



**Third international NONUMENT! Symposium on decaying, destroyed and abandoned monuments, architecture and public space.**

In its first two years, the NONUMENT! project has, with the help of partners and associates from Europe and around the world, tackled the research into monuments, buildings and public space in a novel way. Instead of focusing on the initial projects, the focus was moved towards recontextualisations and changes experienced by these spaces over time. Instead of focusing on the intentions of artists and architects who created them, the focus was on the unpredictable new situations the spaces found themselves in. Instead of describing and archiving, the focus was on creating theoretical and artistic interventions in the disappearing heritage. In October 2020, the first NONUMENT! book presenting of the work done in the last two years will be published.

In the months before publishing the first NONUMENT! book, many – still active – public spaces and city centres have been transformed into nonuments. In the past, NONUMENT! was devoted to decaying, destroyed and abandoned monuments, buildings and public spaces of the twentieth century. At the third NONUMENT! Symposium, we will combine these thoughts with new thinking about the possible strategies of thought and intervention in the context of a continually transforming contemporary city. Through case studies of transforming buildings, squares and cities, guests from Ljubljana and abroad will think about the open use of space as a condition of survival.

*Kino Šiška, Ljubljana – 28. 10. 2020 from 14.00 to 21.00 – free registration at*  
<https://www.eventbrite.com/e/nonument-ljubljana-2020-symposium-tickets-123296614493>

## URNIK /TIMETABLE

### 14:00 INTRODUCTION

#### 14:10 PANEL 1: Nonument Spaces (chair: Miloš Kosec)

Elisa Sorrentino: Casa Albero, an architectural experiment. (1967-1971, Fregene, Rome)

Urška Jurman: Community garden Beyond Construction Site in the time of Coronavirus (post)epidemic

Miljena Vučković: Identity Fade Out

Peter Rauch: Guilty Objects

**Break 25 min**

#### 15:45 PANEL 2: Urban Discontinuity (chair: Nika Grabar)

Blaž Babnik Romaniuk: Hidden in Plain Sight – The Network of Cooperative Centres in Slovenia

Antonia Stanev: The Home as an Antithesis to the Communist City and the Monument: The Preservation of Tradition During Totalitarianism

Adam Knight: Cultural Monuments of GDR History

Helka Dzsacsovszki: The expanding scope of the heritage value of socialist architecture; The case study of the MOM Kultúrház

**Break 25 min**

#### 17:20 PANEL 3: Public Space in Extremis (chair: Neja Tomšič)

Mollie Brooks: The Landscape as Archive: Public Art and Conflicting Narratives of Past, Present

Andrea Elera: Alto transito: Notes on public space in the midst of traffic

Nika van Berkel: New City Park Model – Revitalisation of the Central Stadium

Antonio Grgić: Monuments as Indicators of 2020 Global Change: Violent Demolition of Political Monuments around the World and COVID-19 Virus Pandemic

**Break 25 min**

#### 19:00 NONUMENT! BOOK ROUNDTABLE (chair: Miloš Kosec)

Nika Grabar, Neja Tomšič, Alexei Monroe, Ljubica Slavković, Danica Sretenović

#### 20:00 KEYNOTE

Branislav Dimitrijevič: “Egypt” rather than “October”: Incongruences in interpreting Yugoslav national-liberation monuments, then and now

## **14:00 UVOD/INTRODUCTION** (10 min)

### **14:10 PANEL 1: Nonument Spaces** (chair: Miloš Kosec)

Decay and abandonment are not always merely stage props for nostalgic scenes or redevelopment opportunities. In a radical recontextualisation of space, an opening is produced that triggers questions about an increasingly instrumentalised world. Nonuments: spaces, buildings and objects torn out of their original context, produce a reality here and now. Life goes on amid ruins and stalled construction sites; maybe even pointing to a more sustainable and less entrepreneurial future.

#### **Elisa Sorrentino: Casa Albero, an architectural experiment. (1967-1971, Fregene, Rome).**

The Tree House, also known as the Experimental House, is the brainchild of Giuseppe Perugini, together with his wife Uga de Plaisant and son Raynaldo Perugini. Works on the building started in 1967 and potentially never finished. The shape of the building isn't the main point, but rather the creative and experimental principle that is at the core of the house as well as a link for the correct interpretation of the parts that make it up.

The Experimental House consists of the union of three buildings: The "House", with its open, infinitely modular structure that is the heart of the system; the experiment of the "Ball", that is, of a unitary living cell that is five metres in diameter; and the third building, the "Cubetti", consisting of the combination of three volumes (bed, living/dining room, kitchen), each of which is three square metres and is separated from each other by two half-sized bathroom modules.

