

Da po europskim i američkim sveučilišnim katedrama nisu pohabali termin postmodernizam bilo bi nam mnogo lakše odrediti stilističku oznaku muzejskih teatralizacija što ih u Hrvatskoj od sredine osamdesetih godina ostvaruje arhitekt Željko Kovačić. U početku te su instalacije intrigirale okrugle stolove, izazivale ljutite reakcije navodno zanemarenih kustosa. Danas one nailaze na odobravanje stručnjaka, a s publikom takav muzealni pristup problema nije imao nikada.

Željko Kovačić MUZEJSKA TEATRALIZACIJA MUSEUM THEATRISATION

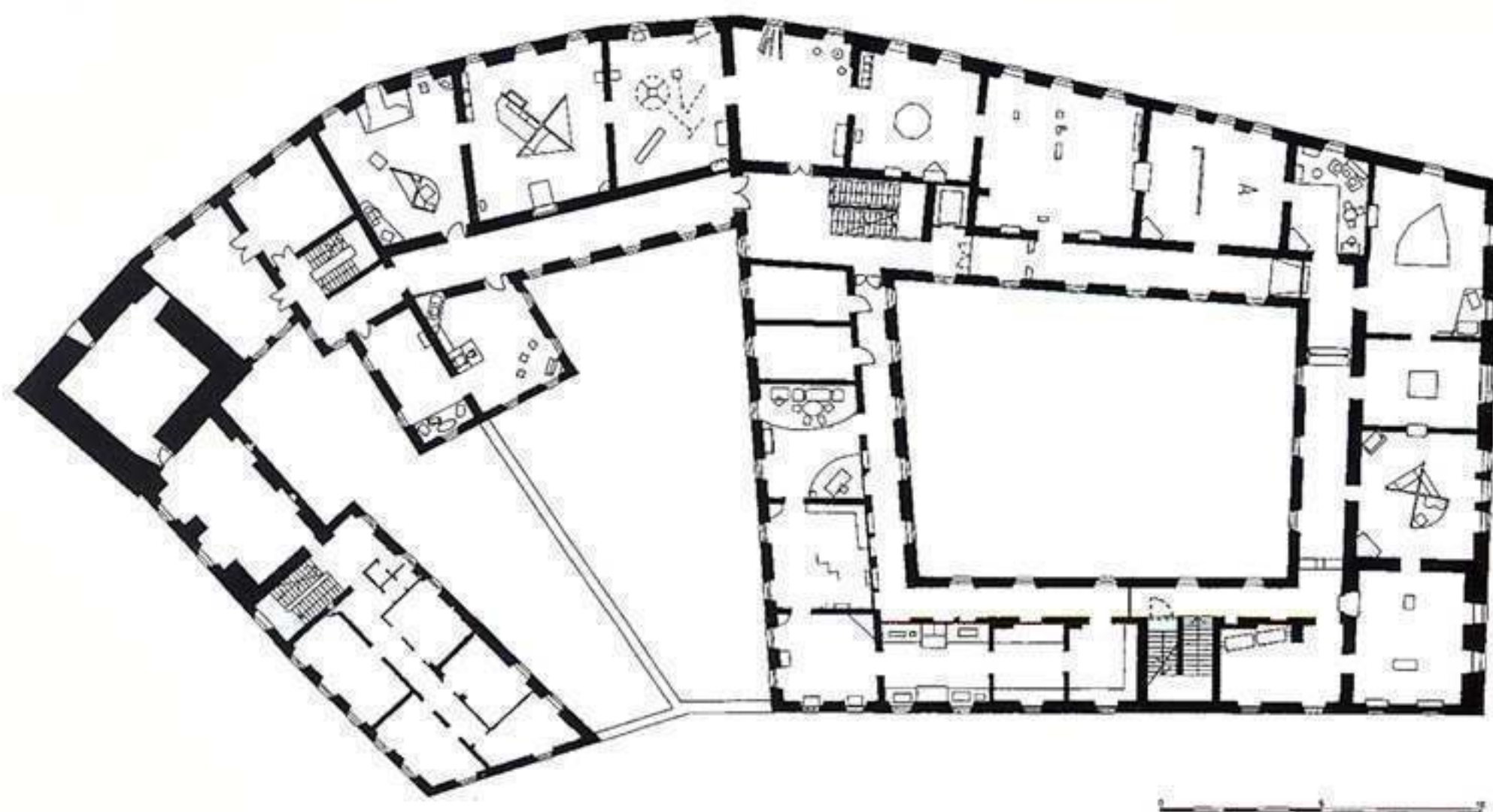
INTERIJER I POSTAV MUZEJA GRADA ZAGREBA / THE INTERIOR AND THE PERMANENT DISPLAY OF THE CITY OF ZAGREB MUSEUM, ZAGREB, HRVATSKA / CROATIA, 1994. -1999.

