

# Prostor zase

Besedilo: **Alja Bukovec** Fotografije: **arhiv Nike Zupanc**

V začetku 20. stoletja je angleška pisateljica Virginia Woolf s svojo izjavo, da potrebuje ženska za intelektualno delo denar in prostor, zatresla tla najprej svojim kolegom akademikom v Cambridgeu in kmalu zatem z izdajo eseja »A Room of One's Own« še preostalemu svetu. Njene ideje je za modno hišo Dior nedavno obudila in reinterpreterirala slovenska industrijska oblikovalka Nika Zupanc, tudi sama sicer znana po ustvarjanju objektov, ki radi tresejo tla tako v (njeni) oblikovalski stroki kot v preostali javnosti.



Foto: Sascha Hess



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Mladi oblikovalki se je že kmalu po diplomi pri profesorju Saši Maechtigu na ljubljanski Akademiji za likovno umetnost in oblikovanje uspelo uspešno prebiti na mednarodno oblikovalsko prizorišče in ustvariti ter obdržati izrazito svojevrsten avtorski jezik. V predmetih in prostorih, ki jih ustvarja, se dimenziji časa in prostora prepletata v nove zgodbe. Za vse je značilno, da nosijo v sebi poleg vizualne in tehnične dovršenosti še dodatno sporočilno vrednost. Niko zanimajo ikone, tabuji in arhetipi, ki veljajo za izrazito feminilne in na katere rada s humorjem namigne s skrbno izbiro imen za svoje objekte – luč *Lolita* (2008), razstava kosov pohištva, luči, igrač in električnega kuhalnika *I Will Buy Flowers Myself* (2009), serija pohištva in luči *Self-discipline* (2011), *Forms of Love and Devotion* (2014) ...

»Danes lahko sodobno oblikovanje zelo dobro komunicira v smislu življenjskega sloga, lahko odpira teme, lahko poziva ljudi, da se sprašujejo,« pravi Nika in na ta način s svojim oblikovanjem tudi sama dodaja svoj mali delež k splošni debati o vrednotah, ekologiji, feminizmu itd. Tako je bila tudi izbira prav Virginijinega feminističnega eseja *A Room of One's Own* za naslov njenega projekta za Dior, ki velja za nekakšen sinonim ženstvenosti in elegance v okviru razstave *Esprit Dior: Miss Dior*, vse prej kot naključna.

Pariška modna hiša Dior se je z razstavo *Esprit Dior: Miss Dior* želela pokloniti svojemu ustanovitelju, modnemu oblikovalcu Christianu Diorju in parfumu Miss Dior, prvi dišavi te modne hiše. Razstavo je zasnoval francoski kurator Herve Mikaeloff, ki je po svojem ključu povabil k sodelovanju 15 sodobnih umetnic z različnih področij. Vsaka

od njih je dobila t. i. *carte blanche*, da bi na svoj način predstavila svoje videnje hiše Dior s poudarkom na parfumu Miss Dior.

»Meni se je zdel parfum kot zgodba na splošno – parfum ali vonj – zelo močna stvar. Ko vstopiš v nek vonj, vstopiš v nek prostor, neko zgodbo ...« Za izhodišče je Nika vzela Diorjev značilni vzorec *cannage* in iz njega zgradila svoj prostor zase in za svoje misli. Že v sami uporabi ikoničnega vzorca se prepletata močan ikonografski motiv s čisto funkcionalnostjo, saj lesena konstrukcija *cannage* ustvarja samo nosilnost paviljona. V paviljonu, ki je rahlo dvignjen od tal, se nahajajo majhna miza, stol *Miss Dior* s pentljo in luč *Lolita*. Objekt je tako zanimiv iz samega arhitekturnega stališča – kako so na vizualni ravni uporabljene kode Diorja in parfuma Miss Dior – kot tudi na vsebinski ravni, kjer na zelo subtilen način tematizira žensko vlogo v družbi nekoč in danes.

