

— ***Sjedenje je bitno***

— *Zamišljanje društvenih  
odnosa kroz dizajn javnog  
prostora*

— ***Sitting matters***

— *Imagining social rela-  
tions by designing public  
space*

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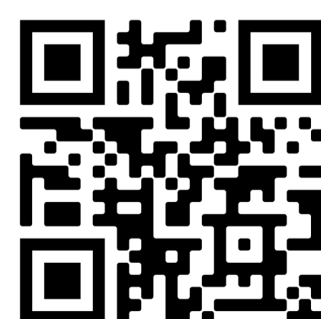
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## <sup>Ba</sup> **Predgovor**

Otpetljavanje povijesti kolonijalizma i kolonizacije otkriva različite oblike razmjene, prijenosa i mašte. Sukobne ideje o kulturi, tehnologijama, jeziku i kulturološkoj praksi podložne su modifikacijama i razmjenama kroz nijanse složenosti. Probijajući se kroz uvjete kolonijalizma, postkolonijalizma i dekolonijalizma, a na temelju našeg istraživanja na postkonfliktnom Balkanu, Južnoj Africi nakon aparthejda i Kolumbiji iz mirovnog procesa, postavljamo pitanje: kako tretiramo svakodnevne kulturne prakse u spornim kulturnim i političkim okruženjima?

Koristeći javni prostor kao istraživačko polje, ova izložba usredotočuje se na nužnost i sveprisutnost sjedećih prostora kao kulturnih i političkih oblika. Pojavljujući se i svjesno i nesvjesno, čin sjedenja ukazuje na širok spektar kulturnih i političkih pretpostavki. Fizičko sjedište može otkriti naš položaj u društvu, kao i društveni položaj pojedinca ili grupe. Ekologija našeg sjedenja tako funkcionira kao performans našeg kulturnog i političkog postojanja.

Međutim, u velikim gradskim naseljima često se događa da je sjedenje izgubilo i oblik i funkciju. U polu-privatizovanoj javnoj sferi česta nemogućnost sjedenja ukazuje na komodifikaciju sjedenja, dok je sjedenje uvjetovano da bude popraćeno komercijalnom potrošnjom. Sjediti i gledati, razmišljati, kao i prilika da se druži sa prolaznikom poznatim ili nepoznatim, više nije na repertoaru javnog prostora.

Naš prototipski pilot-projekt TurboBloc #8 je objekat koji poziva posjetitelje izložbe da ponovo nauče sjediti, popravljati i proizvoditi, razmišljajući o dimenzijama 'kolonizacije', 'dekolonizacije' i 'ponovne kolonizacije' koji su svojstveni samom činu sjedenja. Publika - bez obzira na starosnu dob, rasu, pol i nivo prihoda - poziva se da dijeli mjesto sa obnovljenim razumevanjem svakodnevnih prostornih praksi, u potrazi za novim i nastajućim kvalitetima u otvorenom i zajedničkom javnom prostoru.





## <sup>En</sup> **Preface**

Disentangling histories of colonialism and colonisation reveals various forms of interchange, transfer and imagination. Conflicting ideas about culture, technologies, language and cultural practices are subject to modifications and exchanges across a gradient of complexity. Shifting through conditions of colonialism, post-colonialism, and de-colonialism, and based on our research in the post-conflict Balkans, post-Apartheid South Africa, and peace process-era Colombia, we ask: how do regard everyday cultural practices in contested cultural and political environments?

Using public space as a field of enquiry, this exhibit focuses on the necessity and ubiquitousness of seating areas as cultural and political forms. Occurring both consciously and unconsciously, the accompanying act of sitting also points to a wide array of cultural and political assumptions. The physical seat may reveal our position in society, as well as the social standing of an individual or group. The ecology of our sitting thus functions as a performance of our cultural and political existence.

In large urban settlements, however, it is often the case that sitting has lost form and function. In the semi-privatised public sphere, the frequent impossibility of sitting points to its commodification, while the sitting has become conditioned to be accompanied by commercial consumption. To sit and look, contemplate, provide an opportunity to engage with a by-passer known or unknown, invite for the company, is no longer in the repertoire of public space.

Our prototypical pilot-project TurboBloc #8 is a physical object inviting visitors of the exhibition to re-learn sitting, repairing, and producing, while reflecting on the dimensions of the 'colonisation', 'de-colonisation' and 're-colonisation' inherent in the act of sitting. The public - regardless of age, race, gender and income level - are invited to share a seat with a renewed understanding of everyday spatial practices, in the pursuit of new and emerging qualities in open and shared public space.





# — *Osporavanje; Razgovor; Pregovori; Suradnja; Re-kreacija*

## — *Contestation; Conversation; Negotiation; Collaboration; Re-creation*

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U 2010. performans umjetnica Marina Abramović izvela je jedno od svojih najhrabrijih djela u Muzeju moderne umjetnosti u New Yorku (MoMA). Nakon desetljeća karijere u kojoj su njezini nastupi nosili sve veći rizik i hitnorst (često prisiljavajući članove publike da dovedu u pitanje njihove moralne granice), umjetnica je tijelo svog složenog djela spojila u jedan jedini čin: sjedenje. Izložba pod nazivom „Umjetnik je prisutan“, pružila je priliku građanima, jednom po jednom, da sjede s Abramovićevom, zajedno dijeleći trenutak tišine. Dugometražni dokumentarni film s imenom izložbe dao je iznenađujuće rezultate: od smijeha do plača, čin dvoje ljudi koji su sjedili u tišini pokazao se dovoljno snažnim da prevladaju ponekad nepobjedive socijalne ugovore ugrađene u našu svakodnevicu. Zastrašujuće jednostavna, ali obilno složena, izložba je sudionike smjestila u sve rjeđi prostor: biti s drugom osobom u javnom prostoru, uzimajući njihovu suštinu i zauzvrat, nudeći svoju.

