities of Central Europe.

⁷⁸ (www.zagreb.hr/default.aspx?id=14553) Area: 1654.33 ha (16.544 km²). According to the 2011 census, the total number of permanent residents was 59,055.

However, recent history has brought us a city that often, due to rapid, pragmatic, and seemingly economical solutions, neglects the essential premises of civilized life, the kind of an image a modern city should portray.⁷⁹

Roads are being built for new settlements, and with the construction of the Freedom Bridge in 1959, the traffic prerequisite for the vision of expanding Zagreb by crossing to the southern bank of the river was achieved. The population in the then-southern Zagreb grew rapidly, and the former, predominantly agricultural population, dropped to just 27% in the first ten years of this municipality (Žilić: 1966).

In settlements with exclusively residential functions, in addition to collective housing buildings, micro-regional centers with accompanying facilities were planned: shops, services, supply sub-centers, nurseries, kindergartens and schools, children's playgrounds, and community centers. (Klemenčić, M. 2010, pp. 44-59)

⁷⁹ The entire area of today's Novi Zagreb was first unified in 1955 under the name Municipality of Remetinec, when it entered the broader city area. In 1956, the assembly building of the Municipality was constructed. "Concurrently with the construction of the new municipal building - in its immediate vicinity - activities on raising the first modern city quarter in the Remetinec area started - the settlement Naselje februarskih žrtava. Žilić, F. (1966), Remetinec Zagreb (1955-1966), Grafički zavod Hrvatske, Zagreb: Municipal Committee SSRN Remetinec. The same year, the Zagreb Fair was opened. In 1957, the Remetinec commune was incorporated into the inner-city area of Zagreb. At the beginning of 1957, new buildings began to rise in Savski Gaj, and later in the Trnsko, Siget, Botinec, and Zapruđe settlements." (ibid.)

However, due to a lack of funds, in most settlements, social, administrative, business, and cultural facilities have not been built. Parallel to, or as a result of, the functionalist pragmatism of the time, in 1964, the visionary utopian architecture of Vjenceslav Richter and Radovan Delalle emerged. (Križić Roban, 2012, pp. 106-113) Delalle's concept of urban architecture and Richter's synturbanism are based on the idea of megastructures that were not only multifunctional but true urban spatial-structural frameworks, like small cities within a city. Delalle's reflections on continuous urban forms, which, instead of isolated architectural objects, create new value through the symbiosis of architecture and its spatial-social environment, are of particular value: *"These ideas placed us at the very top of the then-global architectural thought. However, monofunctional settlements were our reality. The functionalist urban concept of microregions led to monofunctional settlements, which subsequently caused dissatisfaction among the residents of the new settlements."*⁸⁰

⁸⁰ This is evidenced by the statements of representatives of local communities Sopot, Utrine, Siget, Kajzerica, Remetinec, and Savski Gaj: "In Novi Zagreb, there are few tertiary and cultural activities. (...) we lack recreational areas. (...) The Novi Zagreb center should have a business-residential character, with an emphasis on business. For now, the only solution is to locate such a center between Avenija Većeslava Holjevca and Zapruđe. There should be a gathering of various facilities that will attract people. The market is the topmost priority. (...) The best location would be on the northeast corner of Avenija Većeslava Holjevca and Aleja Borisa Kidriča. Other essential facilities are a cinema, a larger post office, and a bank. (...) The center is a convenient place for a health center because it is equally distant for everyone. The north side of the center should be reserved for sports and recreation, and provisions should be made for a sports hall and swimming pools." (HR-DAZG-1123.)

During the 1960s, with the New Tendencies movement and exceptionally creative activity, Zagreb became a prominent European art center. Associated with several other art museums, it became the Galleries of the City of Zagreb, and, in 1990, it evolved into the Museum of Contemporary Art. In 1976, an entire issue of the *“Arhitektura”* magazine (Architecture, 1976, pp. 158-159) was dedicated to the topic of cultural centers, cultural homes, community centers, adult education centres and people’s universities. During those years, the possibility of establishing the Novi Zagreb Center for Culture (CZKNZ) was also considered. CZKNZ was founded in 1977 to enrich the cultural content of the largest and most densely populated area of then Zagreb, which, due to mass collective construction, was reduced to mere housing. The raison d’être of CZKNZ has been linked to architectural and urban problems in this area since its inception. (Zlomislić, 2012, p.3) With space as the theme of the center, attention was drawn to current urban and socio-cultural problems of the *“Zagreb dormitory”* Critical awareness of urban failures in the Novi Zagreb area began to emerge in the 1970s, and one of the offshoots of this awareness was the very establishment of CZKNZ. In the 1980s, criticism of the monofunctional Novi Zagreb settlements culminated in public debates, exhibitions, and scientific papers. (Zlomislić, 2012, p. 14) It is important to mention that, during this time, when criticism was professionally and publicly debating the shortcomings of contemporary architectural-urban solutions of the new settlements across the Sava, that the exhibition *“Urban Deception or Renewal”* was held in 1985.⁸¹

Also, in the 1980s, the traditional event *“Spring in Novi Zagreb”* resulted in two actions that were examples of criticism directed *“towards the possible”* and, within that recognized space for activities, revived the neglected urban environments and created space for new creative potentials.

⁸¹ Its authors were three engaged intellectuals, architects A. Pasinović, Radovan Delalle, and Niko Gamulin. (Zlomislić, 2012: 17)

Young artists in the museum-studio of Mali Mimara realized a game of traditional museum understanding and visual experiment on bare concrete walls.⁸² Participants of this anti-museum included, among other: Milena Lah, Irwin Group, Poskok Group, Breda Beban, Vlado Martek, Boris Cvjetanović, Mladen Stilinović, Sven Stilinović, Bane Milenković, Goran Štimac, Dubravka Lošić, Manuela Vladić, Mirjana Vukadin, Helena Klakočar, Radovan Matijek, Vesna Pokas, Đani Mazarović, Ljerka Kramar, Jani Štravs, Markita, Darko Šimičić, Jure Ilić. It was also a criticism of the *“dandy concept of cultural policy that cares more about style than attitude. (...) Culture, within such a program, is conceived as a living active being (Heideggerians would say ‘being’) layered and multiple, implying a wide range of socially integrating activities. Culture conceived in such a manner (and art, of course!) is based on the participation of every participant...”* (Koščević, 1985)

Novi Zagreb takes on a new face: thirty, forty, and fifty years after its founding, settlements emerge without parks and public spaces, the area for communal encounters is reduced to cafes, shopping centers, and parking lots. Most buildings do not even have public spaces like shops or workshops. The city, street, and square are replaced by commercial zones on the outskirts of the city. Private ownership has tipped the scale of values, and the social and the public seem to have become unimportant. Factories have disappeared, small neighborhood shops are closing, and instead, new large supply centers of powerful retail chains are sprouting.

⁸² Participants of this anti-museum included, among other: Milena Lah, Irwin Group, Poskok Group, Breda Beban, Vlado Martek, Boris Cvjetanović, Mladen Stilinović, Sven Stilinović, Bane Milenković, Goran Štimac, Dubravka Lošić, Manuela Vladić, Mirjana Vukadin, Helena Klakočar, Radovan Matijek, Vesna Pokas, Đani Mazarović, Ljerka Kramar, Jani Štravs, Markita, Darko Šimičić, Jure Ilić. It was also a criticism of the *“dandy concept of cultural policy that cares more about style than attitude. (...) Culture, within such a program, is conceived as a living active being (Heideggerians would say ‘being’) layered and multiple, implying a wide range of socially integrating activities. Culture conceived in such a manner (and art, of course!) is based on the participation of every participant...”* (Koščević, 1985)

Such a model of *“accommodating tertiary activities does not provide an opportunity to form the communicative nature of the common urban space”*. (Pasinović, 1985, pp. 391, 392) Despite such an experience and criticism, large supply centers have become the dominant model throughout the country. In addition, shopping centers are emerging that, in addition to commercial, also offer catering services, and increasingly, cinemas.

“The Museum of Contemporary Art” in Zagreb, founded in 1954 as Gallery of Contemporary Art, has continuously followed the fate of the emergence and growth of numerous museums, from assembling collections to shaping and creating presentations in which generations of experts and scientists participated. One of its primary goals is to *“create conditions for enhancing knowledge and understanding of contemporary art and its role in developing an active relationship towards our environment in general”*. In Zagreb, only Bollé’s building was purposefully built in 1882 for the use of the Obrtnička škola (a vocational training school) and the Museum of Arts and Crafts, and it is the only building constructed for museum purposes according to the museum standards of the time.

*“While today, on the current global museological scene, contemporary art museums with ‘instant’ collections gathered in a short period are sprouting daily, it feels good to work and present a fund that has a historical patina behind it, filled with numerous exciting stories. Many memories are associated with it, and I can confirm the reasons for its existence and the correctness of the goals of that institution: to open up a space for the presentation of contemporary art and its inclusion in the area of daily public discourse.”*⁸³

(Pintarić 2006, p. 14)

⁸³ The mission of the museum reads: “The Museum of Contemporary Art is a vibrant place of creation, representation, interpretation, and preservation of contemporary art in all its forms. Its goal is to encourage and nurture an understanding of contemporary art through stimulating and imaginative use of exhibitions and collections, enabling a wide range of visitor groups to learn through enjoyment. The emphasis is on developing a working process with artists and the audience, rather than presenting a finished exhibition product.”

The Gallery of Contemporary Art, with its collection, was renamed in 1998 to the Museum of Contemporary Art and continued to operate in the same premises, only taking on additional functions that a museum has. Since a gallery primarily has the task of exhibiting, and a museum to preserve artworks, this Museum of Contemporary Art becomes both, with added functions that a contemporary art museum should have.

The museum’s collection is very diverse and represents more than nine hundred artists, of which 60% are foreign and 40% are Croatian. The richness of the expression corresponds to the wealth of media represented in our collections - in addition to classic media, paintings, sculptures, drawings, graphics, the museum owns a series of works on the border of individual media and works that question the very essence of the media, such as objects, ready-made works, experimental film and video, conceptual photography, photo installations, installations, site-specific works, lumino-kinetic objects, multimedia installations, etc.⁸⁴

⁸⁴ Some of the prominent artists include: Edo Murtić, Frane Šimunović, Boris Bućan, Sanja Iveković, Marijana Molnar, May Ray, Christian Boltansky, Joseph Beuys, Nam June Paik, and others. The sculpture collection, in addition to the works of New Tendencies, also contains a smaller number of realistically shaped sculptures by Antun Augustinčić and Frano Kršinić from the first half of the 20th century. From the new generation of sculptors, or late modernists, the works of Dušan Džamonja, Kosta Angeli Radovani, Olga Jevrić, and Marija Ujević-Galetović stand out. Then there are many names in the world of photography, film, and video: Marina Abramović, Dennis Adams, Petar Dabac, Dorothy Cross, etc.

Looking forward to the future of the Museum of Contemporary Art, the museum's collection represents the best foundation for the development of future activities in the new building. By presenting a permanent exhibition and organizing retrospective, thematic, monographic, and study exhibitions, and opening a possibility of an insight into documentary material, the museum will have all the prerequisites to fulfill all its functions as an artistic institution in today's contemporary social environment, with an emphasis on its educational aspect and establishing an even broader network of international cooperation.

After many years of efforts to accommodate the Museum in a more suitable space, either in an adapted existing building or in a new building, in 1998 a decision was made to construct a new museum at the Novi Zagreb location at the intersection of Avenija Većeslava Holjevca and Avenija Dubrovnik. In the summer of 1999, in a national architectural competition, which was announced by the Ministry of Culture of the Republic of Croatia and the Zagreb City Council, conducted by the Association of Architects of Zagreb, out of 85 received proposals, the solution by architect Igor Franić was chosen.⁸⁵

⁸⁵ In May 2001, the Ministry of Culture of the Republic of Croatia and the City of Zagreb signed an Agreement on the construction of the Museum of Contemporary Art, committing to provide the necessary funds for the construction of the Museum in equal proportions. The City of Zagreb provided the land for construction. The location permit was obtained in December 2002, and the building permit in February 2003. On November 17, 2003, the foundation stone for the new building of the Museum of Contemporary Art was laid.



Image 99
The multimedia facade serving art and promoting the museum's program

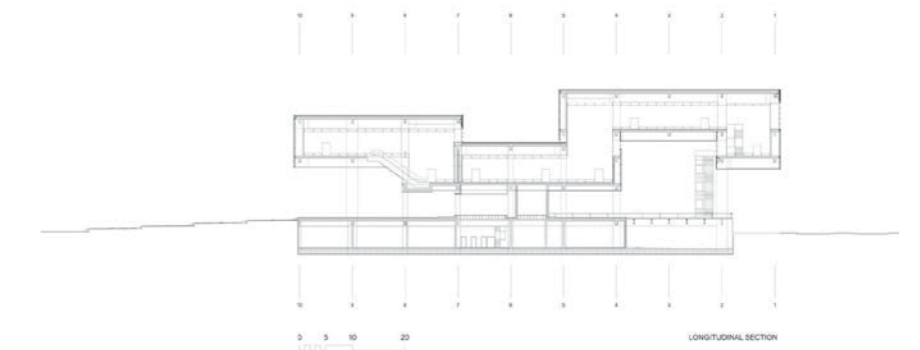


Image 100
Cross-section through the MSU (Museum of Contemporary Art) Zagreb building

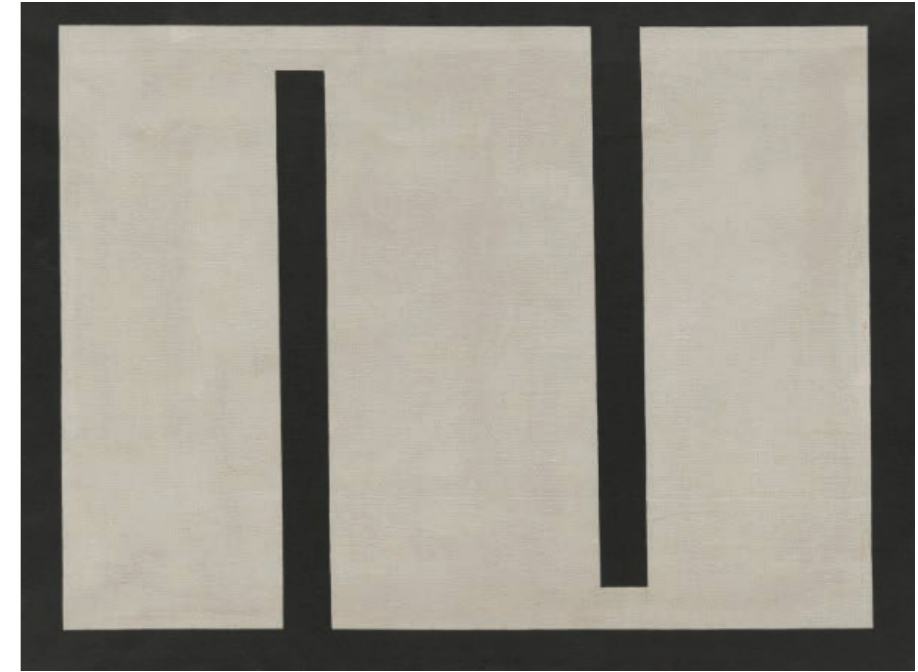
Respecting the tradition of functionalist architecture, Igor Franić⁸⁶ designed a building that stretches from north to south, continuing the Zelena potkova direction (a U-shaped system of city squares and parks, Zagreb). The museum occupies a total area of 14,500 m², with 4,800 m² designated for exhibition spaces. Its northern side, facing the city park of the Bundeck lake, is intended for outdoor exhibitions.

⁸⁶ See: (www.sza.hr)



Image 101 | 102
The western facade of MSU (Museum of Contemporary Art) is reminiscent of the meander from the graphics and spatial installations of Julije Knifer.

The fragmented geometric volume of the building, spanning five floors, with a variable cross-section that resembles a meander in its form, is intended to become a recognizable emblem of the city. The ground floor is entirely dedicated to various visitor amenities - from the museum shop, children's workshop, a library with a reading room, to a smaller exhibition space, a restaurant, and a multimedia hall. Exhibition spaces are located on the upper floors, whose construction resembles a meander. As diverse as they are, they allow for the expansion, education, and intertwining of the permanent collection and temporary exhibition spaces, offering various possibilities for displaying and presenting even the most demanding exhibition projects. The basement houses spaces for art reception, an audiovisual studio, auxiliary spaces for technical services, and restoration workshops.



