

Jovana Tošić

Information Technology School – ITS Comtrade, Belgrade, Serbia

Digital Mini-Archives: Social Media Users as Curators of an Architectural Utopia

Abstract: This paper explores the importance and meaning of a new concept of architectural archives – digital mini-archives in the form of social media profiles (Instagram profiles), whether they are public or private. The paper’s interpretation of digital architectural archives is based on Jacques Derrida’s interpretation of archives. The aim is to analyze the relationship between archivists and users in the context of social media platforms, and the structure and content of digital mini-archives. I tried to select examples of different Instagram profiles whose content (photos, videos, and quotes) relates to architectural history and architectural design presented in an innovative manner. The hypothesis emphasizes a curating role of social media users as interpreters of architectural history references and their (new) meanings, as well as curators of the future of architecture. Also, the concept of *architectural utopia* concerns Nathaniel Coleman’s theory of utopia in architecture and its contemporary interpretations. There is a strong bond between *architectural utopia* and digital mini-archives which enable architecture’s *utopian* potential because of their flexibility, openness to change, and transformability. Thus, experimental projects with *utopian potential* are created based on digital mini-archives. However, do these digital mini-archives contribute by deciding which (part of) architectural history ought to be forgotten or remembered in collective memory and translated to another temporal context through experimental architectural design?

Keywords: architecture archives; digital archives; social media; architectural utopia; Instagram; experimental design; experimental project.

Introduction

In contemporary archival discourse, the elaboration of the term *archive* can be divided into two opposite (but inseparable) interpretations: traditional (analog) archives and contemporary (digital) archives. Traditional archives are characterized by linearity, homogeneity, static (passivity), tangible, controlled, centered, and arranged. In contrast, digital archives are non-linear, heterogeneous, dynamic, intangible, de-centered, inclusive, open-sourced, flexible, and fluid. As a concept, the digital archive isn’t whole, it’s not united into precise categories. Instead, it is often presented as a

collage (of concepts, objects, themes, and events). In the context of contemporary high technology and the transition from traditional to digital archives, different categories arise. Digital *archival objects* are becoming more visible with contemporary search engines, and thus, more important and used *archival material* by categories such as searchability and popularity.¹

Also, by researching traditional archives, users reveal *one truth*², while users of digital archives discover *multiple (parallel) truths*. Interpretation of history and archives differs; while architectural historian Beatriz Colomina claims that archives are revealed as fragmented entities of history “that hide in a private and *messy space*,” for historian Jacques Le Goff, archives are independent of ideology and more subjective.³ Digital archives enable the reading and simultaneous interpretation of several *parallel truths (histories)*, where the subjective way of archiving can lead to objective research results. However, due to blurring the boundary and intertwining roles of archivist and user, and the dynamism and inclusiveness of digital archives, their content can be easily erased or over-written. From that perspective, digital archives have greater power in determining what will be remembered, and a part of history or its interpretation that will be forgotten. A perspective from which the archive is perceived as “an architectural object,” leads to transformative work that “takes place in that interval between escaping the clutches of personal memory and being subsumed into history.”⁴

The interpretation of contemporary (digital) architectural archives is based on Jacques Derrida’s interpretation of archives. In the context of digital archives, mainly social media platforms like Instagram, *archive fever* becomes *personal digital archive fever*.⁵ Derrida defines the term *archivable meaning*: “What is no longer archived in the same way is no longer lived in the same way. *Archivable meaning* is also and in advance codetermined by the structure that archives.”⁶ The heterogeneity of digital architectural archives means that *archivable meaning* takes on a transformable character, changing and multiplying with different critical interpretations, thus enabling a change in the future of architecture. Also, it can be added that *what is no longer archived in the same way* is not researched and discovered in the same way.

¹ Sylvia Lavin, “Today We Collect Everything,” *Perspecta* 48, *AMNESIA* (2015): 189.

² Stamatis Zografos, “On Archives,” in *Architecture and Fire: A Psychoanalytic Approach to Conservation* (London: UCL Press, 2019), 21.

