

Arhitektonske realizacije mladog arhitektonskog biroa Bevk-Perović predstavljaju kvalitetnu praksu s mnogo odjeka, praksu koja je u posljednjih pet godina pobudila veliko zanimanje šire javnosti, a našla je svoju potvrdu u strukovnim nagradama i čestim publikacijama u stručnim časopisima, i izvan Slovenije.

Arhitektonska produkcija sa svojom inovativnošću unutar stručnog diskursa i svojom odgovornošću prema investitoru, predstavlja uspješan model djelovanja u kontekstu dinamične slovenske društvene realnosti.

The works of a young architectural studio Bevk-Perović show quality practice getting a lot of attention, the practice that in the last five years was often in the focus of interest of a wider public and was also frequently awarded trade prizes including articles in scholarly journals, both in Slovenia and abroad.

Their architectural production including its innovation within the professional scope and the high level of responsibility to the investor, both represent a successful model of practicing architecture in the context of dynamic Slovenian reality.

razgovarali u ljubljani 13.05.2005.
interviewed in ljubljana, may 13th by ANTE
NIKŠA BILIĆ, TADEJ GLAZAR, MAROJE
MRDULJAS

matija bevk & vasa perović

ZA PROMJENE NISU POTREBNE DVIJE GENERACIJE IT DOES NOT TAKE TWO GENERATIONS TO CHANGE

oris

Započnimo činjenicom da dolazite iz različitih *backgrounda*, različitih sredina. Možete li se postaviti u kontekst, prepoznati eventualne posebnosti u edukaciji i formiranju? Opišite nam kako ste se susreli, prepoznali i formirali profesionalni tandem?

perović

Sreli smo se na projektu škole u Kočevju, koji smo radili s Tadejom Glazarom, Arne Vehovarom i Nickom Doddom. Matija je tada radio s nama, u biti za nas. "Uštekali" smo se i zatim s Nickom formirali biro.

oris

Let's begin with the fact that you come from different *backgrounds* and *milieus*. Can you put this into context and identify possible specifics of your education and development? Describe how you met, connected and created your professional partnership.

perović

We met while working on the Kočevje School project together with Tadej Glazar, Arne Vehovar and Nick Dodd. Matija was working with us, or rather, for us. We "connected" and started up an office with Nick.

► fotografija / photo
by Damir Kolodjerna





Naravno da svaki *background* i svaka edukacija donese nešto drugo. To nije samo pitanje *backgrounda*, nego i karaktera koji se kod nas na neki način dopunjuju. Osim što sam stariji, ja sam sa sobom donio neku histeriju, Matija je smireniji.

oris

Koje su to dodirne točke i moment prepoznavanja?

bevk

Mislim da je to zanimanje za neke općenite teme arhitekture, za art, za dizajn. Kritički razgovor o projektu je jedan od najvažnijih “karaktera” naše komunikacije. Neke stvari se mogu brzo promisliti i komunicirati; tako kod nas nastaju projekti. Najbolje stvari nastale su vrlo dobrom komunikacijom.

oris

Mislim da je situacija, što se tiče arhitektonske prakse, u Hrvatskoj i Sloveniji slična. Možemo govoriti o “leopard generaciji” koja se našla u situaciji sasvim drugačijoj od one iz 70-ih i 80-ih godina. Današnji projektni biroi su mali, prema potrebi se spajaju i razdvajaju. Ti arhitekti su istovremeno i menadžeri. U tom kontekstu se u vašem radu pojavljuje fenomen *excel*-projektiranja, projektiranja s troškovnikom, što mislimo da je za vas posebno karakteristično. Vještim balansiranjem troškovnika postižete optimalne rezultate.

bevk

To vrijedi i za mnoge druge biroe u Europi. Danas se teško dolazi do budžeta; tu se radi o strateškom baratanju troškovnikom. U našem poslu je na neki način i novac, a ne samo beton, gradbeni materijal.

Naturally, every background and education brings along something different. It is not just a matter of background, but also of personal character. We somehow complement each other there. Besides being the older one, I also bring in a certain hysteria. Matija is much calmer.

oris

What are your points of contact, where do you connect?

bevk

I think this would be an interest in some general architectural topics, art and design. A critical discussion about a project is one of the most important “characteristics” of our communication. Certain things we can think over and communicate very quickly and that is basically how we do our projects. Our best work came from excellent communication.

oris

In my opinion, the situation in the architectural practice in Croatia and Slovenia is similar. We can talk about the “leopard generation” that found itself in a situation completely different from that of the generations of the 60s and 70s. Today’s design offices are small, they merge and separate as circumstances require. At the same time, the architects are also managers. In this context we see the so-called phenomenon of *Excel*-design in your work, “design complete with cost estimate” which we think is particularly characteristic of you. You reach optimum results with skillful balancing of the cost estimate.

bevk

This goes for many offices in Europe. It is very hard to get

perović

U suštini je realizacija vezana za financije i ta veza mora biti direktna. No ne dopušta svaki klijent takvu direktnost i “slobodno” raspolaganje sredstvima unutar budžeta projekta – odluku arhitekta o tome što je u projektu primarno, a što sekundarno. Nama je do sada to nekako uspijevalo. *Excel*-projektiranje, kako ste ga nazvali, je integralni dio procesa. Novac se ne može zaboraviti, no on je samo jedan od alata kojima se mora ovladati.

bevk

Mi pokušavamo postaviti kontekst u kojem se neki projekt razvija – to je financijski kontekst, vremenski kontekst, na kraju i fizički kontekst, pa možda čak i psihološki kontekst. Financijski je kontekst izvanredno značajan. Važan je kao spoznaja da arhitekt mora uspostaviti potpunu kontrolu nad onim što radi. Naš prvi zajednički projekt – Mostec u Ljubljani – je propao jer nije bilo konsenzusa između naručitelja, izvođača i arhitekta o načinu i pristupu projektu i gradnji. To je bilo teško iskustvo poslije kojeg smo pokušali raditi na drugi način – ta *excel* metoda je možda proizašla iz te situacije.

U jednom trenutku shvatiš da je razgovor na gradilištu često isključivo razgovor o troškovniku, a ne o projektu. Vrlo brzo se dođe do spoznaje da se sve stvari prelamažu preko novca kojeg treba “organizirati” kako bi se došlo do proizvoda. Naravno, ta metoda je, ne zaboravite, samo instrument koji pomaže realizaciju koncepta, koji je u biti najvažniji....

oris

Vaša arhitektura se bavi tzv. autorskim detaljem koji

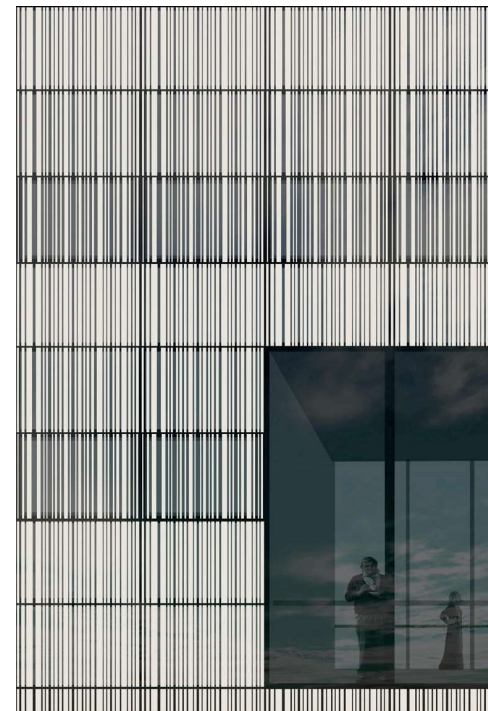
the financing today, so you need strategic management of the cost estimate. In our line of work, money is a building material just as much as concrete.

perović

In essence realisation is linked with financing, and that link needs to be direct. Not all clients allow this directness and “free” disposal of the assets in the project’s budget in line with the architect’s decision about what is of primary and secondary importance in the project. So far, we somehow managed to achieve this. *Excel*-design, as you call it, is an integral part of the process. You cannot disregard the financing, it is just one of the tools you have to master.

bevk

We are trying to set up a “context” in which a project develops, the context of financing and time, and in the end the physical or even the psychological context. The financial context is extremely important. It is important in the sense of the architects getting what they are doing under control. Mostec in Ljubljana, the first project we did together, failed because we could not reach a “consensus” between the investor, contractor and the architect about the approach to the design and its construction. It was a difficult experience. Later we tried working in a different way, the “*Excel*” method perhaps coming from it. At one moment you realize that discussions at the construction site often come down to discussing the costs and not the project. Very quickly you realize that all things come down to the amount of money you need to organize in order to make the product. Of course, let’s not forget that the method is just an instrument



pokušavate do tančina razraditi na svakoj zgradi, ovisno o budžetu. Što za vas znači detalj? Danas se u Europi rijetki arhitekti bave autorskim detaljem.

perović

U vezi s tim pitanjem su važna dva aspekta. Naravno da je građevinska industrija u Europi razvijenija, pa i skuplja, te ima manje prostora za manufakturni, ručni rad. U našem slučaju je često jeftinije imati majstora na gradilištu nego dobivati skupi *ready-made* detalj iz tvornice. S druge strane, Slovenija ima tradiciju detalja koja je u 90-im godinama prošlog stoljeća gotovo nestala kao posljedica tih promijenjenih društvenih uvjeta i kao žrtva tranzicijske histerije, otkrivanja tržišta sa strane "novih" *developer*...

Nama je, recimo, projekt Zeleni gaj u Šiški važan najviše u tom recentnom "historijskom" kontekstu. Ako se pogledaju projekti koji su u Sloveniji nastajali prije ili u to vrijeme, vidi se da oni nisu imali detalj. Slovenski izvođači su "otkrivali" prednosti ne-materijala (*non-materials*) – PVC, demite – brzih rješenja. Kod Šiške nam je tada strateški bilo važno da pokušamo napraviti projekt s jednim obrtničkim detaljem, ne samo zbog budžeta nego zbog te ideje o detalju, o "kontinuitetu građenja" ako hoćeš. Na to smo gledali kao na neki proces liječenja...

Ako se generalno pogleda nova građevna produkcija u našim novim, tranzicijskim društvima, vidi se sklonost tom potpunom brisanju povijesti, znanja, tradicije – ne u pežorativom, spomeničko-zaštitarskom smislu, nego u smislu pozitivnog iskustva tradicije. Naš interes za detalj proizlazi iz tog pogleda. S druge

that helps in the execution of a concept, and it is this that is ultimately of the greatest importance.

