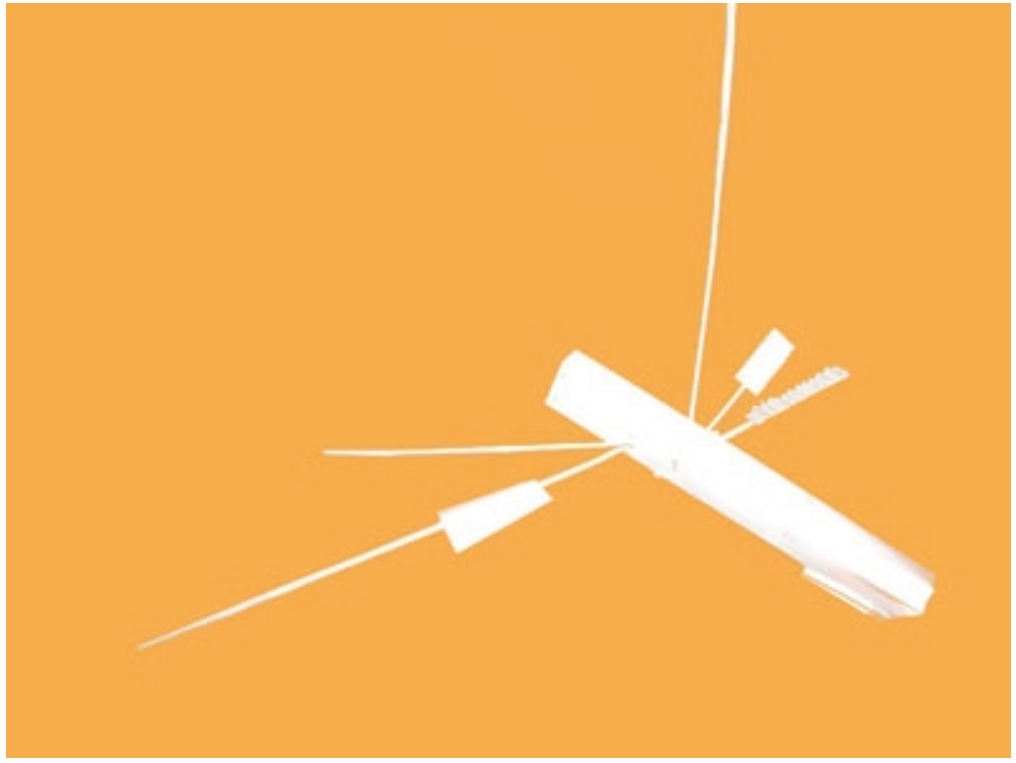

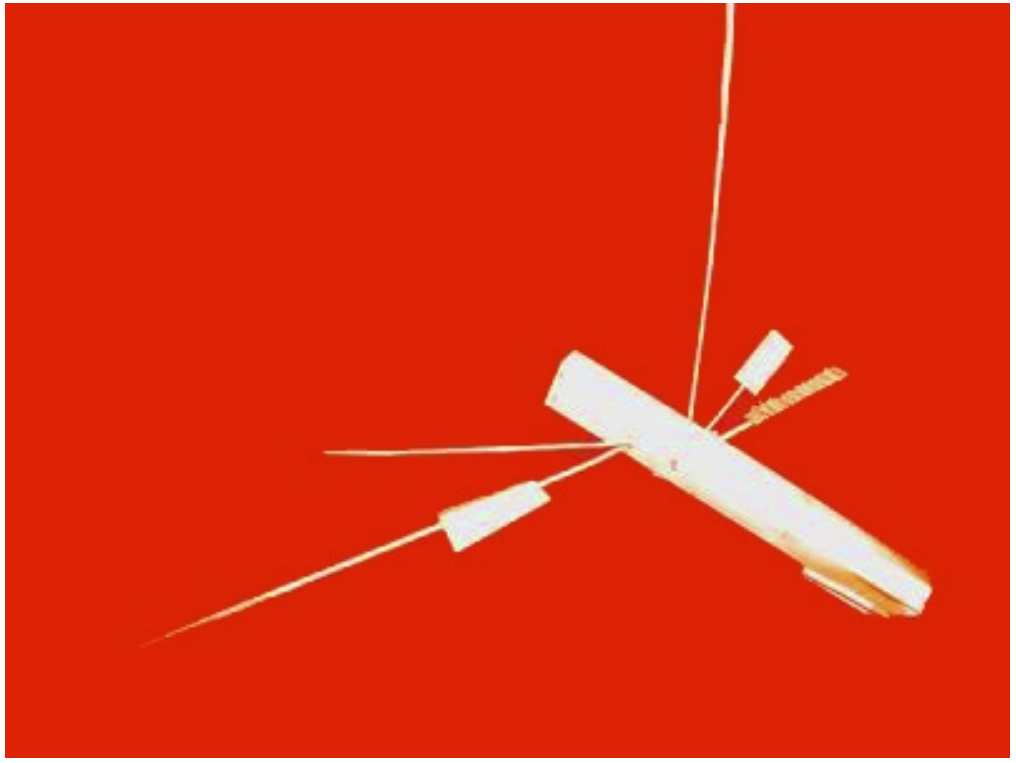

TATE.
IN.
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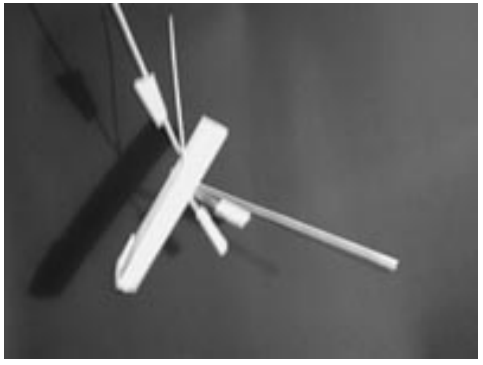
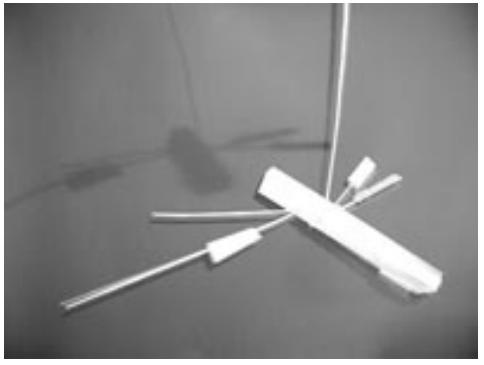




Tate.In.Space

The Space conditions are demanding and liberating at the same time: lack of air, ground and other people is an obstacle for artist's leisure, but 0 gravity, endlessness and lack of audience allows artist to free his/hers work of two dimensional base of the Earth and PR pressure, and to start thinking on another level, to form an entirely new artistic discourse. These conditions should be used to full extent, so any structures with rotational gravity involving large amount of people (mimicking the Earth) are not appropriate. As well, any large hi-tech, corporative support to the project would finally condition artists in many ways and deprive them of the freedom to create art that remains true to their ideas. Works of art completed inside the station should be freely placed outside of it, whether they are positioned in Earth's orbit to be viewed by telescopes or sent in any other direction (Earth's atmosphere, the Sun or outer space). This way the Space itself is used as an ultimate gallery for whoever comes across it (Humans?! Greys?! Greeens?!).