tekst / text by Slobodan Prosperov Novak
fotografija / photo by Damir Fabijanić

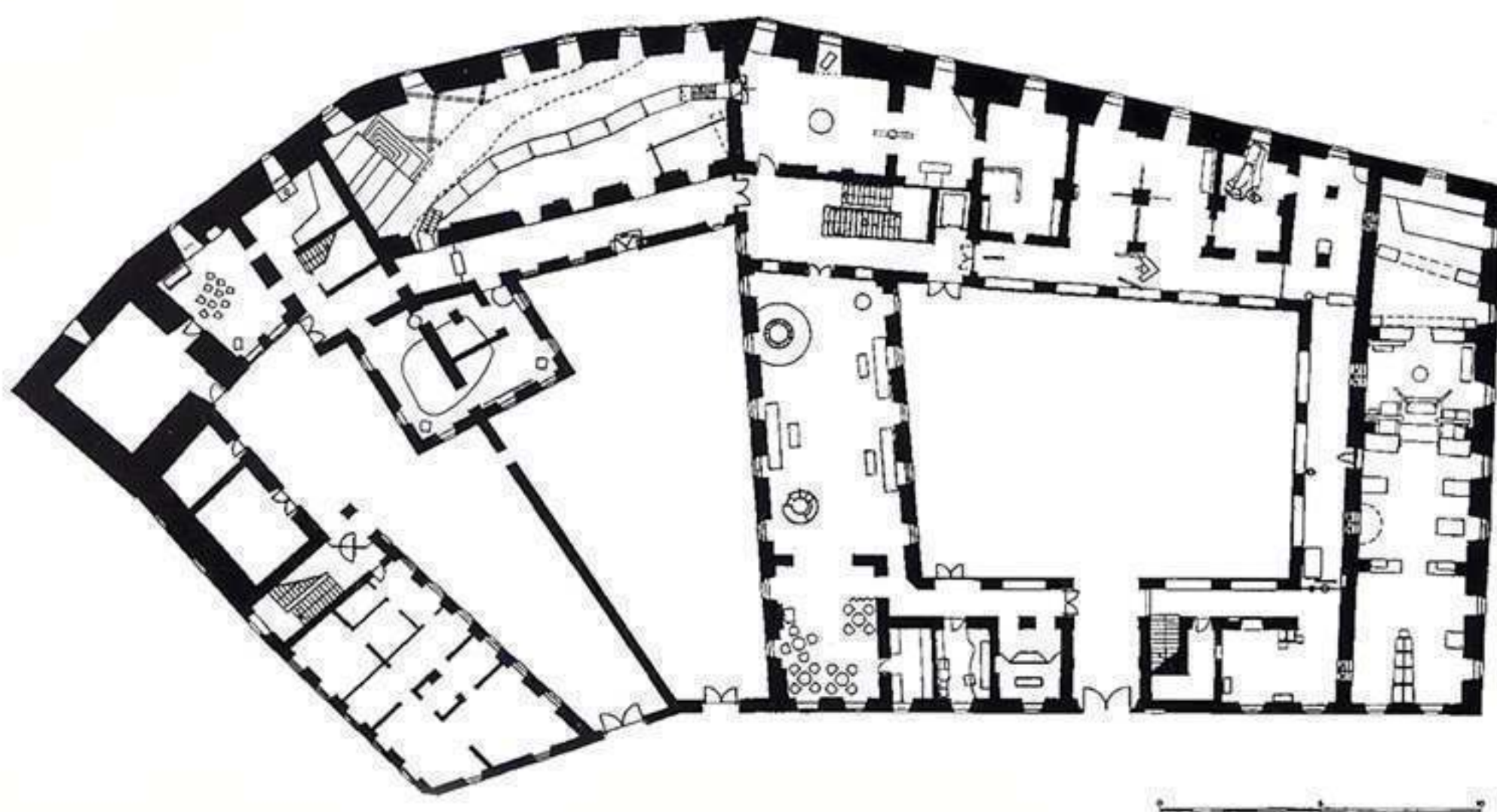
If the term Post-Modernism had not been used up by the European and American university chairs, it would be much easier for us to define stylistic characteristics of the museum theatricalizations realized since the middle eighties in Croatia by the architect Željko Kovačić. At the beginning those installations intrigued round tables, provoked angry reactions of the allegedly neglected curators. To-day they are approved by experts whereas such a museological approach never had any problems with the public.