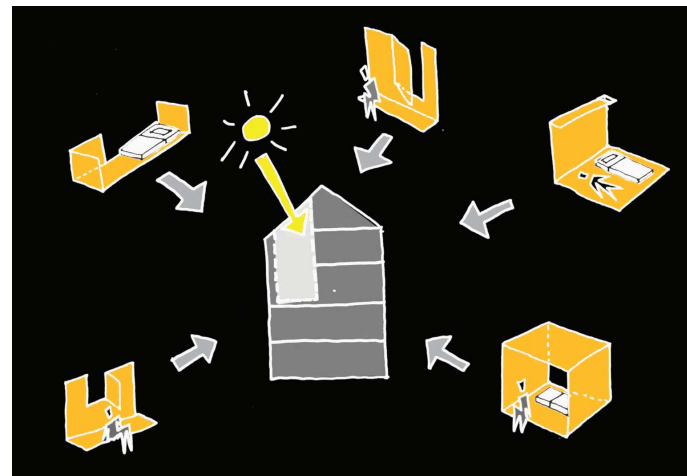
oris

Your architecture deals with the authorial, or original, detail you try to elaborate with every building, depending on the budget. What does detail mean to you? There aren't many architects in Europe today who deal with authorial detail.

perović

There are two important aspects in this matter. Naturally, the European construction industry is far more developed, even more expensive, leaving less room for manual labour. In our case, it is often cheaper to have a master handicraftsman at the construction site than to get an expensive ready-made detail from the factory. On the other hand, Slovenia has a tradition of details that almost disappeared during the 90s as a consequence of these changed social conditions, a victim of the transition hysteria, the market being discovered by new developers.

For example, the Zeleni gaj project in Šiška is important mostly in this recent historical context. If we look at the projects in Slovenia before or during that period, we see that they have no details. Slovenian contractors were discovering the benefits of non-materials: PVC, demit plaster and quick solutions. It was strategically important for us to try and make the Šiška project a project with artisan details, not only for the sake of the budget, but because of this idea about detail, about the continuity in construction, if you will. It's a kind of healing process.



strane je to, naravno, i pitanje osobnog afiniteta.

oris

Zanimljiva je činjenica da se radi o tipskim, repetitivnim detaljima. O detalju se uobičajeno misli kao o nečemu što je unikatno oblikovano. Vi pak pokušavate naći rješenje koji će zadovoljiti različite situacije.

perović

Tako je. To je tipski ili univerzalni detalj, ali on vrijedi samo za jedan projekt, on je *custom-made* u smislu jednog projekta. Važna je ekvivalencija – jedan detalj jednako jedan projekt. Čini mi se da je za današnji trenutak bitan taj aspekt redukcije.

If we take a look in general at recent construction in our new, transitional societies, we can see that there is a tendency towards the total deletion of history, knowledge and tradition, not in the pejorative, monument-protection sense, but in the sense of deleting the positive experiences stemming from the tradition. Our interest in detail comes from that view. On the other hand, it's also a matter of personal affinity.

oris

It is interesting that these details are standardized and repetitive. People always think about detail as something uniquely designed, while you try to find a solution that will fit into different situations.



- ◀ Awanta Lowe
agencija, ured
/ Awanta Lowe
advertising, office,
Ljubljana, Slovenija
/ Slovenia, 2004.
fotografija / photo by
Matevž Paternoster
- ▶ Kuća PB, namještaj
VS arhitektura /
House PB, furniture
VS architecture,
Piran, Slovenija /
Slovenia, 2001.-
2003.
fotografija / photo
by B & P





▲ Structure of survival, Venecijanski bienale / Venice Biennial, 2003, fotografija / photo by B & P

► Vila Perhavec, dijagram / diagram, Ljubljana, Slovenija / Slovenia, 2003.-2005.

► Vila Perhavec, paviljon / pavilion, Ljubljana, Slovenija / Slovenia, 2003.-2005, fotografija / photo by Matevž Paternoster

bevk

Detalj ovisi o prirodi objekta. Kod poslovne zgrade ne bismo postupili jednako kao kod rješenja objekta u malom stambenom susjedstvu. Pravila su druga, mogućnosti druge, drugi su i zakoni koji reguliraju različite tipologije. Sada se po našem projektu gradi novi fakultet za matematiku koji u biti nema takvih *custom-made* detalja, već ima strukturnu fasadu sa industrijskim detaljima. Nivo "invenције" detalja je tu prebačen na drugi plan, na plan, recimo, rekombinacije *ready-made*, industrijskog detalja u novu konfiguraciju; to možda postaje ta "dodana vrijednost" projekta.

oris

U sklonosti detalju ističete i sklonost dizajnu. Zanimaju vas interijerski elementi, namještaj. Je li to tema totalnog dizajna?

perović

Nisam siguran. Ne. Mi se u biti interijerom nismo nikada bavili. Nikada nismo projektirali klasične interijere, nego smo radije "postavljali situacije". Kod nas nikada ne postoji ugrađena polica koja ide od zida do zida, to nije *total environment*, nego više nekakva "akumulacija predmeta" koji u nekom trenutku koegzistiraju u određenom ambijentu. Prije bi se moglo reći da imamo afiniteta za dizajn, ne za interijer. S druge strane, zanima nas teorija i povijest dizajna 20. stoljeća. Ne možda totalni *mainstream* modernizam, već, na primjer, tekstovi Branzija iz 80-ih godina. Na određeni način su oni možda najinteresantniji pogled na promjene koje su se tada događale u društvu; aktualni su na način koji nije inherentan arhitektonskoj teoriji toga vremena.

perović

That's right. The details are standardized or universal, but they are valid for one particular project, they are custom-made for that project only. This equivalence "one detail – one project" is very important. I think that this reduction aspect is important in today's time.

bevk

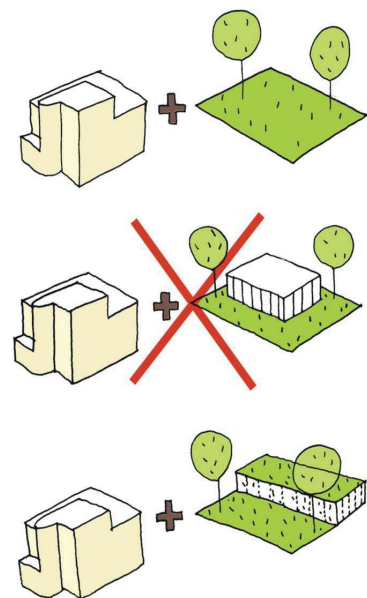
A detail depends on the building's purpose. We wouldn't have the same detail in an office building and in a small residential neighbourhood. The rules are different and the possibilities are different. Also different are the laws regulating different typology. The new building of the Faculty of Mathematics, which is currently being built according to our design, has no such custom-made details, rather a structured façade with industrial details. Here, the level of detail invention is pushed into the background, where it re-combines ready-made, industrial details with the new configuration. This might become the new added value for the project.

oris

In your affinity to detail you also stress your affinity to design. Are you interested in interior elements, furniture? Is it a topic of total design?

perović

I'm not sure. No. Basically, we never deal with interiors. We have never designed standard interiors, we rather set up situations. You will never get a wall-to-wall built in set of shelves from us. That is not total environment, it's more of an accumulation of objects coexisting in a particular environment at a certain moment. We are more interested in design than interiors.



oris

U interijeru izbjegavate fiksne situacije i radije postavljate *setting*, aranžman.

bevk

Uvijek nam se čini da naš posao završava na objektu/školjki, koja možda kasnije postaje okvir za neku vrst osobnog izraza korisnika. Objekt kao "platforma" na kojoj se kasnije događa život. Arhitektura u tom slučaju samo pruža mogućnosti, a ne daje fiksna rješenja... Kod kuće PB u Piranu je interijer kombinacija, djelomice naša, a djelomice korisnikova. Mi smo postavili taj osnovni koncept – "namještaj vs. arhitektura", postavili smo određene komade namještaja koji daju prostorima programsku definiciju, a ostalo je bio nekakav "odgovor" klijenta na tu datost. Nama se taj način čini uspješniji od drugih.

perović

Ili, uzmimo kao primjer postav izložbe u Arsenalu, na Venecijanskom bienalu 2003. godine. Ključno je pitanje kako u prostor Arsenala, fizički dovršen prostor sa snažnim karakterom, postaviti relativno heterogenu produkciju mladih umjetnika, uglavnom iz Latinske Amerike, koji rade u favelama i mahom se izražavaju u suvremenim, nematerijalnim medijima – video, zvuk. Kako napraviti taj minimalni "dodatak" koji će sačuvati autonomiju *artworka*, a istovremeno ga postaviti u kontekst izložbe kao autorskog projekta? Iz tog razmišljanja je nastala ta serija "objekata" koji koloniziraju prostor izložbe... To nas zanima, ta "nevidljiva" rješenja...

oris

Da, ali vas ipak zanima organizacija i način funkcioniranja

On the other hand, we are also interested in the theory and history of 20th century design. We are not interested in the total mainstream modernism, but more in Branzi's texts from the 80s, for example. In a certain way, these texts provide the most interesting view of the changes in society of the day. They were current in a way that was not inherent to the architectural theory of the time.

oris

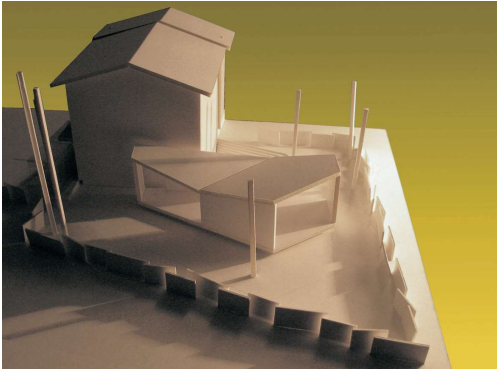
You avoid fixed situations in the interiors. Instead, you have settings, arrangements.

bevk

We always think that our work somehow ends with the building/shell that might later become a framework for the user's personal expression. Buildings as platforms where life will unfold later. In this case, the architecture only provides possibilities, it does not provide fixed solutions. In the PB house in Piran, the user co-designed the interior with us. We set up this basic concept "furniture vs. architecture" and arranged the furniture that gave these spaces a certain preset definition while the rest was the client's response" to it. This seems more successful to us.

perović

Or, for example, the design of the exhibition in the Arsenal at the Venice Biennale in 2003. How do you set up a relatively heterogeneous production of young artists, mainly from Latin America, who are working in favelas and mostly expressing themselves through modern, non-material media like video and sound? How do you set the exhibition into the Arsenal's space, which has a strong personal character and is



▲ Kuća H, Ljubljana, Slovenija / Slovenia, 2004-2005. fotografija / photo by B & P

▼ Individualno-kolektivno / Individual-collective
► Stambeni blok Šiška / Šiška housing block, Ljubljana, Slovenija / Slovenia, 1999-2001.

prostora koja se rješava interijerski, kao u projektu za Sindikat školstva u Ljubljani. Teško je reći što je interijer, a što nije.

perović

Tamo nas je više zanimala povijesna dosjetka. Taj interijer samo pokušava uspostaviti stanje kakvo bi ta kuća imala da je doista bila realizirana kao modernistička vila. U biti je ta kuća 30-ih godina prošlog stoljeća bila modernistički dizajnirana izvana, dok su unutra bili klasični buržoaski stanovi. Modernistički stajling, ako hoćete.

