

# MAJHNO IN PAMETNO

Ekspresije sodobne slovenske  
arhitekture v filmu

# SMALL AND SMART

Expressions of Contemporary  
Slovenian Architecture in Film



MUZEJ ZA ARHITEKTURO  
IN OBLIKOVANJE  
MUSEUM OF  
ARCHITECTURE AND DESIGN

## MAJHNO IN PAMETNO: EKSPRESIJE SODOBNE SLOVENSKE ARHITEKTURE V FILMU

Arhitektura ni statična, temveč dinamična in živa. Podobno je film zelo primeren za ponazarjanje in doživljanje arhitektur kot prostorov ali prizorišč človeških srečanj in stikov.

V pričujoči seriji kratkih filmov arhitekturo animira, celo preobraža družbena nota, ki podobno animira gledalce/uporabnike – arhitektura kot oder in igralec.

Serijo Majhno in pametno sestavlja šest kratkih filmov. Vsak govori o izvedenem arhitekturnem projektu. Vsak pripoveduje preprosto zgodbo – razvoj, izmenjavo –, s katero sledi izkušnji arhitekture in jo opisuje. Ko filmi potujejo skozi prostore in izmenjave in jih dokumentirajo, razkrivajo in poudarjajo nekatere ključne poteze arhitekture in predstavljajo širši, splošni vtis o teh prostorih.

(Dobri) izvedeni projekti v Sloveniji na splošno sledijo dodelanemu in osredotočenemu pristopu in izvedbi. So razmeroma majhni. Ne po velikosti ali ambicioznosti, temveč ker so obvladani, disciplinirani, inteligentni in specifično odzivni. In dovolj prostorni za nasmeh.

Besedna zveza »majhno in pametno« tudi ustreza dobro definiranim odnosom med notranjščino in zunanjščino, med vizualno lupino in bolj funkcionalnimi ali operacijskimi platmi; pa tudi preprostim, učinkovitim potezam, rahločutni uporabi (lokalnih) materialov in tehnik in poudarku na svetlobi, umeščenosti in okolici.

Vse arhitekture so nedavno zgrajene (2007-2011) in so različnih tipov, programov in obsega: zasebna hiša, vrstna hiša, industrijski objekt, versko, izobraževalno/institucionalno, javno/športno. Skupaj odražajo reprezentativne tokove, razvoje in prakse današnje najboljše slovenske arhitekture.

Posebna zahvala gre vsem, ki so sodelovali pri nastajanju teh filmov, zlasti v luči določenih omejitev, ki so neizbežno del vsakega takšnega podviga: arhitekturnim birojem, ki so nudili logistično pomoč in materiale; lastnikom in upravnikom projektnih arhitektur; produkcijski hiši Emotion/Vertigo in sorodnim službam, skupaj z ArtRebel, ki so se izredno potrudile; uradnim in drugim svetovalcem; ter obema ustanovama, slovenskemu Ministrstvu za kulturo in Muzeju za arhitekturo in oblikovanje – brez njune iskrene predanosti in vztrajnosti nam projekta ne bi uspelo izvesti.

**Jeff Bickert, kurator**

—

Serija filmov Majhno in pametno bo predstavljena kot del obsežne razstave Oblikovanje republike: Arhitektura, oblikovanje in fotografija v Sloveniji 1991–2011 v Muzeju za arhitekturo in oblikovanje, Ljubljana.

## SMALL AND SMART: EXPRESSIONS OF CONTEMPORARY SLOVENIAN ARCHITECTURE IN FILM

Architecture is not a static but a dynamic, living thing. Similarly film is highly suited to represent and experience architectures as spaces, as stages for human encounter and interaction.

In this series of short films architecture becomes animated, even transformed, with social input. Similarly it serves to animate its viewers/occupants – architecture as stage and actor both.

Small and Smart consists of six short films, one of each of six built architectural projects. Each employs a simple story – a development, an exchange – to move through and relate the experience of the architecture. As the films move through and document the spaces and exchanges, certain key features of the architectures are revealed and emphasised; and a wider, general impression of the spaces communicated.

Good built projects in Slovenia generally follow a well-thought and focused approach and execution. They are, relatively speaking, of modest size. They are small not in scale nor ambition – but small as in contained, disciplined, intelligent and specifically responsive. With room for a smile.

The small and smart formulation is also constituted in well-defined relationships, between interior and exterior, between visual dressing and more functional or operative concerns; and as simple, effective gestures, sensitive use of (local) materials and techniques, and particular attention to light, site and surroundings.

All architectures here are recent builds (2007–2011) and are of varied types, programs and scales: private house, private/row house, industrial facility, sacred, educational/institutional, public/sports. Together they reflect representative currents, developments and practices in the best of Slovenian architecture today.

Special acknowledgement must be made of various actors involved in getting these films made, particularly in view certain guiding constraints that are invariably a part of such undertakings: the architecture offices that provided logistical help and materials; the owners and administrators of the project architectures; the Emotion/Vertigo production company and related services, together with Art Rebel, that made definitively admirable efforts; advisors both official and otherwise; and both the Slovenian Ministry of Culture and the Museum of Architecture and Design whose genuine dedication and perseverance were absolutely instrumental.

**Jeff Bickert, Curator**

—

The Small and Smart film series is presented as part of a comprehensive exhibition Designing the Republic: Architecture, Design and Photography in Slovenia, 1991–2011, at the Museum of Architecture and Design, Ljubljana.



**HIŠA D**  
BEVK PEROVIĆ ARHITEKTI  
LJUBLJANA 2007/2008

**Ključne besede:** oblika, profil, volumni, prostori, površine, plasti, svetloba, razporeditev, javno/zasebno, zunanjščina/notranjščina

Zasnova hiše D je varljivo preprosta in hkrati čudovito kompleksna. To vznemirljivo dvojnost do konca razvije. Posebna je predvsem zaradi vrste nasprotujočih se dvojnosti, ki jih vzpostavlja. Čeprav je nedvomno – in zapeljivo – skulpturalna, niso njene pretanjene forme, čiste linije, sijajni detajli in bogate steklene površine same sebi namen. Vsak privlačen prostor je tudi funkcionalen, kar je najbolj razvidno in izraženo v zelo jasno razdelanem programu in komunikaciji, ki programe povezuje. Čeprav bi lahko ta primerjava delovala prisiljeno – in tako delala krivico projektu – je hiša stroj za bivanje v najboljšem Le Corbusierjevem duhu.

Ko vstopimo z ulice in s pogledom objamemo prostorno, svetlo, odprto notranjščino, se pojavi prva dvojnost ali prevara: pod sabo zagledamo zeleno vrtno teraso, ki je v resnici terasast vrt. To je prva od domiselnih prevar, ki nas ne postavlja v pritličje, temveč celo nadstropje višje. Toda velika in bogato zasajena terasa razkrije nekaj drugega: ko stopimo nanjo, ugotovimo, za kaj gre, zaslutimo in spregledamo zvijačo.

Terasa je dobra orientacijska točka: ko se zazremo (navzdol) v vrt, pod sabo zagledamo bazen, ločen toda hkrati povezan volumen. Ko stopimo stran od hiše in se obrnemo nazaj k njej, nad sabo zagledamo še eno teraso, ki se razteza okrog drugega volumna – spalnice in kopalnice.

Šele zdaj razumemo, da se gibamo skozi cel sklop programskih kubusov, pri katerih ne gre samo za razporeditev površin, temveč v enaki meri za premišljeno nakopičene volumne – in praznine. To platenje ustvarja odlično osvetlitev in razkriva še več plasti v ozadju.

Ko se vrnemo v hišo, na prvi površini, kjer je glavni vhod in hodnik v kuhinjo, na obeh straneh najdemo dostope, ki so diskretno povezani z bolj zasebnimi, spodnjimi prostori – telovadnico, sobo za goste, kabinetom, bazenom in savno. Vsak od teh prostorov razkriva drug program/volumen, prepleten z nepričakovanimi vrtnimi vrzelmi. Te razbijajo konvencionalno strnjeno, ki bi lahko ogrozila ta rahločutni ples med zunanjščino in notranjščino, delom in prostim časom, javnim in zasebnim. To je labirint površin, skozi katerega nas do zaklada vodi (varljivo preprost) zemljevid.

**HOUSE D**  
BEVK PEROVIĆ ARHITEKTI  
LJUBLJANA 2007/2008

**brief:** form, profile, volumes, spaces, planes, layers, light, organisation, public/private, exterior/interior

House D is both a deceptively simple yet marvellously complex design, and makes the most of this compelling duality. Much in fact about what is special here hinges on a series of contrasting dualities. While it is undeniably – and seductively – sculptural, there is nothing gratuitous about the fine form, clean lines, fine detailing and rich glasswork employed. Functionality is well at work behind each beautiful space, best seen in and expressed by the very clearly delineated program and the communication that connects these programs. Without forcing the analogy – and in so doing do injustice to the project – the house is, in the best spirit of Le Corbusier, a machine for living in.