Tlocrt kata / First floor plan



Tlocrt prizemlja / Ground-floor plan

TRIJADA

Za razliku od aranžera modernističkih muzejskih svaštarnica, Kovačić zatečeni izložbeni prostor ne doživljava kao apstraktnu i jednom za sva vremena fiksiranu strukturu. Za njega je muzej mnogoznačni svijet koji je oblikotvoran jednako toliko koliko su to i sami izloženi predmeti. Željko Kovačić u muzejski teatar ne useljava povijesne ili umjetničke predmete kronologijom koju mu prethodno odrede kustosi. Njemu je muzej glumište koje se puni energijom i to tako da se svaki pojedinačni izložak stavlja u sam centar nove sintakse u kojoj su elementi postava sad čvrsti, a sad promjenjivi.

TRIAD

As distinguished from the modernistic museum sundries - display arrangers, Kovačić does not experience a done exhibition space as an absolute and for all times fixed structure. For him a museum is a many-sided world, form-shaping as are the exhibits themselves. Željko Kovačić does not fill a museum theater with historic or art objects in chronological order predetermined by curators. His museum is a scene being charged with energy in the way that each single exhibit is becoming a centre of a new syntax in which the elements on display are either fixed or changeable elements. In this newly acquired many-sidedness the objects in the Kovačić's

U toj novostečenoj mnogostranosti predmeti u Kovačićevim muzejskim intervencijama nikada ne ostaju sami, već im se kontekst oblikuje uvođenjem istovremenih pogleda sa strane. Kod Kovačića nikada samo jedan pogled nije upućen predmetu. Pogledi koje arhitekt režira dolaze k predmetima iz različitih struka, iz različitih vremena i različitih kutova očekivanja. Svi ti pogledi u zajednici s izloženim predmetima svojom mnogostranošću tvore mrežu u koju se uključuju tri stožerna gledišta. Prvo se odnosi na gledateljevu asocijativnu mogućnost, drugo je kustosova upućenost u predmet, a sva tri stožerna gledišta povezuje treće gledište koje pripada arhitektovoj odluci da uzimajući u obzir sve te silnice poništi granice između stvarnog i imaginarnog, kronološkog i arbitrarnog, pokazanog i naslućenog.