Jedina ideja tog našeg interijera je pokušaj da se projektom uspostavi taj slobodni, fluidni tlocrt, *open plan* koji je kuća morala imati... To znači da smo je rekonstruirali onako kakva je trebala biti. Projekt se, naravno, istovremeno poklapa sa slikom koju Sindikat želi odaslati javnosti. Interijer odgovara ideji otvorene, *low-key*, ali aktivne institucije. Radi se o slučajnosti, kolncidenciji sretnih okolnosti. Naš utjecaj, osim sudjelovanja u tom procesu "otkrivanja", nije bio velik.

oris

Na kući su se dogodila i dva priključena, *plug-in* elementa – jedan sa stražnje strane zgrade, a drugi koji je "sletio" na terasu.

design-wise already complete? How do you make that minimal addition to keep the autonomy of the artwork, but at the same time put it into the context of the exhibition as an authorial project? From such thinking we came up with the series of buildings occupying the exhibition area. Such invisible solutions are interesting to us.

oris

Yes, but you are nevertheless interested in the organization and the way the space is resolved in terms of interior, like in the project for the Union of Education in Ljubljana. It is difficult to tell what's interior and what is not.

perović

We were more interested in a historical catch there. That interior just tries to set up the situation this house should have had if it actually had been built as a modernist villa. Basically, in the 1930s, this house was designed in a Modernist fashion on the outside, but with typical bourgeois apartments on the inside. Modernist styling, if you will.

The only idea we had for that interior was to try and set up this free, fluid ground plan, the open plan the house was supposed to have. This involved us reconstructing it the way it was supposed to be. At the

bevk

Činilo nam se važno da se vidi razlika između onoga što je staro i onoga što je novo, između onoga što je klasična renovacija nečega što je pod spomeničkom zaštitom, onoga što je ta "rekonstrukcija" nikad sagrađene ideje i onoga što je potpuno novo i što dolazi iz nekog sasvim drugog, našeg svijeta. Bitno nam je bilo da se taj vrtni paviljon u kojem je predavaonica postavi na rub, da postane dio "ograda" vrta, vrsta pozadine za historijski objekt. Za razliku od jednog drugog paviljona – kuće H – koji sad gradimo u Ljubljani. Tamo je anonimna kuća iz 60-tih *background* za našu intervenciju – paviljon je kao bijeli kamen, bačen u vrt. U njemu je dnevna soba iseljena iz stare kuće i spuštена na razinu vrta.

oris

Kontinuirano istražujete temu stanovanja, što je vjerojatno i odraz stanja na tržištu. U svim vašim stambenim projektima je vidljiv interes za prijelazne prostore i gradacije javnog i privatnog uz pažnju prema pejzažu.

bevk

Ta tema, tema stanovanja, nas općenito zanima. To je primarna tema arhitekture – osnovna tema koja se stalno ponavlja. Stanovanje čini glavno tkivo grada – najviše ga je, ali je ono istovremeno

same time the project matches the image the Union wishes to send to the public. The interior matches the idea of an open, low-key but active institution. It is a coincidence, a chain of serendipitous events, with a little bit of our influence apart from the participation in this process of discovery.

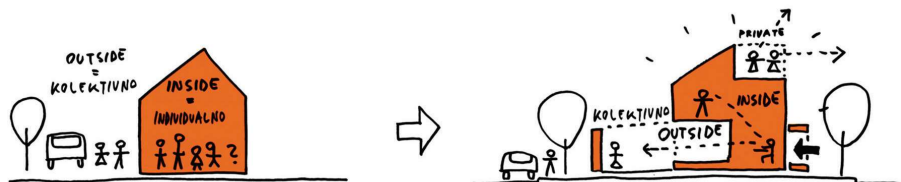
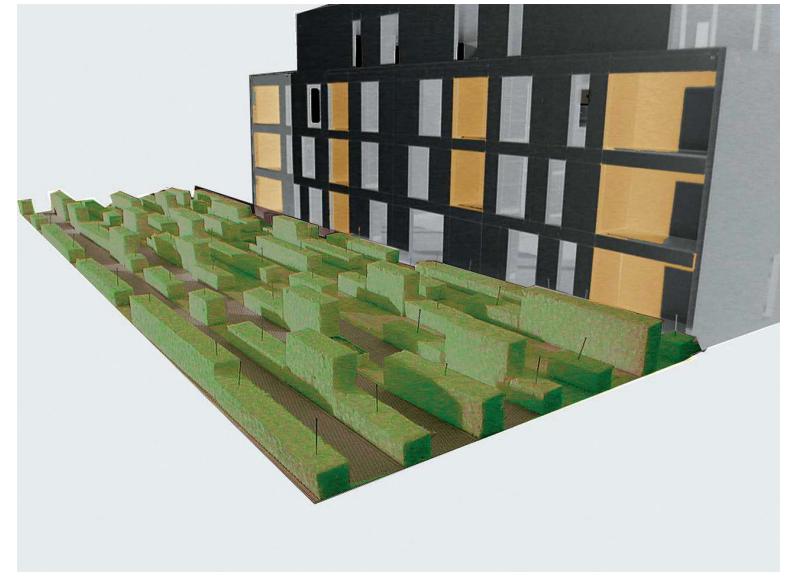
oris

Two annexed plug-in elements were also added, one in the back of the building, while the other landed on the terrace.

bevk

Basically, it seemed important to us to show the difference between the old and the new, to show what is classic renovation and what is under protection, what is the "reconstruction" of the never completed idea, and what is a completely new thing coming from a completely different world, our world. It was important for us to place the garden pavilion with the lecture-room on the edge, to make it become a part of the garden's fence, a background for the historical building.

It is different from the pavilion in the H House where we are currently building in Ljubljana, where we have an anonymous house from the 60s as a background for our intervention. The pavilion is like a white stone, thrown into the garden. The living room in it was



anonimno, ostaje u pozadini. Kada stambena kuća postigne taj status, kad postane neki kvalitetni *background*, dio mjesnog pejzaža, to nam se čini jednim od najznačajnijih postignuća.

Ta druga stvar – gradacija javno – polujavno – privatno – je isto tako tema koja nas zanima i koja se na različite načine ponavlja u projektima. Ako pogledate, na primjer, Zeleni gaj u Šiški, tamo je polujavni prostor unutarnjeg vrta dvoznačan: funkcionira kao centar kompleksa i istovremeno kao tranzicijski prostor, “prijelaz” između grada i stana.

U stambenim blokovima u Mariboru se taj polujavni prostor zbog pomanjkanja prostora “na zemlji” pojavljuje na trećem, odnosno četvrtom katu objekta – dječje igralište je “ugrađeno” u kuću, a u stambenom naselju u Polju u Ljubljani taj se polujavni prostor manifestira kao programska “traka” – centralna os urbanog plana koja apsorbira sve kolektivne programe naselja. Ti prostori “između” nisu samo prostori između dvije točke, dva objekta ili objekta i ulice, već su oni integralni dio cjeline projekta.

oris

Obiteljska kuća S/B u Črnučama, takozvana kuća-most, je pred dovršenjem. Obiteljska kuća je intimistička tema, a vi mnogo razgovarate i radite sa klijentima. Kako se odvija taj proces?

perović

To je kuća za naše prijatelje. Projekt je nastao brzo, praktički za jedne novogodišnje praznike. Neki projekti traju i razvijaju se godinama, dok se za druge parametri vrlo brzo postave – nema pravila kako se stvari grade. Projektiranje individualne kuće je proces koji uključuje obično i treću ili četvrtu osobu – klijente, koji taj prostor zaista poslije i upotrebljavaju. Oni su sastavni dio projekta i projekt je uspješan samo ako zadovolji sve parametre koji se u procesu postavljaju – i naše i klijentove.

oris

Na toj kući je važan odnos prema proširenoj komunikaciji u spavaćem traktu, koji je povezan s povišenim travnjakom koji zamjenjuje ogradu. Zanimljiv je i njezin karakter gospodarske zgrade, kao i javnost pristupa. Tu se preklapaju odnosi izgrađenog i neizgrađenog, kao i inverzije u dispoziciji.

bevk

U biti su sve to zaista osobine te kuće. Klijenti su htjeli dobiti malu, no ipak prostranu kuću s pogledom na šumu. Mi smo pak htjeli izgraditi jednostavnu kuću koja bi, međutim, bila mješavina nekih prenesenih lokalnih karakteristika i pristupa

transferred from the old house and lowered to the garden level.

oris

You continue to research the dwelling theme, which is a reflection of the market situation. In all your housing projects we see an interest in transitional spaces and gradations of public and private, with attention to the landscape.

bevk

We are generally interested in the theme of the dwelling. It is the primary theme of architecture, the recurrent basic theme. Housing makes the main tissue of a city. It is dominant, but is also anonymous, remaining in the background. When a residential house reaches a status where it becomes a quality background, a part of the local landscape, then it is to us one of the most important things.

This other thing, the gradation between the public, semi-public and private spaces is also interesting to us, recurring in different ways in our projects. For example, if you look at Zeleni gaj in Šiška, the semi-public space of the inner garden has two functions. It functions as the centre of the complex and at the same time it is a transitional space, the interface between the city and the dwelling.

In the housing blocks in Maribor, this semi-public space appears on the third and fourth floor of the building due to the lack of space on the ground – the children’s playground is incorporated into the house. In the housing settlement in Polje in Ljubljana, this semi-public space is manifested as a programmatic ribbon, the central axis of the urban plan that absorbs all the settlement’s collective programmes. These spaces between are not only the spaces between two points, two buildings or the buildings and the street, they are an integral part of the whole project.

oris

The S/B Family House in Črnuče, the so-called bridge-house is nearing completion. The family house is an intimate topic, and you talk a lot and work with clients. How does this process work?

perović

It’s a house for our friends. The project was completed very quickly, basically over the New Year holidays. Some projects take years to develop, while for others the parameters are very quickly set. There are no rules on how the things are built. Designing an individual house is a process that usually involves a third or fourth person, the clients who will actually use this space later. They are an integral part of the

suvremenom načinu života. Lokacija je, na trećoj strani, bila izuzetno mala parcela, okružena ljubljanskom suburbijom iz 70-ih, sa relativno otvorenim pogledom na šumu na sjeveru. To su bili “ulazni” parametri.

perović

Kuća-most je kondenzacija različitih ambijenata. Dnevni boravak je *loft* i lebdi u visini prve etaže. Spavaći dio je polukopan, odnosno mali travnjak je “dignut” na razinu radnog stola u proširenoj komunikaciji. Taj dio je intimniji, sastavljen iz serije vrlo malih privatnih ćelija povezanih kliznim panoima. Mnogo takvih odluka je nastalo iz pragmatičnih razloga. Da smo oko te kuće postavili ogradu, ona bi izgubila vizuru na šumu – zato smo “digli” parcelu,

project. A project can be considered a success only if it satisfies all parameters that we and our client have set up in the process.

oris

The relation towards the extended communication in the sleeping quarters connected to the elevated lawn serving as a fence is what is important in this house. Also interesting are the utility building character and the public nature of the access. The relations between the constructed and the non-constructed overlap, in addition to the inversions in the disposition.