The reference to Julije Knifer⁸⁷, suggested by the meander form, should not be read in the literal sense of fetishistically transferring a formal motif important to the tradition of Croatian abstract art, but rather the fact that for both Knifer and Franić, the rhythm of the alternation between the “full” and the “empty”, the “positive” and the “negative” is crucial. These elements act as symbols and expressive architectural abstractions. *“They are not merely ordinary, but symbolically and stylistically represent ordinariness; they also enrich, as they add another layer of literary meaning.”* (Venturi, Brown, & Izenour, 1988, p. 131)

⁸⁷ Julije Knifer (Osijek, 1924 - Paris, 2004) was one of the most significant 20th century Croatian artists.

The Power Of The Museum Of Contemporary Art and its Architecture | Zagreb

An Expressive Architectural Abstraction

The new building of the Museum of Contemporary Art will, undoubtedly, with its new architectural concept and modern presentation of contemporary artworks, prompt a re-evaluation and the establishment of strong criteria regarding the significance of Croatian museums of contemporary art in our era, as well as the repositioning of this Museum on the European map of contemporary art museums. Every new architectural project of a museum building, with its more modern and different museological content, is always an incentive and an opportunity to open up spaces for new artistic relationships, creations of different ways, forms, and values, developing and creating a new architectural vocabulary, new urban ideas, and reflections. When space, urbanity, and museum themes meet in one place, it is certain that new guidelines and potentials for a cultural policy are brought to life. The new building is an architectural innovation and the first major investment in museum construction of this century in Croatia.

Many of residents of Zagreb believe that this is one of the best buildings constructed in Zagreb in recent years, given that it is one of the landmark structures of Croatian culture.

They believe that, urbanistically, the building fits perfectly into the area, presenting a landmark at this major Zagreb intersection, significantly contributing to the formation of the Zagreb north-south axis along with other such structures. Although some do not like the shape of the building, others think the design is outstanding and deserves all the praise.



Image 103
Exterior of MSU Zagreb,
west façade

The reference to Knifer's meanders and the Zagreb school of architecture, which played such an important role in the history of Zagreb, is evident and excellent. Novi Zagreb generally suffers from a chronic lack of squares, a consequence of the urbanism of the time, which almost completely eliminated the formation of new squares in new parts of the city. Therefore, many residents of Zagreb and parts of Novi Zagreb felt that the square in front of the building itself could have been even larger. Another criticism is that the building can only be approached from the south side, and not from Većeslav Holjevac Avenue or the eastern side. But that is nothing exceptional. They believe the museum has blended in perfectly with the brutalism and socialist architecture of Novi Zagreb.

"The Silent Building" is the title of an article by Saša Šimprag⁸⁸, a Zagreb columnist and publicist, who, when asked about the contribution of the new MSU building to the identity of Zagreb responded as follows: *"Although a significant structure, the city certainly did not get a building that would be internationally relevant. The new Museum of Contemporary Art building does not perceive the present, let alone anticipate the future."*⁸⁹

Parallel to the construction of the new Museum of Contemporary Art in Zagreb, a number of exceptional museum buildings have been and are being planned worldwide, and their form has marked contemporary architectural trends. In this sense, the new building of the Zagreb museum best demonstrates a missed opportunity. Unlike the buildings constructed at the time of the MSU, such as the New Museum in New York, the De Young Museum in San Francisco, MUSAC in Leon, or the Historical Museum in Ningbo, which brought new spatial values to their specific environments and respective cities, we can rightly ask: what is the contribution of the new MSU building to the identity of Zagreb?

⁸⁸ Saša Šimpraga "Zagreb, javni proctor" Porfirogenet, Zagreb, 2011, p. 512.

⁸⁹ Published in "Zarez", issue 260 on June 25, 2009.

Although a significant structure, the city certainly did not get a building that would be internationally relevant, and it is questionable if it ever was architecturally interesting in a national context .

Respecting the moment in architecture, or its conditionality by social processes, is evident through the fact that the museum was designed in the 1990s. It was a time that resulted in the deepest decline in Croatian 20th-century architecture, when modern Croatian architecture had not yet made a significant leap that would occur at the beginning of the current century. The architect's initial idea of a floating building was significantly grounded by mediocre solutions, mostly at the construction level. Although the MSU building cannot be fully valorized without an insight into the internal spatial solutions, it is clear that, in its final form, the exterior of the museum primarily lacks the excellence of architectural handwriting. In addition to the emphasized western facade, the other particularly weak facades are not helped by the solution of the surrounding space.

The extremely modestly executed southern

paved plaza in front of the main entrance, which should serve as a space for users to linger and communicate, serves only to provide a view of the already impressive building.

At the same time, the museum and open spaces around it can only be accessed from the south, making the building completely inaccessible from the directions of the city center and the surrounding settlement. The building thus does not live its immediate spatial context. Thus, even the potential future connection of the museum to the central city axis (towards which the dominant facade is oriented) and to the neighboring existing and planned (public) buildings has not been problematized at all, which will certainly be the subject of redefining public space in the future at the wider intersection of Većeslav Holjevac Avenue and Dubrovnik Avenue.

The museum is an important impulse for southern Zagreb at its current location. However, on the chosen location, as Šamparga⁹⁰ claims, the public space belonging to the museum is reduced to the limited possibilities of artistic interventions or outdoor exhibitions, which the architecture itself did not correct. Without a successful contact with the environment, the building is completely contrary to the contemporary inter-space and dynamic guidelines, needs, and practices, especially those buildings that have a public prefix. Therefore, in the given space, the building itself has a strategic significance that is only symbolic, but not practical and stimulating. In the MSU building, the architect did not make a good use of the possibility of unhindered pedestrian communication through the building's interior, functioning as the public space.

However, an additional outdoor exhibition space, with a controlled access and limited views of the city, is located on part of the museum's roof, which, along with the night lighting of the southern facade, is still one of the assets of the new building. With its urban solution, it only partially relies on the eastern part of the settlement, and with the architecture that is emerging, it builds an "ugly" city. Such a practice of city expansion, as a paradigmatic example of neoliberal strategies, significantly deviates from the surrounding spatial values of Novi Zagreb, as a place of a collective spatial experiment of sorts that will, through the application of the principles of the modern city to this day, with all its advantages and disadvantages, remain unsurpassed in its emphasis on public space.

This experience should have served as a reference point in urban develop-

⁹⁰ Published in "Zarez" issue 260 on June 25, 2009.

ment strategies, which, however, is not the case. With the urbanization of Središće, there is an opportunity for some, possibly even foreign, artists, to maybe get their streets there, and that would make the entire neighborhood around the new Museum “*artistic*” in its nomenclature, relying precisely on the (Novi) Zagreb practice of a meaningful group naming.

Whether the aforementioned streets will be named before the new museum is opened to the public remains uncertain. *“Despite pre-election posters with a ‘Greeting from the Museum of Contemporary Art’, it is only certain that the value of the Museum at the new location will primarily have to be sought in its content, and not in the quality of new public spaces and the form of a building that remains silent.”* (Šimparga, 2009)

Museum of Contemporary Art Metelkova Ljubljana

In Ljubljana, the situation with the Art Gallery and the space where contemporary art was presented before the breakup of Yugoslavia was such that in the 1930s, it had become clear that a new building, a new institution, was needed to present contemporary art. This institution would also be an integral part of the museum collection, the gallery, and the educational center. The plans for the Modern Gallery building were made by architect Edvard Ravnikar. By 1941, the building had already been roofed, but its construction was interrupted by the war.

Until 1945, the building served as a shelter. From 1986 to 1992, Jure Mikuž, PhD, was the director of the Modern Gallery, and from 1992, Zdenka Badovinac. In the early 1950s, the gallery started exhibiting international works, which, within its financial capabilities, remained its constant concern. The Modern Gallery is one of the most important achievements of Edvard Ravnikar (1907-1993), who was an architect and urban planner, and also an educator, the average person of Slovenian architecture after World War II. Ravnikar drew the first drafts in 1936 and completed them in 1939. His project is the result of a careful consideration of the needs and tasks of the Museum of Contemporary Art.

He envisioned a building where exhibition spaces are hierarchically equally valuable and also allows a sufficiently flexible setup, adapted to individual arts or collections. The idea of an average hall from which access to all other exhibition spaces is possible allows for an independent setup of different exhibitions, but also collections, while neutral spaces allow for an individual treatment of individual exhibits.



Image 105 Promotional logo of the Modern Gallery and the Museum of Contemporary Art Metelkova

The Modern Gallery building “succeeded” in synthesizing the tradition of Plečnik’s architecture, which is best seen on stone facades or windows, with elements of contemporary rationalist or functionalist architecture. This duality shows how Ravnikar’s architectural language was changing at that time, as he transitioned from the origins of the Plečnik school to the principles of modern rationalism.⁹¹ However, in this synthesis of language, it is not about eclecticism, but about an approach that satisfies the dual use of the museum building; on the one hand, it has a representative function; on the other hand, it had to be very functionally designed.



Image 104 Modern gallery Ljubljana⁹²

⁹² www.bevkperovic.com/?id=1,0,48



Image 106
Exterior of the Museum of Contemporary Art Metelkova

After the Republic of Slovenia gained independence and the development of this young state on its path to the European Union started, and also due to the rich art scene and the society's need for an additional space for exhibiting contemporary art, analyses began on the best way to solve this problem. Cultural workers of public institutions and the Ministry of Culture of the Republic of Slovenia found the best solution in 1995, signing a contract for the use of state property of the army of the former state. By April 2002, the director of the Modern Gallery, Zdenka Badovinac, and curator Igor Zabela developed a program for the "mo(nu)ment"⁹³ Museum of Contemporary Art - Metelkova 22.

In 2004, by the decision of the Government of the Republic of Slovenia, the establishment of a public institution Modern Gallery/Museum of Contemporary Art was proposed, consisting of two program/organizational units - one for modern art and the other for contemporary art, which was adopted along with the proposal of the National Program for Culture. The program consisted of the idea to place museums throughout the entire complex. One of the priorities is the Museum of Contemporary Art on Metelkova Street 22. The architectural challenge for the Slovenian bureau "Groleger Arhitekti" was the renovation of the protected historical structure of the former

⁹³ In the very concept of the name of the future Museum of Contemporary Art, there is the word "moment", indicating the need to express the current moment, reflected through art and architecture.

barracks area, built in the 19th century, for its new purpose, for contemporary art and all the contents that such a modern museum implies.⁹⁴ Their guiding idea was not only to design a space for art but also for the visitor, whose experience is very important and should be in the primary focus. They wanted to open up to the open public space as much as possible, thus creating additional space for various types of performative contemporary art, which also connects the entire quarter. They also added a contemporary volume to the existing building, more like their artistic contribution, in response to the initial "mo(nu)ment" program; to contribute to the moment in which they create space for contemporary art. With the new volume, they showed a kind of search for a new approach to classic elements, while their project offers a new interpretation. Like a box, the added volume is an exhibition space that with its "whiteness" reminds of a modern "white box" reinterpreted in a contemporary moment. "The white color is a symbol of virginal coldness and is a metaphor for purity - fullness and emptiness at the same time. The white color 'radiates' light" say the architects about the materialization of concrete and glass, which rhythmically alternate on the facade and, in fact, shape the entire space. "The new building is a combination of white color and reality - realism and minimalism."⁹⁵

⁹⁴ grolegerarhitekti.si/html/news.php; The architects won the first prize for this complex at an international competition in 2001.

⁹⁵ e-architect.co.uk/slovenia/museum-contemporary-art-metelkova



Image 107
Interior of Modern Gallery and
the Museum of Contemporary
Art Metelkova

The Power Of The Museum Of Contemporary Art and its Architecture | Ljubljana

A Cultural Reanimation of the Former Military Quarter

Renovation and construction began in November 2009; the building was opened on November 27, 2011, and all works were completed in January 2012. The renovation was co-financed by the European Fund for Regional Development as part of the Operational Program for Strengthening Regional Development Potentials 2007-2013. The Museum of Contemporary Art in Metelkova displays collections of contemporary art (national and international Artest 2000+ collections) and staged exhibitions. The museum also exhibits art that deals with contemporary themes and media, including works that represent the tradition of such art from the 1960s onwards.⁹⁶

With the construction of the Museum of Contemporary Art Metelkova and the entire concept of MG+MSUM, a brand was created that promotes cultural life in Ljubljana.

Not only did it revive the entire former military quarter and provide an additional urbanistic impulse for creating similar interventions, but it also subtly enriched the entire space with a contemporary interpretation and design for contemporary art, creating large open spaces and gardens and opening up the entire “*institution*” of the gallery to the outside, open space. At the same time, it set an example for all projects in transitional countries, significant for the vitality and development of the city, on how to successfully apply for European funds.

⁹⁶ www.e-flux.com/announcements/opening-of-the-new-museum-of-contemporary-art-metelkova/

Museum of Modern and Contemporary Art Rijeka

Rijeka is a coastal city that, according to the 2021 census, had 108,622 inhabitants⁹⁷, but it differs from other Croatian coastal cities since it is not a tourist destination. Rijeka has been and remains the largest Croatian port and an industrial city. Although it was not directly affected by the conflicts in the Homeland War, its economy suffered due to the war consequences, as for a decade the port barely functioned, and most of the city's industry closed in the years following the war. At that time, there was an expressed need for the city of Rijeka to change its appearance and character. One of the chosen directions, of course, was to become a city of culture. Key in this endeavor was the Department of Culture of the City of Rijeka, with an emphasis on the project of the new building of the Museum of Modern and Contemporary Art. The project was, of course, also supported by the Ministry of Culture of the Republic of Croatia.

For a full 60 years, MMSU, with its collections of significant names from the Croatian art scene, especially those from the city of Rijeka from the 19th century to the present, a collection of foreign authors, the organization of art events for which it has entered the annals of Croatian exhibition and museum work, such as the Rijeka Salons (1954–1963), the International Exhibition of Original Drawing (1968–2004), projects related to the architecture and urbanism of Rijeka, and the Biennial of Quadrilateral, has been gathering and presenting almost all the most significant phenomena in visual arts. The area of activity of art museums is not only collecting, preserving, and presenting artistic material but also examining and interpreting the spiritual reality, or the mental systems of a certain era.

⁹⁷ www.torpedo.media/novosti-rijeka/popis-stanovnistva-rijeka-ima-108622-stanovnika-a-pgz-266503



Image 108
Visualization of the award-winning project (Randić-Turato bureau) for the Museum of Contemporary Art Rijeka

All the effort and accumulation of all the resources that citizens have invested in the museum for decades will achieve their full valorization only in the new building. Its realization will demonstrate the ability for the city to keep pace with the times and create a new quality of life, an active self-awareness about its own position in the contemporary society and civilization, and will formally integrate Rijeka into the European civilizational circle, to which it has always belonged. The mission and social responsibility of MMSU in Rijeka is to approach the tradition of modernity and the vivid reality of contemporary art creatively, creating a dynamic, open understanding and love for today's art. MMSU in Rijeka will create and use flexible exhibitions from its collection, with dynamic and attractive fusions of local, national, and international art to attract all categories of

users to the new building containing modern equipment, making it a space of inspiration, exchange of ideas, and active participation.

In 2000, based on the conducted Programmatic Urban-Architectural Competition for the construction and arrangement of the Benčić complex, the authorities of the City of Rijeka determined the proposals for the conversion of abandoned buildings in the “*Rikard Benčić*” factory complex, which are owned by the City of Rijeka. The first building, “*šećerana*” (sugar refinery), was built in 1752 and served as the first sugar refinery in the Habsburg Monarchy. In 1851, the entire complex was repurposed into a tobacco factory, and the metalworking factory Rikard Benčić moved to the premises of the tobacco factory in 1949.

The complex of the former Rikard Benčić factory is spatially organized as a separated pavilion system, consisting of 4 separate and independent buildings: The Administrative Building or “*Sugar Palace*”, T-building (production), Brick Building (production), and H-object (warehouse).⁹⁸ On October 23, 2001, the City of Rijeka announced a national, general, and invitational design Competition for the conceptual architectural solution for the conversion of the T-building into the Museum of Modern and Contemporary Art, as well as the square and public garage within the Rikard Benčić complex in Rijeka. The first prize was awarded to the Randić-Turato architectural bureau. In early December 2002, the Minister of Culture of the Republic of Croatia, Antun Vujčić, PhD, and the Mayor of Rijeka, Vojko Obersnel, MA, signed an agreement on co-financing the conversion of the T-building into the Museum of Modern and Contemporary Art in Rijeka. This agreement defined the joint financing of this project. Specifically, provisions of the agreement stipulate that the Ministry of Culture and the City of Rijeka provide the necessary funds for the project's realization in equal parts according to the project's execution dynamics and in line with the possibilities of the state and city budget.

