



Obdukcija ili operacija koja spašava život

An Autopsy or a Life-Saving Surgery

napisao
written by



Miloš Kosec

fotografije
photographs by

Althea Thauberg (AT)
Damir Žižić (DŽ)

portret
portrait

Damir Žižić

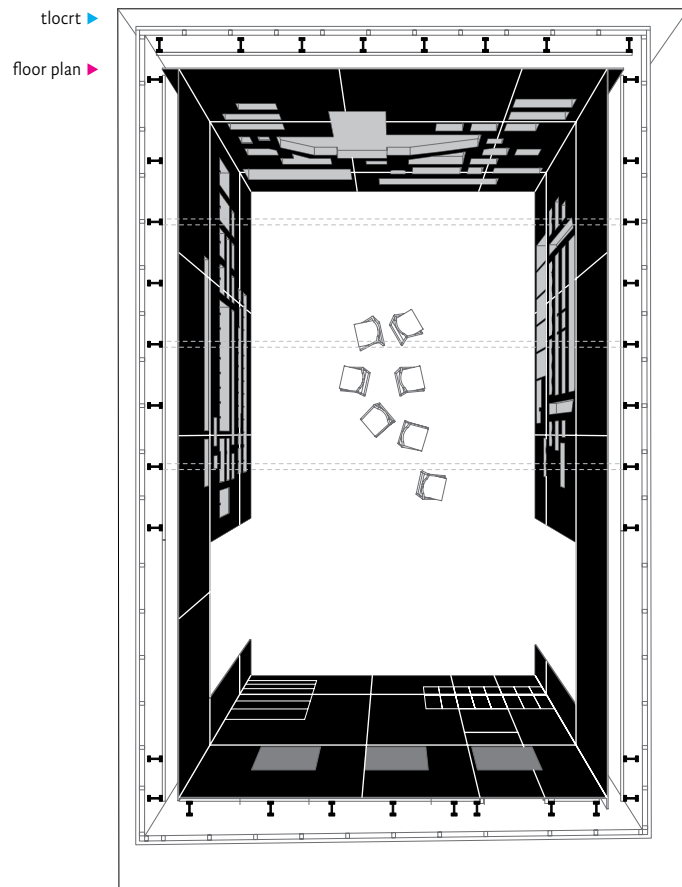
autori
authors



Slaven Tolj Miranda Veljačić Emina Višnić Dinko Peračić

❖ Pri ulasku u prostor hrvatskog paviljona na 15. Venecijanskom arhitektonskom bijenalu, kao prvo doživljavamo crninu. Tamni zidovi sobe, odvojene od linearne monotonije starog industrijskog kompleksa venecijanskog Arsenala, čine snažan kontrast u odnosu na pretežno bijele prostore ispred i iza paviljona oblikovana u skladu sa standardiziranom tradicijom modernističkog galerijskog *white cube*. Paviljon, koji su autori Dinko Peračić, Miranda Veljačić, Slaven Tolj i Emina

❖ The first impression of the Croatian Pavilion at the 15th Venice Architecture Biennale is the overwhelming blackness. Dark walls of the room, separated from the linear monotony of the old industrial complex of the Venetian Arsenal, make a strong contrast to the mostly white spaces in front and behind the Pavilion shaped in accordance with the standardised tradition of the modern gallery white cube. The Pavilion, named *We Need It – We Do It* by its authors Dinko Peračić, Miranda Veljačić,



Višnić nazvali *To trebamo – to radimo* – djeluje kao inverzija autonomnog, apstraktnog i distanciranog galerijskog prizorišta. Svaki od tri zida odgovara jednoj od tri zgrade koje grade glavnu pripovijest: Dom mladih u Splitu, tvornica POGON Jedinstvo u Zagrebu te Muzej moderne i suvremene umjetnosti u Rijeci, odnosno H-objekt. Crni zidovi zapravo su ravnine presjeka triju zgrada; u otvorima volumena nekada praznih, napuštenih ili nedovršenih zgrada ugledat ćemo umjetničke artefakte, filmske snimke i drugi materijal djelatnosti koje su naseljavale zgrade tijekom desetljeća nakon *Kraja povijesti* devedesetih, kad je započela preobrazba nekada utilitarno građenih objekata u mjesta događanja alternativnih i neinstitucionalnih oblika kulturne produkcije. Venecijanski Arsenal, u kojem se paviljon nalazi je islužena protoindustrijska arhitektura – najveći europski proizvodni kompleks prije industrijske revolucije već je u srednjem vijeku bio prizorište proizvodnje ratnih galija, radnog procesa nalik na tekuću traku. Dakle, Arsenal je na neki način povijesni prethodnik, prototip dviju tvorničkih zgrada čiji je posmrtni život predstavljen u