³ Zografos, “On Archives,” 28.

⁴ Lavin, “Today We Collect Everything,” 190.

⁵ Jessica Enoch and Pamela VanHaitisma, “Archival Literacy: Reading the Rhetoric of Digital Archives in the Undergraduate Classroom,” *College Composition and Communication* 67, 2 (December 2015): 232.

⁶ Astrid Schmetterling, “Archival Obsessions: Arnold Dreyblatt’s Memory Work,” *Art Journal* 66, 4 (Winter 2007): 79.

Architectural utopia – *hope* for a better future

The paper's concept of *architectural utopia* and its connection with digital architecture archives refer to Nathaniel Coleman's theory of utopia in architecture and its contemporary interpretations, which claim that projects do not have to be radical or visionary. Still, they ought to have *utopian potential* or a *utopian dimension*.⁷ These projects are common in contemporary architectural discourse. What characterizes them are simultaneous existence of radicalism, flexibility, and social awareness.⁸

Coleman highlights the four most important characteristics for architecture to have a utopian potential: 1) to have a strong social and political content; 2) to have a significant level of detail in the description of what is proposed; 3) to elaborate a positive transformation of social and political life as a crucial part of its architectural concept, and 4) to manifest a substantive ethical and aesthetical critique of the present, based on a critical-historical perspective.⁹ In other words, *architectural utopia* simultaneously includes: the past (it is based on critical thinking about architectural history references), the present (it responds to the contemporary moment), and the future (it imagines the future of architecture). In the context of the future of architecture, Coleman primarily highlights the necessity to untangle the terms *visionary* and *utopia* from one another.

Professor of history and theory of architecture Antoine Picon claims that utopia in architecture has a complex social and political connotation, since it represents *hope* for a better future.¹⁰ The relationship of utopia to history is paradoxical because while, on the one hand, it tends to sever all ties with history, it relies on a critical relationship to historical references of architecture. In the context of utopian forms of architecture, philosopher Fredric Jameson argues that it is more important to “imagine” rather than “represent” them.¹¹ Referring to Jameson's emphasis on the imaginative aspect of utopia, architectural utopia is primarily “a product of the imagination”.¹² Therefore, it can never be fully realized in its final form. In contemporary architectural discourse, like digital architecture archives, architectural utopias are characterized by flexibility, openness to change, incompleteness, and transformability.

Since the notion of *utopia* in architecture in this paper refers to digital mini-archives manifested as social media (Instagram) profiles, it is essential to underline that utopia in architecture presented in these mini-archives doesn't refer to the number

⁷ Alex Ramiller and Patrick Schmidt, “Making Radical Change Real: Danish Sustainability, Adaptability, and the Reimagination of Architectural Utopias,” *Utopian Studies* 30, 2 (2019): 294.

⁸ *Ibid.*

⁹ Nathaniel Coleman, “The Problematic of Architecture and Utopia,” *Utopian Studies* 25, 1 (2014): 8.

¹⁰ Antoine Picon, “Learning from Utopia: Contemporary Architecture and the Quest for Political and Social Relevance,” *Journal of Architectural Education* 67, 1 (March 2013): 22.

¹¹ Nathaniel Coleman, “Utopia and Modern architecture?” *Architectural Research Quarterly* 16, 4 (2012): 340.

¹² *Ibid.*, 346.

of “likes” of each example or “relative levels of novelty or strangeness.”¹³ They instead indicate architecture that forms a strong relationship between the public image of a project and its potential to be realized. Thus, they have a *utopian potential* to awaken hope and activate architectural social impact. The issue of contemporary *architectural utopia* presented in digital media is the widening gap between innovative architectural concepts and their potential to be realized (they do not raise hope and have no social impact).