Ova moć sjedenja je naša točka polaska. Kao arhitekti, urbani istraživači i umjetnici, uvijek u potrazi za prostorima osporavanja, raz-

In 2010, performance artist Marina Abramovic carried out one of her most audacious works at the Museum of Modern Art in New York City (MoMA). After a career spanning decades in which her performances carried increasing risk and urgency (often forcing audience members to question their moral limits), the artist condensed the body of her complex work into a single act: sitting. Entitled 'The Artist is Present', the exhibition gave members of the public the opportunity to sit with Abramovic, one by one, sharing a moment of silence together. A feature-length documentary carrying the name of the exhibition charted the surprising results: from laughter to crying, the act of two people sitting in silence proved powerful enough to overcome the sometimes invincible social contracts embedded in our everyday. Frighteningly simple, yet abundantly complex, the exhibition put participants in a space that is increasingly rare: to be with another person in public space, taking in their essence, and in turn, offering one's own.

This power of sitting is our point of depar-



govora, pregovora, suradnje i stvaranja, pukim činom sjedenja - od same društvene interakcije do prostorne i političke dimenzije samih mjesta - postaje plodno tlo ispitivanja i razumijevanja, ali i razvijanja novih oblika zajedničkog života preko pragova razlika. Na našim istraživačkim terenima u Kolumbiji, u Južnoj Africi, a posebno u regiji Balkana, naša arhitektonska i urbana praksa integrirana je u nijansu takvih praksi. Paralelno s našim praktičnim dizajnerskim radom, je ono što radimo da razumijemo pojedinosti praksi jednostavnih i složenih kao sjedenje.

Ako prihvatimo da nečiji predmeti odražavaju nečiju stvarnost, u procesu katalogiziranja moći ćemo razviti razumijevanje kulture - uključujući nejednakosti i sukobe na različitim društvenim razinama. Inspirirani ovim osjećajima, naše terensko istraživanje odvelo nas je od Barranquille u Kolumbiji gdje trenutno gradimo umjetničku školu za podršku UNSECO podržanog karnevala; do Cape Towna u Južnoj Africi gdje istraživači iz našeg tima trenutno provode istraživanja o rasvjetnim strategijama koje bi mogle podstaknuti bolju upotrebu javnog prostora u gradovima; i na područje Balkana gdje je naš rad koncentriran u Sarajevu, Bosni i Hercegovini i kroz razvoj inovativnih digitalnih urbanih alata rješava višegodišnja urbana pitanja poput onečišćenja zraka. Na svakoj od tih lokacija socijalna, kulturna, politička i prostorna dimenzija sjedenja otkrivaju i orijentiraju.

### ***Barranquilla, Kolumbija***

U Barranquilli nas je zadesila domišljatost lokalnih Barranquillerosa u rješavanju problema oskudice - ne samo u zadovoljavanju njihovih svakodnevnih potreba, već i u njihovim rješenjima za pronalaženje mjesta za sjedenje. Obalno područje i gradić, sveprisutnost kutija, drveta, konopa i plastike doprinijela su mogućnosti improvizacije sjedećih mjesta. Oni zauzvrat predstavljaju brojne socio-kulturne i političke kvalitete koji se lako i često zanemaruju. Među tim kvalitetama, primijetili smo da ove stolice i njihovi popratni obrasci za sjedenje nadjačavaju regulaciju prostora pomoću njihove inherentne moći pretvaranja bilo koje lokacije - trotoara, tržnog prostora, puta - u društvena područja.

Izrađeni od lakih i labavih sastavnih dijelova koji se po potrebi mogu sastaviti i rastaviti, oni postaju sastojci neobičnih susreta koji zauzvrat postaju zaštitni znak lokalne kulture. Moć ovih prostora za sjedenje leži ne samo u njihovoj ulozi u proizvodnji kulture i društvenosti, već i u njihovoj simboličkoj moći: oni podsjećaju promatrača da se prostor može oblikovati i da je prenosiv, a da je akter u moći tih transformacija korisnik.

### ***Cape Town, Južna Afrika***

U Cape Townu u Južnoj Africi, koji je u 2019. godini zabilježio rekordne stope ubojstava (69 / 100.000 ljudi)<sup>1</sup>, javni prostor nije samo domen interakcije, već domen dominacije, nasilja i osporavanja. U takvim osporavanjima čin sjedenja u javnosti prate i važna razmatranja u pogledu sigurnosti, prkosa i političkih stavova.

Naše istraživanje u Cape Townu smješteno je upravo u takvim prostorima i pokušava odpetlja dinamiku koja pridonosi i nasilju i sigurnosti. Zajedno s našim istraživanjem odnosa između javne rasvjete i upotrebljivosti javnog prostora (percipirane i praktikovane), također smo bili zainteresirani za razdvajanje uloge sjedenja i sjedećih prostora u takvom okruženju.

Kao i u Barranquilli, gdje su naši pronalasci ukazivali na prostorno-vremensku dimenziju sjedenja i sjedećih, kao dimenziju lakoće, labavosti, i naše je proučavanje grada Cape Towna ukazalo na slične pojave, ali s jednom većom razlikom: osporavanje. Prostor za sjedenje može biti nepotrebljiv u različito doba dana zbog nasilja i drugih faktora. Naše istraživanje u Cape Townu informisano je tim senzibilitetom; proizvodnja sjedećih mjesta u takvim kontekstima mora biti lako sastavljiva i trebalo bi da je moguće da se ostavi u kratkom vremenskom roku.

### ***Sarajevo, Bosna i Hercegovina***

U Sarajevu, glavnom gradu Bosne i Hercegovine, naša otkrića u Kolumbiji i Južnoj Africi nalaze sintezu. Sa pozadinom nedavnih sjećanja - i utjelovljenih posljedica - jugoslavenskih ratova devedesetih, sukoba, razgovora, pregovora, suradnje i stvaranja, stvaraju se i strategije za opstanak, posebno u svakodnevnoj praksi koja predstavlja javni prostor. U kontekstu našeg projekta urbane transformacije Reaktivite Sarajevo, pokušavamo ući u trag tim povijesnim crtama u potrazi za novim paradigmatima društvenosti, između ostalih urbanih kvaliteta.