The Experimental House has no hierarchies; the distribution of spaces and functions of the environments are free from predefined schemes. The intent is to rethink the traditional typology of the housing structure and to overcome the premise of pre-established functional organicity.

*Elisa Sorrentino graduated in Cultural Heritage from the University of Salerno. She holds a Master Degree in Art History at "La Sapienza" University of Rome. She has worked in art galleries, public museum and other institutions. She is currently a volunteer at the Touring Club Italiano Association.*

#### **Urška Jurman: Community garden Beyond Construction Site in the time of Coronavirus (post)epidemic**

In 2020, the community garden Beyond Construction Site celebrated ten years since the initiator of the project, Kud Obrat has together with the local residents, other interested parties and with the support of the organisation Bunker started to rethink and restructure the long-disused construction site by the Resljeva Street in Ljubljana. With the project Beyond Construction Site, the potential and revaluation of the urban degraded areas through temporary community interventions is tested. At the same time, the project encourages urban gardening and a more active role of local residents in planning and co-managing the city. The presentation will focus on how the community garden Beyond Construction Site has been affected by the Coronavirus (post)epidemic.

*Urška Jurman is an art historian and a cultural sociologist. Since 2013, she has been the programme manager of Igor Zabel Society. She is a co-founder of Kud Obrat and a co-author of a number of spatial interventions in Ljubljana, among which is also the community garden Beyond Construction Site. She is also a custodian, writer and editor in the field of contemporary art and spatial culture.*

## **Miljena Vučković: Identity Fade Out**

### **Peter Rauch: Guilty Objects**

One wakes up at night chasing the incubus of their thoughts. As there's no particular reason for a sleeping disturbance, one gets to weigh every single charge on the way down the guilt trip. The anxiety has to be fulfilled with an object; a step by step piling up of the collection of their daily production. One is late, he should do it another way, she shouldn't say that. All the charges are there to respond to the primary feeling, the burden of anxiety. The guilt has no content; it's just a stimmung, a particular mood of an apparatus running in vain. The work of a midnight revision is twofold, split between a process and an object, between a vector and a point, between a stimmung and a charge. The condition of the two is mutually interchangeable.

The lecture will follow along the line of this opposition. Working through the body of his work, the author will try to articulate the move of his focus from places of object-presentation to places of stimmung-production.

*Peter Rauch has degrees in architecture and photography. The focus of his creative practice is the split between things documented and those that are constituted. In his theoretical research, he explores the role of negation in the process of thinking and the issue of rupture in the fields of art, science and politics.*

**ODMOR/BREAK (25 min)**

## 15:45 PANEL 2: Urban Discontinuity (chair: Nika Grabar)

After the fall of communism in Europe, the relatively recent urban and welfare state infrastructure seems more ancient than most nineteenth and early twentieth century spaces. The archaeological experience of the socialist city tells us more about the nature of the present than it does about the recent past. Reading the way public and private space survive and transform during a transition means reading the social and political voids, demonstrating a spectre of collective suppressions.

### **Blaž Babnik Romaniuk: Hidden in Plain Sight - The Network of Cooperative Centres in Slovenia**

Initiated as a state-led rural modernisation plan, the project of building cooperative centres mobilised political activists, artists, workers, professionals and peasants to establish new economic and cultural centres in the war-torn countryside. There were more than four hundred centres built in the span of two decades, even though the federal plan was stopped after only two years. Most cooperative centres have survived until this day as an anonymous yet performing social infrastructure. In following years, they obtained and preserved their role as places for the strengthening of communities' bonds by being indoor public spaces that serve as a common space for the community.

The state-wide building activities with broad public participation and strong media presence led to wide acceptance of cooperative centres by the local communities. Regardless, they and their name fell into obscurity and are rarely recognised as important public centres, even less known is the scale, distribution, history and impact of the project of building cooperative centres. Cooperative centres are an intriguing case of immense public infrastructure that is no longer visible, although its constituent parts are often important nodes of communal and public life.

*Blaž Babnik Romaniuk works in the field of architecture, urban planning, history of architecture and urbanism. He studied Architecture and Art History at the University of Ljubljana. As a founder of the practice Obrat, he focuses on residential architecture, urban planning, and project development. He is currently involved with topics of public space, exhibition design and competition organising.*

### **Antonia Stanev: The Home as an Antithesis to the Communist City and the Monument: The Preservation of Tradition During Totalitarianism**

Bulgaria, once a communist nation, is overspread with Soviet monuments, which have been alienated over time by political changes. At a time when the country is trying to forge a post-communist identity by rebuilding its cultural, traditional and historical values that the communist regime attempted to eradicate, their presence is heavily controversial.