Digital mini-archives and architectural utopia share openness, inclusiveness, fluidity, and transformability, which is why these two concepts have a strong bond. As a professor of performance studies, Diana Taylor states – “what makes an object *archival* is the process whereby it is selected, classified, and presented for analysis”¹⁴. In creating and curating digital mini-archives, selection is a significant instance, while classification is not as strictly defined as in traditional archives. Presentation – the image of architecture remains subject to interpretations and modifications. This presentation sometimes detaches *archival objects* from their historical reference, with its interpretation in the contemporary moment, but makes it difficult for the user to imagine the architectural object in the future. In other words, archivists or social media profile curators can reduce the *utopian potential* of architecture, depending on the manner of presentation. On the contrary, modern technologies and interpretations of the history of architecture can help reveal their *utopian dimension*.

Private *archive fever* on Instagram: Architectural content that changes *archival meaning*

The most popular and omnipresent digital archives for architecture research are image-based social media platforms like Instagram and Pinterest, but Instagram is the most influential. Posting content on Instagram has very much in common with archiving – there is something very satisfying in publishing new content on Instagram, as well as in the process of collecting and archiving. This similarity indicates that the roles of social media users and archivists are intertwined. But what kind of archivist social media users are? One type of archivist (collectors) classification is that there are *collectors of sameness* and *collectors of difference*.¹⁵ There are both types of archivists on Instagram. Still, although there is a tendency for *collectors of sameness*, digital archives bring more *collectors of difference*. Unlike other architectural platforms, categorization by similarity on Instagram is not so obvious and transparent. These digital mini-archives (Instagram profiles) have architectural content that creates mutually contrasting architectural meanings and thus opens space for critical reflection and

¹³ Coleman, “The Problematic of Architecture and Utopia,” 8.

¹⁴ Jessica Enoch and Pamela VanHaitmsma, “Archival Literacy: Reading the Rhetoric of Digital Archives in the Undergraduate Classroom,” *College Composition and Communication* 67, 2 (December 2015): 220.

¹⁵ Matt Roam, “You Are How You Collect,” *Perspecta* 48, *AMNESIA* (2015): 163.

comparison of their cross-references, fragments, details, as well as different styles and interpretations. This type of content opens up the potential for heterogeneity in (digital) archiving and (contemporary and future) architecture. Apart from the images/photos, these digital mini-archives can also have additional (introductory) explanations that direct the narrative and lead to a critical reflection of the architecture from the image. In other words, unlike architectural design platforms which have categorized content (*Archdaily*, *Dezeen*, *Architectural Digest*, *Archilovers*), apart from personal profiles that curate content, posts on Instagram are classified by the same topic according to *hashtags* (#), and categories of *most popular* and *most recent*. Therefore, the evaluation of an architectural project on Instagram is not determined by characteristics under which it is categorized. With this archival inclusivity, critical potential and possibility for changes are released, and thus, the *utopian dimension* of the project is opened for further interpretations.

With reference to this paper, we are going to analyze seven specific examples of Instagram profiles as digital mini-archives with architectural content. The criteria for selecting profiles were the selection of architecture archival material (*collection of differences*), innovative manner of presentation, heterogeneity in critical interpretations of architectural history references, and the existence of *utopian potential* in the presented architectural objects.

Profile *@objectsexuality*, curated by photographer and filmmaker Lukas Verbickas, presents photos and edited videos of architectural objects, mostly buildings of modernism and brutalism.¹⁶ Videos are edited and synchronized with music as a photo/video collage or photo-manipulation or some video effects added into a single building representation. With dynamic music beats, these buildings are presented as a city's live organisms, not monotonous and static. As can be seen from Instagram users' comments on these videos, those buildings are becoming more attractive, being seen from a different perspective, and maybe, thus, derived the name of a profile – *objectsexuality*. With the advantages of contemporary tech, architectural objects of modernism are more present in contemporary moments, and we can easily imagine them in the (near) future. Posts on this profile also include brief archival information (architect, location, year that the building was built), and it is an excellent example of an Instagram profile of architectural *private archive fever*.