ELITIZAM ZA MASE

U trijadi zainteresiranih subjekata predmet na Kovačićevim izložbama i u realiziranim muzejima prije svega pripada posjetitelju, kojemu je predviđena dinamička uloga. Pred posjetiteljem razvijaju se asocijacije koje su u nekim situacijama lako čitljive da bi se predstavljeni sadržaji zatim začas otputili daleko izvan vidljivog, u prostore gdje se asocijacije rimuju s najneobičnijim dosjetkama. Kovačićev postmodernizam režira muzejski eksponat s obzirom na odsutnost prvotnih značenja, ali ne zapostavljajući neizrecivost jednog dijela muzejskih poruka. Kovačić radi s redukcijama kad je materijal oskudan, ali čim ga ima u obilju on se ne ustručava u velikoj količini izložaka prikazati njihovu mnogostrukost. Najbolji su primjer za to mnogobrojni umetnuti izlozi u postavi Muzeja grada Zagreba. Svi ti izlozi nisu samo prikazani izlozi nekih dućana nego su u isti mah i muzejske vitrine.

Željko Kovačić je u Hrvatskoj svakako najuporniji polemičar protiv muzejskog elitizma. On dekonstruira značenja tako što im prvotno poništava očiglednost, da bi onda na koncu predmete vratio sebi samima, njihovoj

museum interventions are never left alone but their context is being formed by introducing simultaneous views from the sides. With Kovačić it is never only one look directed towards the object. The arranged views come to objects from different professions, from different times and different angles of expectations. All these views in combination with exhibits, by their many-sidedness form a net integrated through three main points of view: the first is related to the viewer's associative possibilities, the other is



the curator's knowledge of the object and all those points of view are connected by a third point of view which belongs to the architect's decision to, taking into account all the elements, erase borders between the real and the imaginary, between the chronological and the arbitrary, between the shown and the hinted at.

ELITISM FOR THE MASSES

In a triad of involved persons the exhibit in the Kovačić's exhibitions and in the realized museums, first of all, belongs to a visitor with, for him, intended dynamic role. Associations, in some cases easily readable and then in a moment going far away from



prolaznosti, a time i jedinoj stvarnosti. Kovačićev je elitizam postmodernistički utoliko što je on elitizam za mase, to jest elitizam za nepismene, elitizam za neiskvareno oko, Biblija siromašnih, kako se takav postupak nazivao u slikarstvu i teologiji srednjeg vijeka.

NARUDŽBA ŽIVOTA

Nakon velikih arheoloških izložaba među kojima se ističe najviše ona o Vučedolu, povijesnih rekonstrukcija kakve su bile izložbe o starohrvatskim vladarima Branimiru i Zvonimiru, zatim muzejske intervencije o uskocima u Nehajskoj kuli, nakon književnih pothvata kakav je bio *Gundulićev san* te niza izložaba o prirodoslovlju kakve su ona o krapinskom pračovjeku ili one o sasvim običnim životinjama

the visible into the spaces where the associations are rhymed with most incredible puns, are being exposed to a visitor. The Post-Modernism of Kovačić is arranging a museum exhibit in relation to the absence of primary meanings, but not neglecting the un-utterness of one part of museum messages. When the material is sparse Kovačić is working in reductions, but at the moment it is abundant he does not refrain from showing in a great amount of exhibits their many-sidedness. The best examples of such an approach are numerous shop-windows inserted in the display of the City of Zagreb Museum. All these shop-windows are not only representing the shop-windows of particular shops but are, at the same time, the Museum's cases. Željko Kovačić is certainly in Croatia the most consistent opponent of museum elitism. He is de-construing meanings in a way that he is at the beginning annulling the obvious in order in the end to return the objects to themselves, to their transience and, by this, to the only reality.

The elitism of Kovačić is post-Modern in the sense that this is an elitism for the masses, i. e. elitism for illiterate, The Bible of the paupers, as such an approach was named in Medieval painting and teology.

