

napisao
written by



Maroje Mrduljaš

Vrijeme muzeja

¶ Francuski povjesničar Georges Duby je svoju znamenitu knjigu s podnaslovom *Umjetnost i društvo 980. – 1420.* znakovito nazivao - *Vrijeme katedrala*. Cjelokupnu zapadnu civilizaciju srednjega vijeka tako u metaforičnom i doslovnom smislu zastupa arhitektura, odnosno jedan njen poseban tip – gotičke katedrale. One su se sažimale umjetnička i intelektualna pregnuća, složene društvene odnose i duhovne težnje u cjelinu u kojima je arhitektonski okvir predstavljao najistaknutije kulturno dostignuće, ali i prostor zajedništva i homogenizacije. Arhitektura katedrala u svoj kulturnoj cjelovitosti bila je utjelovljene tadašnje predodžbe o univerzumu, gdje su svi članovi zajednice mogli i osjetilno i racionalno proživjeti kolektivnu

¶ The French historian Georges Duby wrote a famous book where the subtitle 'Art and Society, 980-1420' stands under this significant title: *The Age of the Cathedrals*. The entire Western civilization of the Middle Ages is therefore, metaphorically and literally, represented by architecture, or rather a special type of architecture – Gothic cathedrals. The cathedrals summarized artistic and intellectual tendencies, complex social relationships and spiritual inclinations in a whole, where the architectural framework was the most prominent cultural achievement, but also a space of togetherness and homogeneity. The architecture of cathedrals, in its cultural wholeness, embodied the period's ideas of the universe

arhitekta
architects



Zaha Hadid

(SD)



Patrik Schumacher

(LH)