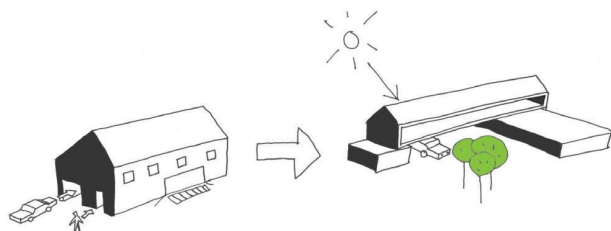


pa je tako ona postala ta ograda. Gornji dnevni prostor poput periskopa lovi sunce s juga kroz dignute prozore, blokirajući pogled na susede i usmjerava pogled prema sjeveru, na šumu. Kod tlocrta u višestambenim zgradama sada pokušavamo unutar propisa postići to da ni jedan zid unutar stana nije nosiv. To postaje opet neki *loft* prostor s velikim brojem prozora u odnosu na kvadraturu. U projektu za stambeno naselje Brdo isprobavamo tzv. “stanove na metar” – za razliku od racionalnog, modernističkog tlocrta, ako hoćete, kojem

bevk

All the things you mentioned really are the characteristics of this house. The client wanted a small but spacious house with a view of the forest. On the other hand, we wanted to build a simple house that would be a mixture of some adapted local characteristics and a way to approach the modern way of life. Thirdly, the location was on a very small building plot, surrounded by Ljubljana suburbia of the 70s, with a relatively open view of the forest to the north. These were the input parameters.

▲ Stambena zgrada
/ housing Sosenska
poljane, Maribor,
Slovenija / Slovenia,
2003-2006.



je imanentna repeticija konstrukcije i sistema, “režemo” i “sklapamo” stambeni blok iz jedinica koje u okviru istog osnovnog koncepta imaju potpuno slobodno postavljene različite dužine, odnosno različite dužine fasade – to znači da stan više nije definiran brojem soba, nego je parametar, uz kvadraturu, još samo dužina fasade.

bevk

Kod kolektivne gradnje nas trenutno zanima još nešto – ta mogućnost *self-expressiona*, samoizražavanja korisnika unutar kolektivne forme stambenog bloka – na primjer u projektu stambenog naselja Brdo. Ne znamo još kako bismo to organizirali, ali ideja polazi od toga da korisnik, osim apropijacije unutarnjeg prostora stambene jedinice, ima neki stupanj mogućnosti apropijacije i vanjskog izgleda, pojavnosti svoje jedinice unutar kolektivne forme. Na projektu neprofitnih stanova u Mariboru smo se pokušali baviti jednim malo drugačijim aspektom – ne *self-expressionom*, nego *self-recognitionom* jedinice, odnosno iskazom individualnog korisnika u kolektivnom. Balkoni se tamo na relativno monotonj plohi peterokatne fasade pojavljuju kao *random* “kutije” tako da kao stanar mogu svoj stan unutar bloka “prepoznati”; to mi nudi određenu individualnost

oris

Kako ocjenjujete te ideje unutar tržišta stanova u Sloveniji? Ima li promjena na tržištu?

perović

Kad se pogleda razdoblje od prije sedam ili osam godina, vidi se da je tržište daleko fleksibilnije i pametnije nego što se to misli u tipičnim arhitektonskim “očajavanjima”. U Sloveniji se tržište stanova polako profilira – ljudi vide i dijelom prepoznaju kvalitetu, odnosno traže unutar ponude nešto što im odgovara na više razina – po cijeni, lokaciji ali i po izrazu, ideji. Kad smo sagradili nizozemsku rezidenciju, dosta ljudi nas je pitalo kakva je to kuća – to je kutija za cipele, tko je ikada vidio ravan krov u Sloveniji, a vidjeli su ih tisuću puta između 30-ih i 60-ih godina. Bilo je pitanja o tome kako to da je fasada drvena, propast će, pa nije ničime premazana, pa zašto je umjesto kamena taj grozni beton, kolika su to stakla, svi vide što se događa u kući, nema privatnosti...

No, otkad je sagrađena, prošlo je manje od dvije godine. Kuća je bila relativno često publicirana, dobili smo i neke nagrade za taj projekt – i danas imamo drugu situaciju. Ljudi su to prihvatili kao jedan mogući novi standard bivanja. Danas je naručitelji koriste kao referencu kada kod nas ili naših

perović

The bridge-house condenses different environments. The living room is a loft floating at the first floor height. The sleeping quarters are partially buried, i.e. the small lawn was raised to the level of the working desk in the extended communication. This part is more intimate, made of series of very small private cells connected with sliding panels.

Many such decisions were made out of pragmatic reasons. If we had put a fence around the building, the house would have lost the view of the forest, so we “raised” the building plot and it became this “fence”. The upper, living space catches the sun from the south like a periscope, blocking the view of the neighbours, directing the view towards the north, to the woods. What we are now trying to achieve with ground plans for collective residential buildings is to find a solution, in accordance with the regulations, for the avoidance of load-bearing walls inside the flat. This again becomes some sort of a loft space, with a large number of windows compared to the floor area.

In the project for a housing settlement in Brdo we are trying the so-called “apartment by the meter” approach, which is opposed to the rational and modernistic ground plan, if you will, that consists of immanent repetition of structure and system. We cut and paste the housing block from the units that have freely decided façade lengths within the same concept. It means that the flats will no longer be defined by the number of rooms. The façade length will also be a parameter next to the floor area.

bevk

We are currently interested in one more thing in the collective construction, the possibility for the users to express themselves in the collective housing block form, like we have for example in the project of the Brdo housing estate. We still don’t know how to organize this, but the idea is for the users to have a certain possibility to adjust the external appearance of their unit within its collective form, besides the ability to arrange the inner space of their housing units.

In the project of non-profit apartments in Maribor we tried a slightly different approach – not self-expression, but the self-recognition of the unit and the individual user in the collective. The balconies on the building appear as random “boxes” on the relatively monotonous surface of the six-storey façade, so the tenants can recognize their flats, it offers that kind of individuality.

oris

What is your opinion of these ideas in the Slovenian housing market? Are there any changes on the market?

kolega naručuju projekte. Oni bi “nešto takvo”. To pokazuje da smo naivni u odnosu na tržište – za takve promjene nisu potrebne dvije generacije.

oris

Vezano za stambene zgrade u Polju, koje su napravljene uz prugu, zanimljiv je kontekst i odnos kolorita ranžirnog kolodvora i naselja te korespondencija sa suburbijom koja se i dalje mijenja. U svim vašim objektima je zanimljiva upravo ta kontekstualnost i otkrivanje materijala kroz detalj. Očekivalo bi se da slijedite neku liniju i ponavljate određene teme, ali vi stalno otkrivате nešto novo.

perović

To je zato što je nastanak svake kuće proces koji mora imati neku autonomiju. Kod Polja je nama interesantno to “množenje” slojeva koji se čitaju, nastalo je vjerovatno kroz dosta dug proces projektiranja. Naša je namjera bila da anuliramo rigidnost urbanizma koji je bio fiksiran. Više bi pristajao Berlinu iz perioda kritičke rekonstrukcije grada (IBA) nego ljubljanskom predgrađu. Na lokaciji postoji čitav niz uvjetovanosti: pruga i ranžirna stanica, od koje dolazi ta feroksidna boja, a s druge strane komercijalni stambeni blokovi iz 90-ih, naselje vila iz 40-ih, te polja i “kraj grada”. Sve te datosti postojeći urbanizam nije usvojio, nego je zahtijevao kuće s kosim krovovima u rigidnom rasporedu. Naše kuće sa sve četiri strane imaju potpuno različite konture, jer smo željeli uništiti formalni predložak, tu “univerzalnost” pristupa.

bevk

Pa onda “koža” objekta – paneli feroksidne boje, koji nisu postavljeni kako se očekuje, u “organiziranoj” maniri, s namjerom da oponašaju kamenu fasadu, nego su od etaže do etaže složeni jedan uz drugoga u svojoj cijeloj proizvodnoj dimenziji; reže se samo zadnji panel. Tako se dobilo taj “industrijski” ornament koji je nastao iz procesa... Vidljivi vijci su još jedan nivo čitanja; nisu skriveni kako je to predlagao proizvođač, nego tom svojom “gigantskom” dimenzijom postaju autonomni element pojavnosti, više od fasade same. Istovremeno, vijci pomažu da se postavi neka druga materijalna osnova, a i da se sakriju neke pogreške kod gradnje.

perović

Kod prvog čitanja i prvog sloja pojavnosti ne vidi se boja naselja, nego se vidi grafizam točaka. Najmanji dio kuće je onaj koji se u izrazu vidi prvi. Izgleda kao previše direktna odluka, ali se, ovisno o čitanju, nude razna tumačenja, od Wagnera do

perović

If we look back 7 or 8 years, we can see that the market today is far more flexible and smarter than is thought in typical moments of architectural hand-wringing. The housing market in Slovenia is becoming more profiled, people see and partially recognize the quality. They look for what is suitable for them on several levels, in terms of price, location, but also in terms of expression and idea. When we built the Dutch residence, a lot of people asked us whether we really think that it can be called a house. “It’s a shoebox, who’s ever heard of a flat roof in Slovenia”, when in fact they saw it many times between the 30s and the 60s. Also, “why is the façade made of wood, it will deteriorate, it’s not protected, why did you use with this awful concrete instead of stone, why all the big windows, anybody can see what goes on in the house, there is no privacy...”