ORDER OF A LIFE-TIME

Following big archeologist exhibitions, the most outstanding the Vučedol one, after historical reconstructions such as the exhibitions on ancient Croatian rulers Branimir and Zvonimir, after a museum intervention on uskoci in the Nehaj stronghold, after literary undertakings such as *The dream of Gundulić* and after a number of natural history exhibitions such as the one about the Krapina pre-historic man or about such ordinary animals like storks or butterflies, that is, after numerous checks in most diverse material and in the most unusual spaces and on most diverse themes, at the beginning of the nineties Željko Kovačić was given a life-time s order. The invitation to create the City of Zageb Museum included all the architect's previous experiences as well those with archeological material, as those with paper, medals, with furniture settings but also with

poput roda i leptira, dakle nakon niza provjera u najraznovrsnijem materijalu, najneobičnijim prostorima i najraznovrsnijim temama, dobio je Željko Kovačić početkom devedesetih muzejsku narudžbu života.

Poziv da oblikuje Muzej grada Zagreba uključivao je sva arhitektova prethodna iskustva, kako ona s arheološkim materijalom, tako i ona s papirom, s medaljama, ambijentiranjem pokućstva, ali i s velikim maketnim i prostornim rekonstrukcijama. Kovačić je tako u Muzeju grada Zagreba mogao obnavljati svoj prethodni iskaz. Ono što je do tada bilo najupečatljivije i prepoznatljivo u njegovim zahvatima s vučedolskom keramikom, što je bilo vidljivo u tretiranju ranohrvatske plastike ili u biografskim interpretacijama, sada je svoju izložbenu privremenost počelo pretakati u stalni postav Muzeja grada.

TEATAR ILI MUZEJ

Budući da se Muzej od 1947. nalazio u zgradi bivšeg gornjogradskog samostana klarisa, našao se Kovačić pred zadatkom da se, oblikujući prikupljenu opću građu o Zagrebu, još dodatno koncentrira na arhitekturnu i arheološku potencijalnost same muzejske zgrade. Naime, opatičkom samostanu, koji predstavlja središnji dio muzeja, bile su osamdesetih godina priključene još tri važne historijske zgrade, i to Felbingerova škola, Zakmardijeva žitnica te Popov toranj. Obnovu tog kompleksa pratila su temeljita arheološka istraživanja, koja su ubrzo pokazala da bi se na zatečenim povijesnim slojevama nekadašnjeg prethistorijskog naselja, a kasnije snažne obrambene kule, mogao sagraditi i posebni muzej posvećen isključivo materijalu iskopanom *in situ*.

Odatle su Željko Kovačić i glavni voditelj grupe kustosa gospođa Nada Premerl krenuli u posao uređivanja Muzeja grada Zagreba s tezom da je arhitektura muzeja nedjeljivi dio stalnog postava. Time je dobiven jedan novi i drugačiji, ali sasvim stvarni portret Zagreba, i to u svim aspektima njegovog povijesnog pojavljivanja. Tim



big reconstructions done in models and in space. Kovačić was so given a chance in the City of Zagreb Museum to renew his previous statements. That which was up to that moment most impressive and recognisable in his treatment of the Vučedol ceramics, what was visible in the treatment of the early-Croatian plastics or in biographic interpretations, began to transfer its provisional exhibition arrangements into the Museum's permanent display.

A THEATER OR A MUSEUM

As the Museum was since 1947 placed in the Upper-town building of a former Monastery of the Clarisses, Kovačić was faced with the task, besides shaping the collection's general material on Zagreb, of concentrating on archeological and architectural potential of the Museum building itself. To the central



postupkom, koji je afirmirao muzejski mikrokozmos, Kovačićev je muzejski teatar dobio i nešto više od dekora, dobio je upravo onu teatarsku energiju koju je arhitekt u svim svojim dotadašnjim muzejskim intervencijama tražio.

Kovačićev posjetitelj dobio je tako prvi poziv za dekonstrukciju viđenog. Taj je posjetitelj ovog modernog muzeja postao i posjetitelj starih pretpovijesnih naselja na muzejskim temeljima, postao je posjetitelj srednjovjekovne obrambene kule, bio je nazočan molitvama časnih sestara. U tomu je Kovačić stekao čvrsto polazište na kojemu je mogao sagraditi priču o gradu koja ima kontinuitet, ali ga ne crpi isključivo iz kronologije, nego iz bogate asocijativnosti.