Art historian Daniela Christmann is a creator/curator of a profile *@vielfaltdermoderne*.¹⁷ She is the author of almost all photos. She also provided some narrative (in German and English) about the modern European building's exteriors, interiors, and details presented in photos. For example, in the text below the slide of photos of the movie theater Kino Babylon in Berlin, we can read the following information: year the building was completed (1928–1929), name of the architect (Hans Poelzig), precise

¹⁶ Lukas Verbickas (@objectsexuality), 2024, <https://www.instagram.com/objectsexuality/>

¹⁷ Daniela Christmann (@vielfaltdermoderne), 2024, <https://www.instagram.com/vielfaltdermoderne/>

location (street), and the entire history of the cinema interior redesign and restoration.¹⁸ The photos of Kino Babylon capture various details, lower end of the staircase rail, as well as the very staircase, doors of the building, and floors. According to some interpretations, architectural details and fragments contain *deep memory* of a specific building.¹⁹ Instagram users could see curators' aesthetic sensibility in these photos, captured in the moments of the photographer's authentic and deep, intimate experience of these spaces. Therefore, these photos also contribute to the digital archive of the architectural history of this spatio-temporal context because this private mini-archive gives another perspective on the contemporary life of these iconic modern buildings.

Another example of a digital mini-archive is the Instagram profile *@odlomci_arhitektura*.²⁰ In this profile *bio*, one can read: "Fragments of architecture – poetry of space, a channel for new interpretations. *An architect must be an artist, a poet of his kind, so that sometimes he surpasses himself in ordinary work*".²¹ This is a different type of digital mini-archive, not a typical Instagram profile because instead of photos, their posts are primarily textual – quotes about the essence, atmosphere, and experience of architecture. These quotes are statements, definitions, and thoughts by architects (Ranko Radović, Nikola Dobrović, Milan Zloković, Branislav Mitrović), philosophers (Gaston Bachelard), writers (Antoine de Saint-Exupéry), artists (Marina Abramović), etc. But, the most intriguing of all recently posted quotes is the one by ChatGPT (from 2023) – "Architecture – the silence of form, a story without words, the soul of space".²² This generative quote is maybe the most poetic and accurate definition of architecture on this profile. This digital mini-archive blends traditional and contemporary (digital and hi-tech) archival content and unites them in a new hybrid form of digital archive.

A digital mini-archive that is more typical for *collectors of sameness* because of a single architectural style and period categorized is profile *@socialistmodernism*.²³ Curators of this profile collect photos and information on the current condition of architectural heritage – buildings and monuments of socialist modernism, built all around Europe. Digital archives like this one have ambiguous meanings: they are collective and individual memory keepers. Architectural objects of this architectural style are deeply inherited in their cultural, social, and political context, but at the same time, they tell so many individual stories of contemporary users. Some individual memories and personal reminiscences could be read in users' comments on

¹⁸ Ibid, "Kino Babylon, 1928-1929, Arhitekt: Hans Poelzig..." Instagram photo, February 15, 2024, <https://www.instagram.com/p/C3W3KnRtEGg/>

¹⁹ Ines Weizman, "Architecture's Internal Exile: Experiments in Digital Documentation of Adolf Loos's Vienna Houses," *Architectural Design* 88, 3 (2018): 37.

²⁰ Odlomci arhitektura | poezija prostora (@odlomci_arhitektura), 2024, https://www.instagram.com/odlomci_arhitektura/

²¹ Translation to English by the author [original: odlomci arhitektura | poezija prostora, kanal za nova tumačenja. "Arhitekt mora biti umetnik, pesnik svoje vrste, tako da katkad prevazilazi i sam sebe u običnom radu."]

²² Translation to English by the author [original: Arhitektura – tišina oblika, priča bez reči, duša prostora.]

²³ #SOCIALISTMODERNISM (@socialistmodernism), 2024, <https://www.instagram.com/socialistmodernism/>

the posted photos: “I stayed in this hotel in January 2020, amazing!”²⁴, “I have walked over this bridge in April 2023!”²⁵ Thus, the openness and inclusivity of these digital mini-archives allow social media users to give, enrich, change, and shape the *archival meaning* of architectural objects/monuments.