An antagonistic discourse occurs between the Soviet apartment home in Bulgaria and the prominent site of the Friendship Monument in Varna (Bulgaria). The opposition of these spaces, from scale to atmosphere to materiality, reveals the physical presence of a sub-culture thriving during communism. I am looking to counter and re-frame the power of the Friendship Monument by exploring the antithetical space of communism, the heterotopia that was the Bulgarian Soviet home. The "refrain" of the home, in Deleuzian terms, is one of tradition, intimacy and identity, expressed through the home's materiality emerging from folklore, its micro-narratives and the rituals occurring in its private spaces during communism. This discourse presents the physical qualities of the Soviet home through a series of photographs, literature and artworks, with a focus on the tactile and the sensory rather than the visual. A conversation on cultural preservation through traditions of folk craft and ritual in the home unfolds. It leads us to recount nostalgic narratives that emerge from the

roots of Bulgaria and in the process challenge the monument's static form, its rejection of tradition and its ideological grand narrative.

*Antonia Stanev is an intern architect currently working at Diamond Schmitt Architects in Toronto, Canada. She recently graduated from the University of Waterloo School of Architecture, having completed her thesis on the re-contextualizing of an abandoned communist monument in Bulgaria. Her passion for architecture lies in its intersection with various mediums such as materials, craftsmanship, history, politics, art, film and literature. She loves the narratives and atmospheres that can be constructed through physical spaces.*

### **Adam Knight: Cultural Monuments of GDR History**

The presentation gives a snapshot into the collaborative working project: 'Cultural Monuments of German Democratic Republic History' by Adam Knight and Simone Bogner. 'Denkmale zur Geschichte der DDR' is an unpublished book from 1989 that presents three hundred and sixty objects connected to GDR history. These architectural objects challenge traditional typologies of the monument, incorporating sites of artistic, industrial, scientific, technical and political importance. Since 2015, Simone Bogner and artist Adam Knight have been juxtaposing site photographs as found in the present day with the original testimonial texts for an upcoming publication. Throughout the project, we work with sites that span processes of preservation, removal, relocation and modification.

*Adam Knight is an artist and tutor based in London working across text, photography, sound and video. He completed his Master's Degree at the Royal College of Art in 2007. Recent projects and exhibitions include Begehungen 2020, Chemnitz; Inter-regnum-um-um, CheLA, Buenos Aires and Transmissions / The Watch on Cashmere Radio, Berlin.*

### **Helka Dzsacsovszki: The Expanding Scope of the Heritage Value of Socialist Architecture - The Case Study of the MOM Kultúrház**

The lack of temporal distance, the break with traditional ideas of a monument and the continuing lack of criteria for selecting significant examples from the vast stock of buildings for protection are some of the most crucial problems of the conservation of architecture of the recent past. The architectural production of the socialist era in Hungary, especially of the late-1940s and 1950s, has been subjected to a considerable amount of historical study, which has fostered a better appreciation of its significance. Yet, the extent to which the established conventions of heritage management adequately address its heritage value has received comparably less attention so far. The heritage value of the architecture of state socialism is more complex than both the established conventions of monument protection and the unfavourable popular opinion about it have hitherto let it manifest. Through the representative case study of the MOM Kultúrház [cultural house], the paper will examine the reasons for listing the building as a monument, elaborate the set of aspects which contribute to its heritage value and scrutinise how far the politico-ideological connotations attached to it are problematic in a monument protection context.

*Helka Dzsacsovszki is a Hungarian-born architectural historian. She holds a MSc in Architectural Conservation and a MA (Hons) in Architectural History from the University of Edinburgh. Her main research area is the relationship between politics, ideology and architecture through a heritage management lens.*

**ODMOR/BREAK (25 min)**

### **17:20 PANEL 3: Public Space in Extremis** (chair: Neja Tomšič)

The COVID-19 pandemic has radically reconstructed the rules of space surveillance and movement control. But, public space has been shrinking before the pandemic due to economic pressures, military occupation, anti-terrorist measures and other policing methods. The increasing pace of these processes in the last months points to the fact that, instead of a radically new development, Covid might be thought of as merely a catalyst of the already existing processes. But, can the cracks in the broken walls turn out to be emancipatory as well?