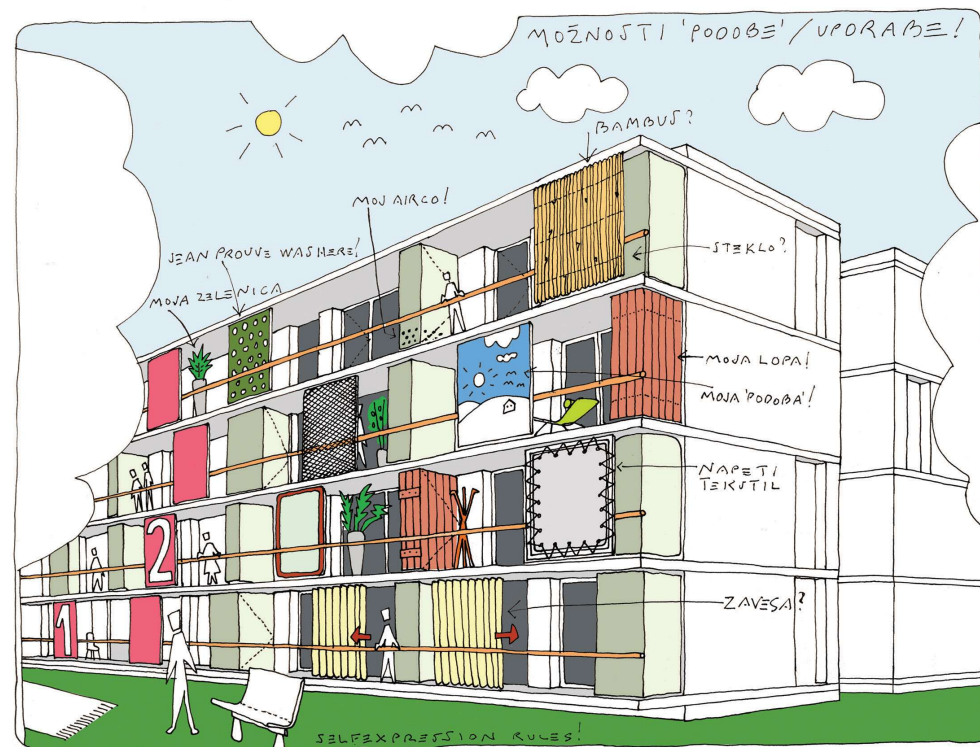
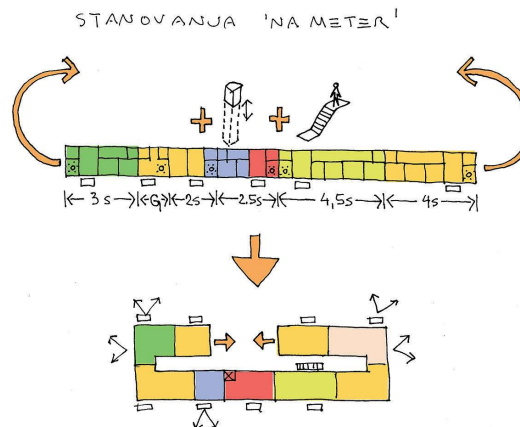
But ever since it was built two years ago, it received a lot of publicity and we even won some awards for the project, so today we have a different situation. The people accepted this as a possible new standard for living. Today clients use the house as a reference when they order a project from us or from our colleagues. They ask for “something like that”. It shows that our view of the market is naive – it does not take two generations to change.

oris

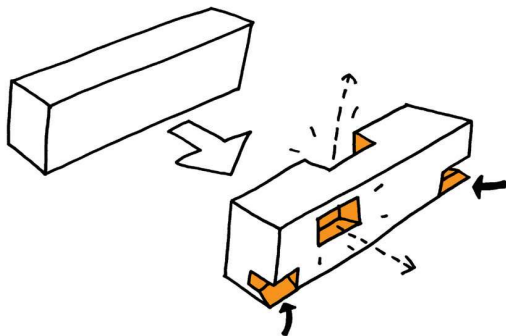
One more interesting thing with the housing buildings in Polje located next to the railroad tracks is the context and the relation between the coloration of the shunting yard and the estate, as well as the relation with the suburbs that keep transforming further. This contextual quality and the discovery of materials through detail is exactly what is interesting in your buildings. One should expect you to follow a line and repeat certain themes, but you keep discovering something new.

perović

It is because the creation of each house is a process that needs to have a certain autonomy. With Polje it was interesting to see this “multiplication” of visible layers coming from a rather long design process. Our intention was to nullify the rigidity of the urban planning that was fixed before the designing started. It would have been more suitable to Berlin in the period of “critical reconstruction” of the city (IBA) than to the Ljubljana suburbs. There is a whole series of determinations on the site, from the railroad tracks and the shunting yard with their ferric oxide colour, and on the other hand we have these commercial



▲ Stambena zgrada / Housing Slovenian, Ljubljana, Slovenia / Slovenia, 2005-2007.
koncept stana / apartment's concept
► Selfexpression rules! Ljubljana, Slovenia / Slovenia, 2005-2007.



vagona, do toga da su kuće namjerno razbijene i nemaju “fiksni” oblik.

oris

Mislim da ipak ima nešto što karakterizira suvremenu slovensku arhitektonsku scenu i vas posebno, a to je da je ta arhitektura izrazito dotjerana.

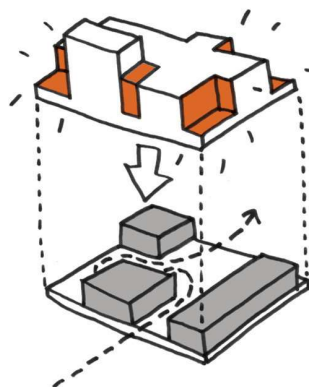
perović

Kako to misliš dotjerana? Ako je dotjeranost sinonim za dovršenost – idejnu, tehničku, vremensku, to je prihvatljivo. Ako je dotjeranost sinonim za, recimo, *slickness*, to je mislim netočno. Mislim da je u slučaju Slovenije još uvijek rano govoriti o bilo kakvom određenom karakteru arhitekture, odnosno nove arhitektonske scene, prije svega zato što je scena još uvijek u povelju, u jasticama.

housing blocks from the 90's, the villa settlement from the 40's, as well as the fields and city limits. All these facts were not accepted by the existing urban planning concept. Instead, it demanded rigidly arranged houses with slanted roofs. All our houses have a different contour on each of the four sides, because we wanted to destroy the formal template, the “universality” of the approach.

bevk

And there's the skin of the building made of ferric oxide coloured panels, not arranged in an organized manner that you might expect, imitating a stone façade. The panels are put together in their standard manufacturing dimensions. Only the last panel is cut, and that's how you get that industrial ornament that originates from the process... The visible screws constitute another level of reading, they are not hidden as the manufacturer would propose, but with



4 Stambena zgrada
/ housing Soseska
poljana, Maribor,
Slovenija / Slovenia,
2003.-2006.
skica / sketch



5 Nizozemska
ambasada /
Netherlands Embassy,
Ljubljana, Slovenija
/ Slovenia, 2002.-
2003.
fotografija / photo by
B. Zupan



their “gigantic” dimension they become an autonomous element of the appearance, even more than the façade itself. At the same time, the screws help establish a different material basis and help hide the construction errors.

perović

The first glance and the first level of appearance do not show the colour scheme of the settlement, but its rather graphic dotted structure. The smallest part of the house is the most visible one. It seems like a too direct decision, but different explanations are possible depending on the reading, from Wagner to wagon, right done to the explanation that the houses are intentionally fragmented and without a fixed form.

oris

If perhaps there is something characteristic of the modern Slovenian architectural scene and especially you, I think it would be the outstanding refinement.

perović

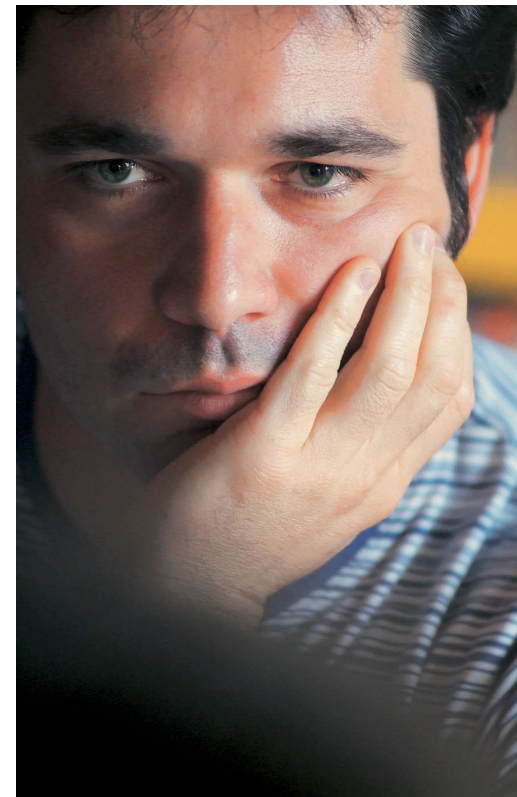
How do you mean refinement? If refinement is synonymous with completeness in terms of idea, the technical part and time, than it is acceptable. If refinement is synonymous with slickness, than I think it's incorrect. I think that in the case of Slovenia it is still too early to be talking about any specific architectural character or a new architectural scene, since it is still in its infancy.

bevk

For example, if you look at Slovenian architecture, the clarity of its identity and character is far from the Slovenia of the 60s. The identity of Slovenian architecture in the 60s came from the way the schools were organized, from the specific “atelier-based” education method, from the economic conditions, from the Plečnik tradition or in spite of it. These are the reasons why a certain character appeared at a certain moment. We can say that Edvard Ravnikar's work in the 60's was strongly influenced by Finnish or Japanese architecture. But looking from our perspective, I think that it had a very strong personal identity, very thoroughly created and defined. Its influences are still very much present today and of great importance to us.

bevk

Ako gledaš slovensku arhitekturu, jasno je da je njen identitet, njen karakter daleko od Slovenije, recimo, 60-ih godina. Identitet slovenske arhitekture 60-ih proizlazio je iz organizacije škole, specifičnog “ateljerskog” načina školovanja, iz ekonomskih uvjeta, iz plečnikovske tradicije ili njoj uprkos. Stoga je u određenom trenutku nastao određen karakter. Za ono što je Edvard Ravnikar radio 60-ih godina moglo bi se reći da je bilo pod jakim utjecajem finske ili japanske arhitekture. No iz naše današnje perspektive mi se ipak čini da je to imalo vrlo snažan vlastiti identitet, tako temeljno izgrađen i definiran, da su njegovi utjecaji izuzetno prisutni i danas i da su nam vrlo važni.



STAMBENO NASELJE U POLJU
THE HOUSING BUILDINGS IN POLJE
Ljubljana, slovenija slovenia
2005.

tekst written by TOMAŽ BRATE
fotografija photo by MATEVŽ
PATERNOSTER

bevk & perović

VOZI ME VLAK U DALJINE LET THE TRAIN TAKE ME FAR AWAY

Godine 1983. počeo se u kinodvoranama vrtiti filmski hit *Flashdance*. Sladunjava priča o djevojci "metalki" iz Pittsburga. Zavarivačici, čija poglavita strast teži, dakako, nečem drugom, naime plesu. Uspješno nastupa na audiciji, primljena je u baletnu trupu. Sve dodatno "pokriva" još i ljubavni *happy end*. Socijalna tema o životu radnice metalne struke doslovno se udružuje s glamourom Porschea. I slijedi završna špica.