Tate.In.Space is a place for working and for living, without specially designed exhibition chambers. Artists create it themselves, by welding together all sort of space junk, space debris - rockets' or satellites' parts (mostly cylinder shaped). In this process the artists are involved in creation their own environment as well as in orbit cleansing.
Tate.In.Space is a non-planned structure, built only according to the needs and aesthetics of the artists inhabiting it (a sculpture of it's own kind). When some more space is needed, it will grow some more. The 0G conditions allow interesting building experiments. Any part is "upgradeable" in any direction.
(This project is actually only a variation of how the station might look like, but the real thing couldn't be drawn before it would be built)
Tate.InSpace is self-sustainable: the solar cells panels are the source of energy, preferably "borrowed" as well as the communication antennas from some old space vehicles.

Dejan Mrdja, CV
1979, born in Belgrade, Yugoslavia.

education
since 1998, student at Faculty of architecture, University of Belgrade.

workshops
2001, international architecture workshop in BTU (Brandenburgische Technische Universitat), Cottbus, Germany. "Workshop for New Landscape" (www.workshop2001.de).
2001, international architecture workshop in Belgrade. "Trip in - trip out"
2000 international workshop in Macedonia. "Architecture of Mass Movements". Project: "Warning…"
2000, international architecture workshop EASA2000 in Antwerp and Rotterdam. "Glocalisation".