Slaven Tolj and Emina Višnić, seems like an inversion of an autonomous, abstract and distanced gallery scene. Each of the three walls represents one of the three buildings that make the main story: the Youth Centre in Split, POGON Jedinstvo in Zagreb and the Museum of Modern and Contemporary Art in Rijeka or the H-building. The black walls are section plans of the three buildings – in the volume openings of once empty, vacant or unfinished buildings we see artefacts, movie recordings and other materials of the activities that were housed by the buildings in the decades after the *End of the history* period of the 1990s, which marked the start of the transformation of utilitarian buildings into locations where alternative events and non-institutional forms of cultural production took place. The Venetian Arsenal, where the Pavilion is located, is in itself an obsolete proto-industrial architecture, proto-industrial architecture – before the Industrial Revolution, in the Middle Ages, the then -largest European production complex was the setting of the production of war galleys, a working process similar to that of an assembly line. In a way, the Arsenal is thus a historical predecessor, a prototype of the two factory buildings whose afterlife is presented in the Croatian Pavilion. The fate of the Arsenal after the age of industrial production may, however, be even more relevant – just like Venice represents one of the places where modern capitalism and industrial production were born, it was also among the first places that experienced deindustrialisation and relocation of production. At first, the production was moved to the nearby Mestre rather than to Asia, thousands of miles away. But only one century later, the consequences were astonishingly similar to those that followed the process of vacating production halls across Europe during the last decades. Empty halls of the Arsenal house exhibitions and festivals as yet another prototype of post modern movements that in Venice anticipated the use of vacated industrial spaces for the needs of the growingly strong tourist and cultural industry across Europe and North America. Is the blackness of the Pavilion then the colour of grief, the mourning chapel in honour of the irretrievable industrial modernity, on whose ruins we are to search for our own new *modus vivendi*? Have we entered the autopsy room of the transition, where sections of the buildings remind us of an analytical and cold gesture of a pathologist's scalpel, who examines the state of industrial and cultural institutions after their original lives have ended? Or is it an operating room where sections are there to save lives? An operation that, if it is successful, not only presents new architecture, but a new social paradigm as well? The act of incision through the existing substance of the buildings, which until recently represented a social and architectural failure, must be crucial. It is probably



hrvatskom paviljonu. Međutim, sudbina Arsenala po okončanju proizvodnje možda je još relevantnija: kao što Venecija predstavlja jedno od mjesta rođenja modernog kapitalizma i industrijske proizvodnje, prva je doživjela i deindustrijalizaciju i iseljavanje proizvodne djelatnosti. Istina, isprva je proizvodnja odselila samo u nedaleke Mestre, a ne u tisuće kilometara udaljenu Aziju, ali već stoljeće ranije posljedice su bile nevjerojatno slične onima koje su slijedile praznjenju proizvodnih hala širom Europe za proteklih desetljeća. Ispražnjene hale Arsenala udomljavaju izložbe i festivale – to je još jedan prototip postmodernih preokreta koji je u Veneciji pretkazao način korištenja napuštenih industrijskih prostora za potrebe sve snažnije turističko-kulturne industrije diljem Europe i Sjeverne Amerike. Je li, dakle, crnina paviljona boja žalosti, žalobna kapela u čast nepovratno minule industrijske modernosti, na čijim ruševinama moramo tragati za vlastitim novim

not simply a reduction it to one of the abovementioned sources. Architectural cut through the abandoned building really allows its re-configuration, radical refurbishment and, above all, contemplations about its reuse. Architectural rearticulation will, however, not be complete unless the phases of mourning (together with the autopsy) are finalised and we achieve peace again. The section through the buildings is thus a life – saving operation and a requiem at the same time: the completed process of mourning and making peace with the past and, above all, the process of learning how to live with one's own past. The three presented paradigmatic examples go even further and deliberately inhabit their own past. Paradoxically, it was the programmes, shaped in the used and decayed volumes of a past world, that were least burdened with real and fictive ghosts of the past. We can see the gesture as conscious resistance to the constant restoration of a *tabula rasa* – the zero point that the

modusom vivendi? Jesmo li ušli u obdukciju prostorijske tranzicije u kojoj nas presjeci zgrada podsjećaju na analitičku i hladnu gestu skalpela patologa koji pregledava stanje industrijskih i kulturnih institucija po završetku njihovih izvorno zamišljenih života? Ili se pak radi o dvorani za operacije gdje su (pre)sjeci namijenjeni spašavanju života? Za operaciju koja može biti, bude li uspješna, ne samo nova arhitektura, već možda i nova društvena paradigma? Gesta reza kroz postojeću supstancu zgrada, koje su u svojoj okolini do nedavna predstavljale društveni i arhitektonski neuspjeh, sigurno je ključna. Vjerojatno ju nije moguće jednostavno svesti na samo jedno od gore navedenih ishodišta. Arhitektonski rez kroz napuštenu zgradu zaista omogućuje njenu rekonfiguraciju, radikalno preuređenje i prije svega idejno promišljanje ponovne uporabe. Međutim, arhitektonska reartikulacija neće biti potpuna ako faze žalovanja (zajedno s obdukcijom) ne budu okončane, a mi opet smireni. Stoga je presjek kroz zgrade istodobno i