⁹⁸ www.rijeka.hr teme-za-gradane/kultura-2/kulturna-bastina/kapitalni-programi-zastite-ocuvanja-kulturnih-dobara/prenamjena-revitalizacija-ex-bloka-rikard-bencic-rijeci/

The City of Rijeka, with the authors of the award-winning work, signed a contract on June 18, 2003, for the preparation of conceptual, main, and execution documentation for the Museum of Modern and Contemporary Art, the square, and the public garage. In 2008, construction permits were obtained, and construction could begin. However, the project was not realized because all the necessary funds for this construction were not collected. In 2014, the Ministry of Regional Development and EU Funds awarded non-refundable funds amounting to approximately 9 million euros, as part of the operational program “*Competitiveness and Cohesion 2014-2022*” for the project “*Conversion and Revitalization of the ex-block Rikard Benčić in Rijeka*”. The project is led by the City of Rijeka with the participation of partner institutions: City Library Rijeka, Museum of Modern and Contemporary Art, City Museum of Rijeka, City Puppet Theater, and the Art-cinema from Rijeka.

The goal of the project is to create a recognizable identity for the City of Rijeka, social and economic development of the city, promoting inclusive growth and regional development through enhancing the quality of cultural-educational services and the development of cultural tourism.

The project’s intention is to create a cultural hotspot (art quarter) with an emphasis on younger citizens so that cultural consumption reflects the general inclusion of citizens for the purpose of a sustainable regional development and a better quality of life.

This project, as previously mentioned, encompasses revitalization of the former industrial complex “*Rikard Benčić*”, specifically, the conversion of buildings within the complex for public cultural and educational purposes through the following contents: the Administrative Building of the former Sugar Factory (“*Sugar Palace*”) serving as the City Museum of Rijeka; the T-building serving as the City Library of Rijeka; the H-object serving as the Museum of Modern and Contemporary Art

Rijeka; the Brick Building serving as the Children’s House within the Art-cinema program, the City Puppet Theater, and the City Library of Rijeka. As can be seen from the above list, the new project slightly reorganized the distribution of the existing buildings for cultural institutions intended to be located in this art quarter. The realization of the art-quarter vision in Rijeka began with the relocation of the Museum of Modern and Contemporary Art Rijeka to the H-object. The adaptation of the project was planned in 3 phases. The first phase of the H-object conversion was to put the ground floor and the first floor into function. During the adaptation, there was an attempt to retain the original appearance as much as possible. The spaces renovated in the first phase are intended for exhibition rooms. The second phase of the H-object conversion plans the adaptation of the remaining two floors of the building (the second floor and the attic), where all other necessary auxiliary museum rooms are planned. The third phase of adaptation plans the renovation of the museum’s facade.



Images 109 | 110
 Display of the exterior of
 the Museum of Modern and
 Contemporary Art before
 and after reconstruction



The Museum of Modern and Contemporary Art opened in 2017, in the partially renovated H-object (after the completion of phase I).

The main designer, Dinko Peračić, winner of the Association of Croatian Architects' "Bernardo Bernardi" award for 2018 said of the project: *"The tendency for absolute planning has been replaced with an integral project as an orientation basis that coordinates individual phases and interventions, allowing the spatial structure to organically expand and reorganize, following the museum's development. The architectural project is an open system, a mechanism that enables mutual emancipation of space and program."*

The role of the designer is much less visible, but much more delicate, ranging from eliminating the unnecessary to ensuring the essential, always intervening and defining minimally. The resulting spaces are not saturated in form, but through a certain lack of specificity, they offer a multitude of possibilities and freedom of use, often destabilizing the rigid institutional framework. Through dialogue and close collaboration of all actors, an open-door institution is created, which was showcased already in the first exhibition by Tomislav Gotovac, when both the service and office spaces of the museum were used for exhibition purposes. In MMSU, it's not about building an object, but a disciplinary and social paradigm condensed in the combative methodological motto 'we need this - we do this'".⁹⁹

⁹⁹ www.dinkoperacic.com/muzej-moderne-i-suvremene-umjetnosti-rijeka-1-faza/



Images 111 | 112 | 113
Display of the interior of the Museum of Modern and Contemporary Art Rijeka, after reconstruction



The Power Of The Museum Of Contemporary Art and its Architecture | Rijeka

A Rational Approach to Urban and Architectural Regeneration

In the guidelines of the Rijeka City authorities for the 2005-2009 period, with the aim of achieving a strategic development goal, the following projects in culture were defined as a priority: *“Construction of a new building for the Museum of Modern and Contemporary Art with a square and a public garage.”*¹⁰⁰

Given the importance of culture in the further development of the City of Rijeka, as part of the urban tourism concept, there was a great need for the construction of new and the adaptation of the existing cultural facilities. It has been decided to revitalize the location of the former Rikard Benčić factory for this endeavor. Initially, the revitalization was planned to start with the construction of a new MMSU building, but the processes occurred simultaneously. Also, in this quarter, the existing T building was revitalized for the City Library and the Sugar Palace for the needs of the City Museum of Rijeka.

¹⁰⁰ www.rijeka.hr/en/city-government/city-council/scope-and-rules-of-procedure-of-the-city-council/

This Baroque palace is of great importance as it symbolizes character of Rijeka as a trading and industrial city. Along with its monumentality, spaciousness, suitability for public, ceremonial, and cultural purposes, it is important to emphasize that it marks very successful beginnings of the city's trading and industrial history. Also, within this complex, the Children's House found its space. The Sugar Palace, today's City Museum, together with the surrounding zone, means to Rijeka what the Arena means to Pula, and Diocletian's Palace to Split. The Teatrina building, located directly behind the Sugar Palace, is also a significant structure, proving the high standards of architectural heritage within the former industrial complex. With new public facilities - a garage and a square, as well as a new hotel and accompanying business-commercial spaces, the Benčić location has taken on a completely different purpose and today gathers a wide range of users and visitors. Respecting the impressive industrial heritage, and the blend of new and old architecture, this location has a mixed service purpose with a significant emphasis on cultural content. The new MMSU building is not a finished system, but it is a Museum in the making, a structure that will grow and develop simultaneously with the development of the museum. The theme of the architectural approach to this project is not design excellence and a spectacular approach to design, but enabling the regeneration of the coexistence of content and built structure. The focus of MMSU's work is on sincerity towards reality, so its space is prepared in the same way, fully adapted to be constantly open to changes and the creativity of artists. The new MMSU building, along with the revitalization of the Sugar Palace and Teatrina, brought a completely new cultural leap to Rijeka. Therefore, it can rightly be said that the location of the former Benčić factory will become Rijeka's new ART QUARTER.

Museum of Contemporary Art Belgrade

Belgrade is the capital and the largest city of the Republic of Serbia, and its cultural, educational, political, and economic center. According to the official census, it has about 1.3 million inhabitants. As the former capital of Yugoslavia, many cultural and educational institutions have developed there. At the beginning of the 21st century, almost all Belgrade theaters underwent revitalization, reconstruction, and modernization. On the other hand, no Belgrade museum can boast that it has adequately resolved issues of accommodation, exhibition, and all other spaces. Even in the Museum of Contemporary Art, as one of the few institutions located in a purpose-built building, wear and tear were evident after more than fifty years of existence, and due to changes in the nature of art in the 21st century, that space has largely become inadequate. Systematic and planned resolution of museum issues has long been overlooked in the circumstances of this city and country, primarily because there was no cultural policy strategy. Therefore, it is not surprising that the status of museums in Belgrade has been left to museum enthusiasts alone.

The activity of the museum began in 1958 with the decision to establish the Modern Gallery, an institution whose task was to monitor the development of Yugoslav contemporary art. The Executive Council of the Socialist Republic of Serbia then decided to construct a building for the needs of the Modern Gallery, which would meet modern museological principles, and designated a location in Novi Belgrade at the confluence of the Sava into the Danube, opposite the Belgrade Fortress.

In 1960, a competition was announced for the conceptual design of the new building. The project by architects Ivan Antić and Ivanka Raspopović was accepted, and on the day of the opening of the museum, they were awarded the October Award of Belgrade for architecture. After the construction of the building, the Council of the Modern Gallery adopted the new name of the institution - the Museum of Contemporary Art. The building of the Museum of Contemporary Art in Belgrade holds a prominent place in Yugoslavian architecture in the second half of the 20th century.¹⁰¹

¹⁰¹ www.msub.org.rs/istorijat-muzeja-savremene-umetnosti-2/



Images 114 | 115
Opening of Museum of
contemporary art in Belgrade



Image 116 The exterior of the Museum of Contemporary Art in Belgrade, after the reconstruction in 2017

With its unique concept of the interior and connection to the exterior, it stands as an original architectural solution that meets the basic museological standards and ranks among the interesting examples of museum architecture in the world. The building is surrounded by a sculpture park with works by the most significant 20th century Yugoslav sculptors. The basic volume of the building is represented by a polymorphic crystal composed of six cubes with truncated corners. The walls are lined with white marble slabs, partially in glass, and the inclined roof surfaces are also covered with glass. The interior is characterized by functionality and intricacy of space. The unique yet specifically complex interior space, without vertical partitions and corridors, is divided into five exhibition levels connected by stairs, an elevator, and hydraulic platforms.

These levels, which almost flow into one another, successfully integrate spaces of different heights into a unified whole. The total area of the interior space is 5,055 m² ¹⁰².

The Museum building was declared a cultural asset in 1987 and is subject to appropriate protection by the Institute for the Protection of Cultural Monuments of the City of Belgrade.

In order to provide adequate conditions for museum activities and new artistic expressions of the 21st century in this exceptional building, the process of its reconstruction and adaptation began in 2008. Amid numerous difficulties, this project lasted until October 20, 2017, when the Museum of Contemporary Art building was reopened to the public.

¹⁰² www.old.msub.org.rs

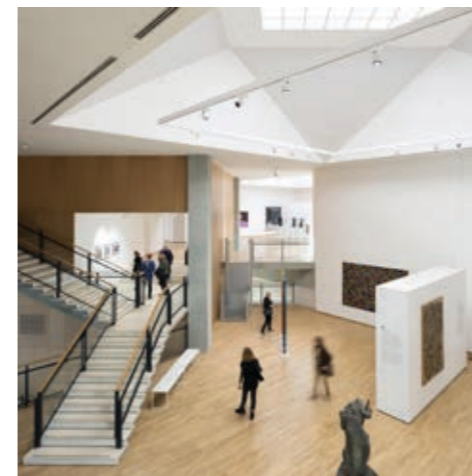


Image 117 | 118 | 119
The interior of the Museum of Contemporary Art in Belgrade, after the reconstruction in 2017

The reconstruction project of the Museum building was carried out by architect Dejan Todorović, who was awarded the Belgrade Architecture Salon Prize in 2018 for his work. This museum will serve as an example to other museums throughout the Serbia in the process of preserving and promoting this activity through architecture and its crucial role in the development of urbanism and society in general.¹⁰³ The recognizable view from Kalemegdan makes the building of the Museum of Contemporary Art a significant element of the cityscape. This endless and intriguing process of discovering new connections, meanings, and synthesis that the Museum of Contemporary Art building continuously produces is its most valuable role in the urban fabric of the city. (Popadić, 2009)

¹⁰³ www.msub.org.rs

The Power Of The Museum Of Contemporary Art and its Architecture | Belgrade

A Polymorphic Architectural Crystal

The Museum in Belgrade, with its collections, permanent exhibitions, and the most characteristic works of the Yugoslav contemporary art, then the art of the 20th century, organized domestic and global exhibitions of contemporary art and published publications for the study and promotion of contemporary art. It also explored new methods of educational work in exhibitions, catalogues, and other program activities. The museum played a significant role in writing the 20th century history of Yugoslav and Serbian art. It has been an essential promoter of contemporary artistic tendencies and the spread of visual culture. From its opening to the present day, the museum has paid exceptional attention to international cooperation and established close ties with numerous foreign museums, galleries, and related institutions. It has also taken a leading role in the country in establishing the spirit of visual modernism and promoting current artistic tendencies, thereby opening a possibility of examining the development of local art.

Adapting to contemporary museological principles of cultural heritage protection and exhibition policies, the Museum of Contemporary Art today represents a dynamic institution. With the scope and diversity of its programs, research and pedagogical work, intensive international cooperation, and openness to various forms of cultural activities and collaborations, it stands as a significant factor in the artistic and cultural life of Belgrade and the Republic of Serbia. As such, it plays a crucial role in the cultural transformation processes of the Serbian society during the transition period and the processes of Euro-Atlantic integrations. The museum was renovated and reopened to the public in 2017. With its valuable architecture, this museum was nominated for the EU Mies Award in 2019 and made it to the shortlist, confirming its quality as a gem of architecture of its time.

Importance of Contemporary Art Museum as a Catalyst for Development

By analyzing the factors that influence the architecture of museums of contemporary art in the general part of this book, the intention was to highlight the importance, not only of form, the overall concept, educational content, and the “*resonance*” experienced in the spaces of museums of contemporary art, but also their immense economic and tourist potential. Every society needs such content and should support this concept. It undoubtedly contributes to the urban development and regeneration, as well as restoration and preservation of valuable architectural works, which bear witness to the times in which they were created.

The analysis has shown the existence of different approaches to the design of the architecture of museums of contemporary art, which can be categorized as:

1. Architecture as a “*white box*”, neutral in concept, which does not “*compete*” with the artworks displayed. The architecture remains unobtrusive, yet maximally functional in the urban environment in which it is designed.
2. It is impossible to make the architecture of this function unnoticeable. It should be part of the art it represents. It’ is like the traditional Russian Babushka doll. The architecture is the largest physical piece of art, and upon entering the interior, other smaller but no less valuable artworks are revealed. Architecture as a spectacle, an icon in the space and urban environment in which it is designed.
3. The reutilitarian approach, which is increasingly applied, especially in the Western cultural context, but also in transition countries in the region. There are several reasons for this approach, but some of them are that architects often find it challenging to create new museum content within an existing spatial structure, thus preserving the architectural heritage of a certain period while giving it the mark of the current moment; this approach is often used due to the lack of new locations in urban environments. The advantages of this approach to designing the architecture of museums of contemporary art are, in many cases, lower financial resources.

When designing a museum of contemporary art, it is essential to think not about the principle of formal composition, but rather about the way of questioning the structure – that is, the concept, techniques, and procedures that accompany that architectural work. Such a project deviates from mere formalism so that it emphasizes its unpredictability, its cultural and artistic fragility, its spatial essence. At the present moment, it alone can confront the radical split between space and actions, form and function. *“The fact that we are witnessing a pronounced displacement of these concepts today draws attention not only to the disappearance of functionalist theories but perhaps to the normative function of architecture itself.”* (Tschumi, 2004, p. 168) Although Tschumi’s idea of disjunction is not an architectural concept, its effects are imprinted on the location, the building, even the program, according to the dissociative logic that governs the work.

Western European and North American experiences in cultural building ventures have proven to be multifacetedly beneficial for the advancement of the entire community.

Investing significant financial resources in cultural activities not only positively affects the preservation of cultural heritage and local identity but also opens up space for an active dialogue and the exchange of knowledge and experiences with related institutions in the region, Europe, and the world. Culture and art, in their essence, especially modern and contemporary art, strive to erase and cross all borders - mental, political, and geographical. This is especially close to the very character of the city, which has always been a place of fruitful encounters of a multitude of different peoples and cultures, becoming richer with every new encounter. Informed by experiences, for example, with the city of Bilbao, where significant financial resources were invested in building cultural facilities, one can assert that such character investments have proven exceptionally successful - both as places of cultural and art exchange and as landmarks that have become tourist reference points, thus attracting a multitude of visitors to the city and strengthening the city and the regional economy. The Guggenheim Museum in Bilbao is a museum of contemporary art that transformed its city from industrial to tourist, thus developing the entire region.