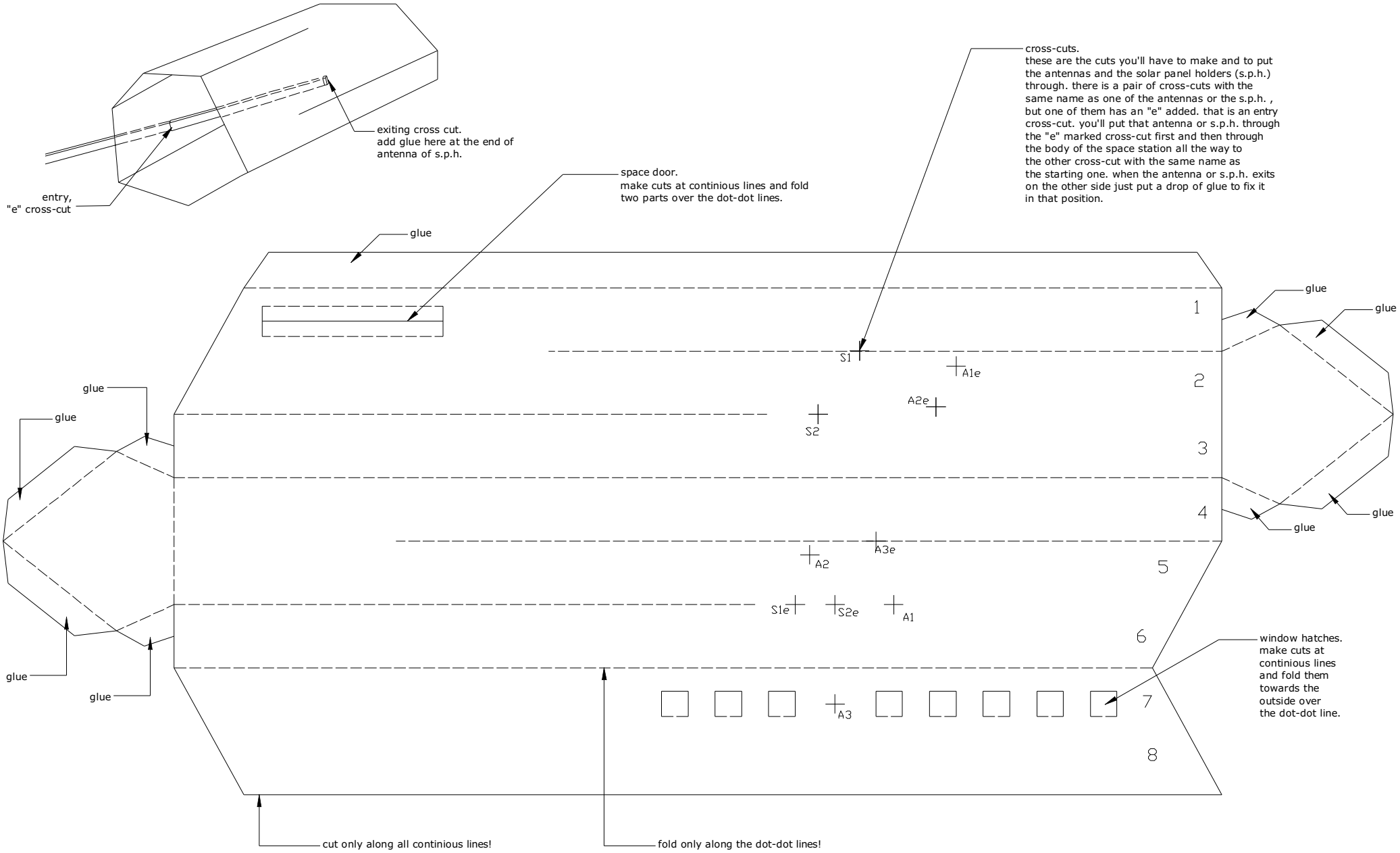
projects
2002, omnibus video - 4 short films. several film festivals.
2000, art installation "Re-ID"
2000, art installation "Gate".

cooperations
2000-2001, editor of the e-magazine for architecture and art "ArtArea" (www.artarea.co.yu),
2000, assisting painter and professor Branko Pavic at his project "Case".

prizes/competitions
2001, winning the student's competition for Youth Hostel in Belgrade.
1999, second prize at urban design competition in Pancevo,Yugoslavia.

publications
2001, an article about EXPO2000 for culture magazine «KulturTreger» and e-magazine «ArtArea».

Contact:
mrdja@infosky.net



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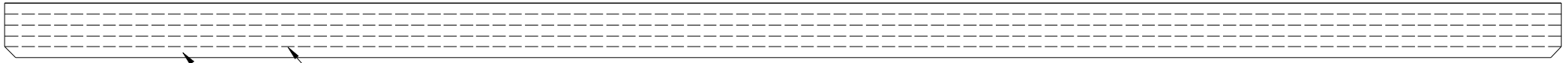
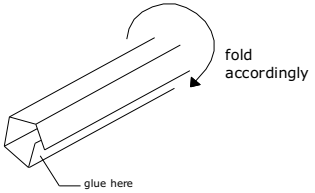
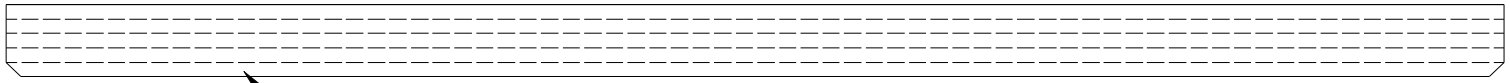