Bile su to, dakako, 80-te koje su, čini se, općenito bile prilično jednostavne ili barem pojednostavljene godine. U filmu, literaturi te, naravno, i u arhitekturi. To, izgleda, naročito vrijedi za urbanizam ili za tada često rabljeni termin – arhitekturu grada. Mnoštvo zablude te poopćavanja koje je to pojednostavljeno razumijevanje "arhitekture grada" donosilo u slovenski arhitektonski milje obilježava i početak arhitektonske priče o šest stambenih objekata (urbanih vila kako smo ih nazivali tih 80-ih godina) u ljubljanskoj suburbiji, u Polju.

During 1983 the hit movie *Flashdance* was being shown in the cinemas. It was a cloying story about a working-class girl from Pittsburgh. She was a welder, but her passion was devoted to something entirely different, to dance. During the audition for a ballet troupe she was successful and she was accepted. In the end everything is perfect since a film concludes with a happy ending to the love story as well. The social topic of the welding profession is directly connected to the glamour of Porsche. And the film ends. Those were the eighties, which seemed to be rather simple ages in general or at least simplified years. They were like that in film, in literature, and of course in architecture. It seems that this can be especially applied to urban planning, or to make use of the term often used in those times – city architecture. The numerous misconceptions and generalizations which simplified city architecture brought into Slovenian architectural milieu mark the beginning of the architectural story of the six residential buildings (or





Početak priče nije ukazivao na tako sretan kraj. Rigidna shema nepromjenjivog prostornog akta zasnivala se na mreži od šest, uvjetno rečeno, urbanih vila. Tipičan proizvod zakašnjelih 80-ih, neka vrsta naivne aplikacije IBA dogme. Tko zna, možda je asocijaciju na zapadni Berlin izazvao predgradski, poluindustrijski okoliš, a možda je tip "urbane vile", te velike idealne iluzije, toliko jednostavan i priznat da ga je bilo moguće

urban villas as they called them during the eighties) located in Polje, a suburb of Ljubljana. The beginning of the story, however, did not anticipate a happy ending. The rigid scheme of urban documentation was based on the network of six, let us call them, urban villas. It was a typical product of the late eighties, a kind of a naive application of IBA dogma. Who knows, the suburban area and semi-industrialized environment might have created

▼ situacija / site plan



◀ fotografija / photo by Arhiv Sct

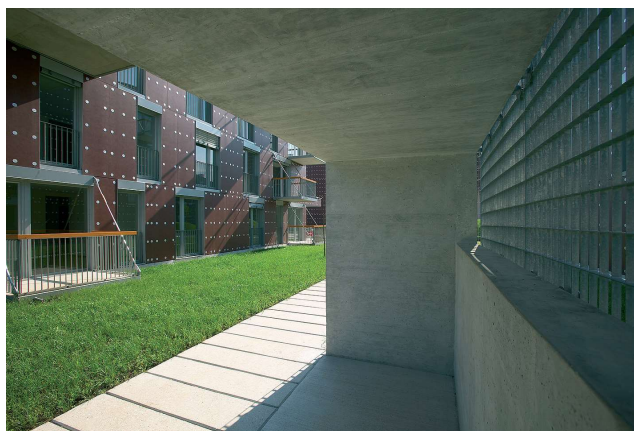
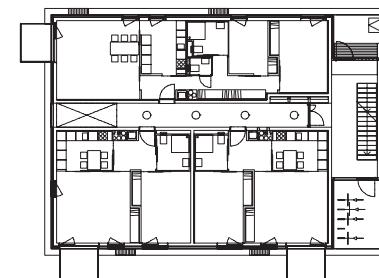
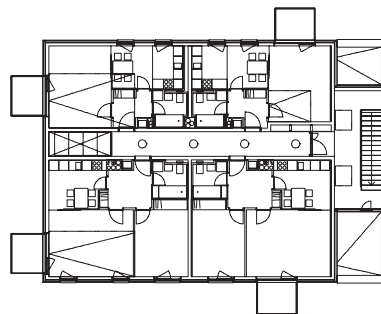
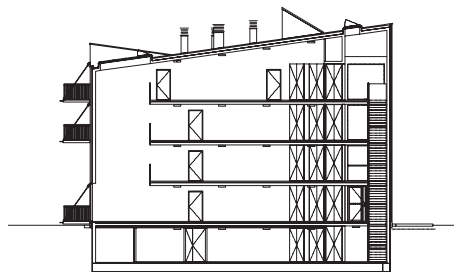


svugdje primijeniti. Ukratko, besmislica je bila konkretizirana, pa je unutar besmisla trebalo izgraditi arhitekturu, šest jedinica namijenjenih socijalnoj stanogradnji. Prerada, ma kako god radikalna, bila je onemogućena urbanizmom; ostalo je tek da se riješi za kakav tip "kozmetike" će se realizator odlučiti. Uz svijest o tome da socijalni stanovi baš nisu kategorija koja pruža širok financijski spektar "kozmetičkih" mogućnosti. Arhitektonski tim Matija Bevk i Vasa J. Perović odabrao je

associations with West Berlin, or it might have been the case that the type of urban villa, an enormous ideational illusion, a simple and acceptable idea that could be used at any location, was considered appropriate. To cut it short, this nonsense was given shape and architecture had to be produced within that nonsense, six social housing units. Transformation was made impossible by the strict town planning rules; the only remaining solution to the authors was to decide on the cosmetics to be



► presjek / section
 ► tlocrt 3. kata /
 3rd floor plan
 ► tlocrt prizemlja /
 ground floor plan



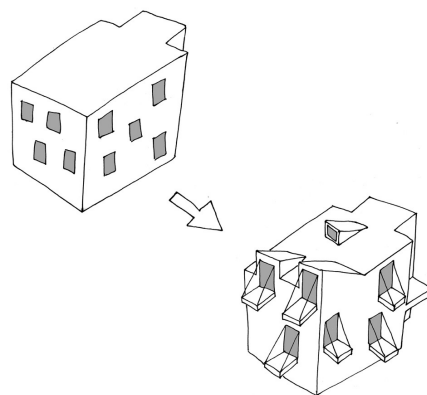
neku vrstu “trećeg puta”. U skladu sa svojom praksom posljednjih godina ti su arhitekti razvili koncept na bazi “pojavnosti” arhitekture. Za pravo su sva njihova ostvarenja koja su odjeknula posljednjih godina nosila predznak “kako da se pojavim”. Ta, nazovimo je arhitektura pojavnosti, nastajala je prije svega slijedeći dvije osi: jedna je traganje za poticajima u okolici (ti poticaji mogu biti vrlo različiti: od stvarnog, fizičkog konteksta, preko igre asocijacija do igre simbola, koji označuju investitora), a druga je prije svega produbljena analiza naručiteljevih želja, potreba, mentalnih dosega i želje za “pojavnosti” – sve takoreći već prije prve skice.

Pojavnost arhitekture stambenih objekata u Polju proizlazi, ako opet obratimo pažnju na prvu os, iz blizine željezničkog kompleksa, točnije iz slike sjećanja na teretne vlakove. Tu je prvi dojam hrđa, drugi jednostavna forma, treći je elementarna funkcionalnost i četvrti naglašena odsutnost detalja. Pri drugoj osi bi u konkretnom primjeru bilo apsurdno analizirati stambene navade budućih stanara (koji vjerojatno u fazi projektiranja još uopće nisu bili poznati); nadalje, sav trud sa tlocrtima može samo u niskom postotku nadomjestiti činjenicu da je površina socijalnih stanova ograničena. Stoga su se projektanti u prvom redu udubljavali u psihi stanara kao korisnika vanjskih površina. Ili, drugim riječima, druga os arhitekture pojavnosti u ovom slučaju predstavlja pokušaj kako da se stanovi “razliju” po cijeloj parceli, na teritorij “mini susjedstva” i obratno – pokušaj da se vanjski prostor što bolje “dovede” u stanove.

Look željezničkih vagona je vjerojatno bio najteži zalogaj ovog

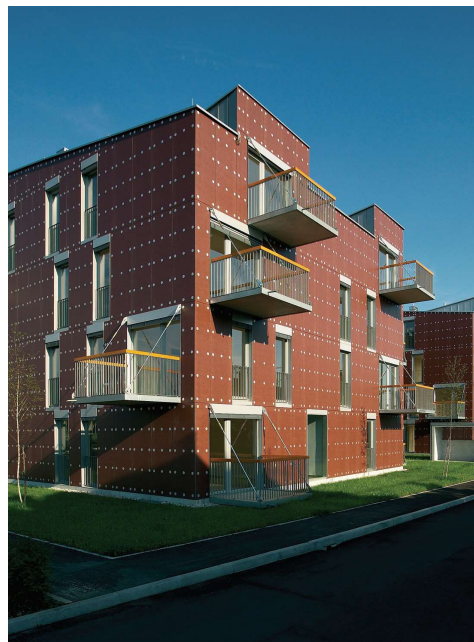
used. However, they were also aware that social housing is not a category offering a wide range of financial cosmetic possibilities. The architectural team Matija Bevk and Vasa J. Perović chose a kind of third way. Basing their decision upon their own practice they developed a concept established on the appearance of the architecture itself. Actually, all their recent creations, as widely recognized, seemed to have the sign “how to make an appearance” written all over them. This architecture of appearance, as we may call it, was created primarily along two axes: on one hand in the search for stimulation from the surroundings; and they can be diversified, with devices from the real, physical context all the way to symbolic association games marking the investor; the other side of the axis is foremost represented by a serious analysis of the client’s wishes, needs, mental capabilities and a wish for appearance – these facts existed even prior to the first sketch.