»Moj osnovni predlog je bil, da naredimo neke vrste *doll house*. Obenem pa tudi zatresemo to podobo Miss Dior, ki je skozi kampanje in skozi zgodovino predstavljena v resnici zelo konzervativno, zelo zadržano, zelo enoplastno, zelo lepo, zelo elegantno, zelo klasično. Jaz sem s tem, da sem vpeljala Virginio Woolf, želela povedati, da Miss Dior ni le to.« Kot pravi Virginia – ona potrebuje svoj prostor in denar, da lahko zares ustvarja. Potrebuje svoj intimni kotiček za refleksijo, pisarjenja in dnevna sanjarjenja, svoj mali oblak z emancipatornim potencialom.

Nika je svoj prostor zase premierno predstavila ob slavnostnem odprtju razstave v pariški Grand Palais novembra 2013. Iz Pariza se je razstava selila v Shanghai, to jesen si jo je moč ogledati v Tokyu. Zatem pa naj bi se spet vrnila na evropska tla in bila na ogled v Londonu.



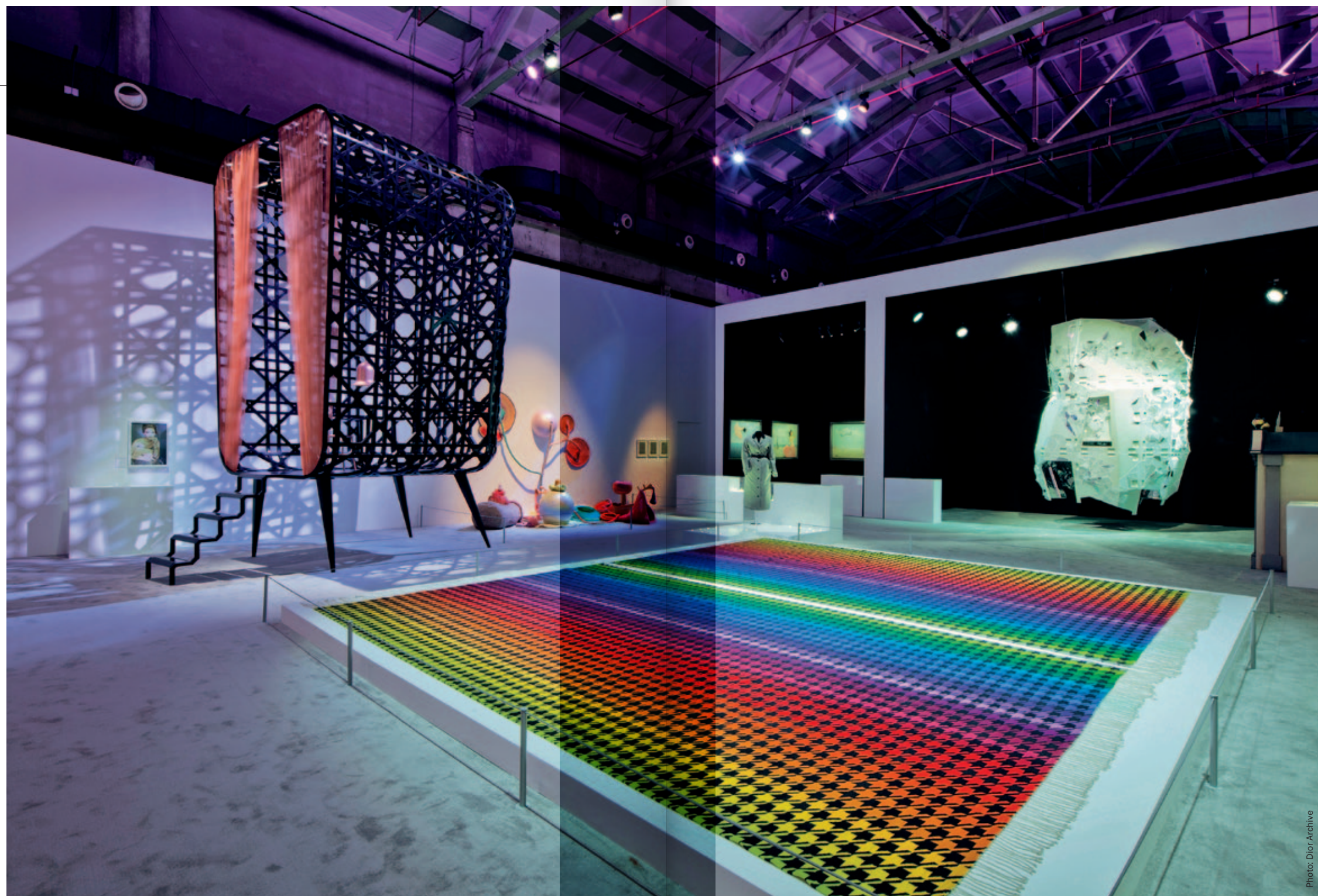
# A Room of One's Own

Text: **Alja Bukovec**  
Photography: **Nika Zupanc Archive**

In the early twentieth century the English writer Virginia Woolf caused a storm with her dictum that “a woman must have money and a room of her own if she is to write fiction” – initially among the academics of Cambridge and soon afterwards, with the publication of her essay *A Room of One's Own*, around the world. Woolf's ideas have been revived and reinterpreted for the fashion house Dior by the Slovene industrial designer Nika Zupanc, who is herself known for creating objects that cause a storm both in her own field – design – and among the general public.

Shortly after graduating from the Ljubljana Academy of Fine Art and Design, where she studied under Professor Saša J. Mächtig, the young designer made a successful breakthrough into the international design scene and began to create and develop a unique language of her own. The dimensions of time and space interweave in the objects and spaces she creates to form new stories. Common to all of them is the fact that in addition to visual

and technical perfection they all contain a message. Nika is interested in icons, taboos and archetypes that are considered explicitly feminine and likes to allude to them humorously through the deliberate choice of names for her objects – the Lolita lamp (2008), the exhibition of furniture, lamps, toys and an electric cooker entitled *I Will Buy Flowers Myself* (2009), the *Selfdiscipline* series of furniture and lamps (2011), *Forms of Love and Devotion* (2014), and so on.



blanche to present her own vision of the House of Dior in her own way, with an emphasis on Miss Dior perfume.