Iza užasa rata, naše istraživanje o Sarajevu zahtijeva osjetljivost na evropsku historiju, prepunu globalnih interakcija, razmjena i odnosa. Imajući to u vidu, podsjećamo da su strahote kojih je Sarajevo svjedok strašan testament povijesti, ali i pouka.

U Sarajevu, gradu povrijeđenim vlastitim kosmopolitizmom, takve povijesne razmjene osvjetljavaju sjedenje i sjedeće izvan spomenute dimenzije lakoće, labavosti i prostorno-vremenskih dimenzija koje postoje u Barranquilli i Cape Townu. Oni artikuliraju potrebu za pronalaženjem rješenja za našu svakodnevicu koja će izdržati pragove razlike koji su tokom stoljeća mučili društva. U Sarajevu smo shvatili da sjedenje i sjedeći nisu samo praktične stvari, već i kulturne razmjene koje bi mogle ljude približiti ili

1. Agency Staff, Cape Town murder rate unchanged despite army deployment, 2019



ture. As architects, urban researchers, and artists, always in search for spaces of contestation, conversation, negotiation, collaboration, and re-creation, the mere act of sitting - from the social interaction itself, to the spatial and political dimensions of the seats themselves - becomes fertile ground of inquiry in both understanding, but also developing new forms of living together across thresholds of difference. From our field sites of Colombia, to South Africa, and especially in the Balkan region, our architectural and urban practice is integrally informed by the nuances of such practices. In parallel to our practical design work, it is this that we work to sense: the fine grain of practices as simple and as complex as that of sitting.

If we accept that one's objects reflect one's reality, we are able to develop an understanding of culture - inclusive of disparities and conflicts across societal scales - in the process of cataloguing them. Inspired by this sentiment, our field research has taken us to Barranquilla Colombia, where we are currently building an arts school in support of the UNESCO-supported carnival; to Cape Town, South Africa, where numerous researchers in our team are currently conducting research on lighting strategies that could promote a better use of public space in townships; and to the Balkan region, where our work, concentrated in the Bosnian capital of Sarajevo, tackles perennial urban issues like air pollution in the development of innovative digital urban tools. In each of these locations, the social, cultural, political and spatial dimensions of sitting are both revelatory and orientating.

#### ***Barranquilla, Colombia***

In Barranquilla, we were struck by the ingenuity of local Barranquilleros in solving the problem of scarcity - not only in the provision of their everyday necessities, but also in their solutions for finding places to sit. A coastal area and market town, the ubiquitousness of boxes, wood, string, and plastic have all contributed to the possibility of improvising makeshift sitting conditions. These, in turn, present numerous, easily overlooked socio-cultural and political qualities. Both the chairs that we observed, as well as the activities that surrounded them, overwhelm the regulation of space through their inherent power to turn any location - from pavements, to market spaces, to road themselves - into areas of sociability.

In being made out of light and loose components that can be assembled and disassembled as needed, they become the ingredients for serendipitous encounters that, in turn, becomes a hallmark of local culture. The power of these seating areas therefore lies not only in their role

in the production of culture and sociability, but also in their symbolic power: they remind the beholder that space is mouldable and transferable, and that the actor in power of those transformations is the user.

#### ***Cape Town, South Africa***

In the townships of Cape Town, South Africa, which saw record murder rates in 2019 (69 / 100,000 people), public space is not only a domain of interaction, but a domain of domination, violence, and contestation. In such contexts, the act of sitting in public is also accompanied with important considerations regarding safety, defiance, and political stances.

Our research in Cape Town is situated precisely in such spaces, and attempts to disentangle the dynamics that contribute both to violence, as well as safety in such field sites. Together with our research on the relationship between public lighting and usability (perceived and practiced) of public space, we were also interested in understanding the role that sitting and seating spaces could have on such environments.

Thus, whereas in Barranquilla our findings pointed to the spatio-temporal dimension of sitting and seating was as one of lightness, looseness, our study of the townships of Cape Town pointed to similar phenomena with one major difference: contestation. A seating area may be rendered unusable at different times of the day, due to ambulant violence and other factors. Our research in the townships is informed by this sensibility; producing seating in such contexts must be both easily assemblable, dismantlable, and should lend itself to rapidly changing conditions of use.

#### ***Sarajevo, Bosnia and Herzegovina***

In Sarajevo, the Bosnian capital, our findings in Colombia and South Africa find synthesis. Under the backdrop of the recent memory and embodied consequences of the Yugoslav wars of the 1990's, contestation, conversation, negotiation, collaboration and re-creation become strategies for survival, not least in the everyday practices constituting public space. Within the context of our Urban Transformation Project / Re-Activate Sarajevo, we attempt to trace these historical lines in pursuit of new paradigms of sociability, among other urban qualities.

Beyond the horror of war, our study of Sarajevo requires a sensitivity to European history, replete with global interactions, exchanges, and relations. With this in mind, we remind ourselves that the horrors witnessed in Sarajevo are a terrible testament of history, but also a lesson.

In Sarajevo, a city injured by its own cos-

1. Agency Staff, Cape Town murder rate unchanged despite army deployment, 2019



1. Muškarci igraju karte sjedeći na trotoaru i privatnim stolicama u Barranquilli, Kolumbija  
*Katedra za arhitekturu i urbani dizajn, 2015*
2. Mladi igraju društvene igre sjedeći na trotoaru i privatnim stolicama u Barranquilli, Kolumbija  
*Katedra za arhitekturu i urbani dizajn, 2015*
3. Restoran brze hrane u u Barranquilli, Kolumbija  
*Katedra za arhitekturu i urbani dizajn, 2015*

1. Men playing cards sitting on the sidewalk and private chairs in Barranquilla, Colombia  
*Chair of Architecture and Urban Design, 2015*
2. Youth playing board games sitting on the sidewalk and private chairs in Barranquilla, Colombia  
*Chair of Architecture and Urban Design, 2015*
3. Fast Food Restaurant in Barranquilla, Colombia  
*Chair of Architecture and Urban Design, 2015*

razdvojiti.