The appearance of the architecture of the housing buildings in Polje stems, if attention is paid to the first axis, from the closeness of the railway complex, and the picture of goods trains set in the memory. The first image is of rust; the second is simple form, the third elementary functionality and the fourth lack of details. In the case of the second axis it would not be appropriate to discuss the living habits of the future tenants (who were not known during the first phase of design), and the discussion of layout is not also appropriate since it is known that the floor space of social dwellings is limited. Therefore the authors primarily devoted their attention to the minds of the tenants, the future users of the outer space. In other words,



projekta. Pritom se nije mislilo na izbor boje i materijala, već na prisjećanje na detalje, na to da se ploče obloge učvršćuju vidljivim pričvršćivačima. Upravo ti čepovi svojom namjernom nesavršenosti horizontalne i vertikalne mreže (naime, u pogledu fasadnih polja i potrebne veličine ploča obloge) kreiraju dinamične, intenzivno ritmizirane fasade. Druga os, vanjski prostor je načelno bio lakši zalogaj – centralna os u "naselju" je u programskom smislu najatraktivnija, intenzivna, glasna. Tamponska zona ulaznih vertikala dijeli mirniji dio objekata kojima je namijenjen i mirniji vanjski prostor. Kako u oblikovnom tako i u decibelnom smislu. Arhitekti Bevk i Perović su uspjeli postaviti još jedan "međaš" u kategoriji arhitekture pojavnosti. Nakon naizgled bitno prestižnijih zadataka, svoj su pristup uspješno realizirali i u kategoriji koja je poslovnično najsiromašnija. Sljedeća zanimljiva faza projekta pak bi bila analiza zadovoljstva i ponašanja stanovnika koji će naseliti taj, bar u pogledu arhitekture, pozitivan "geto".

the second architectural axis of the appearance is represented by the effort to spread the dwellings all over the entire lot, over the territory of the mini-neighbourhood and vice versa, i.e. bring the outer space more successfully into the dwellings. The look of the railway wagons was the most difficult task of this project to achieve. We are not referring to the choice of colour and material, rather to the details of covering sheets tightened to the base by visible fastenings. It is due to the intentional imperfection of the horizontal and vertical network of these corkscrews that a dynamic and intensely rhythmical facade is created (with respect to the façade and the dimension of the covering sheets). The second axis, the outer space was a much easier task – according to the programme, the central axis in the settlement is the most attractive, intensive and loud. The buffer zone of the entrance verticals divides the quieter part of the building, which also uses the outer space. Using it in a real sense, since it is also protected from noise. Bevk and Perović Architects have succeeded in putting up another landmark in the category of architecture of appearance. After numerous prestigious tasks they made successful use of their approach even in a category that is known to be impecunious. The next phase of this project would be an analysis of tenant satisfaction and the behaviour of those who are to inhabit the architecturally-positive ghetto.



STAMBENO NASELJE U POLJU, LJUBLJANA
THE HOUSING BUILDINGS IN POLJE, LJUBLJANA
Polje 371-376, Ljubljana, Slovenia / Slovenia
autori / authors bevk perović arhitekti
architectural office / architectural office bevk perović arhitekti
suradnici / project team Matija Bevk, Vasa Perović, Mitja Zorc, Davor Počivasek
investitor / client Javni Stanovanjski Sklad MOL, Zarnikova 3, Ljubljana
površina / site area 7500 m²
izgrađena površina / built-up area 1730 m² / 5200 m²
početak gradnje / start of planning 2002.
realizacija / completion 2005.
cijena / building costs 4.200.000,00 EUR

**STAMBENA ZGRADA
HOUSING**

alxingergasse, beč vienna, austrija austria
2004.

**STAMBENA ZGRADA
HOUSING**

scheffelstrasse, bregenz, austrija austria
2004.

tekst written by **VERA GRIMMER**
fotografija photo by **MARGHERITA
SPILUTTINI**

ARTEC Architekten

VEDRA JEDNOSTAVNOST BRIGHT SIMPLICITY

Jedva bi se i jedan grad u Europi po tradiciji kvalitetne socijalne stanogradnje mogao usporediti s Bečom. U svega petnaestak godina – od kraja Prvog svjetskog rata do građanskog rata u veljači 1934. godine – bečka je socijaldemokracija izgradila nevjerojatan stambeni fond s infrastrukturom koja je trebala poslužiti cjelovitom projektu ostvarenja nove kvalitete života prije svega pripadnika radničke klase. Postojalo je čvrsto uvjerenje da se arhitekturom može promijeniti svijet, kao što je to izraženo u Corbusierovoj paroli: "Arhitektura ili revolucija". Program socijalne stanogradnje bečka je građanska uprava nastavila nakon Drugog svjetskog rata, no sa znatno manjim programskim i graditeljskim zamahom no u herojsko doba "crvenog Beča".

Slavna povijest bečke socijalne stanogradnje može biti opterećenje ali i poticaj za današnje nasljednike Karla Enna, Oskara Strnada, Josefa Franka i Margarethe Schütte-Lihotzky. Afirmacija vrijednosti

There is hardly a city in Europe to be compared to Vienna when it comes to the tradition of high quality social housing. In not more than 15 years – from the end of the First World War to the civil war in February 1934 – the Social Democrat local government built an unbelievable number of housing estates, complete with infrastructure, which should have contributed, more than anywhere else, to the overall project of establishing a new quality of life for the working class. There was a firm belief that architecture could change the world, as stated in Le Corbusier's slogan: "Architecture or revolution". The authorities of Vienna continued the programme of social housing after the Second World War, but, understandably, within a considerably lesser programmatic and construction swing than in the heroic times of Red Vienna.

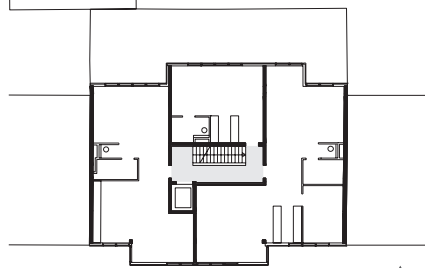
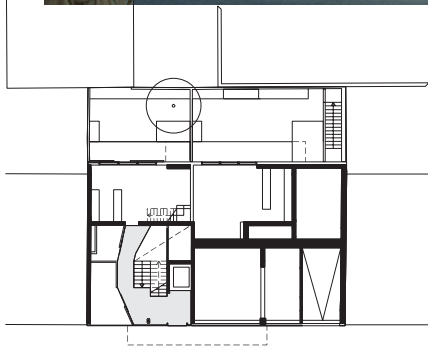
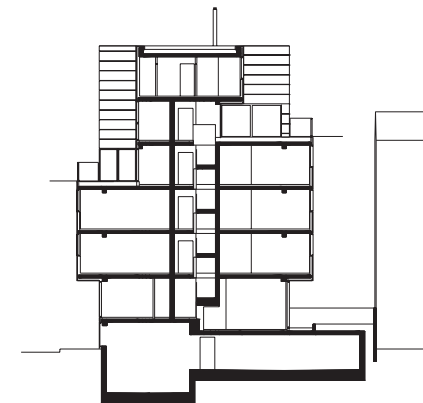
The glorious history of Vienna social housing can be a burden on but also give an impetus to today's successors of Karl Ehn, Oskar Strnad, Josef Frank,

► Alxingergasse, Beč,
Austrija / Vienna,
Austria. 2004.

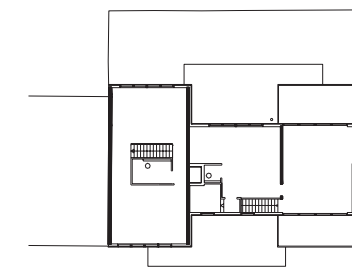
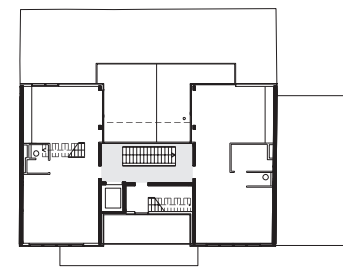




▲ Alxingergasse, Beč,
Austrija / Vienna,
Austria, 2004.



▲ **1. doct. prizemlja /**
ground floor plan
2. doct. 2. kata /
2nd floor plan
3. doct. 5. kata /
5th floor plan
presjek / section
4. doct. 6. kata /
6th floor plan



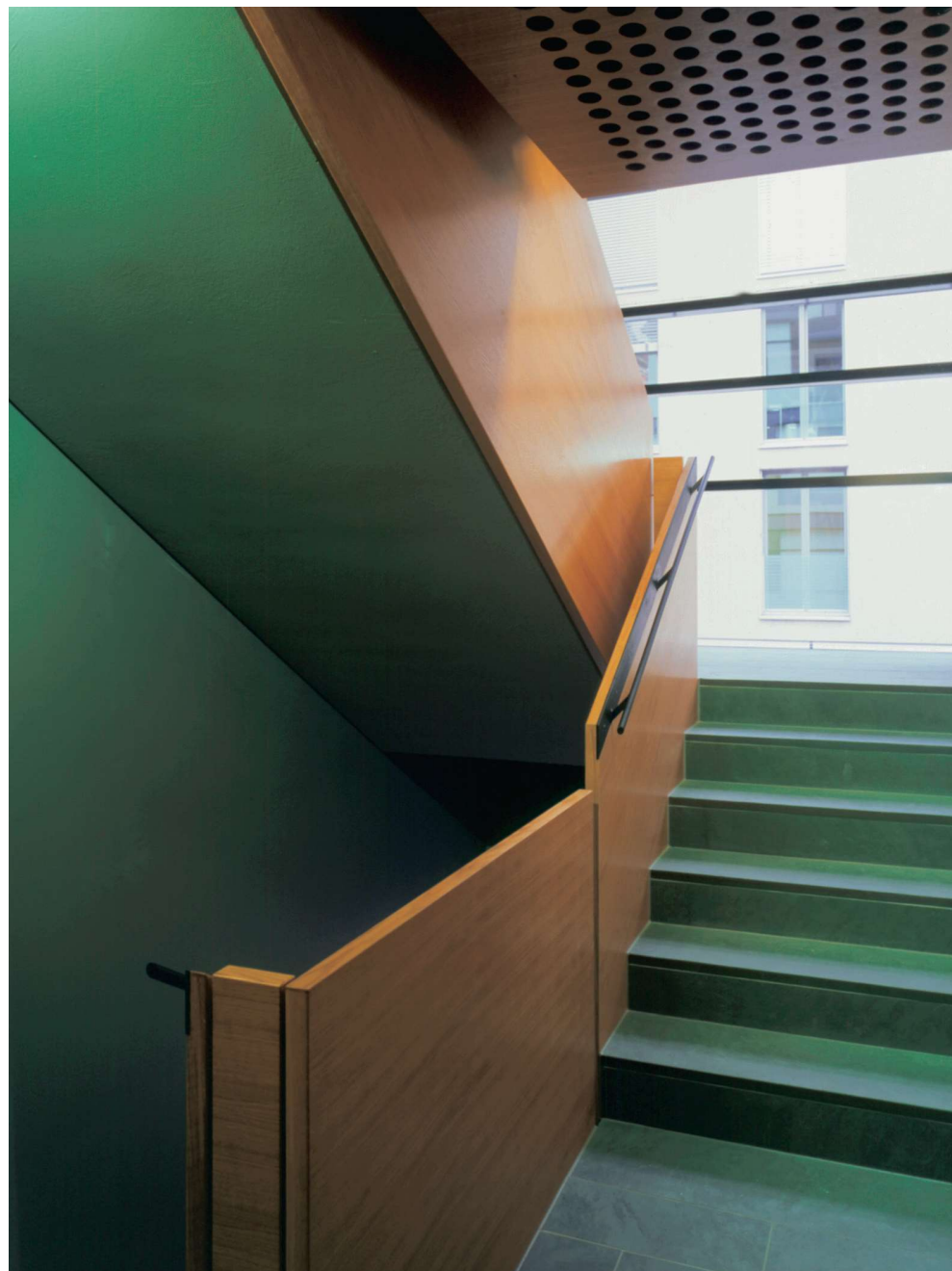
▲ Alxingergasse, Beč,
Austrija / Vienna,
Austria, 2004.
▲ str. / p. 38
Alxingergasse, Beč,
Austrija / Vienna,
Austria, 2004.
▲ str. / p. 39
Schoffstrasse,
Bregenz, Austrija /
Austria, 2004.