“It seemed to me that perfume as a story – a perfume or a scent – was in general a very powerful thing. When you enter a given scent, you enter a space, a story...” Nika took as her starting point Dior's famous *cannage* pattern and used it to construct her room of one's own, a room for one's own thoughts. The use of this iconic pattern is in itself an interweaving of a powerful iconographic motif with pure functionality, since the wooden structure of the *cannage* also creates the supporting structure of the pavilion. Slightly raised above ground level, the pavilion contains a small table, a *Miss Dior* chair with a bow-shaped backrest, and a *Lolita* lamp. The work is interesting both from the architectural point of view – in the way the Dior and Miss Dior codes are used at the visual level – and in terms of content, in that it addresses, in an extremely subtle manner, the role of women in society in both past and present.

“My basic proposal was to make a kind of doll's house. At the same time, however, we are shaking up this image of Miss Dior, which through advertising campaigns and throughout history is actually presented in a very conservative, very restrained manner: very one-dimensional, very beautiful, very elegant, very classic. By introducing Virginia Woolf, I wanted to say that Miss Dior is not only this.” As Woolf says – a woman must have money and a room of her own to be truly able to create something. She needs her own intimate corner for reflection, writing and daydreaming. Her own little cloud with emancipatory potential.

Nika showed her room for the first time at the grand opening of the exhibition at the Grand Palais in Paris in November 2013. From Paris the exhibition moved to Shanghai, while this autumn it can be seen in Tokyo. It will then return to Europe, where it will be on view in London. •

“Today modern design is able to communicate very effectively in the sense of lifestyle. It can raise topics of discussion and can challenge people to question themselves,” says Nika, who in this way, through her own design, makes her own small contribution to the general debate on values, ecology, feminism, etc. Thus her appropriation of the title of Virginia Woolf's proto-feminist essay *A Room of One's Own* for her project for Dior, itself practically a synonym of femininity and

elegance, as part of the *Esprit Dior: Miss Dior* exhibition, was anything but coincidental. Through the *Esprit Dior: Miss Dior* exhibition, the famous Paris fashion house wanted to pay homage to its founder, the fashion designer Christian Dior, and to Miss Dior perfume, the house's first fragrance. The exhibition is curated by Hervé Mikaeloff, who invited 15 contemporary female artists from various fields of the visual arts to take part in the project. Each of them was given carte