

Daleč, tako blizu
25. bienale oblikovanja

VODNIK

Faraway, So Close
25th Biennial of Design

GUIDE



Muzej za arhitekturo in oblikovanje (MAO)
Pot na Fužine 2
Ljubljana, Slovenija
www.mao.si

Odperto
torek–nedelja: 10.00–18.00
četrtek: 10.00–20.00
ponedeljek: zaprto

Kontakt
01 548 42 79
bio@mao.si

Museum of Architecture and Design (MAO)
Pot na Fužine 2
Ljubljana, Slovenia
www.mao.si

Opening Hours
Tuesday–Sunday: 10.00–18.00
Thursday: 10.00–20.00
Closed: Monday

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Vstopnina

- Odrasli • 6,00 €
- Šolska mladina, študenti, upokojenci • 3,00 €
- Predšolska mladina, invalidi, spremljevalci, brezposelni, novinarji, člani MAO, člani strokovnih združenj* • brezplačno
- Družine (1-2 odrasla + otroci) • 8,00 €

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- Adults • 6,00 €
- School children, students, retired people • 3,00 €
- Pre-school children, the disabled, attendants, the unemployed, journalists, MAO members, members of professional societies* • free
- Families (1-2 adults + children) • 8,00 €

* Free ticket is valid with ID and a card.

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- Admission, guided tours and workshop for school children and students • 4,00 €

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Ljubljana, Slovenija
25. 5.–29. 10. 2017

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Predgovor

DALEČ, TAKO BLIZU

Sprostitev podzemlja
Zavzetje gozdov
Po utopiji
Čisto novo sobivanje
Nov zagon podeželja
Prožnost preteklosti
Novi heroji

Vodeni ogledi

lokalnih instalacij
Regratovi izleti
Nedelje na BIO 25
Debate BIO 25
Zaključni festival platforme
Future Architecture

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Occupying Woods
After Utopia
Brand New Coexistence
Countryside Reloaded
Resilience of the Past
New Heroes

Guided Tours of

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Predgovor

Matevž Čelik
MAO, direktor

Oblikovanje ima moč, da spreminja način, kako živimo, kako proizvajamo in uporabljamo dobrine ter kako naseljujemo prostore. BIO je transdisciplinarni laboratorij, učilnica in forum, na katerem se preizkušajo njegove zmožnosti. Zato vas oblikovanje na BIO predstavlja onkraj območja udobja, pred izzive, na katere je treba odgovoriti, in možnosti, ki jih je mogoče izkoristiti. Doživeli ga boste na poteh in izletih, na katere se niste nameravali odpraviti. Našli ga boste na teritorijih in v prostorih, ki jih niste nameravali obiskati. Na BIO boste na oblikovanje naleteli tam, kjer ga niste pričakovali.

Letošnji BIO, z naslovom *Daleč, tako blizu*, se osredotoča na glavni potencial Slovenije: njeno krajino. Kustosinji Angela Rui in Maja Vardjan sta mednarodne skupine oblikovalcev napotili v gozdove, v kraško podzemlje, v rudarske revirje, na panonske ravnice, na obalo in v slovenske Alpe. Projekti, zasnovani in predstavljeni na BIO, poskušajo prepoznati možnosti v krajih, ki so le korak od prestolnice, a so zunaj žarišč aktualnih razprav o prihodnosti. Najzanimivejši del bienala oziroma ključna vsebina razstave, ki sicer stoji v MAO, je torej na ogled v sedmih krajih: Grosuplju, Kočevju, Kobaridu, Lendavi, Trbovljah, Piranu in Ljubljani.

BIO predstavlja nove modele in strategije za turizem, trženje in predstavitev znamenitosti, pridelavo hrane ter razvoj in rast novih možnih dejavnosti, ki so jih oblikovalci razvili s skupnim raziskovanjem ter sodelovanjem z lokalnimi organizacijami in podjetji. Še pomembneje pa je, da so s svojim delom na terenu mobilizirali širok krog ljudi in organizacij za sodelovanje pri iskanju priložnosti in udejanjanju sprememb, po katerih kličejo spremenjena demografija, podnebje in ekonomska realnost. Prav v tem se kažejo moč, sposobnost in relevantnost oblikovanja za boljšo skupno prihodnost.