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portreti portraits

The Age of the Museums







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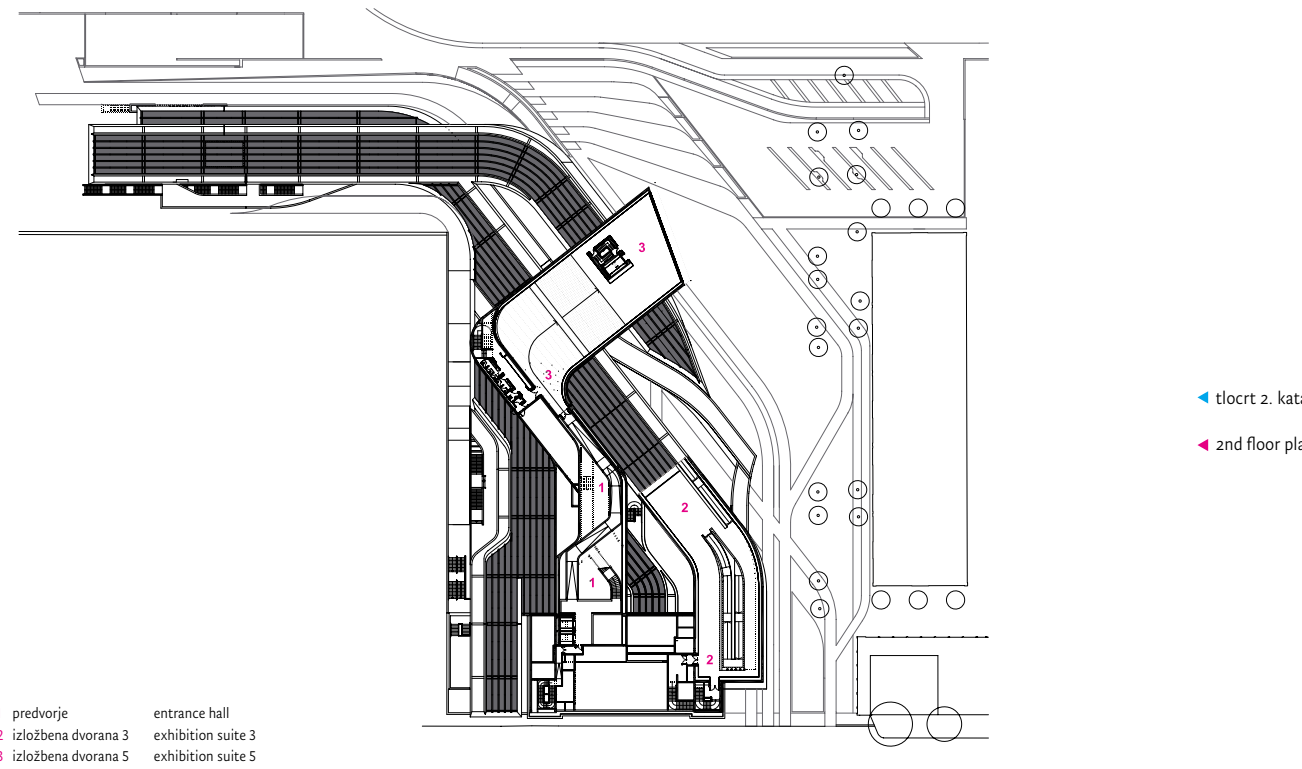
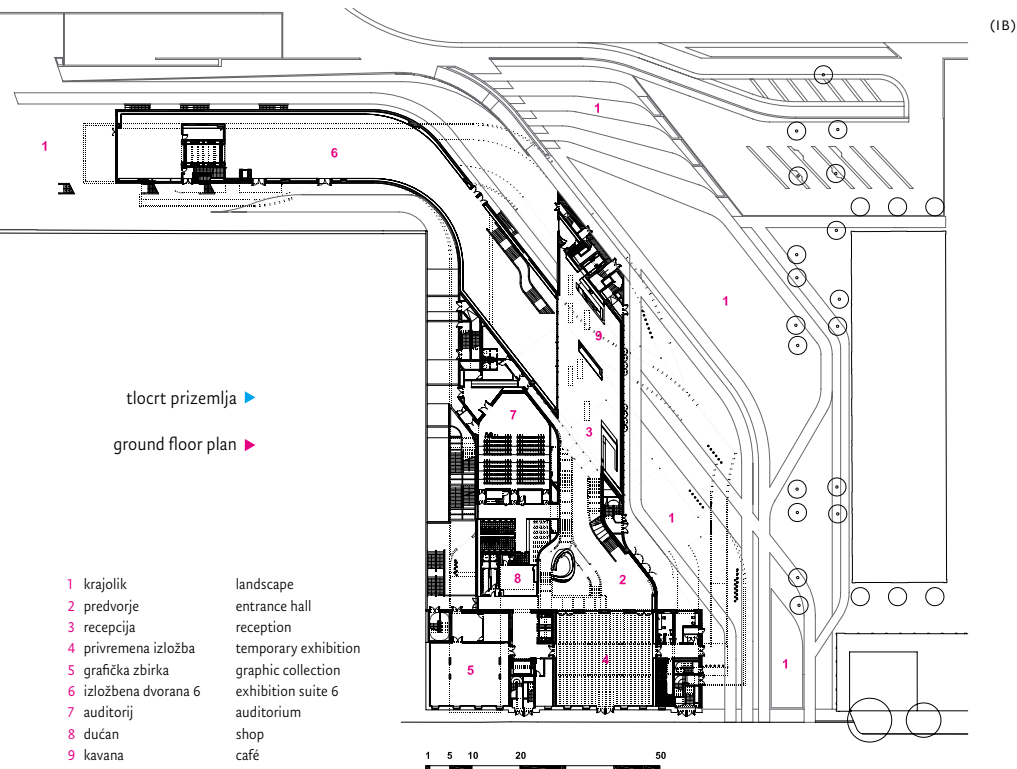
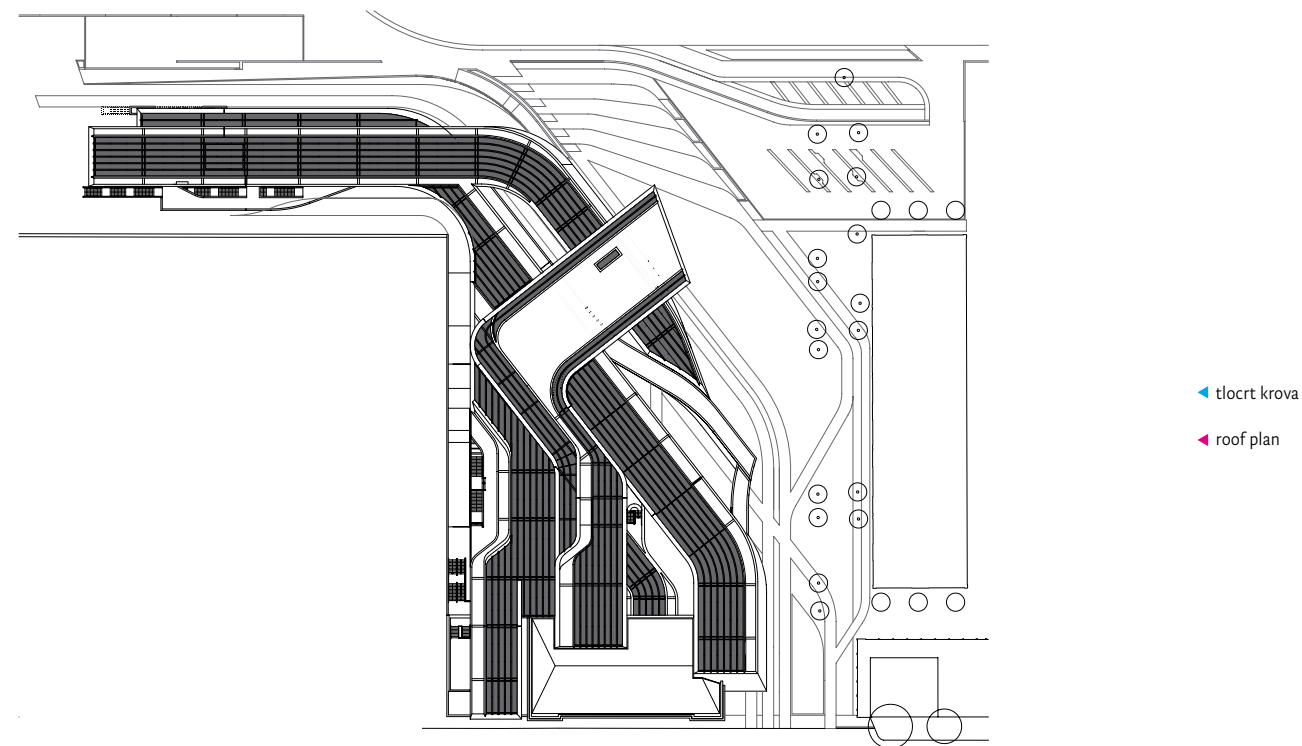
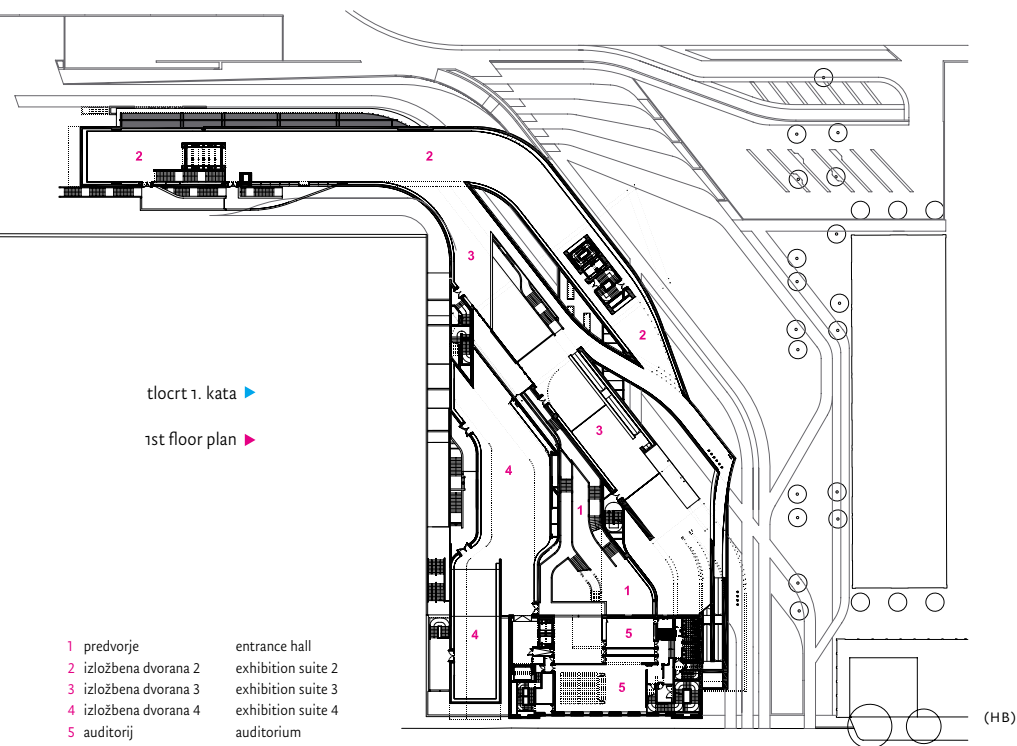
predodžbu svijeta i kroz nju se približiti duhovnim horizontima. ♣ Možemo li barem približno opisati današnje vrijeme kroz neki arhitektonski tip? Najbliži ekvivalent katedralama su novi muzeji umjetnosti koji su također mjesta susreta najviših graditeljskih ambicija, umjetničkih radova koji konsenzusom predstavljaju duhovni vrhunac svoje epohe te složenih okolnosti odnosa ekonomske moći i kulturne angažiranosti institucija i pojedinaca, koji omogućuju postojanje ‘javne kulture’. No, univerzalnu sliku svijeta zamijenila je heterogenost. Nakon pobune povijesnih avangardi, pa zatim i dekonstrukcije umjetničkog artefakta, različitost umjetničkih pristupa i izričaja danas je tolika da se oni teško mogu svesti na neku specifičnu žanrovsku odrednicu poput ‘vizualnih umjetnosti’, nego je kulturna proizvodnja koja puni muzeje iskaz kulturne fragmentiranosti suvremenog društva. Muzeji umjetnosti udomljuju radove i događaje koji bi raznim medijima i na vrlo različite načine trebali iskazivati aktualni civilizacijski trenutak, ili pak upućivati na arhetipske fenomene i vrijednosti. Zato i prostorni okvir koji udomljuje suvremenu umjetnost ne može biti unificiran. Ne postoji arhitektonski kod koji bi zrcalio kolektivnu predodžbu ‘slike svijeta’ zato jer ona ne postoji, kao što niti suvremena umjetnost nije fiksirana u bilo kakav oblik za koji bi postojao idealni arhitektonski format. Štoviše, uz-

