

Refleksije iz oštećenog života

Predrag Terzić

Sistem isprva označava samo određeni način suodnošenja; biološki pojam sistema zahteva povrhu toga da izvan konteksta nijedan deo ne bude ono što predstavlja u kontekstu. Sasvim jednostavno: preparirano srce više nije srce živoga tela.

Burghart Šmit (Burghart Schmidt)

Kada već govorimo o srcu i o sistemu, možemo slobodno reći da je srce živog tela u Srbiji odavno preparirano, kao i da je sistem okrenut ka jednom cilju: ličnom preživljavanju. U tom okruženju je veoma teško pronaći dozu optimizma za bolje sutra. Donekle se i okruženje u kojem živimo može uporediti sa problemom Džona Mardoka iz filma *Grad tame* (Dark city), koji se najedanput budi u gradu gde je okrivljen za ubistvo koje nije počinio. U gradu gde *Stranci* (Daemons-Strangers) kontrolišu sve, od promene gradskog ambijenta (koji se u filmu menja u određenom vremenskom ciklusu), rada u njemu, preko pokušaja da se ugrabi sećanje svakog stanovnika, gde ih i menjaju, te se tako dođe do krajnje tačke zanimanja Stranaca: ljudskog duha. Ono što se dešava sada jeste sistem koji govori sve je *dopušteno*. Dopušteno je da se menja, uklanja, gradi, ruši, betonira, vadi, čupa, u sistemu koji je u ljubavi prema kratkoročnim navikama, u sistemu gde se javlja uzbuđenje koje se ni na šta ne odnosi, pogođenost koja ništa ne pogađa. Prošlost se ovde uzima samo kao potreba da bi se sistem opravdao. Od nužnosti i njenog pukog izvršenja nema nikakve koristi niti prošlost, niti budućnost. Samo trenutno zadovoljenje i potreba da se ponovi nešto što je bilo bez ikakvog otklona od protoka vremena i sadašnjosti. Pusta želja da se izgradi, stvori, napravi Gralski zamak. Saznanje o Gralskom zamku nema nikakve veze ni sa onim ranijim, pređašnjim, na drugom mestu, niti sa ovim novim, današnjim. Ovde dolazimo do mita o Parsifalu i njegovom gledištu na novonastalu građevinu; niti je taj zamak onaj stari, niti je sam Parsifal isti, kao kada ga je video prvi put.

Svetlana Volic i Nina Todorović svojim novim radovima ispituju i beleže prethodna stanja (otiske starih kuća kod Nine), novonastalo stanje (prekrivanje fasada kod Svetlane) i sećanje koje je i te kako važno za donošenje konačnog suda. Suda koji je okrenut ka mogućnosti stanovanja, koja je uništena stvarnošću novog sistema koji je postao, za građansko društvo, nesreća koja joj se prikrada. U takvom prostoru, a koji se u sistemu nalazi između out-puta i in-puta, ne događa se ništa zanimljivo. Praznina u kojoj pojedinac pokušava da preživi i ujedno ne gleda šta se dešava između out-puta i in-puta, već samo vodi računa da ostane na površini. Događaji koji se odvijaju u sistemu preko out-puta i in-puta su izmešani, ubrzani, rastrzani, samleveni u toj razmeni da pojedinac koji se nalazi u međuprostoru ne može adekvatno da odreaguje i biva okrenut zaboravu.

Obe umetnice pokušavaju kroz svoje radove da se otrgnu zaboravu, i to kroz sećanje i drugačiji pogled koji se najedanput prikazao. Dok se Nina Todorović bavi istraživanjem i pokušajem da zabeleži sve one kuće koje su imale emociju i svoj karakter unutar prostora u kome su nastajale, Svetlana Volic, probudivši se u svojoj zgradi koja je obmotana tkaninom, pokušava da sagleda situaciju koja joj se najedanput javila. Drugim rečima, njihov pokušaj da zabeleže jeste, na tragu onoga što je Čarls Mur (Charles Moore) u svom radu uvek imao na umu: Zgrade moraju biti takve da u njima mogu prebivati ljudska tela i misli, moraju uspostaviti veze sa prošlošću i evocirati sećanja.

A u našoj stvarnosti kuće i zgrade se grade nesmanjenom žestinom, ali se sve više primećuje da arhitekti ponestaje mašte, kao da se zgrade smišljaju pod sloganom: Ura, ništa mi više ne pada na pamet! Zgrade sve više bivaju poput *otvorene umetničke dela*, te pažnju skreću tako što podsećaju na nešto što je posmatraču kao kroz maglu poznato i razumljivo. Poput scene iz pomenutog filma *Grad tame*, u kojoj neki od građana biva upitan od strane Mardoka, za jednu ulicu i kako da stigne do nje; on dobija odgovor da građanin zna gde je ta ulica, da mu je mnogo poznata, ali da ne može da mu objasni kako do tamo da dođe. Osim što nam se menja okruženje, menja nam se pamćenje vezano za određeno mesto, što utiče na naše sećanje koje tokom vremena postaje slabije i na kraju iščezava. Drugim rečima, u biti se javlja situacija o nasilnoj identifikaciji s izgrađenom okolinom, jer više nema vremena za prilagođavanje. Pomenutim postupkom arhitektura pribegava ka impozantnosti i pokušava da svoj приметni problem reši

interesovanjem za uzvišenost.