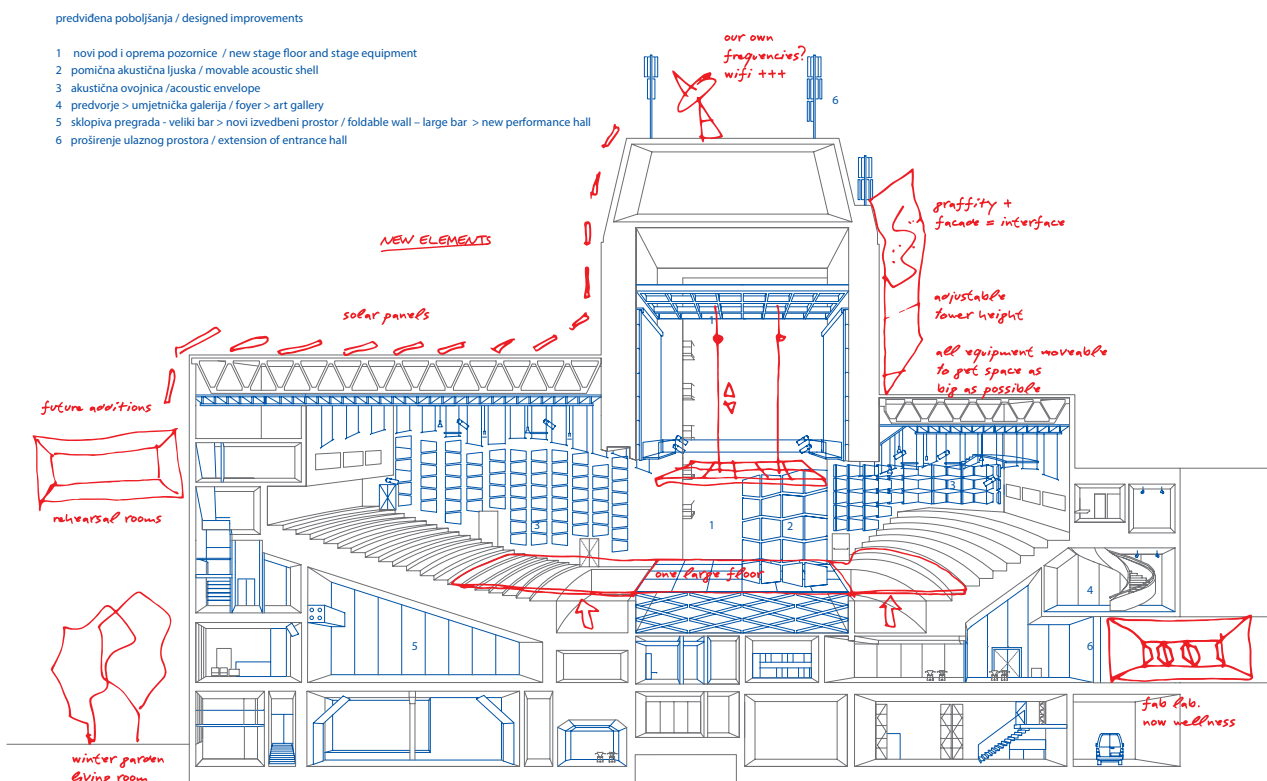
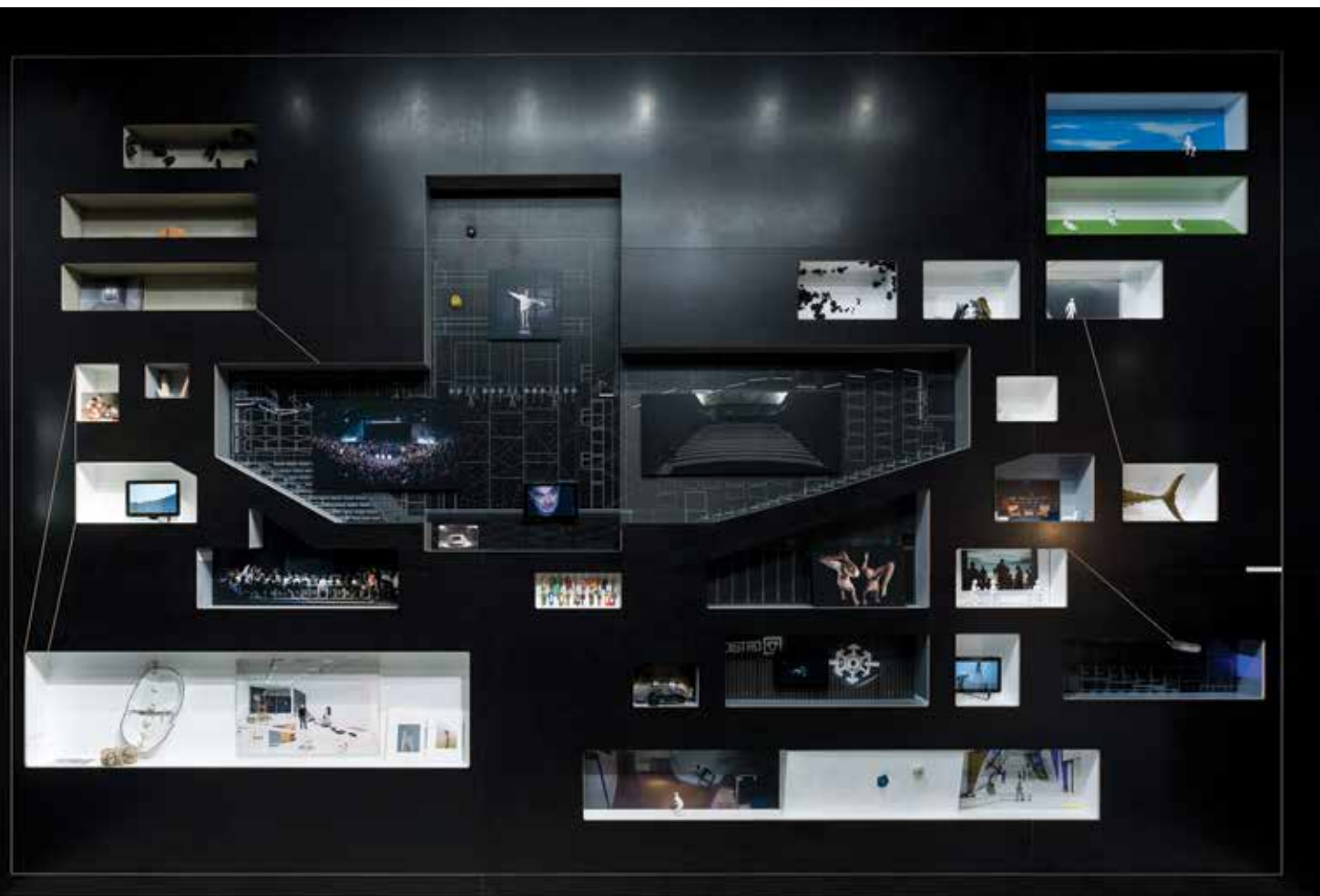
society that originated on the ruins of the former Yugoslavia constantly seeks or aims to restore. In the eagerness of the social and completely spatial and architectural leveling of the ground, we run out of time to actually build something. Projects like *We Need It – We Do It* are like a mirror where we can see a wide panorama of the variety of quality, diverse and exciting spaces. There are plenty of spaces but too little tools and strategies which would allow their use. The sections of the Croatian Pavilion are therefore more social and political than architectural in nature. The section has an immediate and visually efficient advantage for the presentation of the three buildings from Split, Zagreb and Rijeka: the greatest is at the same time the display of spatial variety. Such a presentation technique is especially appropriate with structures that are characterised by programmatic (and conceptual) pluralism. If the floor plan is a plane on which industrial buildings were planned according to the horizontal process of an assembly line, the vertical section