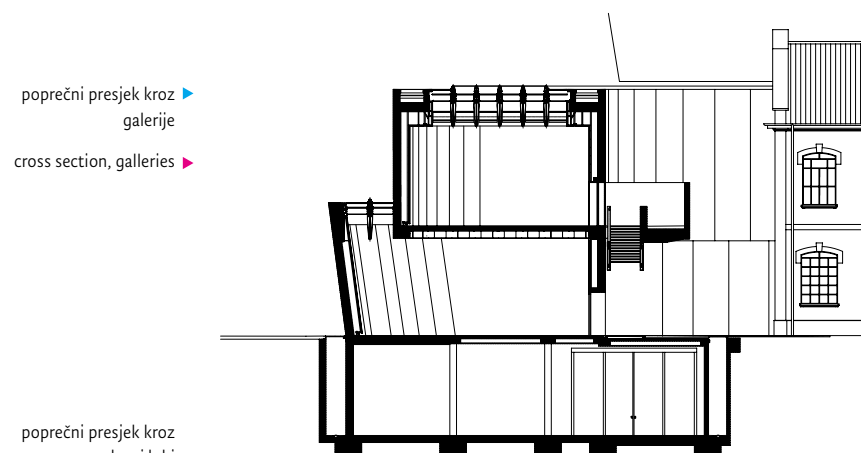
and allowed all members of the community to experience the collective idea of the world with their senses and their mind, getting closer to spiritual horizons. ♣ Can we use an architectural type to describe our time, however approximately? The closest equivalents to the cathedrals are the new art museums, which are also the meeting places of the highest building ambitions, of artistic works that are generally thought to be the spiritual pinnacle of their age, and of complex relations between economic power and cultural efforts of institutions and individuals that enable the existence of ‘public culture’. But the universal idea of the world has been replaced by heterogeneity. After the rebellion of historical avant-gardes, followed by the deconstruction of the artistic artefact, today’s difference in artistic approaches and expressions is so great that it is hard to reduce them to a specific genre description such as ‘visual arts’; instead, the cultural production populating the museums is an expression of the cultural fragmentation of contemporary society. Art museums provide a home to works and events which use various media and very different methods to express the current state of civilization or to point out archetypal phenomena and values. For that reason, the spatial framework containing contemporary art cannot be unified either. There is no architectural code that would reflect a collective idea of a