Western culture has developed a supreme concept of globalization through the idea of art as techné, *“based on the spatial value of the universal and the temporal value of the immortal, where the supreme Western aesthetic model permeated mutually different sensibilities.”*

(Oliva, 2010, p. 8) But in ancient times, in the East and the West, architects designed and built buildings depending on the climate, in a synergy of form and natural environment. The Wind Tower in Yazd, Iran, confirms its durability and resilience in the environment, through form and material chosen in harmony with the surroundings. With their project in Abu Dhabi, Nouvel, and even Gehry, show the extent to which climate can influence architectural form and the manner in which it can be inspired by climatic conditions in the dialectic between spatial circumstances of the creative process. If the architecture of functionalism started from the idea that it can neglect any inherited historical deficiency of the territory in its forms, rejecting everything rooted in the past as well as the existing poor plan, today all this is not possible because it is necessary to take into account the space as a whole. It shows that, in the future, it will be only possible to build if the past is respected, through forms that respect continuity with nature.

Today, more than ever, these considerations are included in a broader context. Although it is clear that today's globalization is a universal phenomenon, there is no doubt that it runs through the history of Western society in various legal frameworks, economy, politics, religion, and culture.

Certain investors have come to realize that industrial zones in city centers have a significant value as real estates. Architects, on the other hand, are more interested in the spatial qualities of these buildings and the spaces between them. Such objects cannot be imposed with just any purpose, but one needs to *"listen"* to the building. This means asking questions like: What is its structure? What is its spatial potential? Above all, one needs to interpret certain limitations or adaptations in relation to user needs, and be aware that not all the usual standards sought in the new construction can or need to be realized here. (Mäder 2004, pp. 26-33) It is precisely from this coexistence with the old building that a special quality arises. A kind of cultural recycling.

In the last few decades, the number of museums, their diversity in form and function, has been on an exponential rise, and, consequently, the number of visitors has been increasing. In this way, museums are taking on many different roles in a society – expanding their scope of action.

For instance, in the United States, museums are considered institutions of great importance in the education of children and youth, while in the United Kingdom, the average citizen imagines the museum content as a large exhibition of photographs of the royal family or clothing items from the Victorian era. In many other countries around the world, where economic development is still at a low level (which are economically less developed), museums as institutions do not play a significant role in the social development, and therefore new museums or cultural buildings are not being constructed.

Investing and reinvesting in contemporary art museums is a key factor in promoting the existence of museums as commercial attractions. Motivation is noticeable in this respect when considering their value in the local community as a powerful educational force, a local economic engine, and a catalyst for urban, cultural, and artistic development. Museums, therefore, are strong drivers of cultural capital. Cities and local communities view museums and other cultural institutions as a means and an opportunity for revitalization and development of urban (abandoned) fabric, and recent research confirms their social and economic impact. They achieve their effect at the local level, but they also help cities attract foreign capital through tourist visits and global promotion, while simultaneously building a stronger local identity.¹⁰⁴

In recent decades, Marstine (Marstine, 2006, p. 2) points out that within such a *"museum sensibility"* there is an assumption that museums are "neutral" spaces. However, it is crucial to emphasize that museums as institutions not only represent cultural identity but also produce it with their new roles in societal development and their *"harmonious"* appearance, form in context, or *"frame"*. Marstine concludes that "framing" can be defined as a metaphorical process, *"which creates a vision of the past and future based on the foundations of contemporary needs"* (Marstine, 2006, p. 9).

104 Museum Index 2012, p. 55; Linda Cheu

French postmodern philosopher and deconstruction founder Jacques Derrida first appropriated the concept of “*framing*” for cultural theory in his 1987 essay “*Parergon*”, criticizing Kant’s understanding of aesthetics and beauty from his book “*Critique of Judgment*” (aesthetics) (Steiner, 1997). The critique arises from the need to explain that not every good “*frame*” in space must inherently be beautiful (aesthetically pleasing to the observer), while, according to Kant’s terminology, aesthetics does not refer to the philosophy of art but relates to something sensory. As mentioned earlier, Kant argues that the experience of beauty is based on the disinterested pleasure in the form of an artwork. Beauty is what imposes itself on everyone without interest as such. However, it can be confirmed that for understanding and experiencing of architectural work, the subjective experience of the frame is essential, but for successful architecture in a given context, the ideological, spatial, historical, economic, and social context is crucial. Using Frank Gehry’s Guggenheim Museum in Bilbao from 1997 as an example, the final function of the building as a city landmark and a global indicator contributing to capital growth in a post-industrial port city in the Basque Country is confirmed. It contributes to the development of the entire region and especially cultural tourism (Bruggen, 1997).

Unlike Gehry’s spectacular museum, Daniel Libeskind’s goal in designing museums is to focus on the expression of form that manifests the museum’s specificity. This is evident in the Jewish Museum in Berlin from 2001 and the Imperial War Museum in Manchester from 2002. In both museums, Libeskind symbolically and emotionally displays specific stories of historical content. The architecture resonates with the main resonance – it visualizes the main themes/messages (Schneider, 1999)¹⁰⁵. By analyzing the needs and factors for creating architectural objects of contemporary art museums through the general part of this work, the importance of not only form but also the overall concept, educational content, its accessibility, and the “*resonance*” experienced in the spaces of contemporary art museums was highlighted. Every society needs such content and should support this concept. It certainly contributes positively, both from an economic and cultural perspective.

Contemporary art museums, therefore, should participate in building awareness of different values, in shaping the deepest knowledge, and should be the essential expression of human history, human existence, and thought.

¹⁰⁵ See also: D. Libeskind. (1997). “Between the Lines.” In Radix–Matrix: Architecture and Writings. P. Green (trans.). Munich: Prestel Verlag, 34–55.

Museums can provide information, education, pleasure, entertainment, but also a critical and autonomous view of the environment, society, history, contributing to the construction of identity and a free individual. Thus, the social role of museums as arbiters grows, leading to their increased responsibility, greater influence, more significant participation, and affirmation of importance in the cultural policy of a particular environment. Consequently, there should be an increasing autonomy of museums, as they are places of privileged knowledge and education, spaces where the memory of man and nature is preserved and transmitted, where processes and meanings of the world, artistic, cultural, and scientific achievements are dissected, touching the intangible and seeing the invisible.

What these future contemporary art museums will look like remains to be speculated; certain conclusions and perspectives are to be drawn after conducting a detailed case study analysis. However, for now, it can be said that the museum undergoes daily changes in meaning, regardless of possible constants, because the only constant is change.

According to the annual statistics of the art magazine “*The Art Newspaper*” from 2022, it is concluded that museums around the world are visited annually by hundreds of millions of tourists and locals. The illustration lists some of the most visited museums in the world. Such data indicates that museums today are indeed a significant source of economic inflow for the city in which they are located. They also generate other commercial offers in the city, and thus the development of the immediate urban area surrounding them. Of course, they also serve an educational purpose, acquainting not only tourists but also the local population with all the values that a particular museum offers. Today, there are 55,000 museums in 202 countries worldwide.¹⁰⁶

¹⁰⁶ www.icom.museum/resources/frequently-asked-questions/

Image 120

According to the statistics from The Art Newspaper from 2022¹⁰⁷, attached is a list of the 15 most visited art museums in the world

MUSEUM	CITY	VISITOR	2021.*1	2019.*2
	Paris, France	7,726,321	173%	-20%
	Vatican City	5,080,866	215%	-26%
	London, United Kingdom	4,097,253	209%	-34%
	London, United Kingdom	3,411,381	236%	-36%
	Seoul, South Korea	3,411,381	170%	2%
	Paris, France	3,270,182	213%	-10%
	Washington, D.C., United States	3,256,433	91%	-20%

¹⁰⁷ www.theartnewspaper.com/2023/03/27/the-100-most-popular-art-museums-in-the-world-who-has-recovered-and-who-is-still-struggling

	New York City, United States	3,208,832	64%	-34%
	Paris, France	3,009,570	100%	-8%
	St Petersburg, Russia	2,812,913	71%	-8%
	London, United Kingdom	2,727,119	285%	-55%
	St Petersburg, Russia	2,651,688	17%	11%
	Madrid, Spain	2,456,724	109%	-30%
	London, United Kingdom	2,370,261	176%	-40%
	London, United Kingdom	2,370,261	138%	-17%

*In this table, the percentage change in the number of museum visitors in 2022 compared to 2021 is shown.

²In this table, the percentage change in the number of museum visitors in 2022 compared to 2019 (COVID period) is shown.

VI

**ARS AEVI MUSEUM OF CONTEMPORARY ART
SARAJEVO**

“If you’re looking for hell,
ask the artist where it is.
If there is no artist,
it means you are in hell.”

Avigdor Pavsner (1793-1993) Dean J. Toumin

The Cultural Context of Bosnia and Herzegovina

Since signing of the Dayton Peace Accords to the present day, the existence and operation of seven extremely important cultural institutions for Bosnia and Herzegovina have been questioned. The chronically poor political situation, along with the prolonged absence of a government, among other things, revealed the weaknesses of the BiH cultural identity. (Hošić, 2013, p. 45) The state of the contemporary architecture in Bosnia and Herzegovina is characterized by a chaotic expression, which is, more or less, present in all different fields of its appearance. The manifestation of architecture is often perceived as dramatic, and architecture itself, which is typically a means of shaping the social order, is now clearly recognized as a statement of social disorder. The destruction of architecture in the war (1992-1995) articulated such a disruption of the system of social action that even the post-war reconstruction, which includes a relatively significant restoration of architectural heritage, fails to change its chaotic character. On the contrary, BiH society is actually awaiting a strong social order articulated through architecture. *“In this sense, the society tries to direct that part of its apparatus towards the affirmation of social aesthetic patterns of order, but mainly relying on the pre-war patterns.”*¹⁰⁸ (Hadžimuhamedović, 2007, p. 5)

¹⁰⁸ The cultural identity of Bosnia and Herzegovina is a category that peaked during Tito's Yugoslavia, specifically in the 1970s and 1980s. Reflecting on this period is useful for a better understanding of the recent cultural history of Bosnia and Herzegovina because it reconstructs a particularly dynamic and optimistic time. After World War II, as one of the Republics of the SFRY, the economic development of Bosnia and Herzegovina was accompanied by a rich architectural activity. At this point, it is useful to mention a few realized projects that best testify to the new BiH identity seen through the prism of progress and development: the construction of the sports and cultural center Skenderija in the very center of the city in 1969 authored by Živorad Janković and Halid Muhasilović, and the administration of Elektroprivreda BiH by Ivan Štraus in 1984. Of course, in this direction, the stamp of the Bosnian architectural style was given by academicians Zlatko Ugljen, a student of the famous and respected architect Juraj Neidhardt, a student of Le Corbusier. Ugljen's contribution from that time is reflected in the conceptual solutions of the Ruža hotel in Mostar in 1978, the Bregava hotel in Stolac in 1979, and the Vučko hotel on Jahorina in 1984. The period from 1970-1990 is a time of accumulation of strong creative and productive energy in the territory of BiH. Sarajevo finally ceases to be a cultural periphery, and fertile ground is found for new technology, rapid industrialization, cultural development, philosophical thought, and, more importantly for culture, theoretical thought and criticism in numerous periodicals. A mature environment allowed artists a certain power to develop those ideas that were in their inception and emergence. It is about the new social and cultural mentality of the Sarajevo environment, which, like never before, showed the strength of a long-term and continuity. The art of that time became an active participant in the social events of its environment, not paying attention to its national tradition. Its goal was no longer the beauty and romantic decorativeness but universality that transcends the boundaries of the national with tendencies of modernism, thereby becoming international and boundless. (Hošić, 2013: 53.)

This cannot be effective, since the BiH society, apart from the war, has been subjected to other various and significant changes and transformations - certain revolutions, so that the complete continuation of the past is both impossible and meaningless. Clearly, the transformation into a (post)capitalist society and the projection of a modern way of doing business is at the forefront of the tasks of this society. Illuminating the sides of the contemporary BiH architecture and sketching the causes of characteristic expressions presents a pronounced problem, since the already complex and layered architectural quality in Bosnia and Herzegovina is now subjected to numerous variable and harder-to-determine social actions. However, it seems that at this moment, the best criterion for analyzing architecture and its schematic evaluation is precisely the criterion of social representation, as an assessment of social order in architecture, since *“architecture is a social activity that articulates, maintains, and reflects a society and does so through social norms.”* (Hadžimuhamedović, 2007, p. 6)

The functions of social articulation, maintenance, and reflection are connected, but also mutually opposed, and the social norms themselves are, in fact, elaborated and set in a certain system of social values.

On the other hand, the mere fact that the contemporary BiH society is incoherent and weak raises the question: *“are there any and what are the social values that create such a society?”* (Hadžimuhamedović, 2007, p. 6) Even a superficial assessment of this society suggests that its values are not stable or are not generated in accordance with the demands of modernity and its social transformation. The fact is that alongside the *“local BiH society”* there exists a *“global society”* of the international community that suggests its values. But there is a very weak connection between these two societies, or a weak connection and overlap of their values.

Indeed, with the operation of the mechanism of the global post-capitalist society, this process in BiH is somewhat different compared to the observed western models, but it is also more dramatic when considering the Bosnian post-war context. If architecture articulates and reflects a society, then it is illusory to expect the architecture of urban entities as coherent expressions of *“harmonious spaces”*, just as the rest of the ideological expectation of the *“realization of collectivity and socialism in architecture”* is illusory. Contemporary global architecture is characterized by a relative pluralism of expression, within which lines of neo-modernism, deconstructivism, high-tech architecture, late modernism, vernacular, European rationalism, etc., are recognized. Naturally, and especially from the standpoint of the *“social task”* of inaugurating European and global social values - from the perspective of the global nature of the modern world - the most expressive models of this architecture are transferred and applied to space, which is also the case with the space of BiH. In this sense, *“copying”* architectural forms is a legitimate job of exchanging architectural lexicon and communication and, through them, importing European and global, i.e., global values (culture, society, etc.). *“Of course, there is the issue of creating original architectural objects, but that is pushed into the background.”* (Hadžimuhamedović, 2007, p. 12)

Museum Tradition in Bosnia and Herzegovina

The first idea of founding a museum in the territory of Bosnia and Herzegovina emerged in 1850 by Ivan Franjo Jukić, a Bosnian Franciscan and a writer. However, the full realization of Jukić's idea began about thirty years later. The beginning of the museum activity and organized work on the protection of cultural monuments, collection of materials, and creation of museum collections in Bosnia and Herzegovina appeared in the second half of the 19th century during the Austro-Hungarian administration. After the establishment of the Austro-Hungarian rule, many experts from all domains came to Sarajevo, to establish a civil administration department and help the city's development. One of these experts was Julije Makanec, PhD, from Zagreb, who came to Sarajevo in 1879 to be the chief city pharmacist. By 1884, he started a printing press and a newspaper, the *"Bosanska pošta/Bosnische Post"*, where he publicly invited all interested parties to support the establishment of a special Museum Society for Bosnia and Herzegovina, which would work on preparations for founding a museum.¹⁰⁹

In 1888, the National Museum of Bosnia and Herzegovina was founded as an expression of public organization and institutionalization of this activity by the state. From the establishment of the National Museum of Bosnia and Herzegovina until 1930, when the Museum of the Vrbas Banovina, today's Museum of Republika Srpska, was founded, a time span of 42 years had passed. (Leka, 2012, p. 11)

In the second half of the 20th century, after World War II, there was a rapid development of museum activity in Bosnia and Herzegovina. As mentioned in the introductory part of the research, Bosnia and Herzegovina experienced a war that lasted from 1992-1995, which halted this entire development. After this painful and destructive period for society and the state, many museums were left without buildings, or the buildings were devastated and the spaces were unsuitable for work.

¹⁰⁹ www.plemstvo.hr/obitelji/makanec

There was also a lack of professional staff, unresolved legal status of museums as state institutions, and, of course, sources and methods of financing. As a result, in 2011, the Art Gallery of BiH and the Historical Museum were closed, and in 2012, the National Museum of Bosnia and Herzegovina was also closed. However, despite the problems, new museum and gallery institutions were established, such as the Tešanj Museum, the Alija Izetbegović Museum in Sarajevo, the Konjic Homeland Museum, the *"Enver Krupić"* Gallery in Bihać, and renaming of previous museum institutions, e.g., the Museum of Contemporary Art Republika Srpska in Banja Luka, the Historical Museum of Bosnia and Herzegovina (former Museum of the Revolution). The Zenica City Museum received a new, purpose-built building for museum needs.

After the XIV Winter Olympic Games in Sarajevo, a group of artists gathered at the Youth House in Sarajevo (Radoslav Tadić, Jusuf Hadžifejzović, Saša Bukvić) in 1987 and organized the first Yugoslav Documenta as a manifestation of new artistic currents in former Yugoslavia.