U prostorima između bezbrojnih džamija i crkava u gradu, gdje ljudi sjede i u kojim konfiguracijama? Može li praksa sjedenja biti mjesto poziva za ponovnim poimanjem svakodnevnog? Može li dizajniranje sjedišta koje je samo po sebi hibridno kao i socio-kulturne interakcije potrebne za prevazilaženje takvih obrazaca povijesti biti i sama praksa izgradnje mira?

mopolitanism, such historical exchanges shine a light on sitting and seating beyond the aforementioned lightness, looseness, and spatio-temporal dimensions existing in Barranquilla and Cape Town; they articulate the need to find solutions to our everyday that withstand the thresholds of difference. In Sarajevo, we come to understand that sitting and seating are not merely practical matters, but also cultural exchanges that could either bring people closer together or further apart.

In the spaces between the countless mosques and churches in the city, for example, where do people sit, and in what configurations? Could the practice of sitting be a site of invitation to re-new notions of the everyday? Could designing a seat that is itself as hybrid as the socio-cultural interactions necessary to overcome such patterns of history be itself a practice of peace-building? We offer design as a response.



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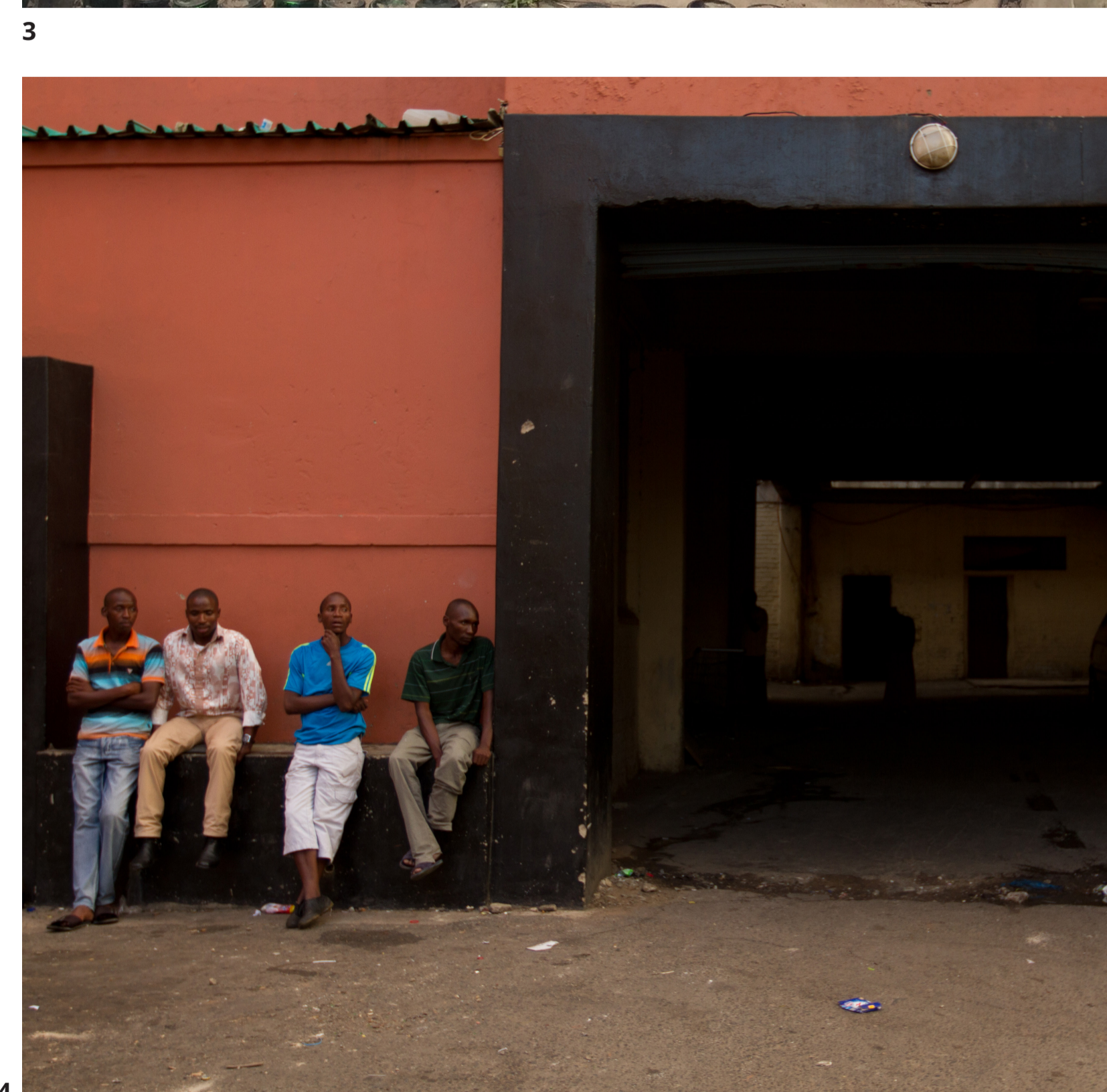
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1. Djevojčici pletu kosu u Cape Townu, Južna Afrika  
*Katedra za arhitekturu i urbani dizajn, 2012-2016*
2. Djeca sjede u ulici ispred vrtića u Cape Townu, Južna Afrika  
*Katedra za arhitekturu i urbani dizajn, 2012-2016*
3. Majka i dijete ispred svog doma u Cape Townu, Južna Afrika  
*Katedra za arhitekturu i urbani dizajn, 2012-2016*
4. Muškarci sjede na zidiću u Cape Townu, Južna Afrika  
*Katedra za arhitekturu i urbani dizajn, 2012-2016*

1. Girl getting her hair braided in a township in Cape Town, South Africa  
*Chair of Architecture and Urban Design, 2012-2016*
2. Children sitting in a street in front of a kindergarden in a township in Cape Town, South Africa  
*Chair of Architecture and Urban Design, 2012-2016*
3. Mother and a child in front of their home in a township in Cape Town, South Africa  
*Chair of Architecture and Urban Design, 2012-2016*
4. Men sitting on a wall in Cape Town, South Africa  
*Chair of Architecture and Urban Design, 2012-2016*