A1 - antenna 1

glue

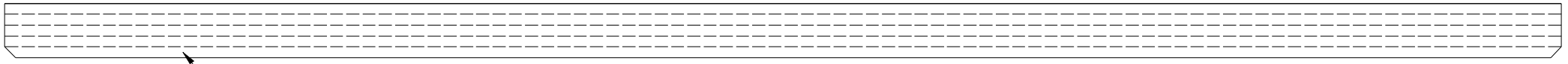
always fold over the dot-dot lines to form a bar, a box of the antenna





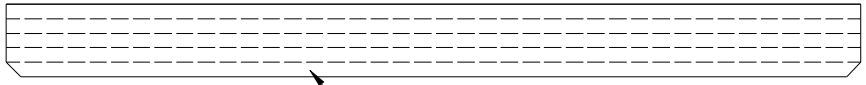
A2 - antenna 2

glue



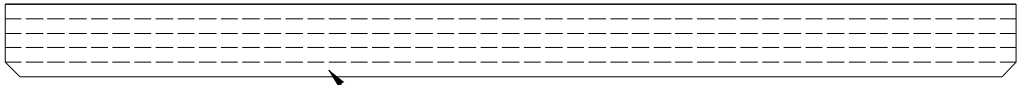
A3 - antenna 3

glue



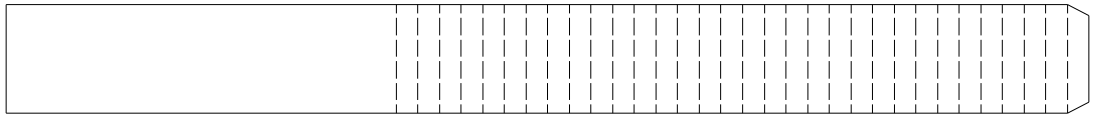
S1 - solar panel holder 1

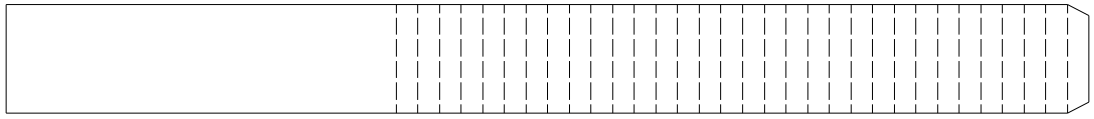
glue

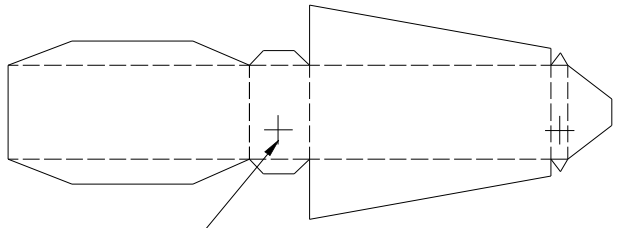


S2 - solar panel holder 2

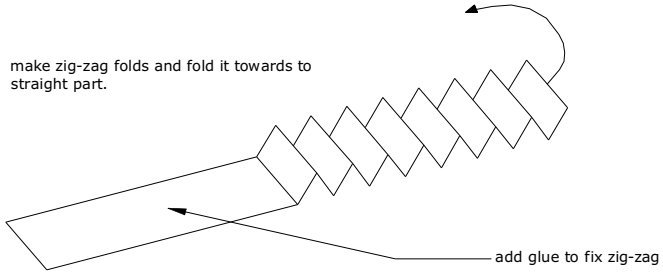
glue

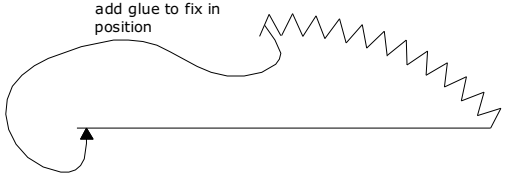


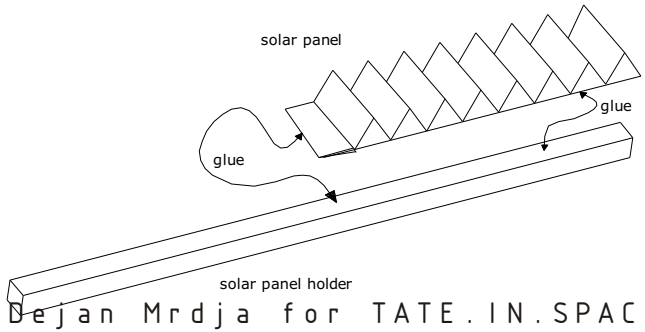




addition to antenna A1.
once antenna is fixed in
the space station's hull,
put it onto it throught
these cross-cuts.







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