Foreword

Matevž Čelik
Director, MAO

Design has the power to change the way we live, the way we produce and use goods, and the way we inhabit places. BIO is a transdisciplinary lab, a classroom, and a forum where its own powers are tested. This is why at BIO design will push you out of your comfort zone; it will present you with challenges that need to be answered and with possibilities that can be exploited. You will experience it on trails and trips you never meant to take. You will find it in territories and places you never meant to visit. At BIO, you will bump into design wherever you least expect it.

Faraway, So Close, this year's edition of BIO, focuses on Slovenia's main potential: its landscape. Curators Angela Rui and Maja Vardjan have deployed international teams of designers to the woods, the karst underground, mining areas, the plains of the Pannonian Basin, the Slovenian coast, and the Slovenian Alps. The projects designed and presented at BIO seek to identify the potential of places that are only a stone's throw away from the capital, yet are excluded from current discussions on the future. The most interesting part of the biennial and the key content of the exhibition held at the Museum of Architecture and Design is therefore on display in seven venues: Grosuplje, Kočevje, Kobarid, Lendava, Trbovlje, Piran, and Ljubljana.

BIO presents new models and strategies for tourism, for marketing and presenting attractions, for food production, and for the development and growth of possible new activities, all developed by designers through common research and cooperation with local organisations and businesses. More important, however, is the fact that through their fieldwork the designers have managed to mobilize a wider circle of people and organisations to take part in identifying opportunities and implementing changes necessitated by altered demographics, the climate, and economic reality—and this is exactly what reflects the power, ability, and relevance of design for a better common future.

Daleč, tako blizu

Angela Rui in Maja Vardjan

Dobra novica: najnovejše raziskave kažejo, da v Evropi vedno več ljudi zapušča mesta in se naseljuje na podeželju in v drugih neurbanih okoljih. Se več – zdi se, da se ta trend krepi. Toda čeprav je mesto še vedno model, v okviru katerega potekata razprava o sodobni družbi in njena interpretacija, absolutno število ljudi, ki živijo v urbanih centrih, pa se povečuje, najnovejši podatki nakazujejo pomemben premik, ki ga lahko opredelimo kot nov fenomen: izobraženi in emancipirani mladi ljudje, ki so odraščali v urbaniziranem modelu, prenašajo svoje vrednote v druge, anonimne okvire.

Ob upoštevanju geografskih, političnih in gospodarskih značilnosti Slovenije je BIO 25 priložnost za preizkus v uvodu navedene paradigme. Zdi se, da je Slovenija odlično izhodišče za diskusijo o pomenu omenjenega premika in tudi prostor za preizkušanje pojma »daleč« kot še neopredeljenega območja za ponovno raziskovanje.

Daleč, tako blizu raziskuje doslej neznane načine, s katerimi sodobna populacija interpretira in aktivira alter urbano, pri čemer je beseda »alter« povezana tako s pojmom alternativnosti kot tudi s konceptom koeksistence. Medtem ko iščemo nove teritorije, ki bi jim dali pomen, kraje, ki bi jih ponovno naselili, starodavne običaje, ki bi jih obudili, in osnovna sožitja, ki bi jih ponovno osmislili, se iz sobivanja oddaljenih pomenov in sodobnih navad porajajo nova osvobajajoča trenja. Na kolektivni ravni gre za oblikovanje novega skupnega sveta in ustvarjanje globalnega prostora izmenjav.

Obdobje antropocena se je začelo v času, ko razumemo, da razvoj zemlje ni neodvisen od delovanja človeka. Jasno je, da sami proizvajamo svoje bodoče okolje. V kakšnih pogojih si torej želimo živeti?

Teoretična obravnava *alter urbanega* v kontekstu BIO 25 je postala mogoča z

Faraway, So Close

Angela Rui and Maja Vardjan

Good news: recent trends are showing that more and more people in Europe are leaving cities and settling in rural and other non-urban contexts. What's more, this trend appears to be intensifying. Although the city remains the model within which the evolution of contemporary society is discussed and interpreted, and the absolute number of people living in large urban centres continues to increase, recent data point to a significant shift that is framed as a new phenomenon: informed and emancipated young people who have grown up in an urbanized model are taking their values to other anonymous contexts.

Considering the Slovenian geographical, political, and economic aspects, the BIO 25 Biennial is an occasion to test the consequences of this initial paradigm. The country appears to be the perfect foundation for a discussion of the status of this global shift and as a way to test the "faraway" as a yet *undefined* area to explore once again.