The second Yugoslav Documenta followed in 1989, and somehow from that concept, a very positive idea was born during the war in the 1990s in Bosnia and Herzegovina. A group of enthusiasts, led by Mr. Enver Hadžiomerspahić, who was also in the directorate of the Olympic Games opening ceremony in Sarajevo, launched an art project called *"On the Threshold of the Third Millennium"* during the war. The idea was to invite artists from around the world to donate an artwork to the besieged Sarajevo, on the path to peace, as an expression of the international collective will. The project born from this idea was later named *"Sarajevo 2000"*, and, in 2002, it received its permanent name ARS Aevi, Art of the Epoch. The entire artistic endeavor during the years of the Sarajevo siege already had the potential to become a significant cultural and development project for the City of Sarajevo, the Sarajevo Canton, and the entire Bosnia and Herzegovina. The Ars Aevi Collection was formed, and was transferred to Sarajevo in 1999.

Ars Aevi Museum of Contemporary Art Sarajevo

After the Ars Aevi Collection was formed by 1998. It first came to Sarajevo in 1999 and was exhibited in the Ledena dvorana Hall, Skenderija Center. After the exhibition, it was placed in the Cube of the Historical Museum, waiting for its “*permanent home*”. The conceptual architectural design for the future Ars Aevi Museum of Contemporary Art, signed by one of the world’s most prestigious architects, Renzo Piano, as the then-UNESCO Goodwill Ambassador, was officially promoted in Sarajevo in September 2006. The project plans for the building to be constructed at the Quadrant C - Marijin Dvor location, on the Wilson’s Promenade, on land provided for this purpose by the Sarajevo Canton, with the support of the City of Sarajevo and the Novo Sarajevo Municipality. As the activities for the realization of the Ars Aevi Museum construction progressed slowly, and the Cube of the Historical Museum began to leak, the Ars Aevi Collection was moved to the left wing of the Youth House, Skenderija Center. Architect Amir Vuk designed the interior in the form of an Art Depot, which was meant to store artworks until they could be moved to the new building, once it is constructed.

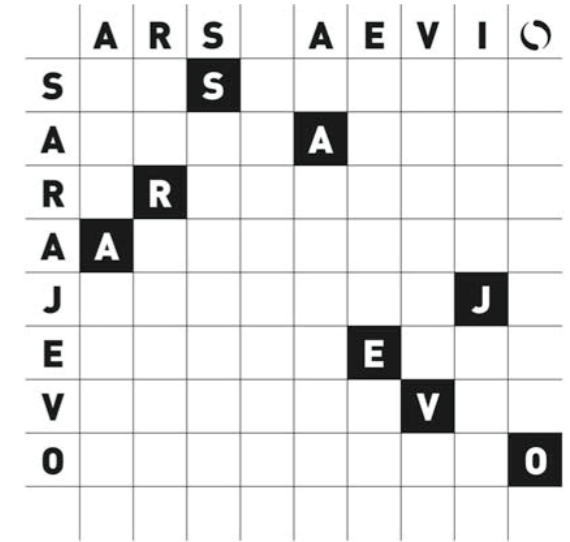


Image 121
Ars Aevi anagram

The year 2018 becomes a turning point in the Ars Aevi project itself. Namely, the City Council of the City of Sarajevo decided to establish the Ars Aevi Museum of Contemporary Art Public Institution, which had operated as an association of citizens and a foundation (founded by the City of Sarajevo and the Sarajevo Canton), assuming the care over the Ars Aevi Collection.

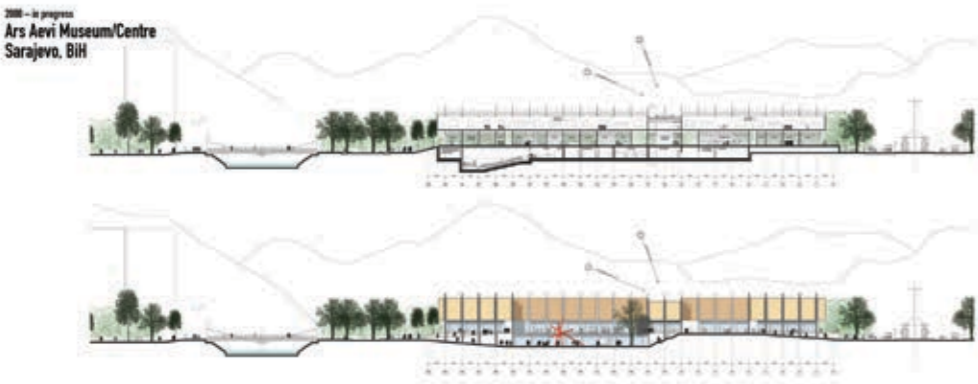
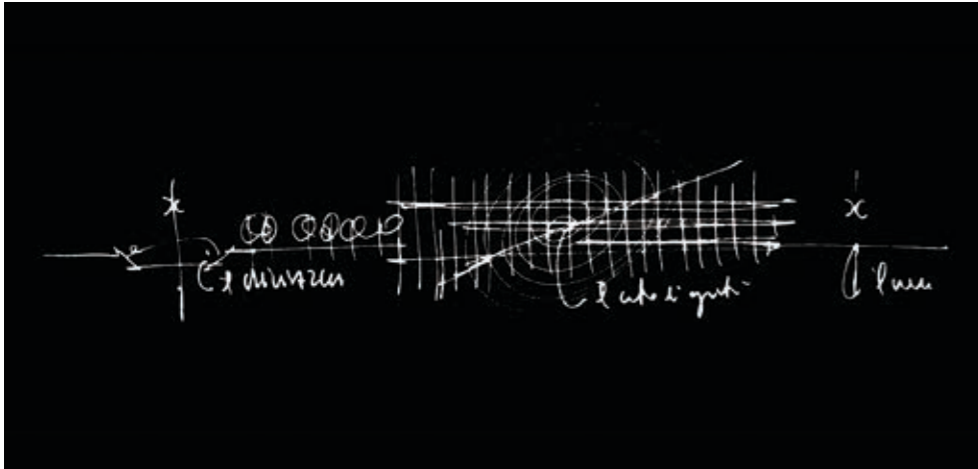
Shortly after that, at the end of 2019, the collection was moved from the Skenderija Center to the City Hall, as it was given newer and more conditional rooms for display and storage. The goal is to obtain a permanent place for the exhibition of works of art from the Ars Aevi Collection by building the Ars Aevi Museum. The location of the future Ars Aevi Museum covers an area of 5,453 m², and the building itself, according to the project, will cover an area of 2,650 m². The total projected area is 4,875 m², divided over three floors. The first block of the building, designed to be constructed as an independent functional structure, has an area of 2,150 m², with an access terrace of 1,700 m².



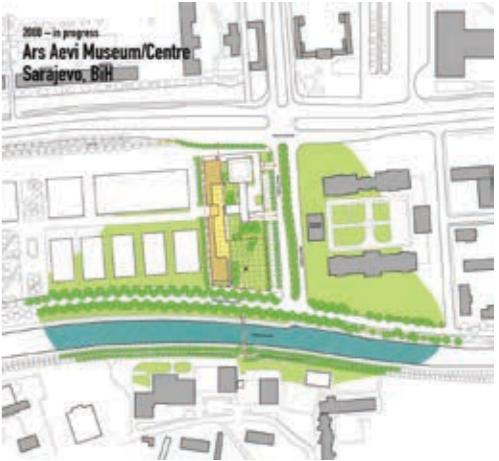
Image 122 Ars Aevi depo, Dom mladih, Centar Skenderija



Image 123 Ars Aevi collection in City Hall



Images 126 | 127
 Conceptual cross-sections of the future Ars Aevi museum;
 sketch of the ARS AEOI Museum by architect Renzo Piano



Images 124 | 125
 Constructed pedestrian bridge ARS AEOI;
 Situation of the future ARS AEOI museum and pedestrian bridge

Architect Renzo Piano’s concept shapes this building as a dynamic urban center, where art is not treated as a “closed” and “inaccessible” treasure.

Instead, through a combination of gallery, social, and commercial spaces, it is equally accessible to various interest groups. Part of the building, therefore, consists of a high-frequency pedestrian zone, connecting the neighboring residential area of Grbavica with the main road and the future university center. For this reason, the building is particularly oriented towards the Grbavica neighborhood, introducing its residents to the space of the future Museum via a pedestrian bridge, designed by the architect and whose construction was financed by him and his Italian partners in 2002.



The entire museum project is articulated as a longitudinal structure that follows the pedestrian path, introducing passers-by to the ground floor contents, located in interior segments with walls that are transparent to the outside, establishing visual communication between the exterior and interior spaces. From the ground floor, a path is designed to the basement level, which is partially underground but has natural lighting. The basement level, accessible from the external courtyard on the east side, will house an auditorium for 300 visitors, laboratories, a library, children's workshops, office spaces, and storage areas. The main exhibition area is located on the top floor, receiving natural light through a north-oriented transparent cover. The facade is designed as a combination of wooden laminated elements and glass, which the renowned architect Renzo Piano revised in October 2022, and it is now planned to be made of stone. In front of the museum, a garden is planned where works from the Ars Aevi Collection intended for the exterior will be displayed. Within it, the installation *"Field of Flags"* by the French artist Daniel Buren, which is currently set up at the location of the future museum, will hold a special position. The main entrance is directed towards the Franca Lehara Street, or the planned future roadway, which separates the Ars Aevi building from the National Museum.

By 2018, it seemed that there was no local political will for this project. At the state level, many projects were blocked since they aimed to promote the BiH cultural identity. However, the director of the Museum of Contemporary Art St. Etienne, Lorand Hegyia, said the following upon a visit to Sarajevo in 2014:

"Yes, Sarajevo does not need to have a museum of contemporary art; yes, there are bigger problems and bigger obligations. Nobody loses much. However, Sarajevo and Bosnia and Herzegovina should be proud to have such a valuable collection and project of the world architect Renzo Piano, and that the museum, that is, the collection, has an opportunity to follow and promote contemporary events even without a building, to grow and acquire new nuclei, through cooperation with world museums of contemporary art."

Images 128 | 129
Installation 'Field of Flags' by the French artist Daniel Buren on the Ars Aevi site in Sarajevo in 2001; Ars Aevi collection at the Skenderija Center in 1999.



Ars Aevi does just that: it promotes contemporary art within Bosnia and Herzegovina, but mostly outside the borders of Bosnia and Herzegovina. In 2009, the Ars Aevi team presented itself at the 53rd Venice Biennale with the exhibition “*Future Post History*” from the collection of the artist Slobodan Braco Dimitrijević, together with the architectural project of the Ars Aevi Museum in the presence of Renzo Piano.

In 2012, with the support and invitation of the artistic director Lorand Hegyi, who was then the director of the Musée d’Art Moderne de Saint Etienne Métropole, an exhibition of the Sing Sing group was held. In 2014, nine works from the Ars Aevi Collection were presented to the audience in Rome. From 2018, new political conditions were met for the implementation of the Ars Aevi Museum architectural project. In addition to the establishment of the public institution and the land provided by the Sarajevo Canton, the Government of Italy, Renzo Piano, Emanuela Baglietto, RPBW and EU Delegation in Bosnia and Herzegovina have also provided significant support.



Images 130 | 131
 At the Ca’Pesero villa, Braco Dimitrijević’s exhibition at the Venice Biennale: Braco Dimitrijević, Enver Hadžiomerspahić, Anur Hadžiomerspahić and Renzo Piano.

After the relocation and re-exhibition of the collection, the process of reactivating the architectural project for the construction of the Museum of Contemporary Art Ars Aevi begins. In 2021, the Italian Government, through the Embassy in Bosnia and Herzegovina and the Italian Development Agency AICS, under the leadership of the Ambassador of the Republic of Italy in Bosnia and Herzegovina, Mr. E. Marco di Ruzza, approved funds for the creation of the main and executive project of the museum. And, in this process, the COVID 19 pandemic and the change of the current city and cantonal authorities took place, and these circumstances slightly slowed down the process of realizing funds for the creation of the project documentation. At that moment, the Ars Aevi team under the leadership of director Senka Ibrišimbegović is applying for the German government’s fund to support culture through the Goethe Institutes in Bosnia and Herzegovina, with the project of digitizing the Ars Aevi Collection and creating a virtual Museum. The project called “*Virtual Present: Dreaming for the Future: Museum before Museum*” was successfully realized and presented to the public in September 2022. Immediately after this presentation in September, STUDIO NONSTOP, an architectural office from Sarajevo led by Igor Grozdanić and Sanja Galić-Grozdanić, was chosen for the realization of this important project.

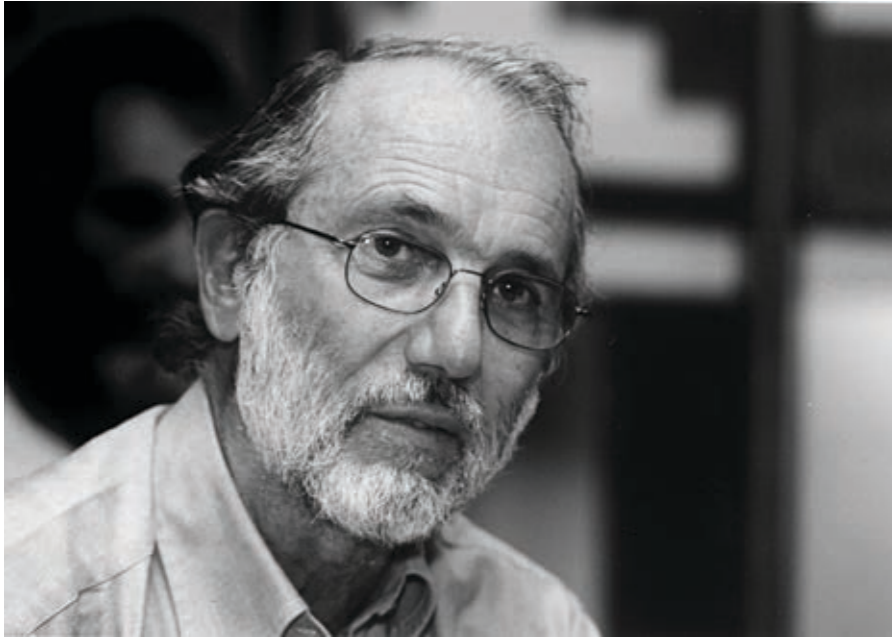


Image 132
Architect of Museum/ Centre of contemporary art AA, R.Piano

At the beginning of October 2023, the presentation of the completed project documentation and the start of the preparation of the tender for the selection of partners in the construction of the museum are expected. The Ars Aevi directorate applied to the IPA fund at the EU delegation in BiH for funds for the construction of this important building, and there is hope that the construction of the museum will begin, together with the activation of the entire space, which would connect all the museums in the neighborhood. Since, Renzo Piano himself has introduced us to the location of the future museum by constructing the Ars Aevi bridge at the Wilson's Promenade, leading to the objects of a special significance for Bosnia and Herzegovina: the National Museum and the History Museum of BiH.



Images 133 | 134
Map proposal of future nuclei of the Museum of Contemporary Art in the city of Sarajevo; Youth Center, Skenderija Center - art depot of the Ars Aevi collection in the period from 2009-2019

In view of the constant expansion of the Ars Aevi Collection, in case that the future museum lacked in space for its display, a strategy is also proposed for the expansion of the Ars Aevi Museum into facilities throughout the city, envisioned as smaller museums of contemporary art. These spaces can be some public objects, such as the Town Hall, but they can also be renovated abandoned spaces, which would be regenerated and activated in this way through art.

“This is the future of contemporary museums, and in this sense, every future museum architecture should be viewed: in the context of opening up to the environment, tearing down barriers, abandoning monumentality, eliminating unnecessary awe and solemn mood and realizing something that has dignity, but retains a special and everyday life connection with environment and people.” (Maroević, 1986, p. 9)



Images 135 | 136 Visit of Nonstop studio to studio RPBW, Genoa, Italy

Also, at the end of 2022, the Ars Aevi Project celebrated its 30th anniversary at the Sarajevo City Hall with friends and supporters who believe in this developmental cultural and artistic project. Between 2022 and 2023, in collaboration with the MO:CO Museum of Contemporary Art in Montpellier, France, selected works from the Collection are participating in the Museum in Exile exhibition, allowing for the restoration of certain pieces. In the spring of 2023, in the Italian city of Reggio Emilia as part of the Festival Fotografia Europea, Ars Aevi is presenting contemporary photographs from the Collection. The Ars Aevi collection will also be showcased on a tour of Bosnian-Herzegovinian cities, including Travnik and Bihać in 2023.