Stepping up to the entry from street level and taking in the spacious, luminous single room the first of the dualities or deceptions arises: we look out onto a verdant garden terrace which is, instead, a terraced garden. The effect is the first of a series of fine deceptions that locates us not on ground level but an entire story above. Yet the expansive and richly planted terrace suggests otherwise. Once on the terrace we begin to discern what is going on here, to both intuit and visualise the scheme at work.

The terrace works as a fine orientation point: looking out (and down) into the garden/yard we get a glimpse of the pool, as a separate yet connected volume, below. Stepping out away from and looking back at the house reveals another terrace above, stretching around another volume – the bedroom and bath – upstairs.

Only now do we understand that we are navigating a series of program-boxes that are as much about planar organisation as they are about smartly staggered volumes – and voids. This layering creates splendid occasions of light and reveals yet more of what lies beyond.

Once back in the house we discover, along the first plane that is the public entry and kitchen corridor area, access points at either end discreetly feeding the more private spaces – exercise space, guestroom, den, pool and sauna – downstairs. Again each space downstairs reveals other program-volumes interspaced with unexpected garden-voids that break any conventional density that might threaten this delicate dance between exterior and interior, work and play, and between public and private. It's all much like a planar maze to which we have the (deceptively simple) treasure map.

**produkcija filmov / film production**

**kurator/curator**  
JEFF BICKERT (ARK)

**režiser in scenarist/director and writer**  
DAMJAN KOZOLE

**igralka/cast**  
AJDA TOMAN

**snemalec/cinematographer**  
MATJAŽ MRAK

**kostumi/costumes**  
ZORA STANČIČ, EMIL CERAR

**maska/make up**  
SANDRA JEŽ

**luč/gaffer**  
MILAN PREBIL

**scenska tehnika/grip**  
ROK GRDIN

**glasba/music**  
NITIN SAWHNEY - HUMAN - FRAGILE WIND

**montažer/editor**  
JURIJ MOŠKON

**kolorist/colorist**  
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**tehnični nadzor/technical supervisor**  
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**zvok/sound**  
JULIJ ZORNIK, GAŠPER LOBOREC

**direktor filma/production manager**  
MATIJA KOZAMERNIK

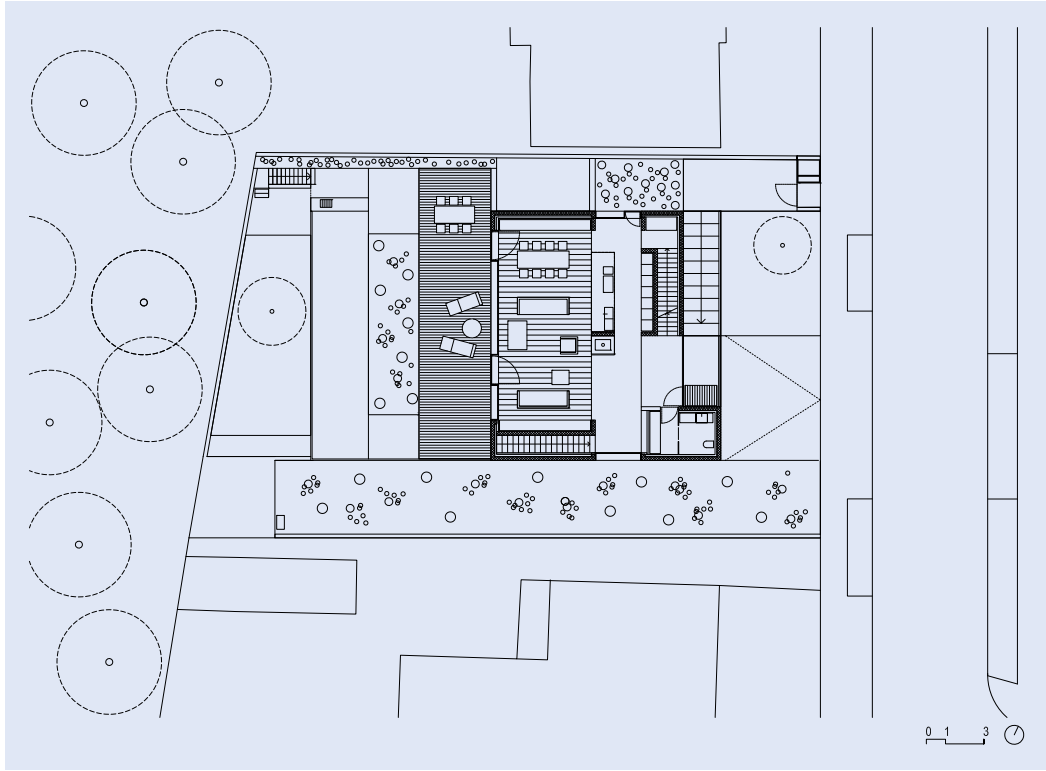
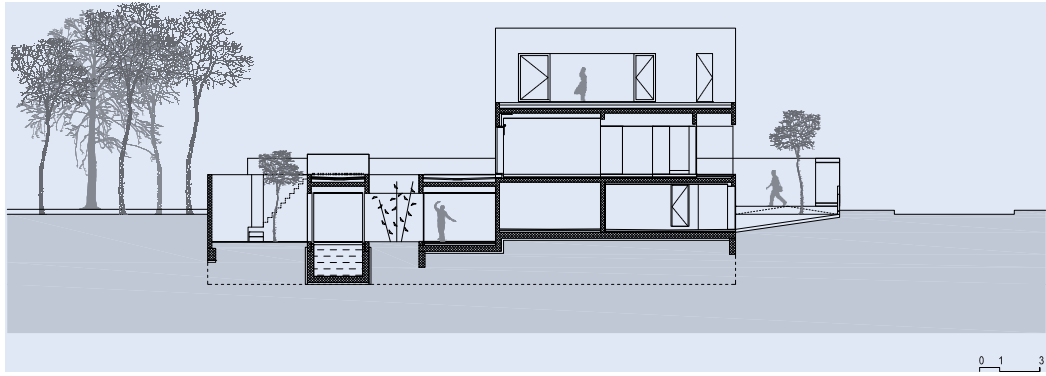
**producent/producer**  
DANIJEL HOČEVAR

**hvala/thanks**  
DARINKA IN ANDREJ DRAPAL, TELEKING/ART REBEL  
9, 100

**barvna korekcija/color correction**  
TELEKING

**tonska obdelava/sound postproduction**  
100







**NOGOMETNI STADION, ŠPORTNI PARK  
STOŽICE, SADAR + VUGA**  
LJUBLJANA 2010



**Ključne besede:** preprostost, enotnost, program, umeščenost in krajevna specifičnost, vključitev naravnega okolja

Stadion Stožice – najnovejši in največji športni objekt v Ljubljani – ni ne velik, ne monumentalen. Kljub temu, da ima kar 16.000 sedišč, ohranja človeško merilo in komunicira v jeziku, ki je preprost, nevsiljiv in hkrati prefinjen.

Razteza se na ploščadi parka, v katerega je domiselno umeščen, pravzaprav vsajen. Razkriva preprosto, nizko konveksno, leči podobno streho z velikim kraterjem v sredini. Ker se tribune ne vzpenjajo v olimpijske višave niti razsežnosti, je pravzaprav stadion zgolj ta narebrena jeklena strešna konstrukcija.

Kot vse najboljše strešne konstrukcije hkrati objema in osvobaja, daje zavetje in se odpira v nebo, ter tako ustvarja zaprt prostor, vendar hkrati daje občutek strnjene odprtosti. Dviga se močna in trdna, hkrati pa ni masivna ali težka. Ta učinek je gotovo tudi posledica relativne majhnosti objekta, toda že rešitev sama ustvarja lahek in zračen kokon/mrežo, v kateri se posameznik z lahkoto znajde in uživa v večjih športnih in zabavnih spektaklih.

Cela lupina stadiona, ki kot gostoljubno vesoljsko plovilo gnezdi sredi zelenila pozidanega urejenega parka, je pokrita z oblogo, ki spreminja barve glede na razmere v okolju in razdalje, iz katere jo opazujemo.

Stadion sicer tako funkcionalno kot estetsko deluje tudi kot samostojna struktura, a zasnovan in zgrajen je bil skupaj s svojo sosedo, večnamensko športno dvorano, s katero si deli lokacijo na vrhu načrtovanega nakupovalnega in poslovnega kompleksa. Deluje kot tankočutno uglašen partner v celotni shemi javnega športnega in zabavišnega prizorišča, ki je vneslo element prefinjenosti in relevantnosti, tako funkcionalne kot simbolične, v sicer staro in precej tradicionalno mesto.