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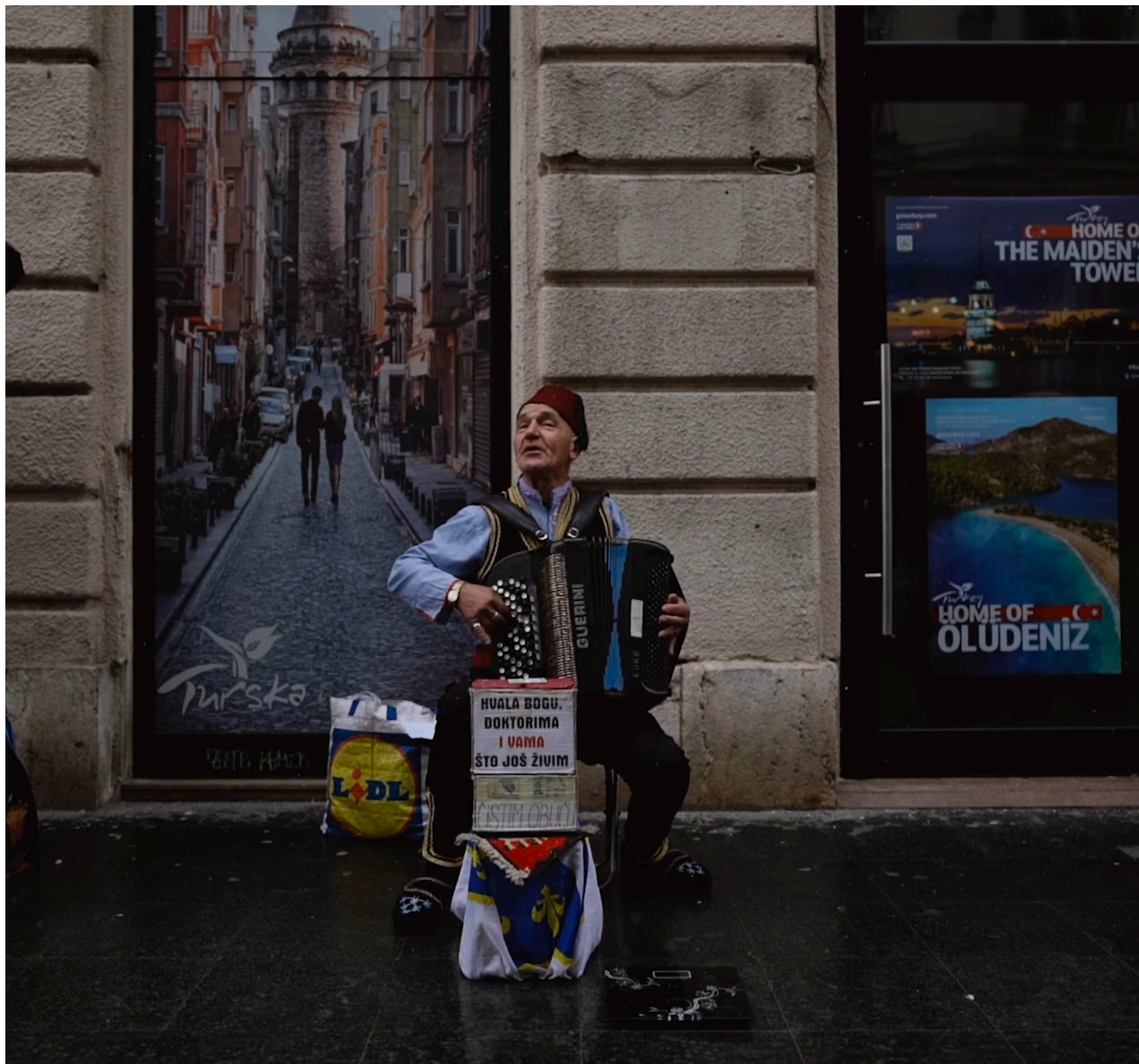
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1. Žene sjede ispred džamije u Sarajevu, Bosna i Hercegovina  
*Deryck A Dillon, 2009*
2. Čovjek svira harmoniku u Sarajevu, Bosnia and Herzegovina  
*Katedra za arhitekturu i urbani dizajn, 2019*

1. Women sitting outside a mosque in Sarajevo, Bosnia and Herzegovina  
*Deryck A Dillon, 2009*
2. Man playing accordion in Sarajevo, Bosnia and Herzegovina  
*Chair of Architecture and Urban Design, 2019*

4

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3

1. Žene čekaju na tramvajskoj stanici u Sarajevu, Bosna i Hercegovina  
*Jenny Matthews, 2009*
2. Muškarci koji igraju šah na ulici u Sarajevu, Bosna i Hercegovina  
*Design Pics, 2006*
3. Pletene stolice od trske u Sarajevu, Bosna i Hercegovina  
*Giuseppe Anello, 2018*

1. Women waiting in a tram stop in Sarajevo, Bosnia and Herzegovina  
*Jenny Matthews, 2009*
2. Men playing chess in a street in Sarajevo, Bosnia and Herzegovina  
*Design Pics, 2006*
3. Wicker cane chairs in Sarajevo, Bosnia and Herzegovina  
*Giuseppe Anello, 2018*





1

1. Vizualizacija prototipa TurboBloc  
#8 Katedra za arhitekturu i urbani  
dizajn, 2019

1. Visualisation of the prototype  
TurboBloc #8  
Chair of Architecture and Urban De-  
sign, 2019



# — *Sjedenje, sjedeći i TurboBloc #8*

## — *Sitting, Seating and the TurboBloc #8*

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Sa poviješću kao arsenalom mogu se prepoznati suprotnosti oblika i sadržaja u dizajnu i pozvati ih na stvaranje nečeg novog; nešto što uključuje spektar mogućnosti, kontradikciju, ali i već ispunjene afinitete. Uvjereni da su i čin sjedenja i same stolice izgubile u potpubosti i oblik i funkciju, i inspirirani moći, praktičnom i simboličnom, koju dizajn stolice može imati, naša je polazišna točka bila identifikacija dviju stolica s kojima je moguće osporavati, pregovarati, pregovarati, surađivati i stvarati. Od bezgraničnih suprotnih oblika iz kojih je moguće birati, dva postaju jasna: klasična, europska kreacija, stolica Thonet (Michel Thonet, 1796) i sveprisutna plastična stolica, kanadski monoblok (D.C. Simpson, 1946).