INSTALACIJE

U Muzeju grada Zagreba arhitektov postupak s građom i prostorima zatečenog samostanskog i pridodanog kompleksa nije kvantitativan nego, kako bismo jezikom teatrologije rekli, kvalitativan, nije bio zatvoren u prvotna značenja nego je zamišljen kao otvoren najneobičnijim i najneočekivanim

part of the Museum in the Monastery building, another three important buildings were added in the eighties: the school by Felbinger, the Zakmardije's wheat-store and the Priest's tower (Popov toranj). With the restoration of the complex went parallel archeological investigations that soon showed that on the existing historical layers of the former pre-historic settlement and later of the strong defence tower a separate museum could be built dedicated solely to the material excavated in-situ. Željko Kovačić and Mrs. Nada Premerl, as a main leader of the group of curators, started from this point with the job of creating the City of Zagreb Museum guided by a thesis that the architecture of the Museum is an inseparable part of the permanent display. What was gained by this was a new and different but quite real Zagreb portrait, and this in all the aspects of its historical appearance. Affirming by this approach a Museum's micro-cosmos the Kovačić's museum theater gained more than a decorum, it gained precisely that theatrical energy which the architect was seeking in all his previous museum interventions. So the visitor of the Kovačić's museum received a first invitation for de-construction of the visible. So this visitor of his modern museum became at the same time a visitor of the ancient pre-historic settlements on the Museum's foundations, he became a visitor of the Medieval defence tower, and was present at prayers of the nuns. This gave Kovačić a strong starting point on which to build the story about the city, the one with continuity but not building it solely on chronology but on rich associativeness.

INSTALLATIONS

In the City of Zagreb Museum the architect's treatment of the material and the exhibition spaces of the Monastery and the added complex is not quantitative but, as we could say in a teatrological language, qualitative. It is not contained within primary meanings but is thought of as open to most unusual and most unexpected associations. Because, to bring reality to life, a post-Modernist should at least execute two operations. The first is its annullment by a story and the second is its affirmation by multi-

asocijacijama. Jer da bi oživio stvarnost, postmodernist nad njom mora obaviti najmanje dvije operacije. Prva je uvijek njezino dokidanje pričom, a druga je njezina afirmacija mnogoznačnošću s kojom se jednom ispričana priča teatralizira za gledateljve oči.

Tako, na primjer, dok je u staroj postavi Muzeja grada Zagreba jedina sačuvana krvnička klupa za mučenje bila izdvojena i izložena posvema izvan priče, u novoj verziji muzeja Kovačić joj dodaje željezna vrata s neke stvarne zagrebačke ćelije, potom rekonstruira jednu masku koja se stavljala na lice osuđenim ženama, a svemu dodaje inače dosadan popis na kojemu je više od stotinu ubijenih zagrebačkih vještica. Ali Kovačiću nije dovoljno ako se taj popis kašira na nekom panou. On iz suvremenog turističkog izloga preuzima slovčanu kompjutersku traku i pušta da na njoj, umjesto turističkih destinacija ili imena modnih kreatora, teku vještičja imena probuđujući u gledatelju nepredvidive asocijacije. Ovaj primjer teatra muke samo je naoko u općem postavu nevažna instalacija. Naime, u složenosti ove instalacije naziru se i drugi postupci iz najkompleksnijih instalacija, kao što je prikaz Ilice kao trgovačkog centra početkom stoljeća, isticanje važnih zgrada u Donjem gradu, rekonstrukcija prvotne prvostolnice ili izlaganje uništenih dijelova Svetoga Marka, zatim rekonstrukcija pretpovijesnog života na mjestu današnjeg muzeja ili prikazivanje kostima Milke Trnine.