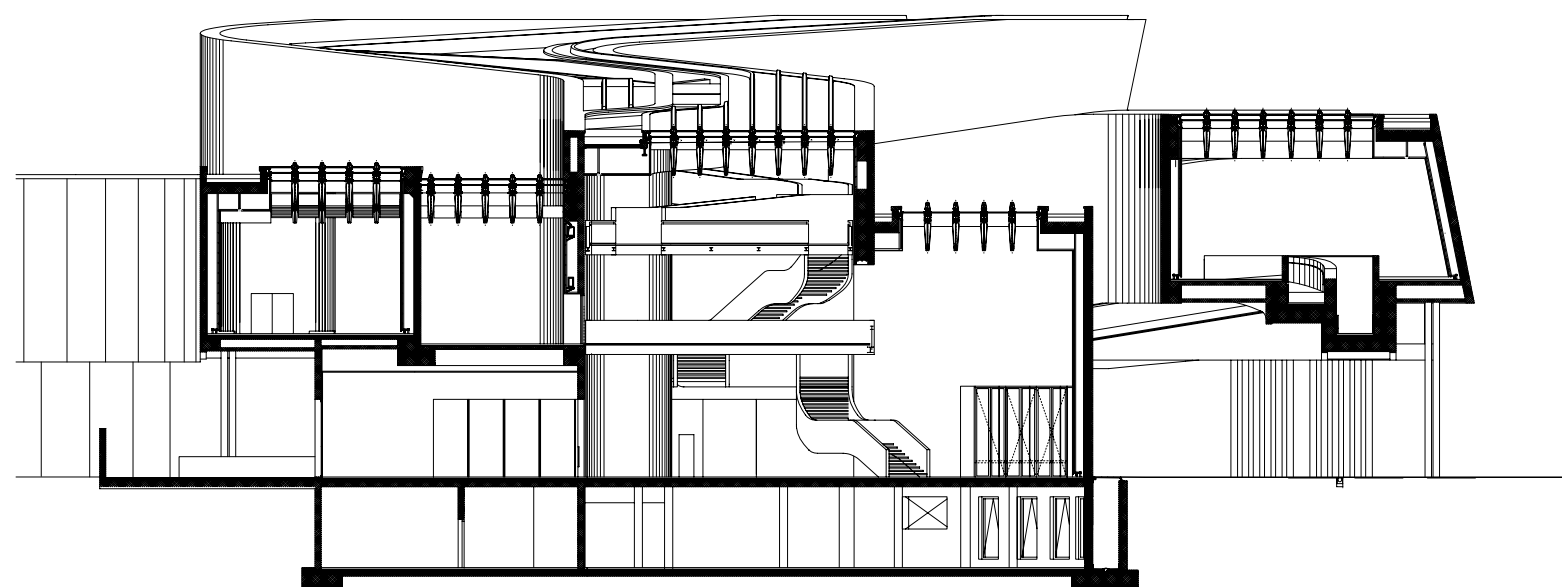
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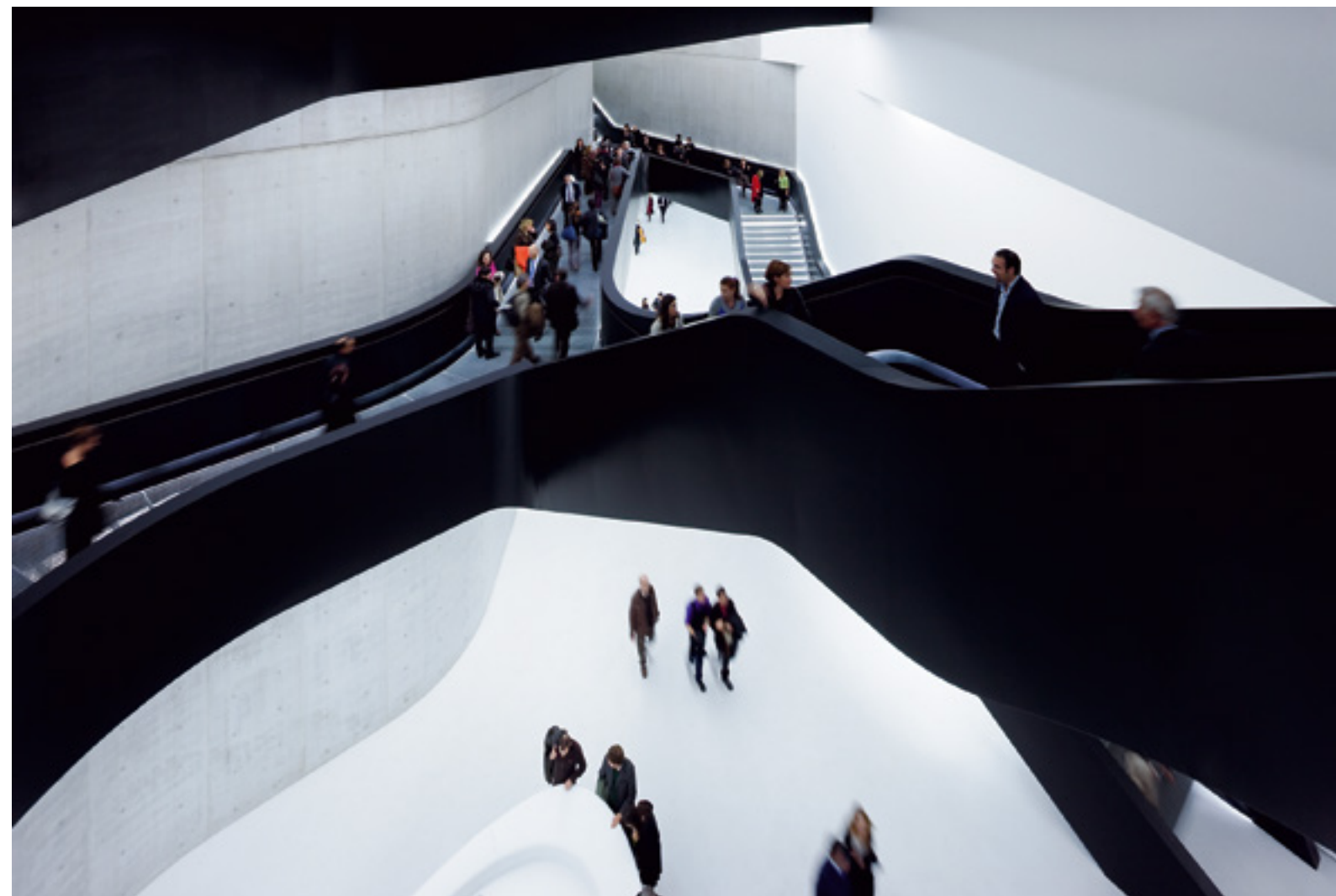


poprečni presjek kroz glavni lobi
cross section, main lobby



budljiva i aktualna umjetnost prvo se rađa u neformalnim i ‘alternativnim’ prostorima da bi je (eventualno) posvojila matrica kulture velikih muzeja koji se, ako žele biti relevantni, nastoje prilagođavati novim istraživanjima i novim fenomenima. Iz tog razloga radikalno različite koncepcije i forme muzeja nisu samo posljedica toliko kritizirane želje za posebnošću arhitektonskog oblikovanja kao identitetskog specifikuma ili atrakcije/atraktora za kulturni konsumerizam, nego i činjenice da je arhitektura muzeja u prostornom smislu jednako oslobođena od doslovne utilitarnosti kao i katedrala. Njihove barokne, minimalističke ili druge prostorne zamisli u funkciji su

‘world view’ because there is none; in the same way, contemporary art is not fixed in any form that would have its ideal architectural expression. Moreover, exciting and up-to-date art is first conceived in informal and ‘alternative’ spaces, to be (maybe) adopted by the mainstream culture of the large museums, which try to be relevant by attempting to adapt to new explorations and new phenomena. For that reason, the radically different concepts and forms of museums are not only a consequence of the much-criticized desire for distinct architectural design as a mark of identity or an attraction/attractor for cultural consumerism, but also a consequence of the fact that