Instagram profile *@genex.tower* is a profile dedicated to a single building – the Genex Tower, Belgrade Western Gate, one of the city’s landmarks and one of the most famous brutalist buildings in Belgrade.²⁶ The curator of this digital mini-archive created a heterogeneous digital archive of a single *archival object*. A story about the historical and contemporary context of the Genex Tower could be read and interpreted through photos of the building’s exterior and interior created by professional photographers, videos from national TV channels published on YouTube, documentaries, posters for exhibition announcements, etc. Narratives – The description of these posts contains texts from books on architectural history and theory, as well as scientific and newspaper articles, with a critical approach to historical references of this building. The building consists of two main parts – commercial (business) and residential buildings, connected in the basement and near the top by a two-story bridge plus a circular restaurant-observatory. After Genex went into bankruptcy, the commercial building was abandoned and left in complete silence; Instagram users can perceive this atmosphere of decay and a building *frozen in time* through photos and videos. However, the residential tower is still inhabited, and a lot of information and stories are being told by residents and people who once worked in the business tower. What is important is that this digital mini-archive reveals not only *one truth* but *multiple truths* (histories): the history of a resident, the history of a worker, the history of a company, the history of a building, the history of a society and the history of a state.²⁷

Instagram profile *@milanzlokovicfoundation*, an iconic historical architect’s profile in the contemporary context, is the profile of Milan Zloković, a pioneer of modernism in Serbia.²⁸ This digital archive not only presents his architectural oeuvre – technical documentation and photos of completed buildings, but also provides a comprehensive profile of Zloković as an artist (painter), an architect, a professor, and a family man.²⁹ This collaged digital mini-archive, at one point only private, is now

²⁴ #SOCIALISTMODERNISM (@socialistmodernism), 2024, “Hotel Salyut. Kyiv, Ukraine. Built between 1976-1982.,” Instagram photo, May 5, 2024, <https://www.instagram.com/p/C6mgAtmIrKa/>

²⁵ #SOCIALISTMODERNISM (@socialistmodernism), 2024, “Development on steep slopes in Nutsbidze Street,” Instagram photo, May 6, 2024, https://www.instagram.com/p/C6oaw39oV_K/

²⁶ Genex Tower - a monument of an era (@genex.tower), 2022, <https://www.instagram.com/genex.tower/>

²⁷ Jovana Tošić, 2023, “Continuity or Discontinuity of Architectural History: Digital Repositories and Social Media as Archives in Architecture Archives of the Future,” in *Proceedings of the Tenth Annual Conference of the Jaap Bakema Study Centre: Architecture Archives of the Future*, Rotterdam, November 2023, 133, (Rotterdam: TU Delft and Nieuwe Instituut).

²⁸ Milan Zloković (@milanzlokovicfoundation), 2024, <https://www.instagram.com/milanzlokovicfoundation/>

²⁹ Artifacts from his private collection are provided by Milan Zloković Foundation (established in 2016, as a private archive open for public with a mission to enable full enlightenment and affirmation of the work of architect Milan Zloković).

open to the public, offering a diverse collection of artworks – paintings, family photos, photos with his students, vacation photos, invitations for cultural and academic events, photos of journals/magazines the architect has founded and edited, and many other *archival objects*. Exploring this archival material, historical references to modernism in Serbian architecture can be interpreted from a fresh perspective, one that is uniquely shaped by Zloković's artistic sensibility and his evolution as an architectural designer, leading to a complex authorial approach to modern architecture.³⁰

Digital mini-archive in the form of an Instagram profile of Richter Collection @zbirka_richter presents works by Croatian architect and artist Vjenceslav Richter.³¹ Posts are mostly related to his buildings and architectural competition works – technical drawings, models, sculptures, and installations, as well as contemporary exhibition announcements and photos. This profile doesn't contain artifacts from Richter's personal and family life (like the previously discussed profile of Milan Zloković), but presents exclusively his work as an architectural designer and artist. One of the most important *archival objects* in this digital mini archive is the architectural competition project of the Museum of the Revolution of the People of Yugoslavia in Belgrade.³² This museum that has never been built represents an architectural utopia that wouldn't exist without its *archival meaning*.