**STADIUM STOŽICE**  
SADAR + VUGA  
LJUBLJANA 2010

**brief:** simplicity, unity, program, siting and site specificity, incorporated natural environment

As stadiums go, Stožice – Ljubljana's newest and largest sports venue – is neither large nor monumental. Instead, with a seating capacity of just 16,000, it has a decidedly human scale to it and communicates in a language of simple, unimposing yet refined understatement.

Spread out under the plateau of the park in which it is smartly sited it is actually sunk into the park, revealing but a simple, very low convex lens of a roof – with an expansive crater at its center. And as the stands do not rise to Olympian heights nor proportions, this seductively ribbed steel roof-structure essentially constitutes the stadium.

Like the best of similar roof schemes, it both contains and releases; it both shelters and opens up and out to the sky, creating an enclosed yet liberating sense of contained openness. Similarly it projects (and is) as strong and solid, yet by the same token it is neither massive nor heavy. Naturally this effect owes much to its relatively small scale, yet the solution does nevertheless result in a light and airy cocoon/web which is easy to navigate and enjoy larger scale sport and entertainment spectacles.

The entire stadium shell, nestled like a hospitable alien spacecraft in the surrounding green of the built landscaped park, is finished in exterior cladding that changes colour depending on outdoor environmental conditions and viewing distance.

And while it works functionally and tastefully as a stand-alone structure, it was designed and built in tandem with its multipurpose sports hall mate with it which shares the sweeping site atop a planned shopping and commercial complex below. It is the sensitively attuned partner in the larger, public sports and entertainment venue scheme that has introduced an element of sophistication and relevance both functional and symbolic that captures and communicates the new, contemporary aspirations of an old and largely traditional city.

**produkcija filmov / film production**

**kurator/curator**  
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**režiser in scenarist/director and writer**  
DAMJAN KOZOLE

**snemalci/cinematographers**  
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**glasba/music**  
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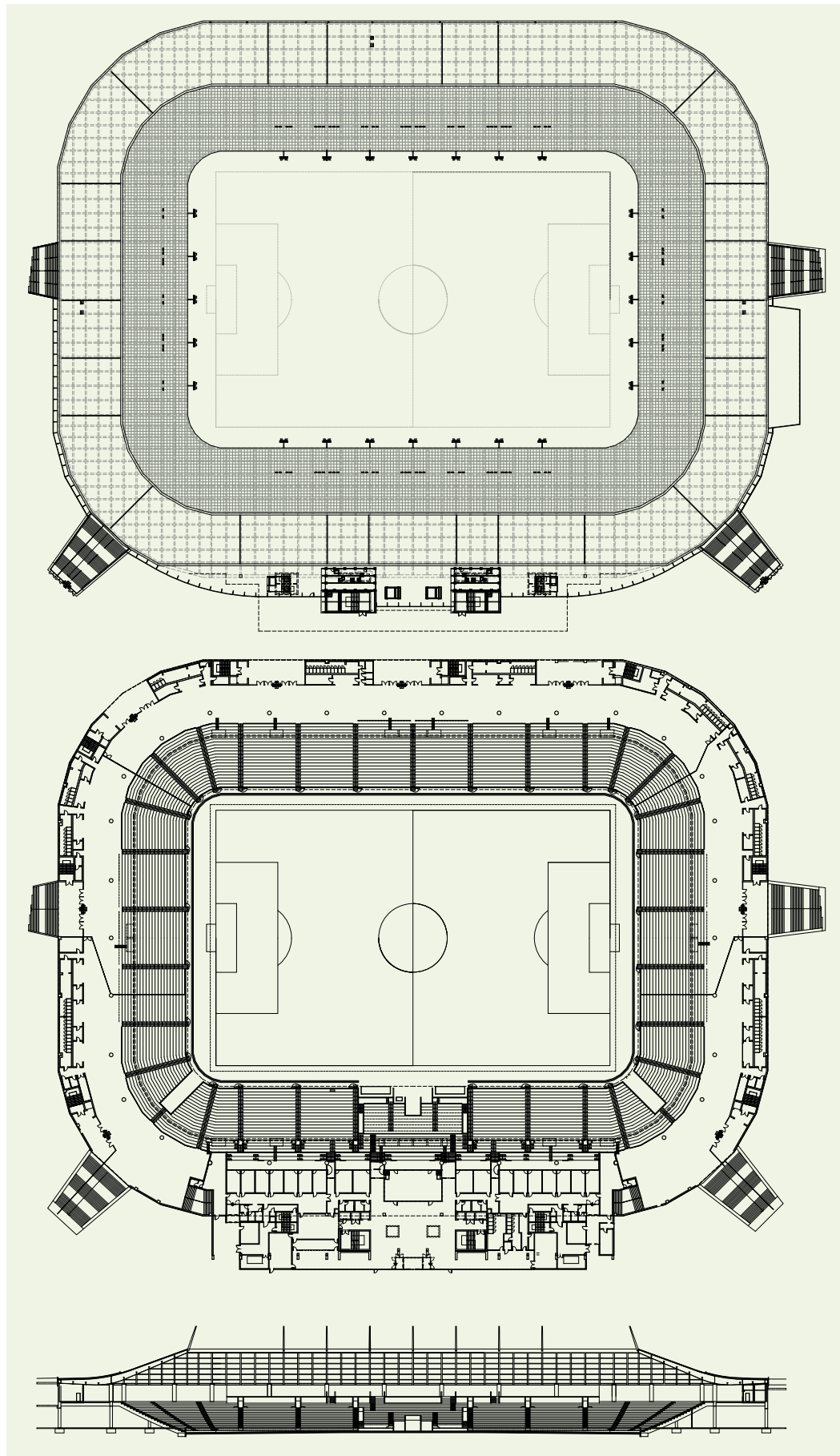
**producent/producer**  
DANIJEL HOČEVAR

**hvala/thanks**  
ZAVOD TIVOLI, TELEKING/ART REBEL 9, 100

**barvna korekcija/color correction**  
TELEKING

**tonska obdelava/sound postproduction**  
100









**HIŠE NA JURČKOVI,  
LJUBLJANA, JOŽE PETERKOČ  
LJUBLJANA, 2009**

**Ključne besede:** oblika, preprostost, enotnost, volumni, dodelanost, svetloba, razporeditev, program

Ko se približamo trem pozornost zbujajočim, belim volumnom na Jurčkovi, najprej opazimo zanimiv profil, ki ga zarezujejo v prostor in nebo v okolici. So eno, toda hkrati so tri različne forme: ločene v programu, toda povezane tematsko in fizično s pripadajočimi garažami pod njimi in obhodom na srednji terasi/strehi zgoraj.

Zaradi njihove kompaktne zunanjsčine in nenavadne oblike – za razliko od preprostega bloka – je njihova gmota ali teža videti manjša, niso masivni temveč lahki in zračni, kot da se bodo vsi hkrati dvignili v zrak in tam lebdeli. Čeprav so nedvomno sodobni, posredno spominjajo na tradicionalno, celo lokalno stavbarstvo, z vizualnostjo, ki je tu artikurirana.

Vsaka od zasebnih hiš je kot majhna stopinja. Hiša teče vzdolžno, zadnja in sprednja stran obstopata razmeroma ozko širino. Volumni so v treh nadstropjih domiselno nakopičeni eden vrh drugega in povezani s tektonsko skulpturalnim stopniščem iz grobega betona. To je prvo v seriji majhnih, toda pomembnih presenečenj in odkritij.

Takoj po vstopu, v pritličju, se nam odpre pogled skozi vso dolžino (globino) hiše od sprednje do zadnje strani; kmalu bomo ugotovili, da je tako v vseh nadstropjih, kar pripomore k boljši prostorski orientaciji, omogoča pa tudi, da v notranjščino prodira obilje svetlobe, ki jo najdemo na vsakem koraku.

Našli bomo namreč cele ploskve svetlobe, od velikih zadnjih oken v pritličju, ki se odpirajo na teraso in sosednja polja na drugi strani, do širnih oken v spalnici v zgornjem nadstropju. Notri nismo nikoli zunaj; toda, kot so veliki finski modernisti radi poudarili, imamo popoln okvir za naravno zunanje okolje. Ključnega pomena je izpostavljenost s programsko domišljenim tlorisom, ki zasebno spredaj in zadaj odpira zunanjim prostorom, medtem ko delovni in servisni prostori ostajajo skriti.