Hvaljen zahvaljujući svojom čvrstinom i jednostavnošću, stolica Thonet dobila je na značaju zbog svog inovativnog dizajna i varijabilnosti bentwood-a (tokom godina proizvedeno je više od desetak verzija Thonet stolice). Otvorenost njenog dizajna također je značila da bi se novi elementi dizajna mogli ugraditi u njen oblik prema dostupnosti materijala, mode i rastućih

With history as an arsenal, opposites of form and content in design can be identified and called upon in the creation of the new; something encompassing the spectrum of possibility, inclusive of contradiction, but also of yet-fulfilled affinities. Convinced that both the act of sitting and seats themselves have lost form and function across the board, and inspired by the power, both practical and symbolic, that the design of a chair can have, our point of departure was to identify two chairs with which to contest, converse, negotiate, collaborate and re-create. Of the limitless opposite forms from which to choose, two become clear: the classic, European creation, the Thonet Chair (Michel Thonet, 1796), and the ubiquitous 20th-century plastic Chair, the Canadian Monobloc (D.C. Simpson, 1946).

Praised for its sturdiness and simplicity, the Thonet Chair came into prominence for its innovative bentwood design and variability (in fact, over a dozen versions of the Thonet Chair have been produced over the years). The openness of its design also meant that new design elements could be incorporated into its shape according



1. Pletenje od ratan trske  
Janis Kraulis, 2018

1. Rattan Cane Webbing  
Janis Kraulis, 2018

globalnih odnosa koji ih definišu. Od posebnog značaja za nas he stolica Thonet Br. 4 čije je sjedište napleteno trskom - tehnika izvorno korišćena od strane majstora indijskog potkontinenta, kojima su izloženi rani dizajneri stolice Thonet dok je zapadni kolonijalizam nastavljao svojim ustaljenim putem u 18. stoljeću i 19. veka. Otporan i na vidljivi način održiv dizajnerski objekt koji predstavlja dobre i loše strane svog globalnog doba, stolica Thonet ipak je u sukobu s 21. stoljećem, čiji su prioriteti proizvodne metode koje su otvorene, lagane i labave. Doista, kako se dizajn Thonet stolice može prilagoditi zahtjevima budućeg društva?

Gotovo kao odgovor, izum stolice Monobloc-a iz 20. stoljeća predstavlja drugačiju - i možda moderniju - kulturnu i političku paradigmu. Lagana stolica koja se može slagati i jeftina je za proizvodnju, stolica Monobloc je prisutna u svakom kutku našeg globalnog istraživanja - od Barranquille, do Cape Towna i Sarajeva. Jednostavnost za (re)interpretaciju, kameleon poput Monobloc-a postaje građevni blok zajednica širom svijeta za ostvarivanje lagane i labave društvenosti koju smo uspostavili kao ne samo nužni već i neizbježan faktor društvene povezanosti. Ipak, za razliku od stolice Thonet, njena primarna kvaliteta materijala - plastike - dovodi je u sukob s potrebama održivosti globalnih standarda potrošnje. Doista, poput većine masovne industrijske proizvodnje koja potječe iz 20. stoljeća, stolica Monobloc očajnički potrebuje ažuriranje.

Razmišljajući o dizajnerskom objektu koji će utjeloviti naše ciljeve „Osporavanje; Razgovor; Pregovori; Suradnja; Re-kreacija“, okrenuli smo se Barranquilli, Cape Townu i Sarajevu kako bismo pronašli ideje novog prototipa zasnovanog na našem promatranju prakse i potreba na našim terenskim lokacijama. Nastali prototip je hibrid koji spaja zanatski kvalitet i kulturnu istoriju stolice Thonet, uz otvoreni sistem i jednostavnost upotrebe plastične stolice Monobloc. U dizajnu, naš fokus je bio zadržavanje stabilnosti Monobloc plastične stolice, dok je još uvijek omogućeno da dizajnerski elementi, poput pletene ratan trske, koji se često nalazi u stolici Thonet također pronađu prostor. Ovu stolicu smo nazvali TurboBloc #8.

Stvaranje takvog prototipa - onoga koji predstavlja neprestano presijecajuće društveno-kulturne i materijalne odnose 21. stoljeća - također mora biti praksa održive proizvodnje. Doista, ako se pretplatimo na ideju da podsticaj dizajna nije stvarati više, već rekonfigurirati postojeće materijale, onda naš dizajn ne smije biti stvaranje potpuno nove stolice, već 'recikliranje' postojećih stolica, i to ne samo simbolično, već i materijalno.