#### **Mollie Brooks: The Landscape as Archive: Public Art and Conflicting Narratives of Past, Present, Future.**

Public space is inherently paradoxical, made up not only of everything that has come to exist but also haunted by everything that has disappeared to make way for it. The landscape, much like the archive, is subject to processes of selection that determine who, and what, is allowed to appear. An exploration of lost public art — runner-up proposals, unrealised artist visions, removed statues and sculptures temporarily hidden in the midst of redevelopment projects — begins to interrogate and question the power dynamics at play in the creation, production and performance of public space. Using three specific examples: memorial practices in Palestine/Israel; the recent toppling of statues across the world during Black Lives Matter protests; and the Millennium commission for public art in the UK, this presentation will unpick the conflicting narratives of past, present and future that are told through art in public spaces.

*Mollie Brooks is an interdisciplinary researcher whose background spans across visual arts, geography and politics. Making use of mixed-method approaches to working, she explores the landscape-as-archive to engage with the underlying politics that come to shape public spaces, touching on themes of loss, hauntology, absence and memory.*

#### **Andrea Elera: Alto Transito: Notes on Public Space in the Midst of Traffic**

Alto Transito (high traffic) is the name given to a series of meetings during the year 2019, where six visual artists from the cities of Lima and Cajamarca, Peru, reflected and developed artworks based on the limits between change and permanence in public space. The conversations, readings and sharing of stories based on their experiences on the streets traced the route for this artistic research and exhibition, which is a reflection on the sense of belonging to a chaotic rhythm as well as on the possibility of connecting as a whole body in the midst of traffic. In the presentation, Andrea Elera, curator of the exhibition, will share notes, documentation and the curatorial text based on this collective reflection.

*Andrea Elera is a visual artist, educator and cultural organiser. Since 2013, she has been organising, curating and collaborating in actions and platforms to openly discuss the development of the art system in her city, Lima, Perú. She holds a Master's Degree in Art Education focused on conflict transformation (ArtEZ - Netherlands).*

#### **Nika van Berkel: New City Park Model - Revitalisation of the Central Stadium**

Ljubljana seems to be forgetting the times when it was a city with a strong cultural identity, reflected through architecture. To be kept “alive”, cultural identity requires continuous personal contact with the residents. Bežigrad Central Stadium has been closed to the public since 2008. Today, it is in a deteriorated state and has all but lost its place in the minds of Ljubljana’s inhabitants.

The revitalisation of the Central Stadium project brings back part of Plečnik's heritage and improves the residents' attitudes towards this area. It proposes a city park model and a revitalisation that encompasses new programmes, discrete new volumes and greeneries to form a fresh and diverse landscape. The various needs of the users are satisfied by introducing cultural and recreational surfaces. By reviving the area we ensure continuous use, which is a key component of any open city space. The Central Stadium is repurposed as a green atrium for the city.

The implementation of greeneries – the building blocks of space – is an integral part of this task. Only indigenous plants are to be used, thus adding an extra level of substance to the basic theme of the city park. While the goal of the project is to revitalise the object by turning it into a city park, strict emphasis is placed on preserving Plečnik's heritage and his principles of open space planning.

*Nika van Berkel graduated as an architect from the Faculty of Architecture in Ljubljana, Slovenia. Presently, she is residing in Rotterdam where she is working as a landscape architect for West 8, an international office for urban design and landscape architecture. As part of her own studio projects, she is testing boundaries between architecture, object design and art. Her practice flows in between conceptual thinking, researching endless possibilities and finding beauty in peculiarities. Her passion is generating objects and atmospheres for people.*

### **Antonio Grgić: Monuments as Indicators of 2020 Global Change: Violent Demolition of Political Monuments Around the World and COVID-19 Virus Pandemic**

Is it a coincidence that during the coronavirus pandemic a wave of the destruction of monuments throughout the world happened? The author argues that the demolition of the monument is the result of several pandemic-related factors, starting with the crisis of the economic and political paradigm of globalisation and liberal democracy. With the lockdown, the space of traditional models of political negotiation is narrowed and the public space, marked by symbolic political content, has taken the place of political confrontation of different political views.

Also, with the lockdown of sports competitions another space of sublimation of social aggression is closed. As a result, this energy is redirected at public space, marked by symbolic political content, as a place for its discharging. Monuments have taken on the role of fetishes upon which the blame is being cast for the current catastrophe. But, the main reason is the fact that death has surfaced on the front pages of newspapers and opening minutes of radio and TV news. Our dead, according to Baudrillard, were thrown out of the social symbolic circulation in modernism. Now, they have begun to play their symbolic roles again through monuments. Our symbolic heritage is questioned with an attempt to redefine it through the destruction of monuments.