The opinions of certain local experts, architects, and artists about the need for purpose-built architecture, space for a museum of contemporary art, what that space should be like, and what a museum of contemporary art means in a society from an urban, economic, artistic, and educational development perspective are also important.

Adnan Harambašić stated the following in an interview: *“This situation can be viewed from multiple angles. Of course, the first angle is the perspective of those who lead this society. So, they don’t understand the wealth of the Ars Aevi collection and that it can represent all of us, by which I mean the entire country, in a broader context of Europe or the world.*

And, of course, it is not recognized by political structures as a significant project, even though it is declaratively supported. I believe that this is a unique idea and concept of a museum, which is on a global level, and by obtaining its space in an urban environment, it can conquer and enrich that urban space and contribute to its development. Right now, it is essentially just an idea and somehow operates virtually, even though the artworks that make up the collection are real and exist in Sarajevo. The times when the public sector had the strength and political will to invest independently in capital projects, especially when talking about culture, are gone. Today, the public and private sectors are mixed, or even just private, for the purpose of realizing certain cultural projects that benefit the entire society. It’s not easy to find an optimal model for the realization of this project.

The Ars Aevi concept is different also because of the specific events and circumstances that occurred in Sarajevo during its inception. The challenge is to bring that idea closer to the public so that such a museum becomes a public good for all citizens of Sarajevo and Bosnia and Herzegovina. Because this is a museum that the world needs, and especially Sarajevo, so the question of Ars Aevi should not be reduced to the level of the Canton or the City of Sarajevo; this is a capital idea on a global scale, and thus the importance of the entire project is clear.”

So, museum architecture in Bosnia and Herzegovina has not yet followed the paths of contemporary museum architecture in the world, including the region. On the other hand, except for a few exceptions, it has not fully completed and provided society with the museum content that today’s modern museum embodies and which is increasingly expanding to become a broad cultural forum, as exemplified by the Pompidou Center in Paris.



Image 139 Zenica Trilogy, BiH Pavilion at the 58th Venice Biennale



Image 140 Ars Aevi Exhibition at MO:CO, Montpellier, France



Image 141 European Photography Festival, Reggio Emilia, Italy



Images 137 | 138 Exterior/interior perspective view of the 3D model of the future Ars Aevi Museum as part of the "Virtual Present: Dreaming for the Future, Museum before Museum" project

Future and the Need for the Ars Aevi Museum of Contemporary Art Sarajevo

Designing a museum of contemporary art in Sarajevo for the Ars Aevi collection by architect Renzo Piano stands out as an example of an exchange of global values. Behind the architecture of the future museum, which will likely represent a pinnacle in world architecture, lies a much more complex social mechanism, through which the respective society, city, culture, tourism, etc., are branded. (Hadžimuhamedović, 2007, p. 12). Such a case occurred, for example, with the design and construction of the Guggenheim Museum in Bilbao in the 1990s, with intriguing social effects, one of which is the museum's annual visitation of several million tourists. The construction of this museum in Sarajevo would undoubtedly yield positive results, not only for the urban and economic development of the city but also for the education of its inhabitants.

The global influence of architects today, in terms of design impact, is analogous to the influence of the International Style, in terms of inaugurating a global architectural language. Their influence also lies in designing spaces that attract not only tourists but also local residents to these cultural facilities, which become their space for growth and development.

This language is characteristic of those architects who interpret and transpose the spirit of the times into architecture and who form global design models. Such synergy results in the creation of inspiring spaces for the entire society, for the development and advancement of creative and conscious abilities even in preschool-aged children. And that is the foundation for a healthy and creative society, for a better future.

The need also touches upon the idea that in the post-Darwinist and post-ideological era, art is a forum. The desire to see something beyond the horizon, as Victor Hugo would say. It seems that, nevertheless, an attempt to dehumanize the technique is noticed, which is, among other things, the result of the disappearance of art and its transformation into dematerialized aesthetics.



Images 142 | 143
Young students visiting
Ars Aevi Collection

This is why new public spaces for art, online museums, virtual museums are being built. Their virtuality ensures the transmission to the work of art, and solitude to the user. In a way, it guarantees the work life and protection from nihilistic terrorism, which seems to dominate history without any rules. It seems that the assumption about humanity, which is not subject to the force of the Earth's gravity, which limits its objective world and favors the virtuality of the inner, is slowly prevailing. Picasso says that *"art is that which is directed towards the world"*.

Matter, therefore, is always language, which enables the work to be both obvious and unfathomable. This phenomenon of virtual museums is also intensifying during the pandemic that was present at the global level. This is how the Ars Aevi Museum of Contemporary Art made its museum before the museum, with the help of the Goethe Institute in Bosnia and Herzegovina and Germany, in 2021 and 2022. This was prompted by the pandemic, but also by the desire to remain a virtual Ars Aevi museum in case a building is not constructed.

VII

**NEW PERSPECTIVES OF THE CONTEMPORARY
ART MUSEUM ARCHITECTURE**

“Life cannot exist separately and isolated from the environment with which it forms an inseparable whole. Man is an individual. Society is a whole. The city is a collective form of life. (...) The fundamental goal of architecture is the comprehensive development of the human personality, community, society, nation, and the world as a whole.”

Radovan Delalle

Research has shown that museums have always been a reflection of the times in which they arise. Consequently, in the present moment, they have become spaces where modernity is manifested in various ways, and where participation in creating social changes. For an experiential understanding, one needs to see and feel in space and time. As Tschumi argued, there is no architecture without an event; it can also be said that there is no event without a human, or without the interaction between a human and architecture. Therefore, virtual museums can support the contemporary way of exchanging information about content and reviewing artworks, serving research or partial education, but not for acquiring a real human experience and building awareness of oneself and the world in which one lives.

Contemporary art theorist Nicolas Bourriaud, in his *“Relational Aesthetics”* (Bourriaud, Petrešin, 2007), provides a theoretical method for analyzing this kind of “architecture of relationships”. He states that he wanted to provoke a debate with his text and provide a theoretical foundation for artistic practices in the 1990s that were engaged in studying human relationships and their social contexts. An excellent example of bringing contemporary art closer to people in today’s current moment can be seen in the work of Mexican architect Tatiana Bilbao. In her project *“Botanical Garden”* in Culiacán, Mexico, she essentially creates an open-air Museum of Contemporary Art. The location is a botanical garden, which was supposed to be landscaped and made attractive for visitors. The architect started with a project of walking paths, which emerged from this process, generating different areas where various plant species were installed, along with 35 works by contemporary global artists, such as Dan Graham, Richard Long, Teresa Margolles, Tercerunquinto, Francis Alys, Olafur Eliasson, and others.¹¹⁰

110 “Let’s accept the role of a gardener as being equal in dignity to the role of an architect.” —Brian Eno



Images 144 | 145 | 146
 Botanical Garden, Culiacánu:
 Museum of contemporary art in open space

With this approach, every city resident who wishes to visit the Botanical Garden directly encounters artworks with which they become familiar and come to understand. An interaction of learning and experience through the experiential is created, enriching the population of this Mexican city. Thus, by analyzing artworks that deal with relationships among people, as opposed to formal beauty, one can also analyze the “*architecture of relationships*”. It focuses more on the spiritual aspect, as its subtle architecture and appearance allow a person to feel and contemplate their artistic and architectural process.

With this project, the architect aims to transcend social conditions and aiming to be able to look beyond the pure aesthetics of space. Through her architecture, she responds to changes in the social and economic worlds. Thus, looking beyond the aesthetics of “*relational architecture*”, we can conclude that the intention is to stimulate interaction between people and begin the renewal of a damaged economy, education, and the rebuilding of broken social ties. According to Bourriaud, every piece of art invites us to express our views, prompting us to interact and establish relationships. “*A picture does not exist as an artistic form in the darkness of a gallery. Only when we turn on the light, when the artwork interacts with a person, does the picture become an artistic form that gains its meaning from our comments.*” (Bourriaud, Petrešin, 2007)

Contemporary philosophers, who deal with modern currents in society, including architecture and art, observe that the time has come when people increasingly want to engage in spirituality, to live a quieter life, which is understandable considering that today’s era of neoliberal capitalism leads to alienation of the individual from the community and from oneself. Thus, in his current lectures on architecture and aesthetics¹¹¹ and in his text “*Architectural Parallax*”,¹¹² Žižek speaks of “*the foyer as a place of encounter, as an essential element in the architectural public object and, of course, the creation of ‘anti-elitist’ places that can be used for various temporary functions*”, emphasizing the importance of social interaction between humans and spaces for the arts.

111 www.egs.edu/faculty/slavoj-zizek/articles/architectural-parallax
 112 www.youtube.com/watch?v=xdbiN3YcuEI

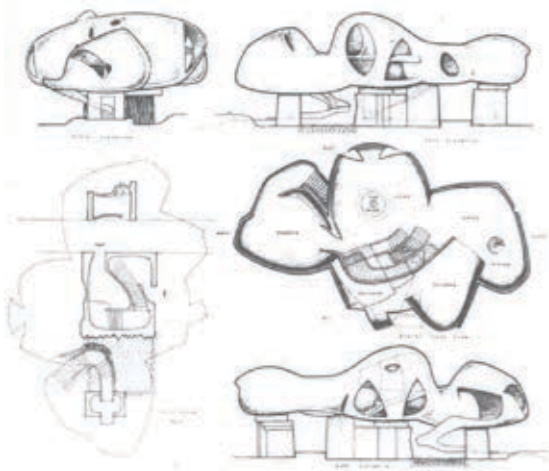
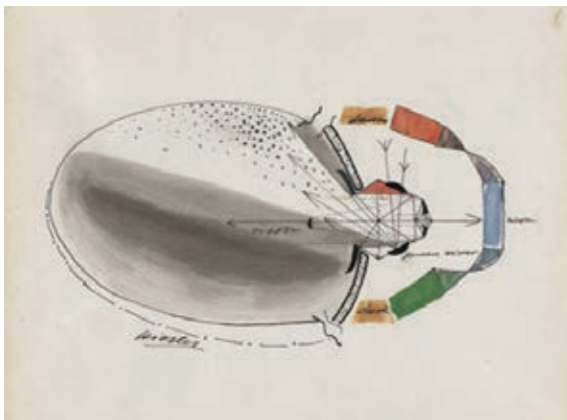


Image 147 | 148
Endless House free flowing space;
Friedrich Kiesler, 1960

This is supported by the fact that in the North America, museum visits are free in most cases, which, of course, speaks to their economic standard. Philosophers and theorists discuss the creation of “*pure architecture*” and “*form without utopia*” as advocated by Manfredo Tafuri in his book “*Architecture and Utopia*”.¹¹³ They also refer to the experiences of contemporary architects and directors of contemporary art museums, who met in Tokyo, Japan, in May 2014, discussing the topic “*The Future of Contemporary Art Museum Architecture*”. From conversations with Chris Dercon, it was concluded that they agreed that the architecture of contemporary art museums should open up more to nature and the environment and try to follow the artistic sensibility in shaping the concept of architectural expression. A similarity to such a concept is found in Kiesler’s “*Endless House*”.¹¹⁴

The research has shown that, when designing the architecture of contemporary art museums, the sensibility of the architect, the author of the project, is very important.

113 www.modernistarchitecture.files.wordpress.com/2011/11/manfredo-tafuri-architecture-and-utopia-design-and-capitalist-development.pdf

114 “Endless House” exhibited as a maquette form in 1958–59 at The Museum of Modern Art



Images 149 | 150
Tadao Adno, St. Louis Amerika,
Tadao Ando Japan



Image 151 | 152 | 153 Collaboration of architect Ryue Nishizawa and artist Rei Naito, Teshima Art Museum, Japan



Image 154 | 155
Collaboration of architect Ryue Nishizawa and artist Rei Naito,
Teshima Art Museum, Japan

It can be concluded that Japanese sensibility architects are very successful, as they blend with nature and create a very open and flexible environment for exhibiting contemporary art. At the same time, being in such a space, a person can constantly connect with nature, which, in this era of the need for spirituality, is a significant step forward.

Additionally, successful spaces for contemporary art, again based on the sensibility of the architect, are often designed in collaboration with the artists who are the authors of the collection. Architects of this sensibility include Tadao Ando, who collaborated on the Pulitzer Foundation¹¹⁵ project in St. Louis, UNSA, with Richard Serra, or Ryue Nishizawa who worked with Rei Naito on the Teshima Art Museum. SAANA, an architectural firm in Japan, also contributes to a simpler way of bringing art closer to residents by “*infiltrating*” museum activities within small urban structures in cities, which is also more cost-effective. Research has shown that in cities that exhibit a lack of space for creating new architectural structures for contemporary art museums, the future lies in a reutilization approach. This involves using buildings that are no longer in function but have a quality structural build and can be repurposed for new functions, often cultural, and, increasingly, for educational purposes. Such examples are frequently found in developed countries like Switzerland, England, and Austria.

¹¹⁵ www.pulitzerarts.org

VIII

CONCLUSION

“Museums remind us that art, time,
and architecture (space) are one.”

I.M. Pei.

The book reviewing the research of the contemporary art museum architecture in certain cultural contexts and the factors that influence it, as well as the implications that such architecture has on the city, the region, the society, and people, was prompted by the fact that, in 2012, the National Museum of Bosnia and Herzegovina was closed; also, there was no political will to build the Museum of Contemporary Art, regardless of the fact that an exceptional concept, preliminary project, and a very valuable collection of artworks by world-famous artists exist. Such circumstances raise questions about whether a society in transition, in Europe, needs to build awareness of art, needs all the content that a museum of contemporary art has today, as well as questions about the experiences (positive or negative) of other cities and countries in the world. Through a historical review, the process of the emergence of the museum institution, and then the first independent museum buildings, was determined, focusing on the European museums. The conclusion is that political power and a developed social status played a significant role in building these objects. Museums have become institutions that have opened to the public and served for educational purposes. Their influence spreads to America. At the beginning of the 20th century, with the emergence of museum anti-ideology, even the need for the architectural space of the museum was questioned. The modern period, however, made a significant contribution to the construction of museum buildings that denied fitting into the context. However, as “*time capsules*” of that moment, they had a very significant contribution to the museum architecture of that time, better known as the “*white box*”. Later periods of postmodern, high-tech, deconstructivist direction, all testify to the appearance of museums that impose their architecture on contemporary art itself, which, of course, also changed its way of expression. They no longer need “*white boxes*” to display art, but, depending on the context, spectacular architectural objects are built.

Given the decline in industrialization, which implies various economic, technological problems, it was also seen through examples that one of the possible approaches to designing a museum of contemporary art is a reutilitarian approach. Examples focused on museums of contemporary art in the cultural context of Western Europe, the cultural context of Eastern countries, Turkey and the Persian Gulf, and the context of transitional countries in the region, viewed as dynamic categories, conditioned by the current trends in society, technological development, economic changes, crises, communication evolutions, and cultural transformations. In each of the mentioned case studies, the museum of contemporary art takes on a significant role as a relevant factor of culture, tourism, and economy of its environment. Contemporary museums thus go beyond the framework of particular buildings and become social metaphors, reflecting the global economy and local politics, with varying success. Thus, some exceptional new buildings of different museums have long become, by themselves, generators of urban, cultural, and economic development, monuments of identity and recognizability of cities.

It was found that the factors influencing the creation of a museum as a generator are: spatial, economic, social, and the factor of the collection itself and architectural sensibility in creating an architectural object.

The contemporary art museums have been observed as capsules of this time, the current moment, conditioned by the current trends in society, technological development, economic changes, crises, communication evolutions, and cultural transformations.

Museums today are not just objects in which art is stored as a historical fact, precisely because of its contemporaneity; rather, today's museums also carry out education, and, therefore, there is a more significant need, as well as a task, for it to communicate with its environment. Today it is more important to educate society and give it primacy, and through that also preserve the cultural identity. The question of identity today lies in the fact or tends to the fact that collective identities are considered an outdated model, and tends to create awareness of each individual about their individual identity, especially in western, developed societies. It is necessary for this practice to develop in economically less developed societies as well.

Analyzing the specificity of the contemporary transitional context of Bosnia and Herzegovina and the current situation regarding the creation of a museum of contemporary art, findings show that there is still a lot of work to be done in building awareness of the need to build the Ars Aevi Museum of Contemporary Art.