Dom mladih, Split, Hrvatska, prikaz na 15. Venecijanskom bijenalu arhitekture

(DŽ)

Youth Centre, Split, Croatia, as shown at the 15th Venice Architecture Biennale

(DŽ)



operacija spašavanja i rekvijem: završeni proces žalovanja i izmirenja s prošlošću te prije svega proces učenja suživota s vlastitom prošlosti. Ova tri predstavljena paradigmatična primjera idu još dalje te se posve svjesno naseljavaju u vlastitoj prošlosti. Paradoksalno, upravo su se programi oblikovali u islužanim i propalim volumenima jednog minolog svijeta pokazali kao najmanje opterećeni stvarnim i fiktivnim duhovima minuloga. Gestu možemo shvatiti kao svjesni otpor stalnom uspostavljanju *tabule rase* – nulte točke za koju se čini da ju društva nastala na zgarištu nekadašnje Jugoslavije neprekidno traže, odnosno uvijek iznova uspostavljaju. U gorljivosti društvenog, pa i posve prostorno-arhitektonskog tretmana tla, u pravilu nam nedostaje vremena da bismo na njemu nešto i izgradili. Projekti poput *To trebamo – to radimo* služe nam kao ogledalo u kojem možemo ugledati široku panoramu, punu kvalitetnih, raznolikih i uzbudljivih prostora. Njih ne nedostaje, ali premalo je alata i strategija koje bi omogućavale korištenje postojećeg. Stoga su presjeci hrvatskog paviljona u većoj mjeri društveno-politički negoli arhitektonski. Za predstavljanje triju objekata iz Splita, Zagreba i Rijeke presjek ima, dakako, neposrednu i vizualno učinkovitu prednost: najveći je istovremeni prikaz prostorne raznolikosti. Takva prezentacijska tehnika posebno je primjerna kod objekata koje