Tloris je zasnovan na razmeroma tradicionalen način organizacije s hodniki, ki učinkovito povezujejo funkcionalno zasnovane prostore – velike spalnice s širokimi skritimi walk-in omarami, priročne delovne sobe, prostorne kopalnice in podobno – vendar je še vedno dovolj prostora za presenečenja. Spalnica v zgornjem nadstropju je v kotu skoraj dvakrat višja od navadne sobe, udobna in kompaktna dnevna soba pa se naslanja na zgornjo teraso v zavetju spuščajočega se, podstrešnega stropa/strehe. Obhodna terasa, ki obdaja obe stranski hiši pa je hkrati eklektična in trezna, igriva in sijajna.

**HOUSES ON JURČKOVA STREET  
JOŽE PETERKOČ  
LJUBLJANA, 2009**

**brief:** form, simplicity, unity, volumes, finishing, light, organisation, program

The first thing we notice on approaching the striking three white volumes on Jurčkova is the compelling profile they carve out of the surrounding space and sky. They are one, yet they are three distinct forms: separate in program but joined both thematically, and physically by adjacent garages below and a walk-around mid-level terrace/roof above.

Their compact exterior and odd shape – as opposed to a solid block – reduces their bulk or weight; they're not massive but light and airy, as if they might rise up en masse and float away. And while unarguably contemporary, they succeed in creating some oblique reference to traditional, even local vernaculars that lingers on the visual palette.

Each private house here carries a small footprint. The house works longitudinally, tracing a comparatively narrow width working front to back. Three floor-volumes are smartly stacked on top of each other, connected by a tectonically sculpturesque staircase cast in unfinished concrete. It's the first of a series of small yet important surprises and discoveries.

Immediately upon entry, on the ground floor, we have a visual shot through the entire length (depth) of the house from front to back; this we'll soon learn we have on all floors, which works as much for spatial orientation as it does for generous light – which is everywhere.

For here we have whole planes of light, from the full-wall rear window downstairs that gives onto the terrace and the neighbouring fields beyond, to the expansive bedroom windows upstairs. We are never outside on the inside; but as the great Finnish modernists liked to offer, we have a perfect frame on the natural outdoors. Exposure here is crucial, with a programatically smart plan opening private views front and rear onto open outside spaces, while work, service and utility spaces are blinded.

The plan employs a relatively traditional corridor program efficiently feeding functional spaces – big bedrooms with full-width hideaway walk-in cupboards, workable workrooms, ample baths and similar – but with room for surprises. An upstairs bedroom peaks at almost double normal room-height in the corner, and a cosy and compact lounge space slips in next to the upper terrace nestled below the descending attic-like ceiling/roof. The walk-around terrace that wraps each of the houses on two sides is as eclectic as it sensible, and as frivolous as it is marvellous.

produkcija filmov / film production

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JEFF BICKERT (ARK)

**režiser in scenarist/director and writer**  
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**igralci/cast**  
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**snemalec/cinematographer**  
MARKO BRDAR

**kostumi/costumes**  
EMIL CERAR

**maska/make up**  
SANDRA JEŽ

**casting**  
SREČKO ČORAGIČ

**luč/gaffer**  
MILAN PREBIL

**scenska tehnika/grip**  
ROK GRDIN

**glasba/music**  
BRANKO ROŽMAN

**montažer/editor**  
JURIJ MOŠKON

**kolorist/colorist**  
EMIL SVETLIK

**tehnični nadzor/technical supervisor**  
ZORAN MIHAILOVIČ

**zvok/sound**  
JULIJ ZORNIK, GAŠPER LOBOREC

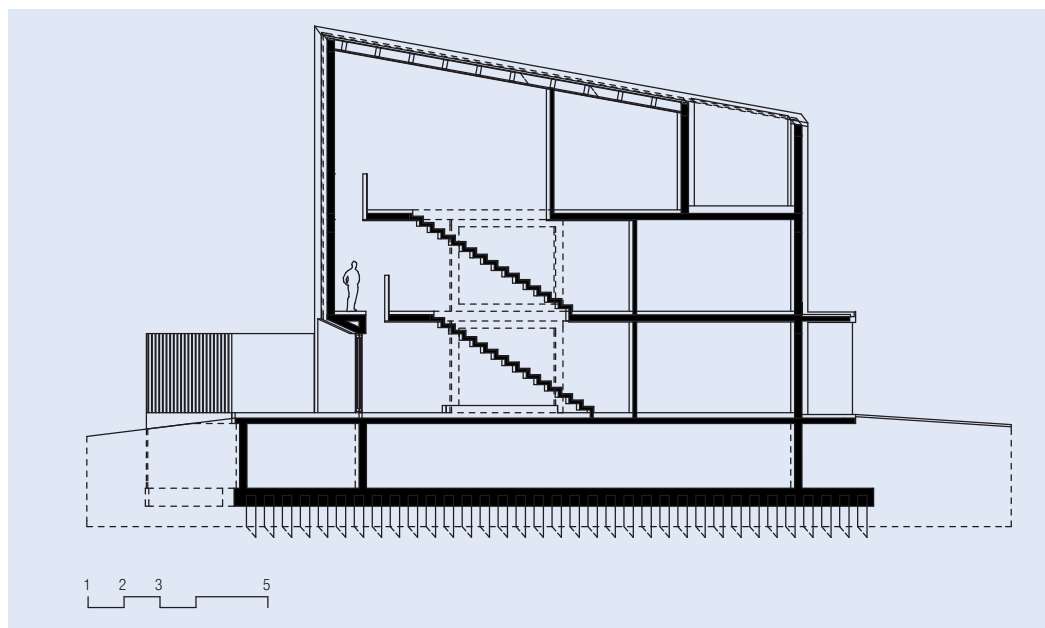
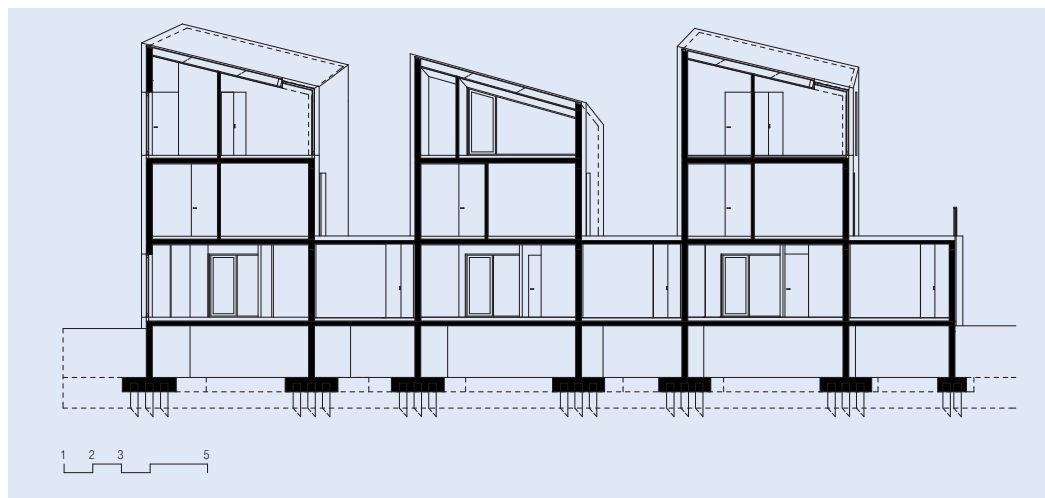
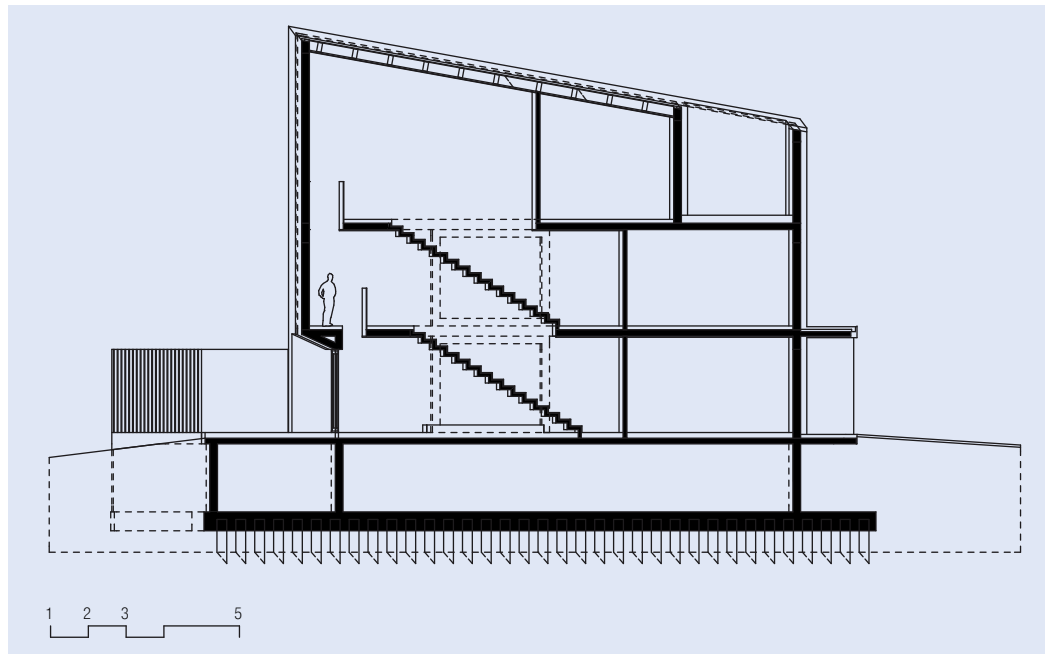
**direktor filma/production manager**  
MATIJA KOZAMERNIK