In this particular case, it's clear that the problems are not solely of an economic nature but also a matter of political will to support the construction and sustainability of such a structure. Awareness should be directed towards understanding the opportunities to bring contemporary art closer to the population and through creating open spaces for art displays, as seen in the example of Tatiana Bilbao's Botanical Garden, or reverting to a sensitivity towards nature, as seen in Ryue Nishizawa's Teshima Art Museum in Japan. This return to nature and integration of contemporary art into open spaces, along with collaboration with artists in creating these areas, has become a pertinent trend for several years now, mostly owing to the sensitivity of Japanese architects.

This return to nature, to structures on a human scale and economically feasible interventions, indicates the beginning of a response to the current state of society, which reflects rapid technological development and all global trends defined at the beginning of the research. Perhaps this approach will more easily draw people to the museum and fulfill its spiritual-educational role in society. It's well-known that education today is largely directed towards various museum programs, which brings us back to the importance of its accessibility and the ability of architecture and programming to *'invite'* a person to visit, its presence in an urban context, and its position in the city environment. In search of this revolutionary, new aspect of culture, emphasizing original values, it's likely that the focus will be on smaller, urban-woven spaces for contemporary art or oriented in a natural environment, thus contributing to accessibility for people in every context, while, at the same time, resisting the trends of globalization. These sensitivities are encouraged through collaboration of architects with artists in shaping contemporary art museums.

Art brings out the immense possibilities of life, which one vaguely and hazily feels, into the clear and intense light of consciousness. Similarly, architecture, as the art of building with all aspects it embodies, should offer a richer, more vibrant, and vivid image of reality and provide an opportunity to feel not only it but also the moment it *'radiates'*.¹¹⁶ The reception of architecture changes over time, depending on social shifts, and thus it can be concluded that the architecture of contemporary art museums reveals meanings: spatial, cultural, historical, technical, economic, visual, urban, spiritual, etc., and, as a witness, manifests a certain time.

116 The measure of value in art, as Cassirer puts it, is the degree of "intensification and illumination." When we say "intensification," we refer to the intensity of emotions and the spiritual experience of space. To spiritually experience space means to be able to comprehend it, and once we have comprehended it, a person, as a living bearer of genetic cultural code, automatically becomes part of cultural heritage. In this way, we can affirm Cassirer's understanding of spirit as culture. (Compare Ernst Cassirer, *An Essay on Man*, Naprijed, Zagreb 1978, p. 217.)

The architecture of a contemporary art museum represents the embodiment of a specific concept at a particular time, with a distinct personal authorial sensitivity. The architecture of a contemporary art museum is thought, meaning, and space, a 'capsule' of its era. Every era has its museums, which are indicators of certain art trends and tendencies, artists, cultural context, and social development. As such, a contemporary art museum should serve the city in terms of spatial and economic development and the user in educational and spiritual growth. It can be said that contemporary art museums aspire to the role of a sacred space, open to people and the environment.

The construction of the Ars Aevi Museum in Sarajevo also imposes promoting the formation of a museum district in the vicinity of the National and Historical museums, the first neighbours of the future Museum of Contemporary Art, brings the opportunity to create "*interpublic interiors*,"¹¹⁷ establishing a potential for public meetings of artists and passers-by and for programmes that raise awareness of culture and art.

These open spaces, which form an inseparable whole with the objects that surround them and

117 Donna Van Milligen Bielke contemplates the city as a "redefinition and positioning of boundaries, and the influence of architecture on public space. Rather than classifying architecture in volumes, and the city as a collection of volumes, she sees architecture as a means of shaping, connecting and responding to urban fabric." (www.daysoforis.com/en/donna-van-milligen-bielke-2021)

with which they interact, should serve for the communication and exchange of experiences, ideas and opinions, creating a multifunctional public space. The analysed needs and proposal for the formation of such a public space is, therefore, a reflection of the current moment, conditioned by recent trends in society, technological developments, economic change, crises, evolutions in communication and cultural transformations. Now, more than ever before, it is important to realise that museums should serve the function of educating society but also preserving cultural identity.

The question of identity today lies in the trend to consider collective identities as an outdated model, tending to create in its place an awareness in each individual about their own individual identity, especially in western, developed societies. It is necessary therefore to develop this practice in economically less developed societies. There remains hope that the construction of the Ars Aevi Museum of Contemporary Art in Sarajevo will soon be realized, which will stimulate the development of the entire quarter that has the potential to become the Museum Cultural District (Ugljen-Ademović & Ibrišimbegović, *An imaginary museum district: towards urban and cultural renewal*, 2023) and, as such, regenerate the entire space of Marijin Dvor, which would once again become a platform for urban and architectural avant-garde.

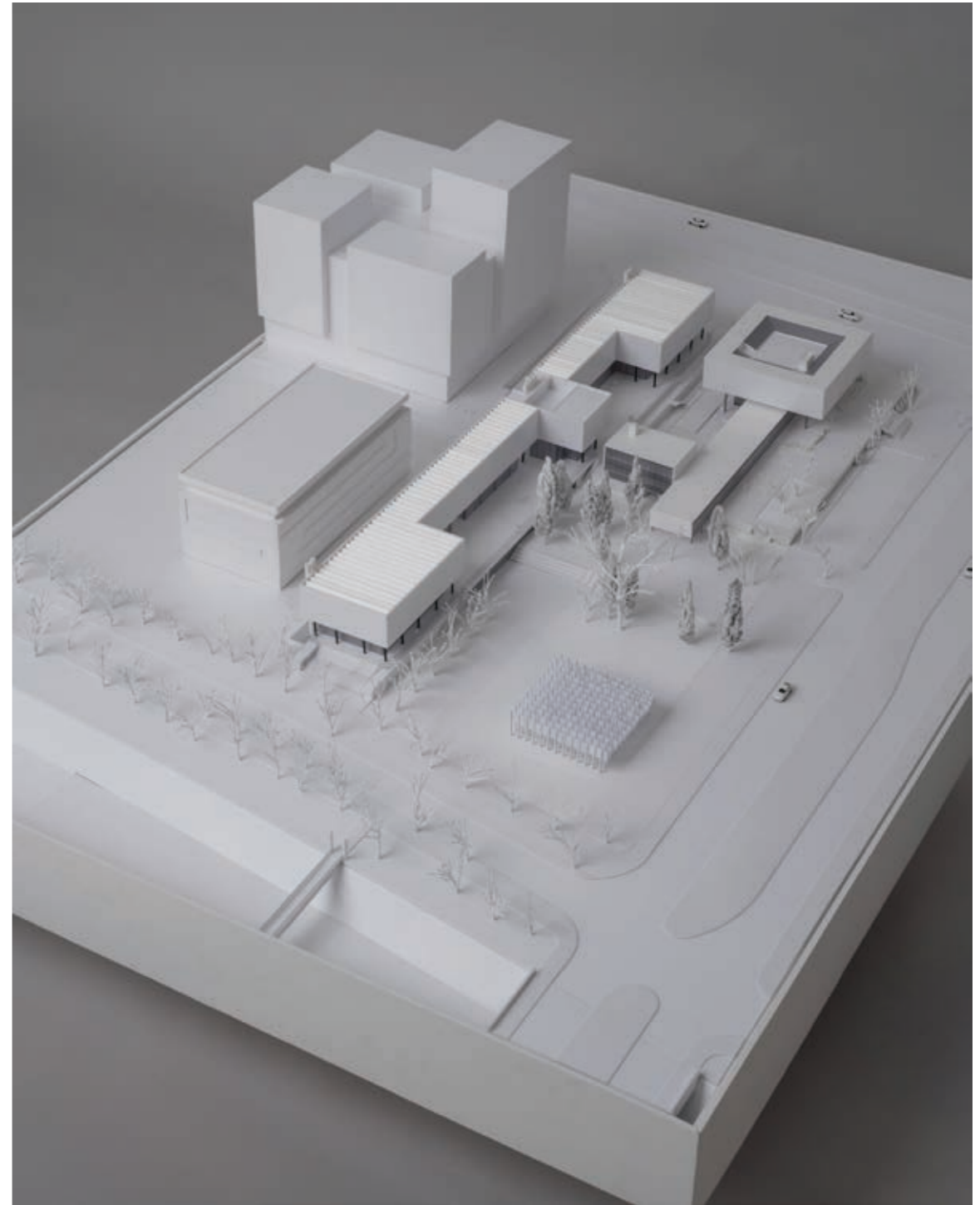


Image 156 | 157 Model of Ars Aevi Museum

SENKA IBRIŠIMBEGOVIĆ, PhD, was born in Travnik, BiH. She graduated from **high school in Switzerland** and earned her **degree in architecture at the University of Sarajevo**. As a student, she participated in educational programs at the Yildiz Technical University, Istanbul; Massachusetts Institute of Technology, USA in 2001; as well as at Vienna University and TU Wien in 2003. She did her **postgraduate studies in Italy**, in cooperation Università di Siena, Politecnico di Milano, IUAV di Venezia, Università di Roma - La Sapienza. In 2004, she **successfully defended her master's thesis entitled "MUSEUM CULTURAL DISTRICT - M1 MuseumOne"**. From January 2008, she has worked at the Faculty of Architecture, becoming an **assistant professor in 2019**.

She has participated at several international scientific and professional conferences, symposia, as well as scientific and professional projects. In May 2014, she did her **doctoral thesis research in Paris** at the Université Paris 8. Her **dissertation is entitled "Architecture of Museums of Contemporary Art as a Capsule of Time."**

As an assistant professor at the Faculty of Architecture, University of Sarajevo, **Senka Ibrišimbegović teaches subjects in the field of architectural design**.

Since 2004, she has worked with the Museum of Contemporary Art Ars Aevi in Sarajevo on architectural designs proposed by Italian architect Renzo Piano, and diverse exhibition set-ups, such as the one for the **53rd Venice Biennale** in 2009. She became **director of public institution City Museums Sarajevo leading the Museum of Contemporary Art Ars Aevi Sarajevo**, since 2018. In 2019, she commissioned the exhibition of Bosnia and Hercegovina's national pavilion for the **58th Venice Biennale** on behalf of the public institution of Museum of Contemporary Art Ars Aevi Sarajevo. She is **currently coordinating the process of construction of the Museum of Contemporary Art Ars Aevi Sarajevo**.

REVIEWS

The manuscript "THE ART (OF) MUSEUMS / Creating Contemporary Spaces of Identity / Ars Aevi Sarajevo" is born at a moment when we realize that culture is becoming increasingly challenging to interpret through conventional theories of social identities. Simultaneously, it raises questions about communication across various cultural specificities, highlighting the complexity of the cultural context in which we live and, on a broader scale, at the global level. From this idea, a research unfolds in which the author systematically and consistently explores the issues that will result in the current example of the project and planned realization of the Ars Aevi Museum in Sarajevo. The ability to connect theoretical frameworks and historical implementations, while implying selected perspectives into the contemporary context of time and place, is the fundamental characteristic and quality of this manuscript. With this proposed manuscript, the author has demonstrated a remarkable mastery of this subject matter, which she continuously develops both in the realm of theoretical and critical thinking and actively in practice. Delving into the heart of the issue and presenting well-argued conclusions, guidelines, and proposals elevate this subject to a higher level, and the manner in which it is presented makes it a reference point.

Nina Ugljen - Ademović, PhD

Full Professor - University of Sarajevo - Faculty of Architecture

In the manuscript titled "THE ART (OF) MUSEUMS / Creating Contemporary Spaces of Identity / Ars Aevi Sarajevo" there is a recognition of the emerging challenges in interpreting culture through the lens of traditional theories of social identities. This text not only addresses these challenges but also underscores the intricate nature of communicating across diverse cultural dimensions, highlighting the nuanced cultural milieu that exists both at a local and global scale. One of the standout features of this work is its capacity to seamlessly weave together theoretical constructs with historical enactments, subsequently embedding selected viewpoints within the contemporary socio-spatial context, culminating in an elucidative case study of the Ars Aevi Museum in Sarajevo. The author's profound expertise in this domain is evident. She not only exhibits an astute grasp of the subject matter but also propels it forward, both within the spheres of theoretical discourse and pragmatic implementation. By delving deep into central concerns and presenting cogently argued conclusions and proposals, this manuscript serves as an elevated benchmark, establishing itself as a seminal point of reference in the field.

Hubert Klumpner

Architect / SIA, Professor of Architecture and Urban-Design / ETH Zürich

"THE ART (OF) MUSEUMS / Creating Contemporary Spaces of Identity / Ars Aevi Sarajevo" is a contemporary manifesto on the importance and potential of cultural identity in the development of positive human perspectives. The author, Senka Ibrišimbegović, in an interdisciplinary and eloquent manner, takes us on a journey through time, places, cities, and their contemporary art museums, sharing her worldview on culture and art as a unique heritage of people worldwide. In contrast to the dominant global trends that promote consumerism and instant information in the digital media era as the desirable model for the future society, the author, through examples of architectural spaces that present art and are artworks themselves, promotes contemporary architecture and art as the art of life of an era. The literary and poetic conclusion of the book is the project of the Museum of Contemporary Art ARS AEVI in Sarajevo, a project that is the life mission of Enver Hadžiomerspahić, and it is an authorial work by the globally significant architect Renzo Piano, which the author of the book brings to life. The museum and the collection of artworks by the most significant contemporary artists transform the continuous dynamics of a city on the periphery and at the center into a city of ART of an entire era (if only for a moment).

Adnan Pašić, PhD

Full Professor - University of Sarajevo - Faculty of Architecture

LIST OF IMAGES

- Image 1 Charles Jencks, Evolution tree
Source: www.architectural-review.com/archive/jencks-theory-of-evolution-an-overview-of-20th-century-architecture
- Image 2 Duchamp: La fountain, 1917.
Source: www.tate.org.uk/art/artworks/duchamp-fountain-t07573
- Image 3 El Lissitzky: Proun room, 1923.
Source: www.moma.org/interactives/exhibitions/2010/online/#works/01/19
- Image 4 Marina Abramović: performans The Lips of Thomas, 1976.
Source: www.li-ma.nl/lima/catalogue/art/marina-abramovic/lips-of-thomas-1975-2005-1975/18511
- Image 5 Joseph Beuys, 1974.
Source: en.wikipedia.org/wiki/Joseph_Beuys
- Image 6 Animation of urban space, urban regeneration, MOMA PS1, NYC
Source: www.sothebys.com/en/museums/moma-ps1
- Image 7 Uffizi gallery
Source: www.thecollector.com/what-are-the-must-see-artworks-in-the-uffizi-gallery-florence/
- Image 8 British Museum, London
Source: concreteplayground.com/london/things-to-do/the-british-museum
- Image 9 Altes Museum, Berlin
Source: www.in-berlin-brandenburg.com/Sehenswuerdigkeiten/Museen-Berlin/Altes-Museum.html
- Image 10 Metropolitan museum, NYC
Source: edition.cnn.com/travel/article/metropolitan-museum-of-art-new-york/index.html
- Image 11 The American Museum of Natural History, NYC
Source: ny.curbed.com/2019/4/19/18507592/american-museum-natural-history-clears-final-legal-hurdle-expansion
- Images 12/13 Unbuilt Museum by Étienne-Louis Boullée
Source: www.archdaily.com/544946/ad-classics-cenotaph-for-newton-etienne-louis-boullee
- Images 14/15 Herbert Bayer – „Idea of extended field of vision“, 1929.
Source: redmuseum.church/en/bayer-extended-field-of-vision
- Image 16 Herbert Bayer “Lonely Metropolitan” Photomontage, 1932.
Source: redmuseum.church/en/bayer-extended-field-of-vision
- Image 17 Museum Boijmans, Rotterdam 1935.
Source: www.rrkc.nl/advies_item/boijmans-binnenstebuiten-museum-boijmans-van-beuningen-op-weg-naar-de-toekomst/
- Image 18 Kunstmuseum, Basel 1932.
Source: kunstmuseumbasel.ch/en/museum/media/info/66
- Images 19/20/21 Interventions at Castelvecchio by architects Carlo Scarpa and Peter Eisenman.
Source: eisenmanarchitects.com/Il-Giardino-Dei-Passi-Perduti-2005
- Image 22 The Guggenheim Museum, New York, Frank Lloyd Wright, 1959.
Source: medium.com/@panorama.dev/the-prototype-behind-guggenheim-21f816a354ba
- Image 23 Neue Nationalgalerie, Berlin, Mies van der Rohe, 1968./ David Chipperfield 2021.
Source: www.secretcitytravel.com/berlin-sightseeing/potsdamer-platz-berlin-attractions.shtml
- Images 24/25/26 Center George Pompidou, Paris, Renzo Piano and Richard Rogers, 1977.
Source: Renzo Piano Building Workshop: RPBW Architects
- Image 27 Van Gogh Museum, Amsterdam, 1973.
Source: www.archdaily.com/153568/ad-classics-rijksmuseum-vincent-van-gogh-gerrit-rietveld
- Image 28 Städtisches Museum Abteiberg, Mönchengladbach, Hans Hollein, 1982.
Source: museum-abteiberg.de/presse/presse-architektur/
- Images 29/30 Neue Staatsgalerie, Stuttgart, James Stirling, 1984.
Source: www.archdaily.com/124725/ad-classics-neue-staatsgalerie-james-stirling
- Images 31/32 National Gallery East Wing, Washington D.C., I. M. Pei, 1978.
Source: www.archdaily.com/97193/ad-classics-east-building-national-gallery-of-art-i-m-pei
- Image 33 Le Grand Louvre, Paris, I. M. Pei, 1989.
Source: author Ibrišimbegović S.
- Images 34/35 Musée d’Orsay, Paris, exterior appearance; interior by architect Gae Aulenti
Source: www.parismuseumpass.fr/t-en/sites-a-paris/mus%C3%89e-d-orsay
- Image 36 MACBA, Barcelona, Richard Meier
Source: www.archdaily.cl/cl/02-246412/cl-sicos-de-arquitectura-museo-mac-de-barcelona-richard-meier-partners-architects-llp
- Image 37 Guggenheim Bilbao, Frank O. Gehry
Source: author Ibrišimbegović S.
- Image 38 Tate Modern, London Herzog de Meuron
Source: author Ibrišimbegović S.
- Images 39/40 MOMA New York, Cesar Pelli & Associates, 1984.
Source: www.world-architects.com/en/architecture-news/headlines/momas-ready-for-its-close-up
www.archdaily.com/430903/ad-classics-the-museum-of-modern-art
- Images 41/42 Park La Villette, Pariz, Bernard Tschumi, Peter Eisenman, 1982.
Source: www.archdaily.com/976214/bernard-tschumi-architects-designs-new-addition-for-parc-de-la-villette?ad_source=search&ad_medium=projects_tab&cad_source=search&ad_medium=search_result_all
- Image 43 Museum of The Future, Dubai, United Arab Emirates, Killa Design, 2022.
Source: Ibrišimbegović Senad
- Image 44 Jewish Museum, Berlin, Daniel Libeskind
Source: www.archdaily.com/91273/ad-classics-jewish-museum-berlin-daniel-libeskind
- Image 45 Foundation Serralves, Porto, Alvaro Siza
Source: author Ibrišimbegović S.
- Image 46 The Islamic Art annex within the Louvre in Paris by architects Rudy Ricciotti and Mario Bellini
Source: www.archdaily.com/275231/new-department-of-islamic-art-opens-tomorrow-at-the-louvre