plurality by which, once told, a story is being staged for the spectator's eyes. So, whereas in the old Museum's display the only one saved torture-bench was taken out and was exposed completely outside the story, now, in the Museum's new display version Kovačić added an iron gate from a real Zagreb prison-cell, he reconstructed the face-mask which used to be placed on the convicted women's faces and he finally added to all this an otherwise boring list

with the names of over more than a hundred of executed Zagreb witches. Not satisfied with the list glued to the panel, Kovačić takes from a modern touristic window a computer letter-tape and lets, instead of touristic destinations or the names of fashion designers, run the names of witches arousing in a spectator unforeseen associations. This example of a torture-theater is only seemingly an unimportant installation in the general display. Namely, in the complexity of this installation one can also detect other approaches from the most complex installations such as representation of the street Ilica as a shopping centre at the beginning of this century, marking out of the Lower Town important buildings, the reconstruction of the first Cathedral or the presentation of the destroyed parts of the St. Mark's, then the reconstruction of the pre-historic life on the site of the present Museum, or the presentation of Milka Trnina opera costumes.

TOTAL DESIGN

Some people objected relativism to the Kovačić's museum theatricalizations and his total design in which places and destinies freely clashed. There were such

TOTALNI DIZAJN

Bilo ih je koji su Kovačićevim muzejskim teatralizacijama i njegovom totalnom dizajnu u kojem su se slobodno sukobljavali i mjesta i sudbine zamjerali relativizam. Bilo je takvih kritičara, ali ih nakon postave Muzeja grada Zagreba više neće biti. U Muzeju grada Zagreba vidi se da je Kovačić trebao bogat materijal kako bi do kraja izložio svoje postmodernističko načelo da se u muzejskoj teatralizaciji sve može spojiti sa svatim ili, kako veli Liotard, da se može ostvariti načelo prema kojemu u dobrom muzeju *anything goes*. Jer u Muzeju grada Zagreba probran je iz trezora i spremišta samo djelić sakupljenog materijala, ali niti jedan element te muzealne *materiae primae* nije ušao u prostor arhitektove teatralizacije neinterpretiran ili sa zatvorenim značenjem.

Takav se zaključak nameće promatranjem većine instalacija, svjedno radi li se o onoj koja prikazuje uzletanje zagrebačkog balona, spominje li se instalacija o Slavoljubu Penkali, o Zagrebačkoj školi crtanoga filma, o Gajevoj tiskari ili se takvo što odnosi na memorijalne sobe Šenoa, Tille Durieux ili Geresdorfera. Kovačić se

critics but after the new display of the City of Zagreb Museum there will not be any more. It is obvious here that Kovačić needed a rich material in order to thoroughly expose his post-Modernist rule that in a museum theatricalization everything could be coupled with anything or, according to Liotard, a rule could be realised here that in a good museum "anything goes". Because, in the Museum only a part of the collection was chosen from the safe and the store but not a single element of this museological *materia prima* was incorporated in the space of the architect's theatricalization without an interpretation or with closed meaning. One could come to such a conclusion by viewing most of the installations, regardless whether they are showing the taking-off of the Zagreb balloon, or the installation on Slavoljub Penkala, the Zagreb school of animated films, the Gaj's printing works, or the memorial rooms of Šenoa, Tilla Durieux or Geresdorfer, Kovačić is not refraining from joking about the Kvak club and its anti Free-masonry, he even introduces a dose of humour in the Biedermayer room, by the way the only artificially arranged space in the Museum's display. Kovačić has shown in this life-time museum work of his that he is capable of theatricalizing every single detail but has also proved



ne libi našaliti s građanskim klubom Kvak i s njihovim antimasonizmom, on dozu humora uključuje čak i u instalaciji one bidermajer sobe, koja je, uzgred budi rečeno, jedini umjetno ambijentalizirani prostor u postavi Muzeja grada Zagreba.