Faraway, So Close investigates the unprecedented ways with which the contemporary population interprets and activates the alter-urban by considering the "alter-" as linked both to the notion of an alternative and to the concept of coexistence.

New liberating frictions could emerge from the cohabitation of remote meanings and contemporary habits in the search for new territories to which we can give meaning, places that can be re-inhabited, where ancient relationships can be re-enacted, basic coexistences re-imagined. At the collective level, it is a matter of inventing a common world and creating a global space for exchange.

The Anthropocene arrives at the moment when we understand that geology is not distinct from human production. It thus becomes clear that we are producing our future environment. In what kind of conditions do we want to live?

The theoretical appropriation of the *alter-urban* within the context of BIO 25

decentralizacijo samega bienala ter tudi z opažanji in odzivi udeležencev.

Sedem multidisciplinarnih skupin, ki jih vodijo mednarodni gostujoči oblikovalci v dialogu s sedmimi slovenskimi strokovnjaki, je dobilo nalogo, da raziščejo specifične lokacije, kot so sodobne ruševine, podeželje, jame, gozd, zapuščena industrijska območja, Alpe in Sredozemsko morje, kot platforme za diskusijo o splošnem stanju sodobne družbe.

Vsak projekt se začne s formulacijo zgodbe oziroma *epizode*, v kateri se križata dejanski kontekst in hiperfikcija. Končni cilj je aktiviranje diskurza v zvezi s temi situacijami, postavljanje vprašanj ter odpiranje možnih scenarijev in vizij. Vsaka lokacija je tako postala prostor razprave za teoretična razmišljanja, povezana z oblikovanjem.

Za oblikovalce delo v točno določenem lokalnem kontekstu pomeni priložnost, da skozi načrtovanje procesa odkrijejo svojo identiteto. Tovrstni ekspedicijski projekti so vaja za ponovni premislek – ne samo pokrajine, ampak tudi oblikovalske discipline. Skozi ta dialog je osebnost oblikovalca kot sodobnega subjekta ujeta med potrebo po povezovanju globalnega in specifičnega ter potrebo po kombiniranju posameznikove identitete in odpiranja drugemu. BIO 25 je zapustil institucijo muzeja, se decentraliziral prek celotne države ter tako našel druga območja za preizkus svoje učinkovitosti in za doseganje nove publike. Razstava posebej strukturni okvir bienala in raziskuje oziroma se osredotoča na dve različni kategoriji – lokacije in muzej – ki so ju ekipe obravnavale prek postavitev binarnih instalacij.

Če je bil namen instalacij na samih lokacijah – za katere upamo, da bodo stale dlje časa – vzpostavitev specifičnega dialoga z lokacijo, vključno z občinami, institucijami in prebivalci, pa muzej predstavlja stanje tega specifičnega trenutka v času in njegovo nujnost. Je mesto za oblikovanje širše pripovedi, ki bo v bližnji prihodnosti brez dvoma ponovno obveljala za oddaljeno. Toda danes je muzej mesto, ki odpira možnosti za spekulacijo, povezano s potrebo po oblikovanju globalnega prostora izmenjav.