Architectural utopia as an eternal experimental project: Museum of the Revolution of the People of Yugoslavia

Referring to the previously stated, the issue of preserving archival material in contemporary archival discourse exists. The important questions that arise are: Is there an *archival memory* when everything archived digitally could be erased and, thus, fade and potentially be cancelled from our collective memory? Is there an alternative way of keeping the memories of *archival objects* in architecture in case digital archives disappear? The answer lies in the experimental relationship to the architecture archives.

Digital mini-archives, like the Instagram profiles mentioned above, enable architecture's *utopian potential* because of their flexibility, openness to change, and transformability. Thus, experimental projects with *utopian potential* are created based on digital mini-archives. As professor of architecture Mark Wigley claims, experimental design should always be relative to historical architectural references and, thus, to existing archives.³³ However, at the same time, for an architectural design work to be

³⁰ Tošić, "Continuity or Discontinuity of Architectural History: Digital Repositories and Social Media as Archives in Architecture Archives of the Future" 132.

³¹ Richter Zbirka (@zbirka_richter), 2024, https://www.instagram.com/zbirka_richter/

³² Richter Zbirka (@zbirka_richter), 2024, "Project of the Museum of the Revolution of Yugoslavia in Belgrade," Instagram photo, December 21, 2020, <https://www.instagram.com/p/CJEjPHsJNt/>

³³ Mark Wigley, "Unleashing the Archive," *Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism* 2, 2 (Winter 2005): 12.

experimental, it also needs to position itself through new archiving moves.³⁴ Also, (critical) experimental design could preserve architecture's historical references.

One of the most significant examples of architectural modernism in former Yugoslavia, that has never been built and is thus present only in archival materials, is the Museum of the Revolution of the People of Yugoslavia, an architectural project envisioned by the Croatian architect and artist Vjenceslav Richter.³⁵ Despite its physical non-existence³⁶, this museum is omnipresent in the history of architecture and still vivid in the collective memory. As Richter claims, Museum's purpose and main idea "would have been to safeguard the *truth* about us..."³⁷ But how is this *truth* interpreted and revealed in the contemporary context of digital archives, and is there *one* or are there *multiple truths*? Although never built, the Museum was and still is present in public architectural and art discourse, primarily through experimental design and artwork projects. Two projects of spatial-temporal representation of the Museum stand out. The first one is the Pavilion of Serbia at the *Venice Architecture Biennale 2014: Fundamentals*, in response to the theme *Absorbing Modernity, 1914-2014*. Rem Koolhaas, director of the *Venice Biennale 2014*, explains the significance of this exhibition for architectural practice: It is "no longer an instrument of information and documentation, but rather an autonomous narrative of a creative attitude, a methodology of production, and a unique means to give form to an original interpretation of society and its transformative processes."³⁸ The Pavilion of Serbia's installation "14-14" consists of two sections (conceptual and spatial parts): "100 works" in the inner, day lit space, and "Museum of the Revolution", in the *Black Room* (a spatial metaphor for *camera obscura*).³⁹ The second experimental project is a materialized appearance of the Museum as an architectural model, in the form of the *Eternal Flame* art installation, created by Croatian artist Saša Tkačenko in 2018. Tkačenko makes a scale model of the Museum, molding it in concrete, and places it on a butane gas bottle so that a flamenozzles through warped roof surfaces in the center as an *eternal flame* (a symbol

³⁴ Ibid.