- Image 47 Louis Vuitton Foundation, Paris, Frank O.Gehry
Source: author Ibrišimbegović S.
- Image 48 The diagram displays the varied sensibilities of certain architects from the perspective of their design approach and focus on technique, form, or function
Source: author Ibrišimbegović S.
- Image 49 Classification of approaches to architectural design of contemporary art museums
Source: author Ibrišimbegović S.
- Image 50 Renzo Piano: Fondation Beyeler; Riehen, Switzerland
Source: Renzo Piano Building Workshop: RPBW Architects
- Image 51 Richard Meier & Partners: High Museum of Art; Atlanta, United States
Source: www.re-thinkingthefuture.com/rtf-design-inspiration/a1498-high-museum-of-art-by-richard-meier-the-architect-as-designer-and-artist/#63434833e7c65b023ab483fe2fa369ee2bc4f456#142820
- Image 52 SANAA: Museum of Contemporary Art; New York City, United States
Source: www.archdaily.com/70822/new-art-museum-sanaa
- Image 53 SANAA: 21st Century Museum of Contemporary Art; Kanazawa, Japan
Source: arquitecturaviva.com/works/museo-de-arte-contemporaneo-de-kanazawa-ishikawa-2
- Image 54 Kazuyo Sejima: Art A and C House, Inujima island, Japan
Source: www.metalocus.es/en/news/art-house-project-kazuyo-sejima#
- Image 55 Jean Nouvel: Musée du Quai Branly; Paris, France
Source: www.archdaily.com/914842/musee-du-quai-branly-ateliers-jean-nouvel?ad_source=search&ad_medium=projects_tab
- Image 56 Zaha Hadid: Mobile Art Channe Contemporary Art Containerl; Paris, France
Source: www.archdaily.com/144378/chanel-mobile-art-pavilion-zaha-hadid-architects
- Image 57 Zaha Hadid: Lois and Richard Rosenthal Center for Contemporary Art; Cincinnati, SAD
Source: www.archdaily.com/786968/ad-classics-rosenthal-center-for-contemporary-art-zaha-hadid-architects-usa?ad_source=search&ad_medium=projects_tab
- Image 58 Specific location in the city before the construction of the
Source: jcreidtx.com/2012/return-to-bilbao/
- Image 59 Frank O. Gehry’s own house in Santa Monica 1978.
Source: www.archdaily.com/67321/gehry-residence-frank-gehry
- Image 60 Model of the site after the construction of the museum
Source: author Ibrišimbegović S.
- Image 61 Frank O. Gehry: Fish Dance Restaurant, Kobe, Japan, 1986-87.
Source: www.archinform.net/projekte/1067.htm
- Image 62 Frank O. Gehry: GFT Fish; Rivoli, Italy; 1985-1986.
Source: www.archinform.net/projekte/1067.htm
- Image 63 Frank O. Gehry: Vila Olímpica; Barselona, Spain, 1989-1992.
Source: author Ibrišimbegović S.
- Image 64 Exterior appearance of the Guggenheim Museum Bilbao
Source: www.archdaily.com/990641/25-years-of-the-guggenheim-museum-in-bilbao-spain
- Image 65 Exterior of MAXXI Museum
Source: Photo Francesco Bolis. Courtesy Fondazione MAXXI
- Image 66 Exterior appearance of the MAXXI museum complex
Source: Photo Francesco Bolis. Courtesy Fondazione MAXXI
- Image 67 Exterior detail of MAXXI museum
Source: Photo Francesco Bolis. Courtesy Fondazione MAXXI
- Image 68/69 Interior of MAXXI Museum
Source: Photo © Hufton+Crow. Courtesy Fondazione MAXXI
- Image 70 Exterior detail of MAXXI museum
Source: www.archdaily.com/43822/maxxi-museum-zaha-hadid-architects
- Image 71/72 Outdoor space of the MAXXI museum serving as an exhibition area, meeting place
Source: mymagicalattic.blogspot.com/2013/02/maxxi-museum-design-by-zaha-hadid.html
- Image 73 Location of TATE Modern on the south bank of the River Thames
Source: www.archdaily.com/429700/ad-classics-the-tate-modern-herzog-and-de-meuron
- Image 74 View from the Millennium Bridge towards St. Paul’s Cathedral
Source: lookup.london/look-youre-missing-millennium-bridge/
- Image 75 Turbine Hall
Source: publicdelivery.org/ai-weiwei-sunflower-seeds-video-jingdezhen-mary-boone-gallery/
- Images 76/77 Olafur Eliasson installation, The Sun, Ai Weiwei installation, Sunflower Seeds, from the year 2010.
Source: publicdelivery.org/ai-weiwei-sunflower-seeds-video-jingdezhen-mary-boone-gallery/
- Image 78 View towards TATE Modern from the Millennium Bridge
Source: timesofindia.indiatimes.com/travel/tate-modern/articleshow/44852691.cms
- Image 79 Side facade of the TATE museum
Source: www.archdaily.com/429700/ad-classics-the-tate-modern-herzog-and-de-meuron
- Image 80 Daytime view of the Tate Modern building renovated in 2000.
Source: www.tate.org.uk/about-us/history-tate/history-tate-modern
- Image 81 Display of the new building constructed in 2016 next to the renovated Tate Modern; the process of adapting to time, a time capsule
Source: www.archdaily.com/tag/tate-modern
- Image 82 View of the exterior of the Pompidou Centre, seen from Place Georges Pompidou square
Source: Renzo Piano Building Workshop: RPBW Architects
- Image 83 View of the facade detail (installations)
Source: www.dezeen.com/2019/11/05/centre-pompidou-piano-rogers-high-tech-architecture/
- Image 84 Exterior view of the Pompidou Center
Source: Renzo Piano Building Workshop: RPBW Architects
- Image 85 Poster for the opening of the Louvre Museum Abu Dhabi
Source: www.archaeology.wiki/blog/2013/04/02/birth-of-a-museum

- Image 86 Clip from the Google Earth map, cultural district, Saadiyat Island, Abu Dhabi
Source: earth.google.com/web/search/saadiya+abu+dhabi/@24.54051844,54.4122014,0.23554075a,6547.39591299d,35y,0h,0t,0r/data=Cn0aUxJNCiUweDNINWU1ZGY3YWUyMDFiNiE6MHg2MWRmMDZkYWNiNzdmNTFlGTT5Rlz7BhzAIzDHSO76OEtAKhzYWFkaXlhCBhYnUgZGhhYmkYASA
BlYKJAm-cY6OzBlGQBFXmfMRfBlGQBlCXquzyOkxQCEo-FUB4ecxQA
- Image 87 3D illustration, view of the cultural district plan on Saadiyat Island, Abu Dhabi
Source: www.arabianbusiness.com/lifestyle/arts/470291-tourist-chiefs-award-construction-deal-for-guggenheim-abu-dhabi-museum
- Images 88/89 Exterior view of the Louvre Museum, Abu Dhabi
Source: Ušanović J.
- Images 90/91 Interior view of the Louvre Museum, Abu Dhabi
Source: Ušanović J.
- Image 92 Model of Guggenheim Abu Dhabi, Frank O. Gehry
Source: www.dzecen.com/2021/10/08/frank-gehry-guggenheim-abu-dhabi-2025/
- Image 93 New building of Istanbul Modern (Antrepo), view of Karaköy
Source: Renzo Piano Building Workshop: RPBW Architects
- Images 94/95 Exterior view of the Istanbul Modern museum
Source: Renzo Piano Building Workshop: RPBW Architects
- Images 96/97 Interior view of the Istanbul Modern museum
Source: Renzo Piano Building Workshop: RPBW Architects
- Image 98 Map of the former Yugoslavia
Source: www.altours-bg.com/balkan-adventures/
- Image 99 The multimedia facade serving art and promoting the museum's program
Source: www.archdaily.com/94004/museum-of-contemporary-art-studio-za-arhitekturu-d-o-o
- Image 100 Cross-section through the MSU (Museum of Contemporary Art) Zagreb building
Source: www.archdaily.com/94004/museum-of-contemporary-art-studio-za-arhitekturu-d-o-o
- Image 101/102 The western facade of MSU (Museum of Contemporary Art) is reminiscent of the meander from the graphics and spatial installations of Julije Knifer.
Source: www.moma.org/collection/works/173188
- Image 103 Exterior of MSU Zagreb, west façade
Source: www.archdaily.com/94004/museum-of-contemporary-art-studio-za-arhitekturu-d-o-o
- Image 104 Modern gallery Ljubljana
Source: cityseeker.com/ljubljana/821462-moderna-galerija
- Image 105 Promotional logo of the Modern Gallery and the Museum of Contemporary Art Metelkova
Source: cityseeker.com/ljubljana/821462-moderna-galerija
- Image 106 Exterior of the Museum of Contemporary Art Metelkova
Source: author Ibrišimbegović S.
- Image 107 Interior of Modern Gallery and the Museum of Contemporary Art Metelkova
Source: author Ibrišimbegović S.
- Image 108 Visualization of the award-winning project (Randić-Turato bureau) for the Museum of Contemporary Art Rijeka
Source: forum.lokalpatrioti-rijeka.com/viewtopic.php?t=318&f=19
- Images 109/110 Display of the exterior of the Museum of Modern and Contemporary Art before and after reconstruction
Source: www.jutarnji.hr/kultura/art/zapocet-najveci-infrastrukturni-zahvat-u-rijeci-za-epk-2020-muzej-moderne-i-suvremene-umjetnosti-uskoro-vice-neece-bit-i-podstanar-5648451
Source: kofer.info/muzej-moderne-i-suvremene-umjetnosti/
- Images 111/112/113 Display of the interior of the Museum of Modern and Contemporary Art Rijeka, after reconstruction.
Source: Kravac D./ Šehović I.
- Images 114/115 Opening of Museum of contemporary art in Belgrade
Source: www.old.msub.org.rs/
- Image 116 The exterior of the Museum of Contemporary Art in Belgrade, after the reconstruction in 2017
Source: msub.org.rs/
- Image 117/118/119 The interior of the Museum of Contemporary Art in Belgrade, after the reconstruction in 2017
Source: msub.org.rs/
- Image 120 According to the statistics from The Art Newspaper from 2022, attached is a list of the 15 most visited art museums in the world
Source: author Ibrišimbegović S.
- Image 121 Ars Aevi anagram
Source: archive Ars Aevi
- Image 122 Ars Aevi depo, Dom mladih, Centar Skenderija
Source: archive Ars Aevi
- Image 123 Ars Aevi collection in City Hall
Source: archive Ars Aevi
- Images 124/125 Constructed pedestrian bridge ARS AEVI; Situation of the future ARS AEVI museum and pedestrian bridge
Source: archive Ars Aevi
- Images 126/127 Conceptual cross-sections of the future Ars Aevi museum; sketch of the ARS AEVI Museum by architect Renzo Piano
Source: archive Ars Aevi
- Images 128/129 Installation 'Field of Flags' by the French artist Daniel Buren on the Ars Aevi site in Sarajevo in 2001; Ars Aevi collection at the Skenderija Center in 1999
Source: archive Ars Aevi
- Images 130/131 At the Ca'Pesero villa, Braco Dimitrijević's exhibition at the Venice Biennale: Braco Dimitrijević, Enver Hadžiomerspahić, Anur Hadžiomerspahić and Renzo Piano.
Source: archive Ars Aevi
- Image 132 Architect of Museum/ Centre of contemporary art AA, R.Piano
Source: archive Ars Aevi
- Images 133/134 Map proposal of future nuclei of the Museum of Contemporary Art in the city of Sarajevo; Youth Center, Skenderija Center - art depot of the Ars Aevi collection in the period from 2009-2019.
Source: archive Ars Aevi
- Images 135/136 Visit of Nonstop studio to studio RPBW, Genoa, Italy
Source: author Ibrišimbegović S.
- Images 137/138 Exterior/interior perspective view of the 3D model of the future Ars Aevi Museum as part of the "Virtual Present: Dreaming for the Future, Museum before Museum" project
Source: archive Ars Aevi

Image 139 Zenica Trilogy, BiH Pavilion at the 58th Venice Biennale

Source: archive Ars Aevi

Image 140 Ars Aevi Exhibition at MO:CO, Montpellier, France

Source: archive Ars Aevi

Image 141 European Photography Festival, Reggio Emilia, Italy

Source: archive Ars Aevi

Images 142/143 Young students visiting Ars Aevi Collection

Source: author Ibrišimbegović S.

Images 144/145/146 Botanical Garden, Culiacánu: Museum of contemporary art in open space

Source: www.archello.com/project/jardin-botanico

Image 147/148 Endless House free flowing space; Friedrich Kiesler, 1960

Source: www.nultylighting.co.uk/blog/pursuit-endlessness-frederick-kiesler-endless-house/

Source: carlymmore.files.wordpress.com/2010/12/endless-house-final.pdf

Images 149/150 Tadao Adno, St. Louis Amerika, Tadao Ando Japan

Source: pulitzerarts.org/mission-and-history/

Source: hiddenroom.com/art/naoshima-art-island-japan

Image 151/152/153 Collaboration of architect Ryue Nishizawa and artist Rei Naito, Teshima Art Museum, Japan

Source: www.metalocus.es/en/news/teshima-art-museum-ryue-nishizawa-detail

Image 154/155 Colaboration of architect Ryue Nishizawa and artist Rei Naito, Teshima Art Museum, Japan

Source: www.domusweb.it/en/architecture/2010/12/09/teshima-art-museum.html

Image 156/157 Model of Ars Aevi Museum

Source: Maketarium/Hodović S.

ILLUSTRATIONS

Timelines 1 / 2 / 3

Source: author Ibrišimbegović S.

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