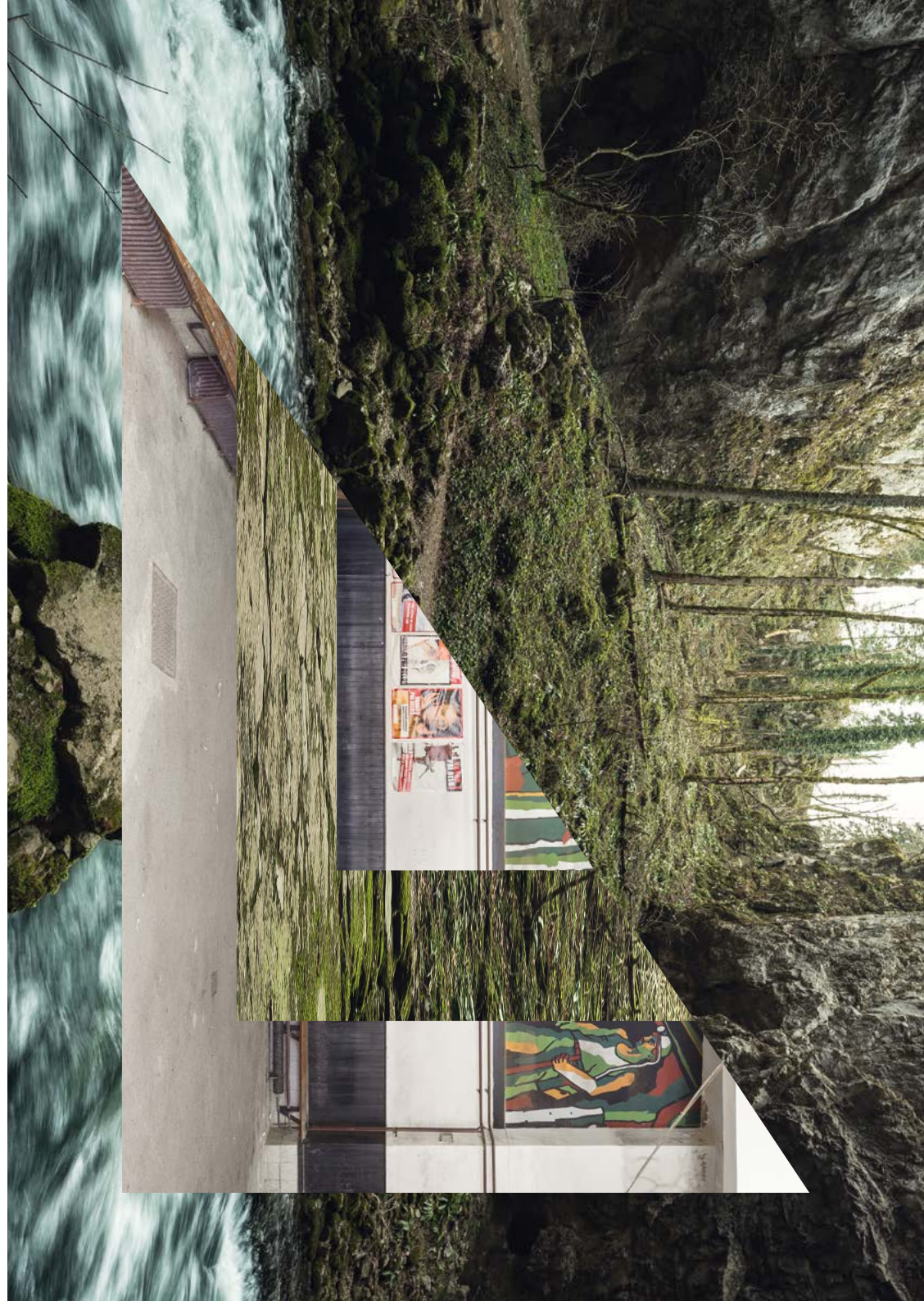
has been made possible by the decentralization of the biennial itself and also by the observations and responses of the participants.

Seven multidisciplinary teams, led by international guest designers in dialogue with seven Slovenian professionals, were asked to explore precise locations as contemporary ruins, countryside, caves, forest, post-industrial sites, the Alps and the Mediterranean Sea as platforms from which to launch a discussion about our broader contemporary social condition.

Each project starts with the formulation of a story, the so-called *episode*, where real context and hyper-fiction intersect. The overall goal is to activate a discourse around these situations, formulating questions and opening up possible scenarios and visions. Thus each location became a discursive space for a theoretical and design-related speculation.

For the designers, working in a precise local context provides an opportunity to discover their identity through an itinerary. Expeditionary projects work as a practice for the re-appropriation not only of landscape, but also of the design field. Through this dialogical signification, the figure of the designer as a contemporary subject is caught between the need for connecting the global and the specific, the need for combining individual identity and opening to the other. And each biennial fights its battle on the ground. BIO 25 actually leaves the institution, decentralizing across the whole country, and thus finds a different ground on which to test its efficiency and reach new audiences. The exhibition encapsulates the hardware of the biennial itself, focusing on two different categories to explore – site-specific and museum – both considered by the teams through the design of two binary installations.

If the aim of the on-site installations – which hopefully will endure – was the construction of a specific dialogue with the location, including the respective municipalities, institutions, and inhabitants, the museum represents the state of this specific instant in time and its urgency. It is a place for the construction of a broader narrative that will no doubt be perceived as faraway again as soon as the near future. But today it represents the place that opens possibilities for speculation related to the need to create a global space of exchange.