Međutim, takva uzvišenost svodi se samo na puku potragu za veličinom, gde joj se još oduzima beskonačnost i fragmentarnost. Hladno uređenje okolnog prostora i postavljanje zelene površine koja potencira monumentalnost objekta, samo još više ističe nepovezanost sa raskošnim materijalima koji su korišćeni i velikim utroškom rada, kao i sa koncentracijom pažnje javnosti u društvenom životu. Ovakvim postupkom se samo postiže da uzvišenost biva smešna od samog početka. Da se poslužimo rečima Adorna, *u lažnom ne postoji pravi život.*

Svetlana Volic i Nina Todorović svojim postupkom postavljaju pravila i nova značenja, koja ne teže ka označenom, već ka onome čime se označava, dakle od realizovane funkcije znaka ka posmatranju znaka po sebi. Drugim rečima, dobijamo njihovo isključivo usredsređivanje, ne na postavljanje pitanja o stvarnosti, već ka načinu na koji se proizvodi stvarnost kao vrednosno neutralno.

Reflections from Damaged Life

Predrag Terzić

The system initially signifies only a certain way of interrelation; in addition to that, the biologist's term of system requires that none of the parts outside the context is what it represents within the context. Quite simply: Stuffed heart is not the heart of the living body.

Burghart Schmidt

When we talk about the heart and the system, we can say that the heart of the living body in Serbia has been stuffed for a long time, and that the system is turned towards a single goal: personal survival. In this environment it is very difficult to find a dose of optimism for a better tomorrow. To some extent, the environment in which we live can be compared with the problem of John Murdoch, from the movie *Dark City*, who suddenly wakes up in a city where he is charged with murder he did not commit. In a city where *Strangers* (Daemons-Strangers) control everything, from changing of urban environment (which in the film changes in a specific time cycles), working in it, to attempting to grab the memory of every citizen, and where they are altering it, so that everything comes to the end point of the occupation of Strangers: human spirit.

What is happening now is a system that says everything is *permitted*. It is allowed to change, construct, demolish, concrete, remove, pull, in a system that is in love with short-term habits, in a system where the excitement that is not related to anything appears, where the fake feelings of being emotionally touched fail. The past is taken here only as a need to justify the system. Out of necessity and its sheer performance does not benefit either the past or the future. Only instant gratification and the need to repeat something that was not deviated from the passage of time and from the present. A futile wish to build, create, make the Grail castle. Knowledge of the Grail castle has nothing to do with the earlier, the previous elsewhere, nor with this new, today. So here we come to the myth of Parsifal and his views of the new building; neither was it the old castle, nor was Parsifal the same as when he first saw it.

In their new works, Svetlana Volic and Nina Todorović examine and record the previous states (imprints of old houses in Nina's works), the new situation (covering the facade of the building in Svetlana's works) and memory that is very important for the final judgment. The judgement that faces the possibility of residence, which was destroyed by the reality of the new system that has become the accident that is stalking a civil society. In this space, which is located within the system between out-put and in-put, nothing interesting happens. The void in which one tries to survive and at the same time does not look at what happens between the out-put and the in-put, but just tries to take care to stay on the surface. Events that occur in

the system over the out-put and the in-put are mixed, rapid, distracted, ground in that exchange so that an individual who is in the interspace cannot respond adequately and is facing oblivion.

Through their works, both artists are trying to break away from oblivion, through memory and a different perception that suddenly appeared. While Nina Todorović deals with exploration and attempt to capture all those houses that have had their character and emotion within the area in which they were made, Svetlana Volic, awoken in her apartment building that was wrapped in cloth, is trying to understand the situation that she suddenly appeared in. In other words, their attempt to record is on the track of what Charles Moore in his work always had in mind: Buildings must be such that the human bodies and mind can reside in them, they have to establish connections with the past and evoke memories.

And in our reality houses and buildings are built with the same intensity, but it is getting more and more noticeable that architects are running out of imagination, as if the buildings come up with the slogan: Hooray, I have no idea (I have not got a clue)! Buildings are increasingly becoming like the *open work of art*, and so they draw attention by reminding the viewer of something that is vaguely familiar and understandable. Like a scene from the film *Dark City*, in which one of the citizens is asked by Murdoch for a certain street, and how to reach it; he is told that the citizen knows where that street is, it is very familiar to him, but he cannot explain him how to get there. In addition to our changing environment, the memory of the specific place is also being changed, affecting our own memory, which over time becomes weaker and eventually disappears. In other words, it appears to be a situation of forced identification with the built environment, because there is no time for adjustment. By the aforementioned, procedure architecture courses to grandeur and tries to solve its noticeable problem by taking an interest in the sublime.

However, this superiority is more about a mere quest for greatness, where infinity and fragmentation is taken away from it. Cold arrangement of the surrounding area and set up of the green space which emphasises the monumentality of the object, only further highlights the disconnection between rich materials that were used and a large expenditure of labour, as well as the concentration of public attention in social life. By this procedure it can only be achieved that the greatness gets ridiculous from the start. To use Adorno's words, *in the fake there is no real life*.

With their action, Svetlana Volic and Nina Todorović are setting the rules and new meanings which do not tend to the labelled, but to the means of labelling, therefore from the realised function of the sign to observing the sign itself. In other words, we get their exclusive focus, not on questions about reality, but on the way in which reality is produced as a value-neutral.