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iskustvenog događaja koji ujedinjuje heterogenost umjetničkih radova i pruža posjetiteljima ono što i očekuju od umjetnosti – neku vrstu osjetilnog užitka i posebnosti ‘posvećenog mjesta kulture’ što može zvučati konzervativno iz pozicije progresivno orijentirane umjetničke teorije i kritike, ali je utemeljeno ako se promotri kulturna i duhovna oskudica današnje svakodnevice. ‘Nisam shvatila ni jedan od izložaka, no zgrada je predivna’, reče otmjeno odjevena posjetiteljica MAXXI-ja, Muzeja umjetnosti 21. stoljeća netom otvorenog u Rimu. Redovi od gotovo 300 metara u kojima su strpljivo stajali pripadnici rimskoga kulturnog establišmenta na ulazu prilikom

the architecture of museums in the spatial sense is free of literal utilitarian value, just like a cathedral. Their Baroque, minimalist or other spatial ideas serve the experiential event unifying the heterogeneous nature of artistic works, giving the visitors what they expect from art – some kind of a sensual pleasure related to a special ‘consecrated place of culture’, which may sound conservative from the viewpoint of progressively oriented artistic theory and criticism, but it is well-founded considering the cultural and spiritual shortages in today’s everyday life. ‘I did not understand a single exhibit, but the building is wonderful’, said an elegantly dressed visitor when leaving MAXXI, the



(IB)



(WH)

inauguracije muzeja, ali i ‘običnih’ građana dan poslije, govori o velikom kolektivnom uzbuđenju, o želji da se posjeti sigurno utočište kolektivne kulture koju utjelovljuju i arhitektura i umjetnost. Kakva je zgrada Zaha Hadid koja je pobijedila na natječaju još 1998. (dakle, prije zagrebačkog MSU-a) među 273 kandidata? Hadid kaže da je došla u prijelomnom trenutku njenog prelaska iz ‘apstraktne’ u ‘fluidnu’ fazu što pokazuje serija od 12 reljefa-studija na kojima se čita postupna transformaciju prostornog koncepta zgrade od dekonstruirane fraktalne strukture prema dinamičnim i zaobljenim prostornim tokovima, koji se međusobno preklapaju, isprepliću, izmiču i šire prema okolišu. Hadid je u Flaminio, ugodan, no razmjerno bezličan sjeverni predio Rima ušla projektom koji je srušio veći dio postojeće industrijske gradnje i ucijepio novi urbani DNA, veliki otisak moderne kulture u neutralan okoliš. ♣ Tragovi toga fluidnog plastičnog jezika nalaze se nedaleko od MAXXI-ja, u neoklasicističkoj zgradi Nacionalne galerije moderne umjetnosti (Galleria Nazionale d’Arte Moderna) sjeverno od parka Borghese, gdje se u središnjoj prostoriji nakon ulaza nalazi ono najbolje što kolekcija muzeja ima: uz jednoga velikog Klimta tu više i dva platna Giacoma Balle neobično smirenih kompozicija, gdje se iz pozadine izvijaju i izbijaju zaobljene i mekane plohe čiji tonski prijelazi i preklopi sugeriraju

Museum of 21st Century Art, which had just opened in Rome. When the museum was opened, the waiting in queues stretching for 300 metres in front of the entrance was patiently endured by the members of the Roman cultural establishment, but also by ‘ordinary’ citizens on the next day. This reveals a great collective excitement, a desire to visit a safe haven of collective culture, embodied by both architecture and art. Zaha Hadid’s building won the competition in 1998 (i.e. before MSU in Zagreb) from among 273 candidates; what is it like? Hadid said that it came at a crucial moment of her transition from an ‘abstract’ phase to a ‘fluid’ phase, showed by a series of 12 reliefs/studies revealing the gradual transformation of the spatial concept of the building, from a deconstructed fractal structure to dynamic and curved space flows that overlap, intertwine, slip away and spread to the environment. Hadid came to Flaminio, the pleasant but relatively bland northern district of Rome, with a project which demolished most of the existing industrial buildings and injected a new urban DNA, like a big imprint of modern culture into a neutral environment. ♣ Traces of that fluid graphic language can be found in the vicinity of MAXXI, in the neo-Classical building of the National Gallery of Modern Art (Galleria Nazionale d’Arte Moderna) north of the Borghese Park, where the central room contains the best of the museum’s

(WH)



prostornu dubinu. To nije narativni futurizam strojeva i rata, pokušaj da slikarstvo doslovno uključi vremensku komponentu oponašajući film, nego duhovni futurizam oslobođene i vibrantne forme, slika koja se osjeća kao događaj. Balline slike pokazuju fascinantnu sličnost sa skoro stotinu godina kasnijim Hadidinim izgrađenim suprematizmom, ‘odmotanim Guggenheimom’ (onim Wrightovim, naravno), ili pak uprostorenim futurizmom. 📍 Ansambl MAXXI-ja artikuliran je kao niz uzgibanih poteza-traka koje formiraju linearne protočne prostore, koji su međusobno povezani u kompleksni organizam. Zgradi se pristupa iz prostranog dvorišta ispod betonskih zavijutaka koji izlaze iz zgrade i lebde iznad ulaza u foaje. Foaje se proteže po punoj visini zgrade, a kroz njega je razvedena trodimenzionalna mreža stubišta i pasarela, koja poput krvožilnog sustava stvara uzbudljivu trodimenzionalnu koreografiju kretanja. Taj se sklop spaja na galerije koje slijede različite prostorne smjerove, koji se postupno uspinju, spuštaju, zaokreću za devedeset stupnjeva, da bi se u jednom trenutku ponovno spojile na krvotok u foajeu. Posjetitelj ne luta kroz zgradu, nego ga prostorne trake navode, a tek na mjestima spojeva i račvanja treba donijeti odluku u kojem pravcu nastaviti dalje. Prostori mijenjaju format i oblik od hodnika do većih izložbenih dvorana, no svi se prijelazi doživljavaju postupno i mekano, bez drastičnih lomova. Prostori nisu preveliki, a pojedini segmenti interijera čak imaju sasvim intiman karakter više orijentiran prema javnom prostoru dvorišta. Tjelesni doživljaj kretanja je snažno naglašen zbog zakošenih podova i zidova, susreta sa stubištima, osjećaja da prostori odista stimuliraju protočnu energiju. Određeno razočaranje je mjesto koje bi trebao biti klimaks: najviša točka, koja je završetak svih putova i kraj galerije sa zakošenim podom, zaključena je kao veliko okno koje gleda na nezanimljivo susjedstvo. Posjetitelj se donekle tupo sudara sa staklenom stijenom koja je veći dio dana zasjenjena zastorima i mora se jednostavno vratiti natrag istim pravcem. 📍 S obzirom da je tijelo zgrade posloženo kao niz susljednih traka naslaganih jedna preko drugih, većina prostora je fino zenitalno osvijetljena. Suprotno elementarnoj konstruktivnoj logici, a u korist fantastičnoga prostornog doživljaja, uzduž traka su longitudinalno postavljene izuzetno vitke i visoke grede koje nose stakleni pokrov i pokretne lamele pomoću kojih se prostor može zatamniti, a koje služe i kao zaštita od direktnog ulaska svjetla. Oblikovanje je minimalističko, a detalji su vizualno vrlo jednostavni, ali i besprijekorni – sivi epoksidni podovi, precizno izvedeni nežbukani beton, crna stubišta s gazištima od čeličnih rešetki (po kojima je vrlo teško hodati u potpeticama). Zamjerka se može uputiti rasvjeti ugrađenoj u podglede stubišta i pasarela, koja je obliko-