Dom mladih, Split, Hrvatska, presjek s prikazom predviđenih poboljšanja (gore), fotografija (dolje)

Youth Centre, Split, Croatia, a section showing the designed improvements (above), a photograph (below)

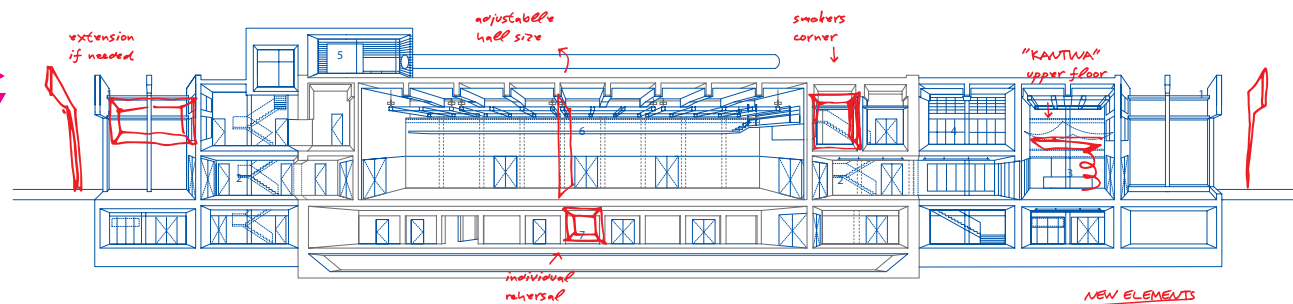
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POGON —
Zagrebački centar
za nezavisnu
kulturu i mlade,
Tvornica Jedinstvo,
Zagreb, Hrvatska,
presjek s prikazom
predviđenih
poboljšanja (gore),
fotografija (dolje)

POGON — Zagreb
Center for
Independent
Culture and Youth
— Jedinstvo Factory,
Zagreb, Croatia, a
section showing
the designed
improvements
(above), a
photograph (below)

predviđena poboljšanja / designed improvements

- 1 proširenje = ponavljanje postojeće konstrukcije / extension = repeating existing structure
- 2 nova vertikalna komunikacija / new vertical communications
- 3 bar / bar
- 4 izvedbeni prostor / performance space
- 5 stan za umjetnike / residence
- 6 oprema pozornice / stage equipment
- 7 glavni podrum > spremišta i tehničke prostorije / flooded basement > storage and technical rooms



karakterizira programski (ali i idejni) pluralizam. Ako je tloris ravnina na kojoj su zbog horizontalnog procesa tekuće trake projektirane industrijske zgrade, okomita ravnina presjeka strategija je njihove reaproprijacije po drugačijem, vertikalnom ključu. Konflikt između obiju prostornih organizacija je neizbježan, ali i izrazito produktivan. Ponovna uporaba postojećih objekata za arhitekta je, pak, problematičnija strategija negoli to izgleda na prvi pogled. Naime, od arhitekta zahtijeva cijeli niz odricanja. Obično je arhitekt prvi akter koji apstraktna ekonomska, politička i zakonodavna pravila igre prevodi u

plane is the strategy of their reappropriation with a different, vertical key. The conflict between both spatial organizations is inevitable, but also extremely productive. Reuse of the existing structures is a more problematic strategy to architects than it might seem at first sight. It requires a lot of renunciations on the part of the architect. The architect is usually the first agent who translates abstract, economic, political and legislative rules of the game into a more or less rigid physical configuration and establishes the initial field that all other agents that come later cannot ignore. An existing, although maybe decayed or uncompleted building from another time, built for some other purposes, demands a different approach. The centre of the building; old hallways, halls with no roofs and offices that were never used will have to be filled with new content and adjusted to the social context completely opposite to the time when the structure was built. The hardest realization for an architect, however, is probably that not much needs to be done — regardless of the specific features of the programme for which the decayed structure was built, it is often shown that it can be filled with almost any kind of content. A certain amount of diversity of available spaces, roof above one's head and basic security are sufficient to make a fertile ground for new life from the buildings that seem completely used up. The architect realizes with some discomfort not only that radical functional changes are not necessary; very often they are futile. After two centuries of the functional approach in the use of the space, together with the standards, minimums and legislative limitations of the architect's act, it seems that inhabiting the remains of rationalistic modern buildings is a liberating and an almost subversive