**producent/producer**  
DANIJEL HOČEVAR

**hvala/thanks**  
BOŠTJAN BORGER, RODRIGO FERNANDEZ, TELEKING/  
ART REBEL 9, 100

**barvna korekcija/color correction**  
TELEKING

**tonska obdelava/sound postproduction**  
100





**ODPAD, PIVKA**  
DEKLEVA GREGORIČ ARHITEKTI  
PIVKA, 2007

**Ključne besede:** program, javno/zasebno, materiali, umestitev, možnost recikliranja, funkcionalnost, oblika, komunikacija

Kaj počne arhitektura v centru za recikliranje, nekje bogu za hrbtom? To samo delno retorično vprašanje pravzaprav ni vprašanje, pač pa je prej odgovor na naslednji vprašanji »Kje najdemo arhitekturo?« in »Kaj lahko arhitektura doseže?« Če želimo najti arhitekturo, nam ni treba dlje kot samo v Pivko – tja, sredi umazanega nereda nekje bogu za hrbtom.

Kot pri številnih, če ne vseh projektih v pričujoči seriji filmov, je arhitekturna moč centra za recikliranje kovinskih odpadkov odvisna od serije nenavadnih dvojnosti, celo nasprotij. Takoj se srečamo z razmerjem med dvema stavbama: prva, upravna, je jeklena, elegantnejša, bolj dodelana, celo okrašena s črno jekleno mrežo; druga je betonska, delovna, gola, nedodelana, samo funkcionalna in čeprav lepa v svoji obliki in preprostosti, povsem nedekorirana.

Stavbi, ki stojita ena zraven druge sta skoraj enako veliki in nista povezani fizično, temveč programsko, tematsko, s svojo bližino in s skupnim zidom, ki je najbolj viden z druge, vhodne strani in na katerega se obe naslanjata. V lepši, jekleni stavbi so pisarne; namenjena je upravi in vodstvu, sestankom in okrepcilu – tam so možgani. V neokrašenem, manj prefinjenem betonskem bloku pa so težki stroji, garderobe in kopalnice – tam je telo.

Toda obe sta kot elegantni, urejeni, preračunani formi obdani s surovo umazanijo in navideznim neredom nepozidane okolice, s kupi, zabojniki in paletami odpadnih kovin. V tej luči beremo delovno dinamiko med »zgrajeno« arhitekturo in »organsko« arhitekturo odpadkov, namenjenih reciklaži.

Seveda v (zasebnem) podjetju to, kar se zdi nered, mogoče vizualni materialni kaos, ni to, kar se zdi: v resnici je dobro organiziran in vzdrževan in je na nek način lep. Prav nič ne bi pretiravali, če bi rekli, da se iz odpadkov in nereda izlušči organizacija in ponovna uporaba prav zaradi arhitekture – da so nekatere vrednote interpretirane in posredovane s procesom ustvarjanja arhitekture in posledične operativne celote.

Od nastanka centra zanj vlada veliko zanimanje med domačimi in tujimi arhitekti. O njem je nastalo veliko dokumentacije, predstavljen je bil v številnih publikacijah in na mnogih razstavah, okrog njega se spletajo razprave. Ko se po napornem dnevu zaposleni na odpadu zberejo in izmenjajo nekaj besed, se mogoče tudi zasmejijo, se hočeš nočeš obrnejo, se ozrejo k pozidani okolici in pomislijo, mogoče celo izrečejo, da imajo tam arhitekturo. In to je tisto, kar lahko doseže arhitektura.



**METAL RECYCLING PLANT, PIVKA**  
DEKLEVA GREGORIČ ARHITEKTI  
PIVKA, 2007

**brief:** program, public/private, materials, siting, recyclability, functionality, form, communication

What is architecture doing here at a metal recycling centre in the middle of nowhere? This only partially rhetorical question is actually not a question, but more an answer to the questions “Where do we find architecture” and “What can architecture do?” If we wish to find architecture, we need look no further than Pivka – here, in the middle of dirty, cacophonous nowhere.

Like many if not all of the projects included in the film series, much of the strength of the metal recycling centre hinges on a series of curious dualities, even contradictions. Immediately we are confronted with the relationship between two buildings: one, the office, is steel, it is finer, finished, even ornamented with a black steel screen curtain; the other is concrete, it is work-like, bare, unfinished, purely functional and, though beautiful in its form and simplicity, entirely unornamented.

The buildings, sitting adjacent to each other and of near-equal size, are connected not physically per se but programmatically, thematically, by their proximity; and by the common wall against – best seen from the other, access side – and into which both are built. The finer steel structure, the office, hosts administrative, managerial, meeting and refreshment tasks – it is the brains; while the unadorned, less sophisticated concrete block houses heavy machinery, change and washing rooms – it is the body.

Yet both, as fine, ordered calculated forms are equally surrounded by the raw grime and seeming disorder of their unbuilt surroundings, by heaps, bins and palettes of metal scrap. By the same token, however, we read a working dynamic between built architecture and the “organic” architecture of scrap recyclables.

Naturally, as a (private) business, what appears as disorder, perhaps visual material chaos, is not what it appears to be: it is in fact well organised and maintained, and possesses a certain beauty all its own. And it would not be a stretch to offer that out of refuse and disorder come organisation and reuse expressly because of the architecture – that certain values have been interpreted and communicated through the process of making architecture and the resulting operational totality.

Since its inception the centre has seen no shortage of professional interest by the architectural community both local and foreign. It is widely documented, published, exhibited, discussed. Standing around together after a good day’s work the yard staff share a few words and some laughs, but are compelled to turn, look back at their built surroundings and think, whether aloud or quietly to themselves, that here they have architecture. And that’s what architecture can do.