collection: a large Klimt and two canvases by Giacomo Balla with unusually calm compositions, where round and soft surfaces twist and emerge from the background, with tonal transitions and folds suggesting spatial depth. It is not a narrative Futurism of machines and war, an attempt to get paintings to literally incorporate the temporal component mimicking film; it is a spiritual Futurism with a free and vibrant form, a painting that feels like an event. Balla’s paintings show a fascinating resemblance to Hadid’s architectural Suprematism almost a century later, her ‘unwound Guggenheim’ (the Wright building, of course) or spatial Futurism. 📍 The MAXXI ensemble is articulated as a series of wavy sections/strips forming linear flowing spaces that are interconnected in a complex organism. The building is accessed from a spacious yard under concrete curves jutting from the building and hovering above the foyer entrance. The foyer reaches the full height of the building and contains a three-dimensional network of stairs and passarellas, like a circulatory system, creating an exciting three-dimensional choreography of movements. This assembly is connected to galleries, which follow different spatial directions, gradually rising, falling, rotating by ninety degrees, only to reconnect to the blood flow in the foyer at one point. The visitor does not wander through the building, but follows the spatial strips, deciding in which direction to proceed only after reaching a connection point or a branching. The spaces change their size and shape, from corridors to larger exhibition halls, but all the transitions are experienced gradually and smoothly, without any drastic breaks. The spaces are not too high, and some segments of the interior even have quite an intimate character, more oriented towards the public space of the courtyard. The physical experience of movement is strongly stressed by slanting floors and walls, coming upon staircases, the feeling that the spaces really stimulate the flow of energy. A certain disappointment is felt with the place that should be the climax: the highest point, the end of all the routes and the end of the gallery with the slanted floor is concluded as a large window overlooking an unattractive neighbourhood. The visitors come into a somewhat dull collision with the glass opening, which is shaded by curtains most of the day, so they must simply go back where they came from. 📍 Considering that the body of the building is arranged as a series of successive strips stacked one over another, most spaces have a fine overhead light. Going against the elementary structural logic in favour of a fantastic spatial impression, the strips are longitudinally flanked by extremely thin and tall concrete beams carrying the glass cover and movable lamellas used to darken the place and which serve as protection against direct light

vana u vidu kontinuiranih translucentnih poteza, čime je naglašena formalna fluidnost, ali su previše ujednačeni i nedostaje im finoće. Također, odnosi unutarnjeg i vanjskog prostora nisu na svim mjestima jednako uspješno riješeni. Dok je pogled iz isturenih lebdećih hodnika prema dvorištu i procjepima unutar tijela zgrade uzbudljiv, pojedini prostori, naročito pojedine prizemne galerije su sasvim zatvorene i djeluju kao slijepi, nedovoljno artikulirani prostori koji ne uspijevaju održati tenziju dramaturgije cijele zgrade. ♣ Volumen zgrade položen je i obmotan oko segmenta bivše industrijske zgrade, koja je zadržana kao kulisa i memorija na prijašnje stanje. Iako je sačuvan samo manji dio, nova gradnja profitira iz suodnosa sa starom gradnjom. Dok je ulazna sekvenca volumetrijski uzbudljivo razvedena i pokazuje događanja u unutrašnjosti, bočne i stražnja strana djeluju kao goleme, elegantno zaobljene betonske mase koje su potpuno zatvorene i inertne prema okolišu. Treba napomenuti da kompleks nije završen i da bi daljnji razvoj projekta formirao međuprostore koji bi stvorili bogatije građevno tkivo. Projekt pokazuje autentičnu i uvjerljivu projektantsku metodu kombiniranja generativnoga, procesualnog dizajna koji je putem slijeda iteracija postupno formirao tkivo zgrade i usavršavanja prostora dotjerivanjem pojedinih sklopova i sekvenci. Tako je u genezi zgrade povezan algoritamski proces i njegova autorska kontrola što su postupci već poznati iz, primjerice, programirane umjetnosti, ali su oni znatno teže ostvarivi kada je u pitanju kompleksni prostorni organizam. Također, principi pulsirajućeg prostora i geometrije višeg reda te matematike infinitezimalnog računa blizak je baroku, a barok je Rim. ♣ Prema kustoskoj koncepciji Muzej nema stalni postav, nego se on mijenja, a inzistira se na jednakovrijednosti arhitekture i dizajna što je internacionalna novina. Fenomen izjednačavanja arhitektonskog i likovnog Bijenala u Veneciji tako će u MAXXI-ju doživjeti oficijelni amalgam koji je predstavljen već prilikom inauguracije, gdje su posebno naručene instalacije znamenitih eksperimentalno orijentiranih arhitekata poput Lacaton-Vassala, R&Sie(n), Teddija Cruza i drugih, kombinirana s ostalim, uglavnom nezanimljivim izložbama koje su smještene u zasebne segmente, ali se na pojedinim mjestima i međusobno preklapaju. Heterogenost pristupa prisutna je i u arhitektonskoj izložbi kustosa Pippa Ciorre. Dok su Rintala-Eggerton arhitekti u dvorištu ispred zgrade postavili sasvim arhitektonični dvoetažni bivač s atrijem u duhu naslanjivih i meditativnih 'singularnih objekata' Donalda Judda, Diller i Scofidio su pak instalirali stroj koji postupno brusi zid i porubljuje trag u tijelu zgrade. Helena Paver Njirić se pak predstavila dobro prihvaćenom i suptilnom instalacijom *moiré*. Rad propituje interaktivne i dinamične načine formiranja