manje-više rigidnu fizičku konfiguraciju pa tako uspostavlja početno polje, koje svi sljedeći akteri ne mogu ignorirati. Postojeća, iako možda propala ili pak još nedovršena zgrada iz nekog drugog vremena i građena za neke druge svrhe zahtijeva drugačiji pristup. Utrobu isluženih hodnika, dvorane bez krova i nikada korištene urede trebat će opremiti novim sadržajima te ih prilagoditi društvenom kontekstu koji se od onoga iz vremena nastanka objekata razlikuje kao dan i noć. Međutim, vjerojatno je za arhitekta najteža spoznaja da nije potrebno mnogo uraditi: bez obzira na specifičnosti programa za koji je propali objekt građen, često se pokazuje da ga se može ispuniti bilo kojim drugim sadržajem. Izvjesna mjera raznolikosti raspoloživih prostora, krov nad glavom te osnovna sigurnost dostaju da bi i naizgled posve isluženi objekti postali plodna tla novog života. Arhitekt opaža s nelagodnom ne samo da radikalne funkcionalne promjene nisu nužne, već su često čak i uzaludne. Nakon dva stoljeća funkcionalističkog odnosa prema uporabi prostora, skupa sa standardima, minimumima i zakonodavnim sužavanjem raspoloživog projektantskog zamaha, čini se da je naseljavanje ostataka racionalističke moderne jedna oslobađajuća, gotovo subverzivna gesta. Kao

gesture. As if the mutual emancipation of the building and its users, spaces and the programmes freed them from the confining obligation of purpose, always and everywhere. Despite this fact, however, inhabitation of ruins is not about the resistance against the ratio, irrational liberation from the shackles of civilization — the gesture is more a cry of resistance against the omnipresent and complete use of the individual, against the complete optimization of work, and even free time. The decayed building is an useless remainder of the optimization tempo that is dictated to us by neoliberalism on a daily basis; the user of such waste-object is a voluntary outcast — both shake hands in conspirative understanding. In the process of handling the existing structure, the architect has to be careful and relinquish the usual tendencies of absolute planning and control that sometimes becomes almost dictatorial — a new type of architect is less like a conductor of a German symphony orchestra and more like a musician who improvises in a jazz band. Both can create remarkable art, but the latter seems less autocratic and more modern. In capable hands, spatial improvisations of the topic of the decayed building can become first-class variations of two emancipated subjects: the building and

▲ POGON — Zagrebački centar za nezavisnu kulturu i mlade, Tvornica Jedinstvo, Zagreb, Hrvatska, prikaz na 15. Venecijanskom bijenalu arhitekture

▲ POGON — Zagreb Center for Independent Culture and Youth — Jedinstvo Factory, Zagreb, Croatia, as shown at the 15th Venice Architecture Biennale

(DŽ)

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Paviljon, koji su autori nazvali *To trebamo – to radimo*, djeluje kao inverzija autonomnog, apstraktnog i distanciranog galerijskog prizorišta

The Pavilion, named *We Need It – We Do It* by its authors, seems like an inversion of an autonomous, abstract and distanced gallery scene



Muzej moderne i suvremene umjetnosti, H zgrada, Rijeka, Hrvatska, prikaz na 15. Venecijanskom bijenalu arhitekture

Museum of Modern and Contemporary Art, H building, Rijeka, Croatia, as shown at the 15th Venice Architecture Biennale

Muzej moderne i suvremene umjetnosti u Rijeci, H zgrada, Rijeka, Hrvatska, presjek s prikazom predviđenih poboljšanja

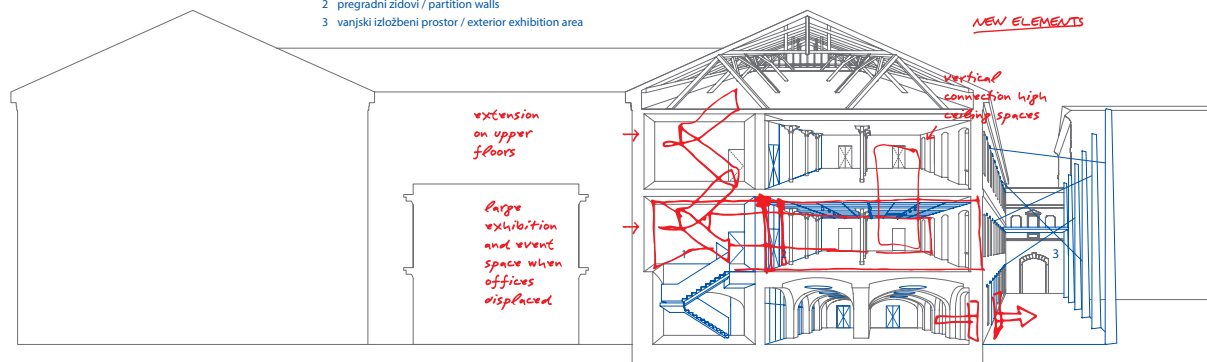
Museum of Modern and Contemporary Art, H building, Rijeka, Croatia, a section showing the designed improvements