**produkcija filmov / film production**

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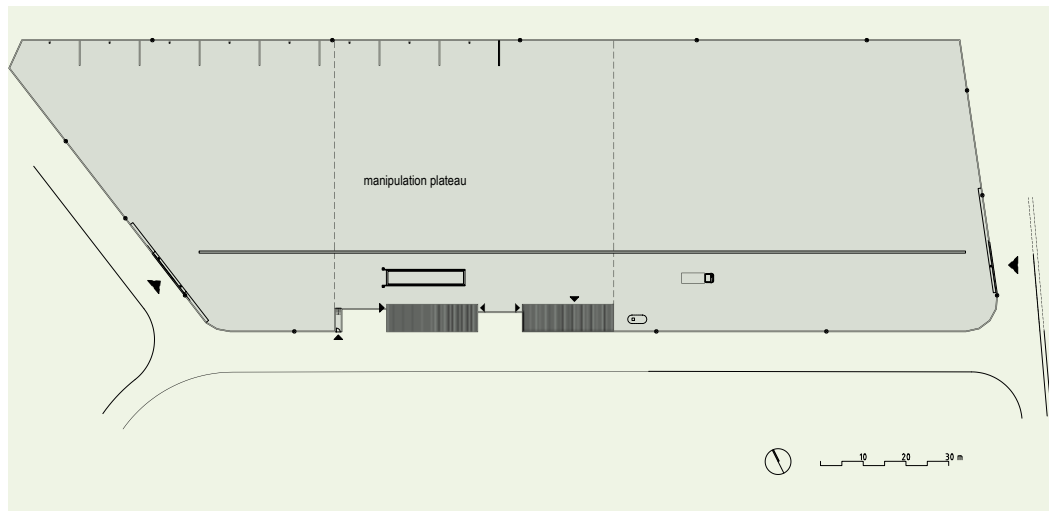
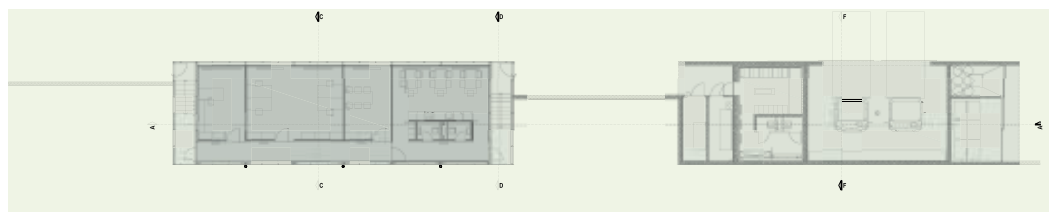
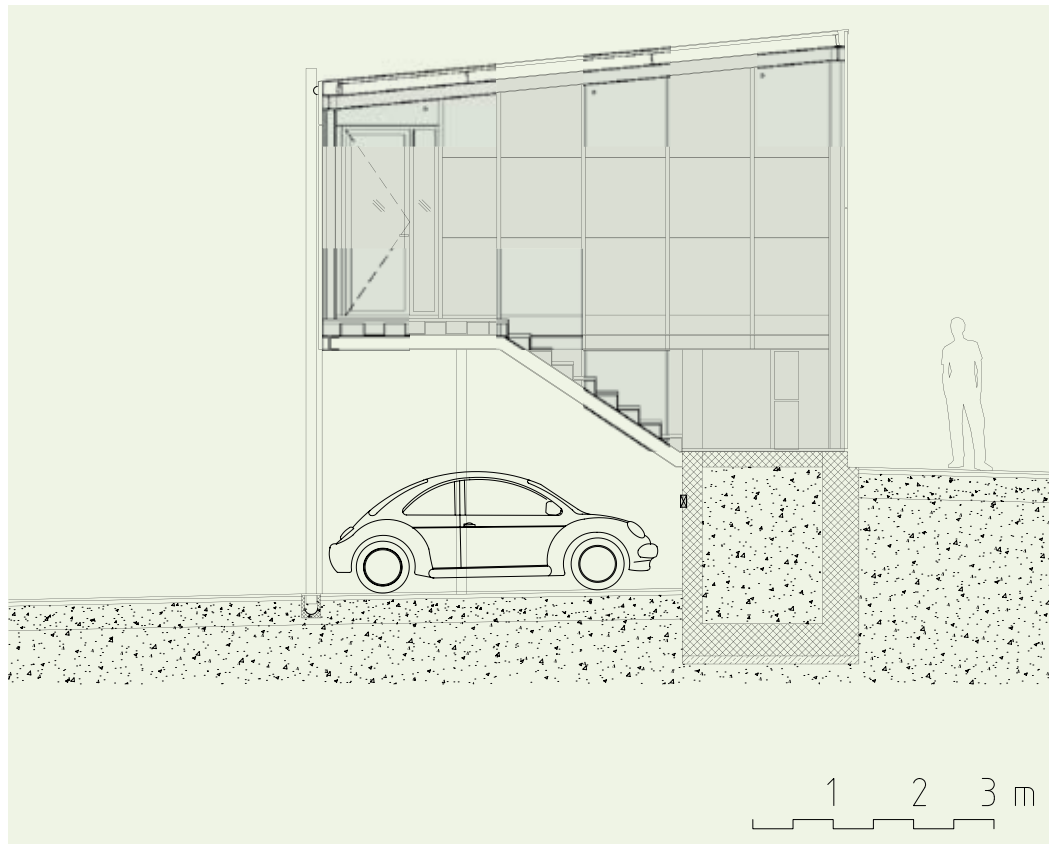
**hvala/thanks**  
ODPAD PIVKA, ANDREJ DOLENC, TELEKING/ART REBEL  
9, 100

**barvna korekcija/color correction**  
TELEKING

**tonska obdelava/sound postproduction**  
100

**film je finančno podprlo/financial support**  
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**BIOTEHNIŠKA FAKULTETA  
(UNIVERZA V LJUBLJANI)  
ARK ARHITEKTURA KRUŠEC  
LJUBLJANA, 2009-2010**

**Ključne besede:** skulpturalno; dobro umeščeno in postavljeno; institucionalno, a osebno; uravnoteženo; toplo; čisto; funkcionalno

Zunanja fasada stavbe, kot tudi njena celotna oblika, odraža njeno funkcionalno prostorsko ureditev – in arhitekturno jasno artikulirane nosilne konstrukcijske elemente. Fasada, ki je oblečena v velike površine toplega lesa mehča masivnost stavbe ter hkrati razkriva in zamegljuje konvencionalni program v stavbi. Zimske svetlobe ne odseva v mrzlih, sivih odtenkih, pač pa ji daje bolj topel videz, in v zimsko golem okolju služi kot vir toplote. Ko pride pomlad in prinese zelenilo trave in gostih drevesnih krošenj, pa se zlije z naravnim okoljem.

V notranjščino se zlivajo slapovi svetlobe in ni nobenih zaprtih hodnikov: vsi imajo okna z razgledom na zeleno, nepozidano okolico. Podobno so avle prostorni in hkrati zelo osebni volumni, stopnišča pa so udobna mešanica razmerij, svetlobe in gibanja.

Knjižnica in avditorij sta projektirani po meri človeka, umirjeno, toda toplo, osebno materialna. Avditorij, ki je razsvetljen neposredno in posredno je intimen glede na svojo velikost po zaslugi ukrivljenega, lesenega, konveksnega obokanega stropa. Zlasti knjižnica je kraj, ki čeprav domisel in funkcionalen deluje zelo prijetno. Strateško umeščena okna vnašajo zunanjo okoljsko resničnost, vse pa prežema toplina naravnega lesa – kjerkoli se lahko dotaknemo površine stavbe. Ogromna, ugreznjena strešna okna nad nami, ki se spuščajo, lebdiijo v prostoru knjižnice v zgornjem nadstropju pa delujejo vidno prijetno in navdihujoče.

Čeprav so uporabljeni izraziti – in izrazito standardni – materiali, okusna mešanica (zanimivih zidov iz) grobega betona, stekla in lesa ne deluje preteče ali vsenavzoče. Podobno obvezna institucionalna sestavna dela knjižnice in avditorija služita kot preprosta, vendar učinkovita označevalca: stavba je v popolnoma pozitivnem pomenu videti kot biotehniška fakulteta, raziskovalno središče, kraj dela in študija.

**BIOTECHNICAL FACULTY  
(UNIVERSITY OF LJUBLJANA)  
ARK ARHITEKTURA KRUŠEC  
LJUBLJANA, 2009-2010**

**brief:** sculptural, well-sited and seated, institutional yet personal, balanced, warm, clean, functional

Outside the building's facade, together with its overall form, reflects its functional layout – and the architecture's compelling load-bearing structural elements. Dressed in large swathes of warm wood the facade serves to soften the considerable mass of the building and to both reveal and blur the conventional program inside. Further it reflects not a cold grey but a far warmer winter light, and serves as a source of warmth in the winter-bare surroundings. Come spring and the green of grass and thick tree foliage it becomes an integral part of the natural surroundings.

Inside we find great washes of light, and no dead-end corridors: all of them are windowed, with a view out to and over the green unbuilt grounds. Similarly foyers are spacious yet largely personal volumes, and stairwells too prove a comfortable mix of scale, light and movement.

Both the library and the auditorium employ human scale and understated yet warm, personal materiality. The auditorium, directly and indirectly lit, becomes intimate for its size owing to the curved wooden convex vaulted ceiling. And the library in particular is a place in which, though smart and functional, we enjoy a sense of pronounced well-being. Strategically staggered windows work to bring the environmental reality of the outside in, and the warmth of natural wood is everywhere – everywhere we might have contact with the building surface. But it is surely the oversized sunken skylights overhead, descending, floating into the upper-floor library space that are conspicuously comforting and inspiring.

While a distinct – and distinctly standard – materiality is employed, using a tasteful mix of (compelling plates of) unfinished concrete, glass and wood it doesn't insinuate itself as an overbearing or omni-present effect or component. Similarly, as obligatory institutional components, library and auditorium serve as simple yet effective signifiers: this looks – in an entirely positive way – like a biotechnical facility, a research centre, a place of work and learning.