entering the rooms. The design is minimalist and the details are visually very simple but flawless — grey epoxy flooring, precisely executed raw concrete, black staircases with treads of steel grating (very hard to negotiate in high heels). An objection may be made to the lighting built into the soffits of stairs and passarellas, designed as continuous translucent stretches, emphasizing formal fluidity but being too uniform and lacking subtlety. Also, the relations between indoor and outdoor spaces are not resolved with equal success everywhere. The jutting, hovering corridors provide an exciting view of the courtyard and crevices within the body of the building, but certain spaces, especially some of the ground-floor galleries, are completely closed and look like blind, insufficiently articulated spaces that fail to maintain the dramatic tension of the building. ♣ The volume of the building is laid and wrapped around a segment of the former industrial building, retained as a scenery piece and memory of a previous state. Although only a small part has been preserved, the new structure profits from its relationship with the old. While the entry sequence is volumetrically exciting and shows what is going on inside, the flank and rear sides look like enormous, elegantly rounded concrete masses that are fully enclosed and inert to the environment. It should be noted that the complex has not been finished and that the further development of the project should form interstices that would create a richer building fabric. The project demonstrates the genuine and convincing design method of combining a generative process design that gradually forms the fabric of the building through a sequence of iterations with space improvements by means of adjustments of certain assemblies and sequences. In the genesis of the building, an algorithmic process is combined with authorial control; such actions are already known from programmed art, for example, but they are much harder to accomplish when it comes to a complex spatial organism. Also, the principles of pulsating space and higher-order geometry and mathematics of infinitesimal calculus are close to the Baroque, and the Baroque means Rome. ♣ According to the curator concept, the museum has no permanent exhibition, but insists on the equivalence of architecture and design, which is an international innovation. The phenomenon of equalizing the architectural with the artistic at the Biennale in Venice will have its official amalgam in MAXXI, presented during the inauguration, with specially commissioned installations by prominent architects who tend to experiment, like Lacaton Vassal, R & Sie(n), Teddy Cruz and others, combined with other, mostly uninteresting exhibitions, which are housed in separate segments but also overlap with each other in some places. A heterogeneous approach is also present in the archi-



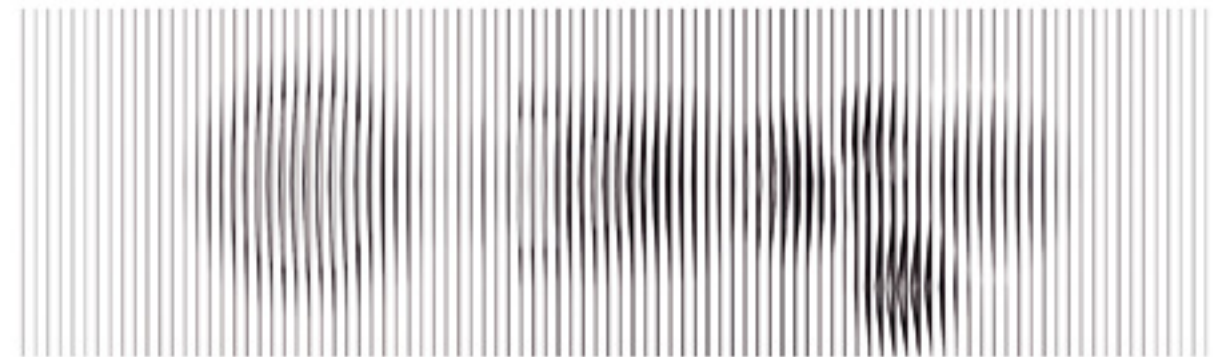
▶ Helena Paver Njirić
(HPNJ+), time-specific
instalacija *moiré*

▶ Helena Paver Njirić
(HPNJ+), time-specific
installation *moiré*



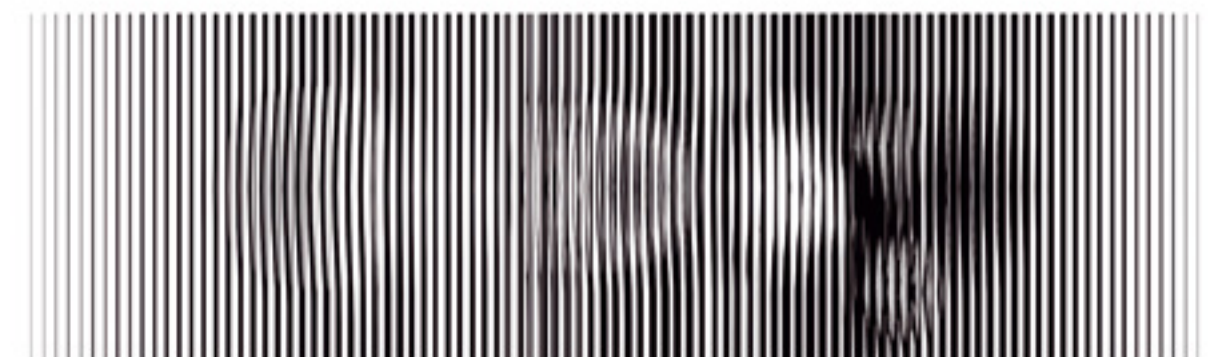
prostora koji je u instalaciji artikuliran kao fina koprena stvorena samopulsirajućim vertikalnim nitima preko kojih se prelama i teče svjetlost. Na prvi pogled nije jasno je li nastali prostor prolazan/nastanjiv, jer je teško dokučiti gustoću i propusnost ‘materijala’ od kojeg je satkan. Približavanjem instalaciji otkriva se prolaz kroz ambijent optičko-prostornih distorzija i nestalnosti koje se putem senzora aktiviraju upravo u trenutku stupanja u prostor. *Moiré* tako djeluje na granici između materijalnog i nematerijalnog, između dinamičkog i fiksnog. Štoviše, Helena Paver Njirić ponudila je viđenje fluidnosti prostora koji je u dijalektičkom odnosu sa Zahinim muzejom. Dok je kod Zaha riječ o konfiguraciji s čvrstim granicama i fluidnim, formalnim prostornim tokovima koji se šire izvan vidnog polja i najbolje doživljavaju kretanjem, Paver Njirić osmislila je omeđen prostorni okvir čije same granice pulsiraju i nude promjenjiv, nehijerarhijski prostorni doživljaj samim boravkom na jednom mjestu. Time je apstraktni fenomen ‘praznog’ prostora učinjen vidljivim, punim i konkretnim – a posjetitelj se osjeća uronjenim u izotopni fluid. ▶ Rimu prebogatim povijesnim slojevima nedostajao je odnos prema