³⁵ Richter's project won at the national architectural competition in 1962, and the construction begun in 1978, but it ceased completely by 1982. "The architectural form which would embody this idea was based on the synthesis of contrasting monolithic, static corpus of the building and its dynamic, moving roof... but its distinctive element would have been a dynamic roof construction made of warped surfaces which would have risen 46 meters from the ground. It would have enabled central lighting of the Museum." Sonja Jankov, "Museum of Revolution and Synthesis in Saša Tkačenko's *Eternal Flame*," *Synaxa – Matica Srpska International Journal for Social Sciences, Arts and Culture* 4–5 (1–2/2019): 83.

³⁶ This never-completed construction site is now in ruins; its dark basement is now inhabited by homeless individuals and vagrants. A series of steel rod bundles (supporting columns for the above-ground structure) is the only noticeable sign of the structure.

³⁷ Jankov, "Museum of Revolution and Synthesis in Saša Tkačenko's *Eternal Flame*," 83.

³⁸ Marco De Michelis and Guido Zuliani, "Fundamentals," *Log* 32 (Fall 2014): 96.

³⁹ Igor Sladoljev, "14 – 14 Serbian Pavilion at 14th International Architecture Exhibition – La Biennale di Venezia," accessed April 22, 2024, <http://igorssladoljev.com/projects/8>.

of hope and new ideas).⁴⁰ The critical aspect of this artwork lies in its ironical moment – the eternal flame lasts as long as the gas in the bottle. This installation represents the artist's concept of synthesizing architecture, sculpture and idea.

The memory of the Museum of the Revolution is preserved through experimental projects that remain present in public and architectural discourses. However, what is the role of digital mini-archives in this process? The Instagram profile of Richter Collection @zbirka_richter has posts about the Museum of the Revolution project (technical drawings and photos of models). Still, there aren't any references to the previously mentioned experimental art and design projects (neither posted nor tagged photos). In the Instagram browser, under the hashtag #muzejrevolucije, one can find different contemporary interpretations of the Museum: numerous photos that show the current state of the Museum's location, announcements for the projection of Srđan Keča's movie "Museum of the Revolution", as well as graphic design⁴¹ and contextual art⁴² with the theme of the Museum's architecture and current state. These posts help in sharing and spreading the *utopian potential* of the never-existed Museum into the future of architecture.

Conclusion

Digital mini-archives in the form of Instagram profiles are the most popular contemporary form of architectural archive. When approached critically, they have many advantages over traditional and other forms of archives. Social media users as architecture archivists and curators are *collectors of difference*. Their Instagram content is heterogeneous, collaged, and transformable and it doesn't belong to just a single category. Architectural content curated this way has inclusiveness, it is open to change, to different interpretations (cross-references of historical sources and contemporary context), and thus, it's transformable. These characteristics, which become transparent through digital mini-archives and by merging the roles of users and archivists, increase the *utopian potential* of architecture and reveal its *utopian dimension*. This *utopian potential* in architecture leads to the creation of experimental design as an alternative form of keeping the history of architecture in collective memory because digital archives constantly change, or can also disappear (be erased). Contemporary architectural discourse must use the advantages of these new forms of archives. Still, architecture critics must be aware of social media users' impact on contemporary architectural design trends and, thus, on shaping the future of architecture.

⁴⁰ Jankov, "Museum of the Revolution and Synthesis in Saša Tkačenko's Eternal Flame," 84.

⁴¹ Moderni u Beogradu (@_mubgd), 2024, "Stefan Đorđević – Muzej revolucije," Instagram photo, April 13, 2020, <https://www.instagram.com/p/B-7luGKpqg3/>

⁴² Milorad Mladenović (@milorad.mladenovic.71), 2024, "Milorad mladenović – plan za park ušće," Instagram photo, April 1, 2018, <https://www.instagram.com/p/BhBhlJan35t/>