**produkcija filmov / film production**

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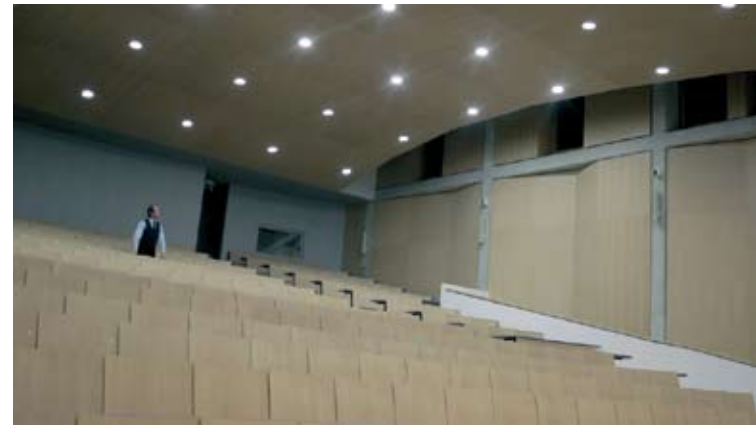
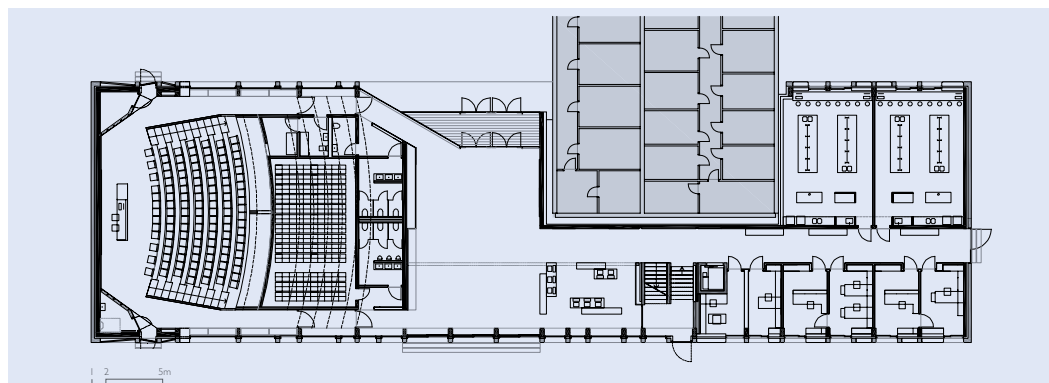
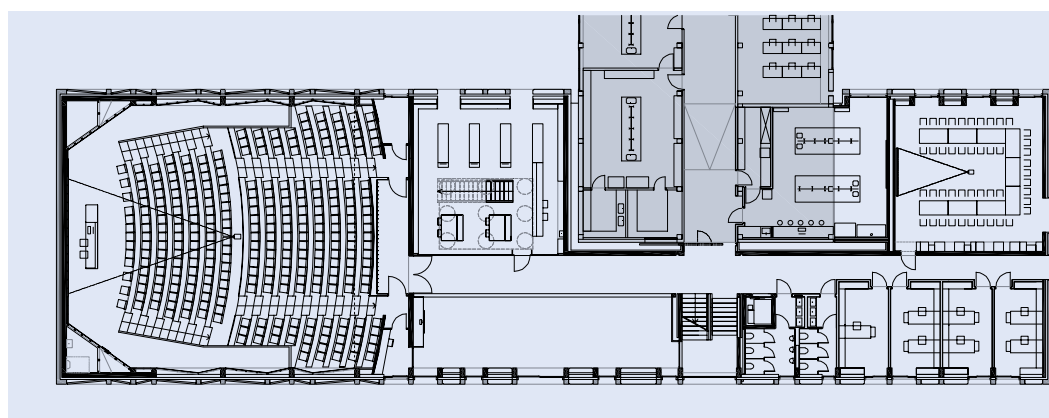
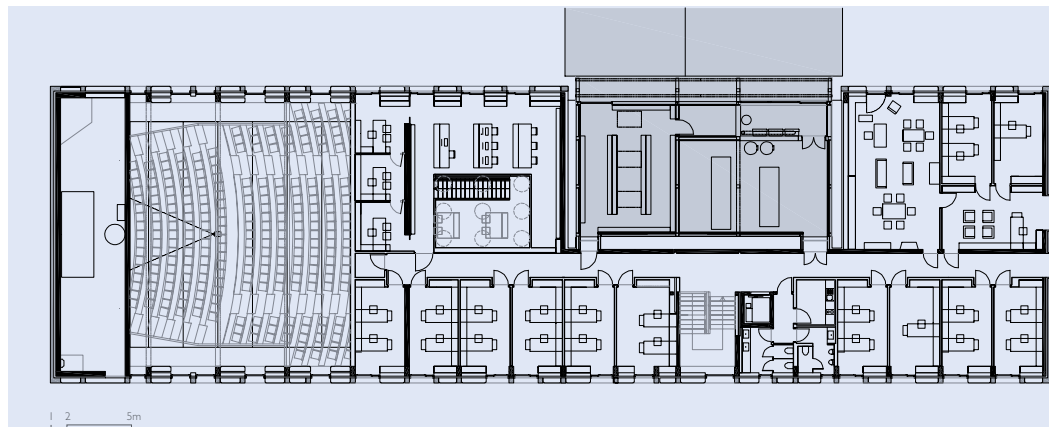
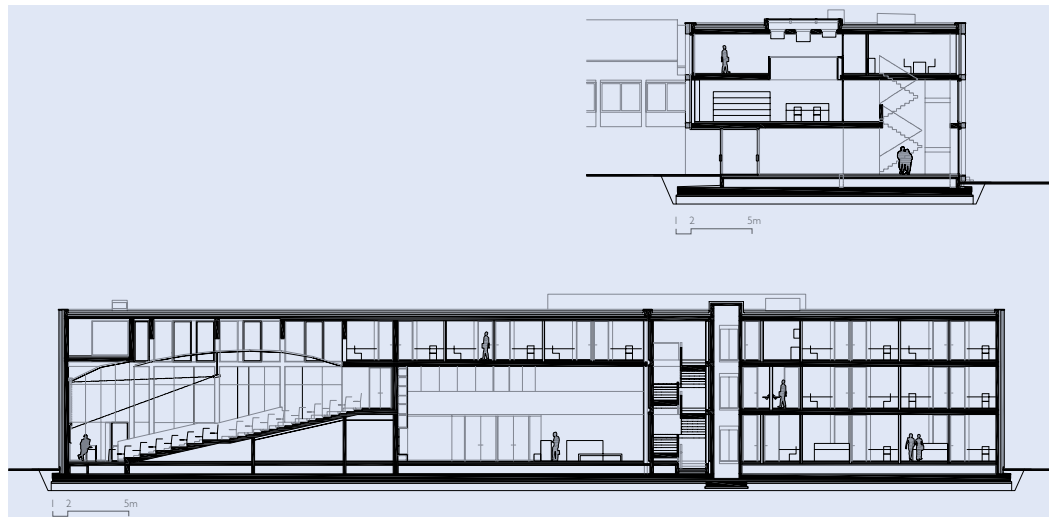
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DANIJEL HOČEVAR

**hvala/thanks**  
DARKO KLOBUČAR, TELEKING/ART REBEL 9, 100

**barvna korekcija/color correction**  
TELEKING

**tonska obdelava/sound postproduction**  
100





**TRG IN ZUNANJI OLTAR NA BREZJAH**  
MARUŠA ZOREC, MARTINA TEPINA  
BREZJE, 2008

**Ključne besede:** preprostost, materiali, funkcionalnost, površine, niansiranje, duh, umeščenost, prostor, okolica

Ko se odprejo veličastna in elegantna vrata tega enkratnega oltarja, se cerkev odpre trgu, ljudem in kraju, ki ga obdaja. Tukaj se vse (pomembno) dogaja na eni sami ravni ploskoviti osi – mesto, kjer stoji oltar, kjer so pritrjeni podboji, kjer so obešena in se odprejo vrata in kjer se odvija obred.

Ta intuitivna in inovativna rešitev je uspešna predvsem zato, ker je zasnovana na domiselno obrnjenem vrstnem redu – obredi se odvijajo od znotraj navzven na trg (kot intimen papežev govor) in kar je pomembneje, trg postane cerkev.

Čarovnija oltarja na prostem je v njegovem dualističnem, morda razcepljenem značaju: je diskreten – ko je zaprt, postane del pokrajine in odprtega trga; ko je odprt, pa je okusno dominanten in elegantno drzen.

Odrpto/zaprta strukturna shema sijajno poudarja element obreda: ko je odprta, prisostvujemo pomembnemu ali prazničnemu dogodku; ko obreda ali dogodka ni, pa je zaprta, počiva. Ta shema tvori tudi motiv štirih letnih časov: odprta je od pomladi do konca jeseni, kar poudarja posebnost obreda, prazničnost dogodka.