Kovačić je u ovom svom muzejskom životnom djelu pokazao da je sposoban teatralizirati baš svaku sitnicu, ali je isto tako dokazao da niti jedna sitnica ne može opstati u postavu ako ne odgovori na izazove priče cjeline. A ta priča u Muzeju grada Zagreba pred nama se otvara poput kaleidoskopskih vizura nudeći nam dijagonalno gledanje koje može početi već s dosjetkama u garderobi, kavani, restoranu, a završiti u povlačenju klatna na crkvenim zvonima, što se očekuje da gledatelj učini.

DVOJNIK ZAGREBA

Posjetitelj Kovačićeva postava u Muzeju grada Zagreba ne može kad završi obilazak zgrade imati dojam da je posjetio jedno završeno i zaokruženo djelo. Ovaj totalno dizajnirani muzej posvema je otvoren novim instalacijama i dosjetkama, u njega se još uvijek unosi

that no detail could be incorporated in the display if it is not responsive to the challenges of the story of the whole. And this story is opening in front of us in the Museum like kaleidoscopic visions offering diagonal viewing, that could already start with puns in the locker-room, the café, the restaurant and could end in pulling the church-bell's clapper, what a spectator is expected to do.

ZAGREB TWIN

Once the visit is finished the visitor of the Kovačić's Museum display cannot have an impression that he has visited a finished and completed work. This totally designed museum is completely opened to new installations and puns, the electronic equipment is still being brought in and the work is going on some less clear installations. In a way, as it is open to the spectator's imagination and associations, this Museum is opened to future display innovations. In this sense, it is an open work. Kovačić has not created an everlasting museum but he has introduced eternity into temporariness of the Opatička street 20 building on the Zagreb Upper town.

Once museum buildings were realized for eternity, once the permanent displays would have





elektronička oprema ili razrađuju neke manje jasne instalacije. Kao što je otvoren gledateljevoj mašti i asocijacijama, ovaj je muzej otvoren i budućim postavljачkim inovacijama. I po tomu on je otvoreno djelo. Kovačić nije napravio muzej koji je vječan, ali je on vječnost uselio u privremenost gornjogradske zgrade u Opatičkoj ulici 20.

Nekoć su se muzejske zgrade opremale za vječnost, nekoć bi stalne postave muzeja pojele i svoje izložke i svoje kustose. Arhitekt Kovačić u Muzeju grada Zagreba radio je suprotno. Njegov postav obogatio je zatečenu muzejsku zgradu jednako kao što je novom enegijom probudio značenja inače od prije poznatim izloščima. Njegova ilirska streljana dobila je puške, ali je dobila i pozadinu, dobila je razigrani kontekst. Arhitekt Kovačić naslutio je dubine u nekadašnjem kompleksu samostana klarisa i rastvorio je tom drevnom zdanju zidove. U toj zgradi vratio je Zagrebu njegovu građansku dušu, onu istu što mu je nervozna i nepravedna svakodnevnica olako proždire. Nadajmo se da ovaj muzej neće zamijeniti pravi Grad. Ali za sada on je više nego potreban, jer Zagrebu je zbog transfuzije potreban građanski dvojnik. Kovačićev Muzej grada Zagreba upravo se realizira kroz dvojništvo svom predmetu. I po tomu on je savršena, pozitivna maska Zagrebu.

eaten both the exhibits and the curators. The architect Kovačić has done quite the opposite in the City of Zagreb Museum. His presentation has enriched the existing museum building in the same way it has, with new energy aroused meanings in otherwise known exhibits. His Illyric shooting-range has obtained the rifles but also a background, it gained playful context. The architect Kovačić has glimpsed depth in a former Monastery complex and has opened the walls in this ancient edifice. With this building he has returned to Zagreb its civic soul, the same that a nervous and unjust everyday reality is easily devouring. Let us hope that this museum would not replace the real town. But for the moment, it is more than necessary because of the Zagreb's need for transfusion of its twin. The Kovačić's Museum is being realized exactly through the duplicity of its object. And in this sense it is a perfect, positive mask to Zagreb.