References

- Christmann, Daniela (@vielfaltdermoderne). 2024. Instagram, April 24, 2024. <https://www.instagram.com/vielfaltdermoderne/>
- Coleman, Nathaniel. "The Problematic of Architecture and Utopia." *Utopian Studies* 25, 1 (2014): 1–22.
- Coleman, Nathaniel. "Utopia and Modern Architecture?" *Architectural Research Quarterly* 16, 4 (2012): 339–48.
- De Michelis, Marco, and Guido Zuliani, "Fundamentals." *Log* 32 (Fall 2014): 93–102.
- Enoch, Jessica, and Pamela VanHaitsma. "Archival Literacy: Reading the Rhetoric of Digital Archives in the Undergraduate Classroom." *College Composition and Communication* 67, 2 (December 2015): 216–242.
- Genex Tower – A Monument of an Era (@genex.tower). 2022. Instagram, April 23, 2022. <https://www.instagram.com/genex.tower/>
- Jankov, Sonja. "Museum of the Revolution and Synthesis in Saša Tkačenko's *Eternal Flame*." *Synaxa – Matica Srpska International Journal for Social Sciences, Arts and Culture* 4–5 (1–2/2019): 77–87.
- Lavin, Sylvia. "Today We Collect Everything." *Perspecta* 48, *AMNESIA* (2015): 182–191.
- Mladenović, Milorad (@milorad.mladenovic.71). 2024. "Milorad mladenović – plan za park ušće." Instagram photo, April 1, 2018. <https://www.instagram.com/p/BhBhJJan35t/>
- Moderni u Beogradu (@_mubgd). 2024. "Stefan Djordjević – Muzej revolucije." Instagram photo, April 13, 2020. <https://www.instagram.com/p/B-7IuGKpqg3/>
- Odlomci arhitekture | poezija prostora (@odlomci_arhitekture). 2024. Instagram, April 24, 2024. https://www.instagram.com/odlomci_arhitekture/
- Picon, Antoine. "Learning From Utopia: Contemporary Architecture and the Quest for Political and Social Relevance." *Journal of Architectural Education* 67, 1 (March 2013): 17–23.
- Ramiller, Alex and Patrick Schmidt. "Making Radical Change Real: Danish Sustainability, Adaptability, and the Reimagination of Architectural Utopias." *Utopian Studies* 30, 2 (2019): 279–299.
- Richter Zbirka (@zbirka_richter). 2024. Instagram, April 24, 2024. https://www.instagram.com/zbirka_richter/
- Roam, Matt. "You Are How You Collect." *Perspecta* 48, *AMNESIA* (2015): 161–169.
- Schmetterling, Astrid. "Archival Obsessions: Arnold Dreyblatt's Memory Work." *Art Journal* 66, 4 (Winter, 2007): 70–83.
- Sladoljev, Igor. "14 – 14 Serbian Pavilion at 14th International Architecture Exhibition – La Biennale di Venezia." Accessed April 22, 2024. <http://igorsladoljev.com/projects/8>
- Tošić, Jovana. 2023. "Continuity or Discontinuity of Architectural History: Digital Repositories and Social Media as Archives in Architecture Archives of the Future." In *Proceedings of the Tenth Annual Conference of the Jaap Bakema Study Centre: Architecture Archives of the Future, Rotterdam, November 2023*, 128–134. Rotterdam: TU Delft and Nieuwe Instituut.

- Verbickas, Lukas (@objectsexuality). 2024. Instagram, April 24, 2024. <https://www.instagram.com/objectsexuality/>.
- Weizman, Ines. "Architecture's Internal Exile: Experiments in Digital Documentation of Adolf Loos's Vienna Houses." *Architectural Design* 88, 3 (2018): 32–39.
- Wigley, Mark. "Unleashing the Archive." *Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism* 2, 2 (Winter 2005): 10–15.
- Zloković, Milan (@milanzlokovicfoundation). 2024. Instagram, April 24, 2024. <https://www.instagram.com/milanzlokovicfoundation/>
- Zografos, Stamatias. "On Archives." In *Architecture and Fire: A Psychoanalytic Approach to Conservation*. London: UCL Press, 2019.
- #SOCIALISTMODERNISM (@socialistmodernism). 2024. Instagram, April 24, 2024. <https://www.instagram.com/socialistmodernism/>

Article received: April 10, 2024
Article accepted: June 21, 2024
Original scholarly paper