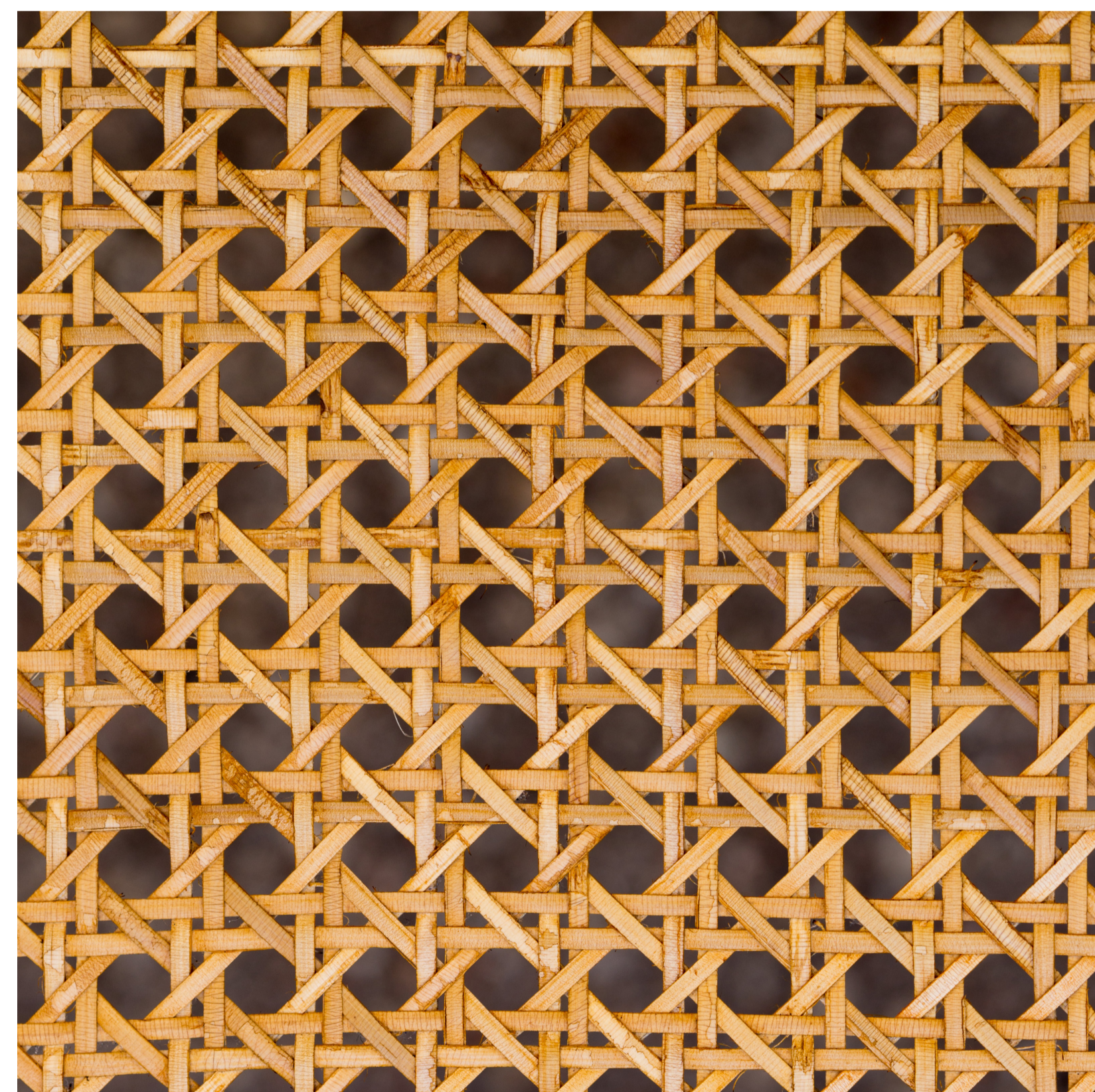
Želeći eksperimentirati u novim dizajners-

kim procesima rada, tehnologije 3D štampanja doprinose integralno laboratoriji novih mogućnosti dizajna, ukazujući na nove kanale nabavke materijala.

Naš prototip reciklira PVC elemente postojećih Monobloc plastičnih stolica pretvarajući ih u sirovine za 3D štampanje. Zauzvrat, 3D štampanje dizajna omogućava stvaranje prostora za uključivanje zanatskih elemenata Thonet stolice u dizajn. Kao samo jedna mogućnosti ove metode, naš prototip smatra članove publicke potencijalnim proizvođačima stolica pozivajući ih da razmotre ponovnu upotrebu materijala svojih postojećih stolica, kako bi se stvorili hibridi koji se mogu reciklirati.

Želeći testirati ovaj prototip u razmjerima i kontekstima, namjeravamo TurboBloc #8 vratiti u balkansku regiju - prototipska reintegracija prototipa - prigodom dodjele Europske prijestolnice kulture 2020. gradu Rijeci u Hrvatskoj. Sudjelujući u izložbama i događajima u cijelom gradu, TurboBloc # 8 nastavit će svoj put natjecanja, razgovora, pregovora, suradnje i ponovnog stvaranja in situ.

Posuđujući od organskih procesa stvaranja o kojima svjedoče naša terenska istraživanja, ovaj prototip cilja utjeloviti isti duh s kojim je Marina Abramović ušla u prostor MoMA 2010. - sa željom da opusti tijelo, pojača osjetila i olakša razmjenu između ljudi u stvaranju budućih oblika, praksi, ideja, normi i vizije budućnosti.





to availability of materials and development of fashions. Of particular significance for us is the Thonet Chair No. 4 featuring a seat threaded with cane - a technique originally derived from the artisans of the Indian subcontinent, with whom early designers of the Thonet Chair were exposed as Western colonialism continued on its steady path in the 18th and 19th centuries. A resilient and presciently sustainable design object representative of its global era for good and bad, the Thonet Chair, nevertheless, is itself in conflict with the 21st century, whose priorities err towards production methods that are open, light, and loose. Indeed, how can the design of the Thonet Chair be adapted to align with the exigencies of future society?

Almost in response, the wholly 20th century invention of the Monobloc Chair comes to represent a different - and perhaps more modern - cultural and political paradigm. Lightweight, stackable, and cheap to produce, the Monobloc Chair was present in every corner of our global research - from Barranquilla, to Cape Town, to Sarajevo. Inherently easier to re-interpret - a canvas of a chair - the chameleon-like Monobloc becomes a building block for communities around the world to exercise the lightweight and loose sociability we established as not only a necessary factor of social bonding, but an inevitable one. Yet, unlike the Thonet Chair, its primary material quality - plastic - puts it in conflict with the sustainability needs of emerging global consumption standards. Indeed, like much of the output of mass industrial production originating in the 20th century, the Monobloc chair is in desperate need of an update.

In thinking about a design object to embody our objectives of 'Contestation; Conversation; Negotiation; Collaboration; Re-creation', and in looking to Barranquilla, Cape Town and Sarajevo to find ideas of a new prototype, we developed a hybrid model that brings together the artisan quality and cultural history of the Thonet chair, with the open system and ease of use of the Monobloc plastic chair. In the design, our focus was retaining the stackability of the Monobloc plastic chair, while still making it possible for design elements, such as the artisan threaded cane often featured in the Thonet chair, to also find space. We call this chair the TurboBloc #8.