Ker je arhitektura sakralna, je metafor v izobilju: delovati začne spomladi, ko se začne tudi razpirati in poganjati novo življenje. Ker je arhitektura tudi zelo sodobna, bi jo lahko razumeli tudi kot cerkev, ki se jo postavi po načelu »pop-up«: preprosto jo odpreš, pridigaš in moliš. Iz posvečenega zornega kota je odprtje oltarja podobno obrednemu odpiranju vrat omarice družinskega televizorja, za tiste starejše ali dovolj sentimentalne, ki se tega še spominjajo. Po ogledu so se vrata zaprla in obred se je končal.

V notranjščini in na zunanjščini je edini material les – za razliko od hladnega kamna je mehek, topel, vabljen in tako kot tradicionalni kamen, naraven in organski. Kamen je izdatno vendar diskretno uporabljen na vsem širnem trgu – sijajnem delu Jožeta Plečnika in Janeza Valentinčiča iz sredine tridesetih let –, okrog oltarja in po stopnicah sosednje tradicionalne cerkve, h kateri spada oltar.

Veliko pozornosti je posvečene tudi funkcionalnosti oltarja in različnim možnostim, ki jih ta odpira: pod oltarnimi klopmi v notranjščini je serija velikih shramb in napeljav. Malo viden hodnik, ki jih povezuje, teče po vsej dolžini strukture in notranjščino oltarja vodi navzgor prek prenosnih stopnic. Naravno – in simbolično – usmerja svetlobo skozi strešno okno po vsej dolžini stroga nad zadnjim delom oltarja.



**SQUARE AND OPEN-AIR ALTAR, BREZJE**  
MARUŠA ZOREC, MARTINA TEPINA  
BREZJE, 2008

**brief:** simplicity, materials, functionality, planes, tone, spirit, siting, space, surroundings

Opening up the great yet graceful doors of this unique altar opens the church onto the square, to the people, and the town around. Here everything (important) happens on the same flat planar axis – where the altar stands, the door-frames hang, the doors are fixed and project, and the service is conducted.

Much of the success of this solution, as intuitive as it is innovative, hinges on a smart reversed order of things – services are conducted from inside outward onto the square (like an intimate papal address) and most importantly, the square becomes the church.

The magic of the open-air altar lies in its dualistic, perhaps dichotomic character: it's both discreet – when closed, it becomes part of the landscape and the surrounding open square; and once open, it is tastefully dominating, elegantly bold.

The open/closed structural scheme marvellously enhances the element of ritual: when it's open we are part of an important or festive occasion; when there is no service, no occasion, it is closed, dormant. This scheme also gives rise to a seasonal motif: it's opened from spring through autumn, which reinforces the specialness of ritual, the sense of occasion.

Given that it is a sacred architecture, the metaphors (suggested and otherwise) abound: the start of the operating season is spring and the beginning of opening up and new life. Given that is also a very contemporary architecture we might also see it as a pop-up church – simply open, preach and pray. In a similarly secular view the opening of the altar doors is not at all unlike the opening – for those old or sentimental enough to remember – the ritual of opening the doors on the family television. Once over, the doors were then closed and the ritual completed.

Inside and out the materials employed are exclusively wood – unlike the cold of stone they are soft, warm, welcoming; and like the traditional stone natural, organic. Stone is used, strongly yet discreetly, in abundance throughout the expansive square – the sensitive work of Jože Plečnik and Janez Valentinčič from the mid-1930s – around the altar and up to the steps of the adjacent traditional church to which the altar belongs.

**produkcija filmov / film production**

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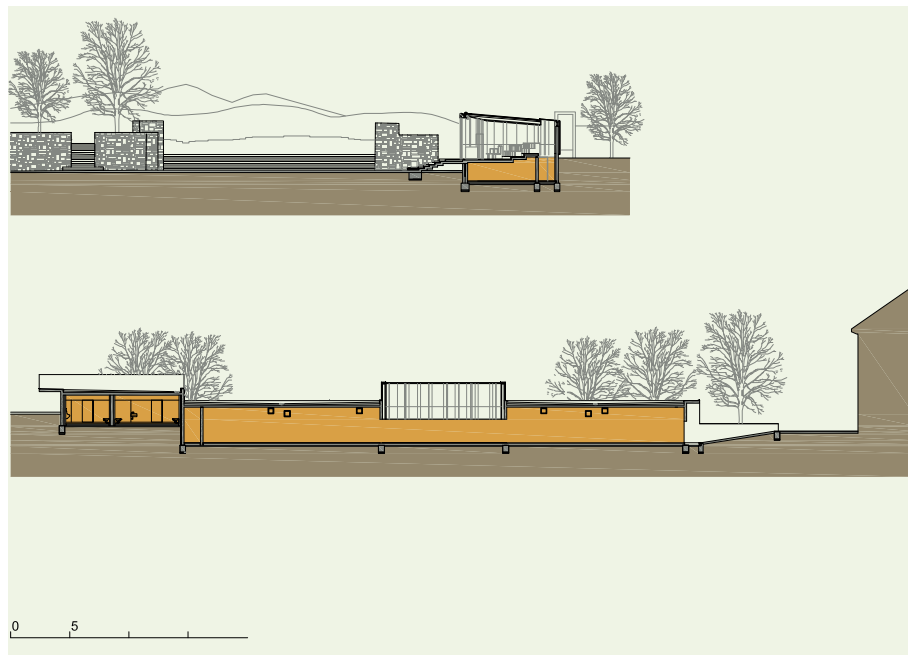
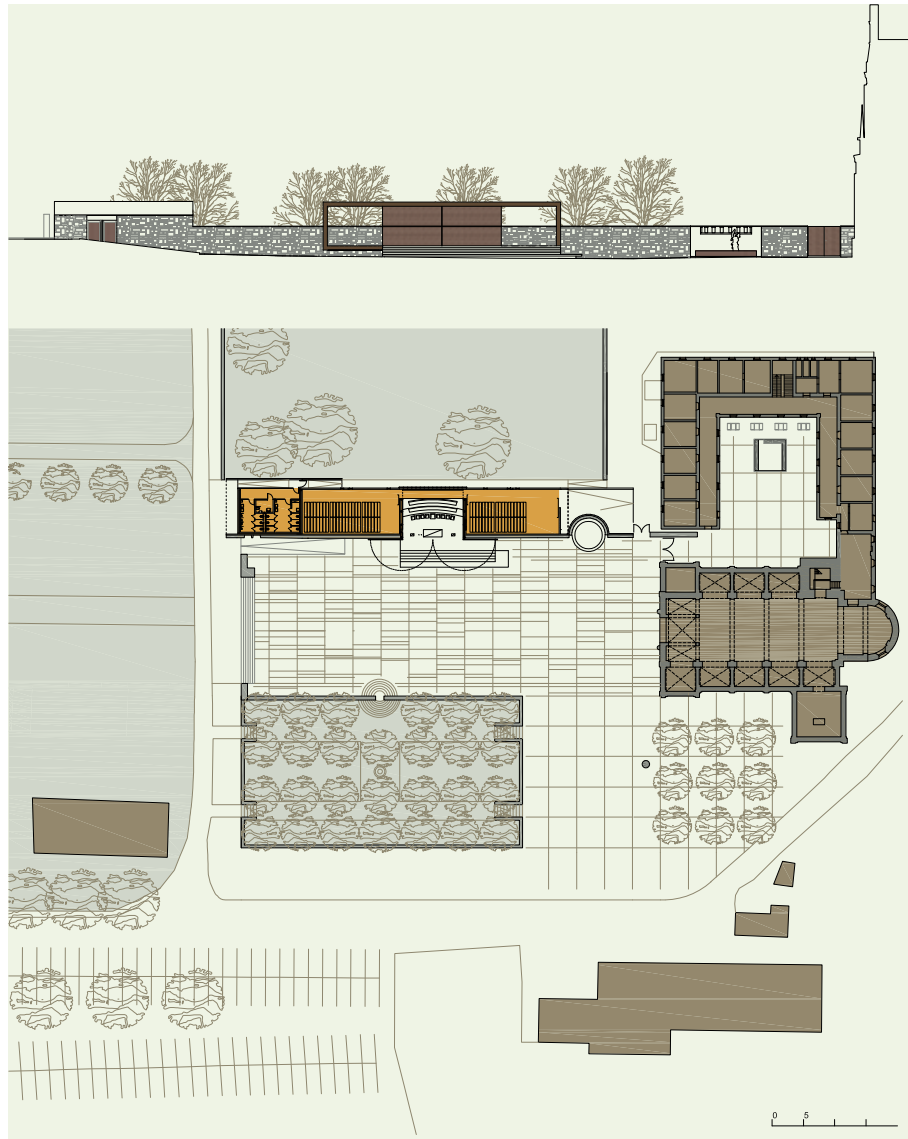
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p. SILVIN, p. BOGDAN, TELEKING/ART REBEL 9, 100

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