tectural exhibition curated by Pippo Ciorra. In the front courtyard, Rintala Eggerton architects set up an architectural two-storey bivouac with an atrium in the spirit of habitable and meditative ‘singular objects’ by Donald Judd, while Diller and Scofidio have installed a machine that gradually grinds the wall and deepens its trace in the body of the building. Helena Paver Njirić presented *moiré*, a well received and subtle installation. The work examines interactive and dynamic ways of forming space, articulated in the installation as a fine veil made of nothing but pulsating vertical threads with light refracting and flowing over them. At first glance, it is not clear whether the resulting area is passable/inhabitable, because it is hard to fathom the density and permeability of the ‘material’ it consists of. Approaching the installation, one discovers a passage through the surroundings of optical and spatial distortions and impermanence, activated by a sensor at the precise moment when one enters the space. *Moiré* operates on the border between material and immaterial, between dynamic and fixed. Moreover, Helena Paver Njirić offered a vision of the fluidity of space, which stands in a dialectical relation with Zaha’s mu-



▶ Helena Paver Njirić
(HPNJ+), time-specific
instalacija *moiré*

▶ Helena Paver Njirić
(HPNJ+), time-specific
installation *moiré*



aktualnom civilizacijskom trenutku, nedostajala mu je nova katedrala. MAXXI, zajedno sa u isto vrijeme otvorenim proširenjem izložbenog prostora MACRO koju je u oblikovno radikalnoj maniri projektirala Odile Decq, upisao se u kartu međunarodne mreže muzejskog hodočašća jedne ere koja je univerzalnu duhovnu sliku svijeta nadomjestila heterogenom kulturom. Muzeji nisu nikada bili posjećeniji, a da pri tome većina moderne umjetnosti uglavnom nije posebno komunikativna – njen emancipacijski potencijal za zajednicu i dalje je ograničen, kao što ni zajednica nije prihvatila činjenicu da je za usvajanje umjetnosti potrebno aktivno investirati i emotivne i intelektualne kapacitete. MAXXI je čisti prostor, u osnovi samodostatan i ‘neprilagođen’ umjetnosti – podovi i zidovi su kosi, svaka izložba i svaki izložak traži novu dogradnju. Doslovna fizička dostupnost i popularizacija kulture ne znači i približavanje umjetnosti i zajednice. Ulogu tog premošćenja danas igra arhitektura muzeja koja postaje najeksponiranije kulturno dostignuće aktualnog trenutka, barem jednako važno kao umjetnost. Riječ je o svojevrsnom obratu, koliko god je arhitektura dom umjetnosti, toliko se čini da je još više

seum. Zaha provided a configuration with solid boundaries and fluid, formal physical flows spreading beyond the field of vision, which is best experienced through movement, but Paver Njirić conceived a defined spatial frame where the very boundaries pulsate and offer a variable, non-hierarchical spatial experience without any need for the visitor to move. An abstract phenomenon of ‘empty’ space has been made visible, solid and concrete – the visitor can feel immersed in an isotopic fluid. ▶ Rome, overripe with layers of history, lacked a relation towards the current moment of civilization, and it lacked a new cathedral. MAXXI, along with the annex to the exhibition space MACRO, opened at the same time and designed by Odile Decq in a radical manner, found its place on the map of the international network of museum pilgrimages in an era which has replaced the universal spiritual world view with a heterogeneous culture. Museums have never had so many visitors, even though most modern art is not particularly communicative – its potential to emancipate the community is still limited, and the community has not accepted the fact that the adoption of art needs an active investment of both emotional and



◀ Odile Decq, Benoît Cornette: Muzej suvremene umjetnosti - Macro, Rim, 2001.-2010.
 ▶ Odile Decq, Benoît Cornette: Macro - Museum of Contemporary Art, Rome, 2001-2010

umjetnosti ispuna arhitekture. To nije arhitektura u duhu radikalnih ili utopijskih zamisli. To nije niti otvorena, efemerna ili kritička arhitektura, nego osjetilna arhitektura u duhu monumentalne tradicije umjetnosti katedrala koja vjerodostojno predstavlja postojeće društvene odnose i dinamike aktualnoga demokratskog društva.

intellectual capacities. MAXXI is a pure space, basically self-sufficient and 'inadaptable' to art: the floors and walls are inclined, each exhibition and each exhibit requires a new extension. The literal physical availability and popularization of culture does not mean a convergence of art and community. Nowadays, such bridging is performed by the architecture of museums, which is becoming the most prominent cultural achievement at this point in time, at least as important as art itself. It is a kind of reversal: architecture may well be the home of art, but it rather seems that art is a filling for architecture. This is not architecture in the spirit of radical or utopian ideas. Nor is it an open, ephemeral or critical architecture, but a perceptive architecture in the spirit of the monumental tradition of cathedral art, which authentically represents the actual social relations and trends of today's democratic society.

MAXXI: Nacionalni muzej umjetnosti XXI. stoljeća, via Guido Reni, 4A 00196 Rim, Italija
 MAXXI: National Museum of XXI Century Arts, via Guido Reni, via Guido Reni, 4A 00196 Roma, Italy

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arhitektonski ured architectural office	Zaha Hadid Architects
projektni tim project team	Anja Simons, Paolo Matteuzzi, Fabio Ceci, Mario Mattia, Maurizio Meossi, Paolo Zilli, Luca Peralta, Maria Velceva, Matteo Grimaldi, Ana M.Cajiao, Barbara Pfennigstorff, Dillon Lin, Kenneth Bostock, Raza Zahid, Lars Teichmann, Adriano De Gioannis, Amin Taha, Caroline Voet, Gianluca Ruggeri, Luca Segarelli
investitor client	Ministarstvo kulture Italije, Fondazione MAXXI / Italian Ministry of Culture, Fondazione MAXXI
površina parcele site area	29 000 m ²
interijer interior spaces	21 200 m ²
eksterijer exterior spaces	19 640 m ²
izložbeni prostori exhibition spaces	10 000 m ²
ukupni volumen total volume	113 000 m ³
projekt project	1998
realizacija completed	2010
cijena costs	150.000.000 €