*Antonio Grgić graduated from the Zagreb Faculty of Architecture and is currently a PhD candidate at the Institute of Architectural Theory, Art History and Cultural Studies in Graz. He is a member of the Croatian Philosophers Society, of the supervisory board of The Croatian Association of Artists of Applied Arts and of the expert council of the Croatian Architects Association.*

**ODMOR/BREAK (25 min)**

**Nika Grabar**

Nika Grabar graduated from the Ljubljana Faculty of Architecture and started her work as a researcher at the Institute for Architecture and Physical Planning in Ljubljana in 2003. In 2007, she was awarded a Fulbright scholarship and continued her research in the field of architecture and politics at Columbia GSAPP in New York for two years as a visiting researcher. She completed her PhD thesis in 2009 at the Ljubljana Faculty of Architecture. From October 2009 to May 2013, she was teaching at the Academy of Design in Ljubljana.

**Neja Tomšič**

Neja Tomšič is a visual artist, poet and writer. She graduated in painting at the Academy of Fine Arts in Ljubljana then continued with PhD research on documentary cinema in the contemporary art context at the Slovenian Academy of Sciences. Her work reinterprets overlooked, marginal and hidden stories from history. Using drawing, performance and text, she aims to rethink historical narratives, posing questions and creating situations for alternative understandings of the present. She is a member of the Nonument! Group. Her project Tea for Five has toured in 11 countries and is approaching 70 repetitions. Her artist book with the same title won two awards for the best artist book in Slovenia.

**Alexei Monroe**

Alexei Monroe is an independent, London-based, cultural theorist holding a PhD in Communication and Image Studies from The University of Kent. He is the author of Pluralni monolit (MASKA, 2003) and Interrogation Machine (MIT Press, 2005) on Laibach and the Slovene arts movement NSK.

**Ljubica Slavković**

Ljubica Slavković is an architect and a PhD candidate at the Faculty of Architecture, University of Belgrade. She is a project manager and programme coordinator at the Center for Cultural Decontamination (CZKd), where she leads the programme cycle Understanding the City. She has organised, curated and led a wide range of programmes and projects consisting of international debates, lectures, student workshops, exhibitions and screenings. She has also hosted numerous local and international practices in the fields of urban politics, architecture, citizen participation and (re)politisation of space. She is active as a researcher and associate journalist of domestic and foreign publications and is an award-winning architectural critic.

**Danica Sretenović**

Danica Sretenović is an architect, uncertain about any principles and conceptions that appear self-evident. She readily writes about and fights for unfit places that resist investor-centered spatial politics and collective oblivion. She is the author of the master thesis Acting Architecturally, which argues that architecture, if pursued to its full potential, has the strength to open up the seemingly enclosed world in which we live today. She often mutates into a journalist (interviews with Anne Lacaton, Diabedo Francis Kere, Sami Rintala and Dagur Eggertsson, etc.) and into a graphic designer (2nd Chicago Architectural Biennial, 36th Mountains Festival of Illustration, Galeria Vincon, etc.), just to drop a few names into an otherwise nameless bio.

## **Miloš Kosec**

Miloš Kosec is an architect, editor and publicist living and working in Ljubljana, Slovenia. He graduated from the Faculty of Architecture of Ljubljana University with the Master's thesis »Ruin as an Architectural Object«, which was published as a book in 2013. Miloš completed his PhD in 2019 at Birkbeck College, University of London, with a thesis »Passivism: Activism and Passivity in Contemporary Architecture«. He is an associate fellow of School of Arts, Birkbeck, University of London. He is a member of the editorial board of Outsider Magazine. He is also a member and a researcher of the international art and research project Nonument and is a frequent participant in international architecture conferences and events.

## **20:00 KEYNOTE**

### **Branislav Dimitrijević: “Egypt” rather than “October”: Incongruences in Interpreting Yugoslav National Liberation Monuments, Then and Now**

The title refers to the critical comment made in the early 1970s by the neo-constructivist artist Aleksandar Srnec, about the typology of erected monuments in the Socialist Yugoslavia. Srnec claimed that they were closer to the ancient Egyptian type of sculpture rather than to the artistic legacy of the October Revolution. The talk will present an analysis of discursive approaches to Yugoslav socialist monumental sculpture from the time of their instalment to their current popularity.

*Branislav Dimitrijević is a professor of history and theory of art at the College of Art and Design in Belgrade. He teaches and writes internationally on art and culture of Socialist Yugoslavia. His most recent books are Consumed Socialism – Culture, Consumerism and Social Imagination in Yugoslavia, 1950–1974 (2016) and Dušan Makavejev's Sweet Movie (2017). His site-specific curatorial projects include No Network (2011) and the first edition of the art biennial in the nuclear bunker in Konjic, Bosnia and Herzegovina.*