da je uzajamna emancipacija zgrade i korisnika, prostora i programa, i jednog i drugog oslobodila od sputavajuće obveze svrhovitosti, uvijek i posvud. Međutim, unatoč tome, pri nase-ljavanju ruševina ne radi se o otporu u odnosu na razum, o iracionalnom oslobođenju od *spona civilizacije* – gesta zvuči više kao krik otpora protiv sveprisutnog i potpunog iskorištavanja pojedinca, protiv potpunog optimiranja rada, pa čak i slobodnog vremena. Propala zgrada je neuporabivi ostatak

the user. In a conclusion of a tragic triangle above them sits the figure of an architect. The tragic condition of the success of such a new spatial design is the self-destruction of the designer – at least in the sense that they do not prescribe preliminary conditions anymore. Before us, the new architect transforms from a creator into a curator of the existing and gets a crucial role, but far less obvious role when compared to the author of an integral art work from the past. It is the architect who has a

predviđena poboljšanja / designed improvements

- 1 stubište / stairs
- 2 pregradni zidovi / partition walls
- 3 vanjski izložbeni prostor / exterior exhibition area



tempa optimiranja koji nam svakodnevno diktira neoliberalizam; korisnik tog otpatka je dobrovoljni izgnanik – u urotničkom razumijevanju pružaju si ruku. Pri rukovanju s postojećim, arhitekt stoga mora paziti da odustane od uobičajenih tendencija apsolutnog planiranja i nadzora koje ponekad postaju gotovo diktatorske; novi tip arhitekta manje je nalik na dirigenta njemačkog simfonijskog orkestra, a više slični muzičaru koji improvizira u jazz-bendu. Oba mogu ostvariti vrhunska umjetnička postignuća, pa ipak izgleda da je ovaj posljednji manje autoritaran i suvremeniji. Prostorne improvizacije na postojeću temu propale zgrade mogu u majstorskim rukama postati vrhunske varijacije dvaju emancipiranih subjekata – zgrade i korisnika. Nad njima u tragičnom trokutu stoluje figura arhitekta. Tragični uvjet uspjeha takvog novog projektiranja prostora je, naime, samouništenje projektanta – barem u tom smislu da više ne propisuje preliminarnu uvjete. Od stvaratelja, novi arhitekt pred nama se preobražava u kustosa postojećega; dobiva ključnu, no u usporedbi s autorom integralnog umjetničkog djela iz prošlosti, daleko manje vidljivu, ali delikatniju ulogu. Kako bi preplitanje odumrlog i aktualnog moglo postati društveno i ekološki stvarno održivi projekt, ključnu ulogu ima upravo arhitekt, koji više nije autor-ski projektant *vrlog novog svijeta*, već upravlja i liječi postojeću supstancu. Jasno, ponekad je potrebno, da bi se spasilo pacijenta, odrezati ekstremitet ili staviti protezu. Međutim, serijske amputacije ili stavljanje proteza još ne čine dobrog liječnika, naprotiv. Stoga je nevidljiva i diskretna uloga novog arhitekta – kustosa najizazovnija rukavica koju hrvatski paviljon dobacuje arhitektonskoj struci. To nije jedini izazov koji ovaj paviljon artikulira. Borbeno geslo hrvatskog paviljona *To trebamo – to radimo* deklarativno je društveno usmjereno te odjekuje u mnogim iznova otkrivenim shvaćanjima pojma zajedništva. Devedesete godine su na našem prostoru odbacile ne samo koncept specifične jugoslavenske samoupravne zajednice, već je došlo do odvratanja od ideje zajedništva općenito. Zato čuvena izreka Margaret Thatcher da društvo uopće ne postoji, već postoje samo pojedinci i obitelji ima

crucial role in making the combination of the disused and the new usage a socially and ecologically sustainable project. The architect who is no longer the author and designer of *the brave new world*, but rather a manager and healer of the existing substance. Of course, in order to save a patient, sometimes it is necessary to cut off a limb or put on a prosthesis. But series of amputations or prostheses do not make a good doctor, on the contrary. The role of the new architect-curator, invisible and discreet, is thus the most daring glove thrown down by the Croatian Pavilion in challenge to the architectural profession. It is not the only challenge articulated by this Pavilion. The determined motto of the Croatian Pavilion *We Need It – We Do It*, is declaratively directed towards the society and resounds in many newly discovered understandings of the concept of togetherness. The 1990s in these areas rejected not only the concept of a specific Yugoslav self-governing community, but the idea of society in general. The famous saying of Margaret Thatcher that there is no such thing as society, but that there are individual men and women and families, has one of the clearest manifestations in the urban areas of the countries of

A still from the film *Preuzmimo Benčić* shot at the H Building of the Museum of Modern and Contemporary Art, Rijeka, Croatia, directed by Althea Thauberger, 2014

Kadar iz filma *Preuzmimo Benčić* snimljen u H zgradi Muzeja moderne i suvremene umjetnosti, Rijeka, Hrvatska, režija: Althea Thauberger, 2014.