Creating such a prototype - one representing the ever-overlapping intersections of socio-cultural relations and material relations of the 21st century - must also be a practice of sustainable production. Indeed, if we subscribe to the idea that the impetus of design is not to create more, but reconfigure existing materials, then our design must not be the creation of a wholly 'new' chair, but a 'recycling' of existing

chairs, not just symbolically, but also materially. Eager to experiment in new design workflows, 3D-printing technologies contribute integrally to the laboratory of new design possibilities, pointing to new channels of procurement of materials.

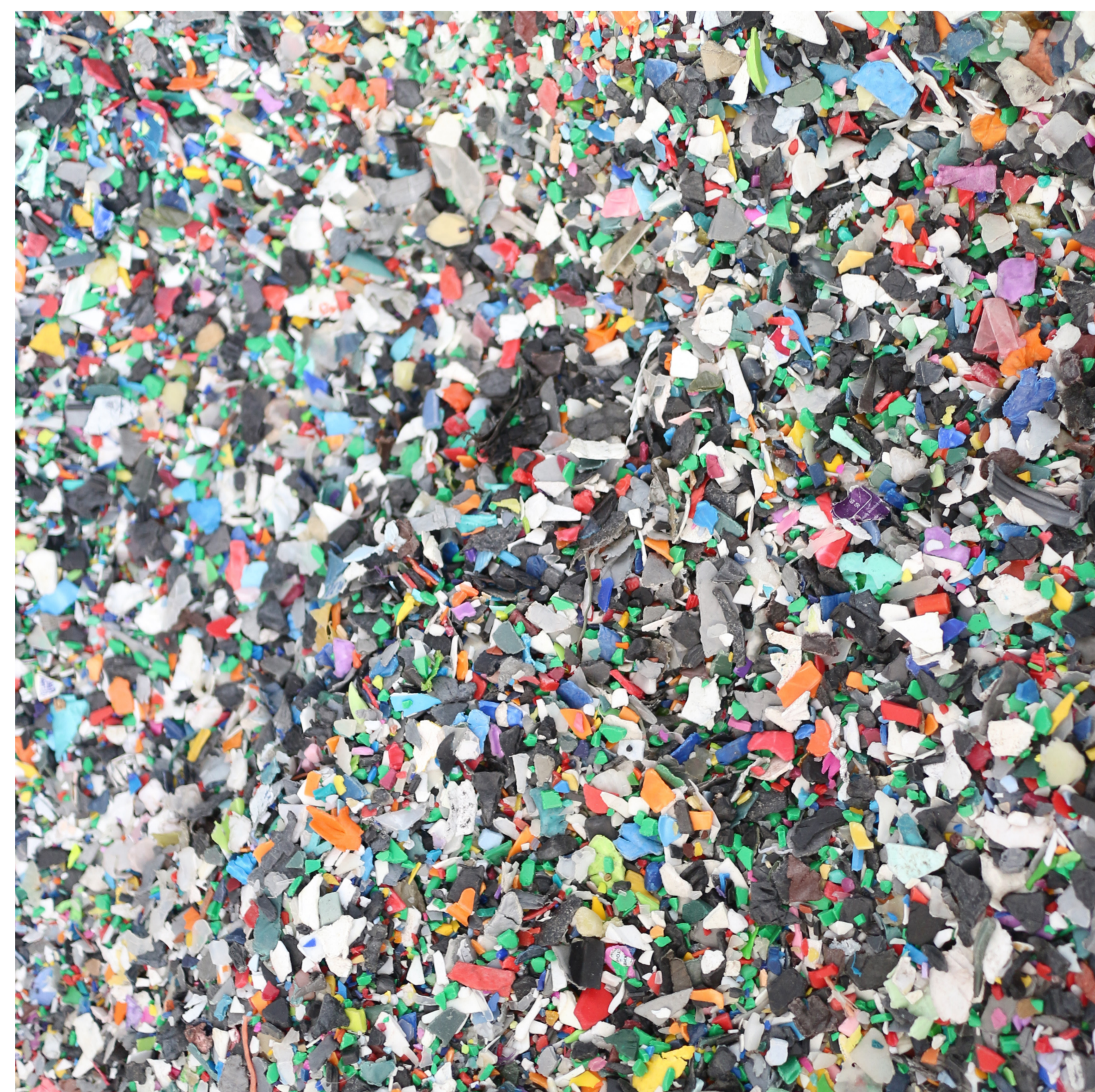
Our prototype recycles the PVC elements of the existing Monobloc plastic chairs by turning them into raw materials for 3D printing. In turn, 3D printing design makes it possible to create space for the artisan elements of the Thonet chair to feature in the design. Only one iteration of the possibility of this method, our prototype considers the public to become potential chair makers, inviting them to consider the re-use of the materials of their existing chairs, in order to create recyclable hybrids.

Intending to test this prototype across scales and contexts, we intend to bring the TurboBloc #8 back into the Balkan region - a prototype re-integration of the prototype - on the occasion of European Capital of Culture 2020 being awarded to Rijeka, Croatia. Participating in exhibitions and events throughout the city, the TurboBloc #8 will continue its journey of contestation, conversation, negotiation, collaboration and re-creation in situ.

Borrowing from the organic processes of creation witnessed in our field research, this prototype aims to embody the same spirit with which Marina Abramovic entered the space of the MoMA in 2010 - with a desire to relax the body, heighten the senses, and facilitate exchange between people in the creation of future forms, practices, ideas, norms, and visions of the future.

1. Isjeckana PVC plastika  
*Mann Clon, 2018*

1. Shredded PVC Plastic  
*Mann Clon, 2018*







1

1. **Thonet Stolica Br. 4**  
*Katedra za arhitekturu i urbani dizajn,*  
2019
2. **Monobloc stolica**  
*Katedra za arhitekturu i urbani dizajn,*  
2019

1. **Thonet chair No. 4**  
*Chair of Architecture and Urban De-*  
*sign, 2019*
2. **Monobloc chair**  
*Chair of Architecture and Urban De-*  
*sign, 2019*