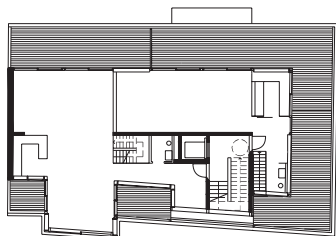
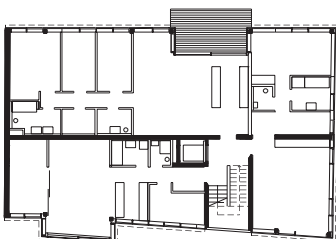
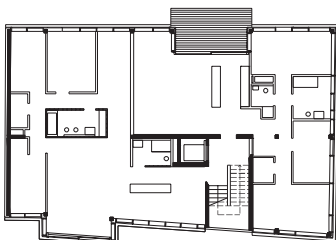
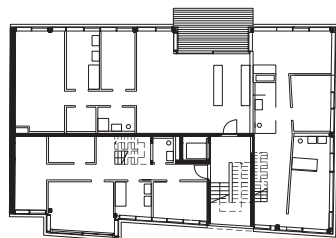
zajedništva bila je poticaj Artec arhitektima pri rješavanju njihovog velikog stambenog kompleksa u bečkoj Laxenburgerstrasse 2001. god. (vidi *Oris* broj 12). U istom, desetom bečkom okrugu nalazi se i njihov najnoviji objekt socijalnog stanovanja. Ovu četvrt karakteriziraju sivilo blokovskog rastera, napuštena industrijska postrojenja, ograničeni zeleni kvadranti, te tradicionalno visok postotak stranaca (za vrijeme Monarhije tu su živjeli doseljenici iz češih predjela;

Margarethe Schütte-Lihotzky. The affirmation of community values motivated Artec Architects in their big housing complex in Vienna Laxenburgerstrasse of 2001. (see *Oris* No. 12). In the same, 10th district of Vienna, there is their latest social housing building. The greyness of grid, the abandoned industrial facilities, limited green areas and the traditionally high percentage of foreigners (during the time of the monarchy, those were the immigrants from the Czech

danas oni dolaze iz Afrike, Turske, s Balkana). Alxingergasse je relativno mirna ulica što vodi prema školi i malom parku, a zanimljivo je da su se tu, u neposrednom susjedstvu, našle najnovije zgrade važnih bečkih arhitektonskih praksi – Meissl-Delugan, Geisswinkler i Geisswinkler, te Artec arhitekata. Dok je kod kolega vidljiv znatan oblikovni napor, Artecov objekt razoružava vedrom jednostavnošću – jednostavnošću koja je krajnji, vidljivi rezultat složenih

areas; today they originate from Africa, Turkey, the Balkans) characterize this neighbourhood. However, Alxingergasse is a relatively peaceful street leading to a school and a small park and it is an interesting fact that here, in its immediate vicinity, are the newest buildings of important architectural offices – Meissl-Delugan, Geisswinkler & Geisswinkler and Artec Architects. While the buildings of their colleagues show considerable design effort, the Artec Building





◀ Scheffelstrasse,
▶ Bregenz, Austrija /
Austria, 2004.



misaonih procesa i tehnoloških postupaka. Međutim, za razliku od projekta Laxenburgerstrasse ovdje naglasak nije toliko na zajedništvu već na individualnim vrijednostima pojedinih stambenih cjelina i osobito na pravednoj raspodjeli pojedinih prednosti i elemenata kvalitete stanovanja. Tako primjerice korištenjem pada terena i spretnom organizacijom prostora stanovi u prizemlju postižu i do četiri i pol metra visine u dnevnom boravku. Svoj relativno nepovoljan položaj ti stanovi kompenziraju privatnim vrtovima oblikovanim po planu arhitekata. Nedostatak terase kod pojedinih je stanova kompenziran prozorima sa ostakljenim parapetima, kako bi se i tu ostvarilo nesmetani kontakt s okolišem. Mala površina garsonijera kompenzirana je njihovom orijentacijom prema mirnijoj dvorišnoj strani.

Skulpturalnost ove interpolacije u funkciji je artikulacije objekta prema uličnom prostoru, ali je prije svega u službi bolje orijentacije i kvalitete stanova. Tlocrti s kompaktnim sanitarnim jezgrama pružaju korisnicima svaku slobodu rasporeda, ali i mogućnost boravka u jedinstvenom prostoru – neke vrste *loftu*. Dakako da bi očekivanje da će svi stanari htjeti i znati koristiti tlocrtnu slobodu bila znatno pretjerano.

Visoka kvaliteta izvedbe i opreme potpuno je neuočljiva u socijalnoj stanogradnji. Ona, međutim,

has a disarmingly bright simplicity—a simplicity which is the final, visible result of reflective processes and technological procedures. However, by way of contrast to the Laxenburgerstrasse project, here the focus is not so much on togetherness but more on the individual values of separate housing units and especially on the fair distribution of the individual advantages and elements of quality housing. So, for example, using the slope of the ground and skilful spatial organization, the flats on the ground-floor have a height of up to 4.5 m in the living room. The positioning of some flats on the groundfloor, which is not so favourable after all, is compensated by the private gardens given them, designed by the architects. The lack of a terrace in some flats is compensated by windows with glass parapets, enabling unobstructed contact with the surroundings. The small surface area of the studios is compensated by their facing the more peaceful back yard.

The sculpture-like feature of this interpolation serves to articulate the building's street front and above all, to provide a better orientation and quality of flats. The layouts with compact sanitary cores provide the users with a freedom in distribution, but also the option of an open plan flat – a kind of "loft". Of course, to expect that all tenants will want and know how to use the freedom the layouts provide would be wishful thinking.

◀ tlocrt prizemlja /
ground floor plan
tlocrt 1. kata /
1st floor plan
tlocrt 2. kata /
2nd floor plan
tlocrt 3. kata /
3rd floor plan
tlocrt gornje etaje /
upper level plan

nije rezultat kozmetičkih mjera ili elegantnog aranžmana boja i materijala, već je rezultat određujućih konstruktivnih i tehnoloških promišljanja, racionalne organizacije programa i, ne na posljednjem mjestu, izvanrednog angažmana arhitekata i dobre suradnje s investitorom i izvođačima.

“Način stanovanja bogatije klase trebao bi postati opće dobro” – riječi prvaka austrijske moderne Josefa Franka mogle bi se bez daljnjega primijeniti na projektantsko razmišljanje Artec arhitekata. Gotovo istodobno s objektom u bečkoj Alxingergasse ti su arhitekti radili i projekt stanova za tržište u Bregenzu, glavnom gradu Vorarlberga, najzapadnije i jedne od najbogatijih austrijskih saveznih zemalja. Konstrukcija i oprema obiju zgrada potpuno su usporidive. U oba slučaja armiranobetonska skeletna konstrukcija omogućuje slobodu oblikovanja tlocrta i vanjske opne. Lagana konstrukcija ventilirane fasade razlikuje se tek po vanjskom sloju njenih neprozirnih dijelova – u Beču su to trake od titan cinka, dok je u Bregenzu upotrijebljeno ipak nešto dragocjenije emajlirano staklo. Detalji stubišta gotovo su jednako riješeni; različiti su tek materijali. No između prirodnog kamena u Bregenzu i lijevanog crnog teraca u Beču baš i nema neke velike razlike u cijeni. Za unutarnju oblogu vanjskih zidova u oba su objekta upotrijebljene furnirane šperploče, u detalju vrlo brižljivo izvedene, što se može očekivati kod skupih stanova za tržište, ali iznenađuje kod socijalnih stanova. Mogao bi se navesti još čitav niz usporedbi koje bi potvrdile ravnopravnost u tretmanu ta dva veoma različita zadatka. Artec arhitekti postupaju u skladu s Frankovim zahtjevom, te za svakog korisnika, bio on radnik ili umirovljenik bez velikih financijskih mogućnosti ili bogati kupac skupog stana u ekskluzivnoj četvrti, nastoje postići optimalno rješenje koje katkada, kao u Alxingergasse, prelazi realna očekivanja.

The high quality of construction and interior fittings is not at all standard in social housing. This quality is not the result of cosmetic measures or elegant composition of colours and materials, but rather the result of defining constructive and technological reflections as well as the rational organization of the programme and last but not least the exceptional effort of the architects and their excellent cooperation with the client and contractors.

‘The housing of the more well-off classes should become a common good’, the words of one of the most prominent architects of Austrian Modernism, Josef Frank, could be applied without further ado to the design-thinking of ARTEC Architects. Almost simultaneously with the building in Vienna Alxingergasse ARTEC have been working on a project for market housing in Bregenz, capital of the most western and one of the wealthiest federal states of Austria – Vorarlberg. The structure and furnishing of both buildings are completely comparable. In both cases, the reinforced concrete framework gives freedom in designing the layouts and outer shell. The lightweight construction of the ventilated façade differs only in the outer layer of its non-transparent parts – in Vienna, these are ribbons of titanium zinc, while in Bregenz, a more costly material was used: enamelled glass. Details of the staircase have been almost identically designed; the only difference lies in the materials used. However, between the natural stone used in Bregenz and cast black terrazzo in Vienna, there is not much difference in price. The veneer plywood plates used in both housing units for the internal cladding of external walls were very carefully produced, to be expected for the expensive market apartments but surprising for social housing. A whole range of additional comparisons could be made, which would justify the equality in treatment of these two very different tasks. ARTEC Architects act in accordance with Frank’s requirement that for any user, regardless whether he is a worker or a pensioner without great financial means or a wealthy buyer of an expensive apartment in an exclusive location, they should always try to find the optimum solution, which sometimes, as in Alxingergasse, surpasses realistic expectations.



▲ Scheffelstrasse, Bregenz, Austrija / Austria, 2004.

ALXINGERGASSE, BEČ / VIENNA, AUSTRIA / AUSTRIA
autori / authors ARTEC-Architekten (Bettina Götz, Richard Manahl)
investitor / client GPA BW (sindiklat namještenika privatnih poslodavaca)
projekt / project 2002. - 2003.
realizacija / completion 2004.
površina / site area 333 m²
korisna površina / building area 1039 m²
cijena / building cost 1.415.160 EUR

SCHEFFELSTRASSE, BREGENZ, AUSTRIA / AUSTRIA
autori / authors ARTEC-Architekten (Bettina Götz, Richard Manahl)
investitor / client D.I. Robert Manahl/Brog
projekt / project 2002.
realizacija / completion 2004.
površina / site area 647,60 m²
korisna površina / building area 1139 m²
cijena / building costs 2.160.000 EUR