(AT)





jednu od najjasnijih prostornih manifestacija upravo u urbanim krajevima država nekadašnje Jugoslavije. Danas izgleda da je tranzicijski deficit društvenoga prouzročio silovit povratak tematiziranja različitih, prije svega neformalnih zajednica, organiziranih odozdo prema gore. Taj trend slijedi i ovogodišnji Bijenale, koji se sam definirao kao participacijski, napredan i politički. Zdrava mjera skepse pri tako visokoparnim izjavama potrebna je već stoga jer je ta definicija prihvaćena kao sama po sebi razumljiva i neproblematična. Dakle, nije dirala ni u kakvo osjetljivo gnijezdo postojećih struktura moći, a to stavlja već u ishodištu politički karakter te izjave pod znak pitanja. Ako toj specifičnoj dilemi dodamo još kompleksni diskurs, koji traje već desetljećima, o prednostima i obmanjujućim opasnostima participacije, postaje jasno da je teren, koji je na prvi pogled svjež i čvrst, zapravo već izlizan pa se na njemu lako

former Yugoslavia. The transitional deficit of the communal seems to have caused an intense return of the interest in the different, mostly informal communities, organised from the bottom upwards. This trend is followed by this year's Biennale, which defined itself as participatory, advanced and political. A healthy amount of scepticism regarding this pretentious statement is precisely necessary because the definition has been accepted as logical and unproblematic. It did not stir up a hornet's nest in the existing structures of power, which makes the political character of the statement questionable. If we add to this an even a more complex discourse on the advantages and dangers of participation, which has been present for decades, it becomes clear that the terrain that seems fresh and firm at first sight is actually quite slippery. Some comparative advantages of the Croatian Pavilion become apparent, however, with

okluzivno. Međutim, upravo takvim, ponešto skeptičnim pogledom na retoriku ovogodišnjeg Bijenala, pokazuju se neke komparativne prednosti hrvatskog paviljona. Zidovi s presjecima su operacija koja reže kroz mrtvu supstancu nekadašnjih proizvodnih i kulturnih prostora, a istovremeno i kroz žive i nevjerovatno raznolike slojeve djelatnosti, koje su se za proteklih desetljeća uselile u praznine minule modernosti. Upravo je gesta reza istovremeno uspostavljanje kontinuiteta između prošlosti i budućnosti, narativna alegorija, a istovremeno operacija s najvećim izgledima na uspjeh. U ruševinama napola izgrađenih i napola porušenih tvornica i kulturnog centra, ideja budućnosti čini se odjednom opet optimističkom. Optimizam pak nije rođen iz potiskivanja minuloga već se razvija upravo iz posvuda prisutne prošlosti na koju sadašnjost može reagirati te se preobraziti u ono što tek dolazi.

this somewhat sceptical view of the rhetoric of this year's Biennale in mind. Walls with sections are an operation that cuts through the lifeless substance of the former production and cultural spaces, but, at the same time, also through the living and amazingly diverse layers of activity that have inhabited the empty spaces of the past modernity during the last decades. The gesture of incision forms at the same time continuity between the past and the future; it is a narrative allegory and the operation with the highest chance of success. The idea of the future suddenly seems optimistic again in the ruins of uncompleted and demolished factories and the cultural centre. This optimism, however, is not the result of repression of the past, but it is rather being developed from the omnipresent past to which the present can relate and in a way transform into that which is yet to come.

◀ Pojedinačni izložci u nišama presjeka prikazanih na 15. Venecijanskom bijenalu arhitekture

◀ Individual exhibits in the niches of the sections shown at the 15th Venice Architecture Biennale

(DŽ)



To trebaro – to radimo, hrvatski nastup na 15. Venecijanskom bjenalu arhitekture, Venecija, Italija, 2016. We Do It, Croatian participation at the 15th Venice Architecture Biennale, Venice, Italy, 2016
izbornik commissioner Dinko Peraić | autori authors Dinko Peraić, Miranda Veljačić, Slaven Tolj, Emina Višnić | arhitektonski ured architectural office AAP Split
suradnici collaborators Ivan Begonja, Viktor Perić, Mia Vučić, Špiro Grubišić, Nadia Troskot, Ivana Baković, Maja Dželalija | arhitektonska grafička architectural graphics Mia Vučić, Marin Bodrožić
grafički dizajn graphic design Oleg Šuran, Jelena Perišić | naučeni radovi commissioned works BAOCO. (video instalacija Institucije treba graditi / video installation Institutions Need to Be Constructed),
Damir Žižić (fotografije / photographs), Antonija Veljačić (makete i figure / models and figures)