Sprostitev podzemlja

Grosuplje – Županova jama

V Sloveniji je zaradi posebnih geoloških značilnosti kraškega terena registriranih okoli 11.000 jam. Pod nami je torej ogromna mreža podzemnih dvoran, ki so preživele od davnih časov do današnjih dni in se ne menijo za spreminjanje letnih časov ali za spremembe človekovega okolja. Gledano s širše perspektive podzemlje razumemo kot prostor neznanega in se sprašujemo, katere analogne prostore nam sploh še dopuščajo današnja sodobna okolja oz. kateri prostori nam še ostanejo za sporočanje nezavednega in za razkrivanje naše globoke povezave z materialnostjo in nematerialnostjo narave.

Z oblikovalskega stališča se zdi, da v trenutku, ko se srečamo z naravnim virom, ta zapusti področje geologije in vstopi na področje človeškega. Takrat se znajdemo na križišču, kjer se podzemlje lahko »sprosti« oz. osvobodi različnih pojmovanj. Na tej predpostavki sta Studio Formafantasma in skupina oblikovalcev oblikovala dva scenarija, ki se odvijata v podzemnih prostorih kraškega terena: v kamnolomu, ki ga je ustvaril človek (kamnolom Lipica), in v jami, ki jo je ustvarila narava (Županova jama).

V kamnolomu človek izkopava material in ga prinaša v naše racionalno grajeno okolje, jama pa ostane v domeni narave – neosvetljen ekosistem, kjer vladajo občutki, intuicija in celo kaos. Celoten projekt, ki ga je navdihnilo sodelovanje s teoretičnim fizikom in filozofom Andrejem Detelo, raziskuje napetost med dinamiko sintropije in entropije ter temelji na materialnosti podzemlja. Razdeljen je na dva sklopa, ki uporabljata jezik teh dveh nasprotnih si realnosti.

Prvi del, instalacija v Muzeju za arhitekturo in oblikovanje, je zasnovan kot prostor sistemov, časa in razuma, govori o *sprostiv* kot o »ekstrakciji« oziroma trenutku, ko naravni material postane cenjen, spremenjen in uporabljen s strani ljudi. Čeprav se čas, ki je potreben za izdelavo predmetov, od začetka

Underground Release

Grosuplje – Mayor's Cave

Because of the special geological features of Slovenia's Karst terrain, approximately eleven thousand caves are officially registered in the country. A huge underground network of chambers exists just beneath our footsteps, unchanged since time immemorial, indifferent to the passing seasons, and the mutations of our human environment. This subterranean world has long been perceived as a place of the unknown, causing us to ask what analogous spaces the contemporary environment has sacrificed, and what places remain that speak to the unconsciousness, revealing our deepest relationship to the materiality and immateriality of nature.

From the perspective of design, a natural resource leaves the purely geological realm and enters the human one the moment we encounter it. At that instance, we face a crossroads where the underground world can be "released" from various perspectives. Addressing such a place and the issues it raises, Studio Formafantasma and its associated team identified two scenarios, both of them set in underground Karst spaces: the Lipica Quarry which is man-made, and Županova Jama (Mayor's Cave) which is naturally-formed.

Man unearths material from the quarry and brings it above ground into our rationally constructed environment, while the cave remains in the domain of nature, an unexposed ecosystem, a space where emotion, intuition, and even chaos rule. The episode, inspired by an exchange with theoretical physicist and philosopher Andrej Detela, explores the tension between the dynamic of syntropy and entropy, driven by the materiality of the underground, and narrated by the two strands of the project using the languages of two inverted realities.

In the first reality, represented in an installation in MAO as a space of systems, time, and rationale, *release* is

Vhod v Županovo jamo, 1927,
zasebni arhiv Damjana Virška

Entrance to Mayor's Cave, 1927,
courtesy of Damjan Viršek



PNIKE LOMITJE STROGO
POVE DANOVSKE SLUCAJSE
ZNUJE z GLOBO OD 100-10000

industrializacije neprestano skrajšuje, pa je čas, ki je potreben za nastanek materiala v naravi, še vedno enak. Kaj pa, če bi čas proizvodnje razširili tako, da bi vključeval tudi nastanek surovin? To bi nam omogočilo, da bi naše predmete doživeli tudi iz perspektive zapletenih geoloških formacij in prek časovnega obdobja, ki močno presega človeško življenje.

V drugem delu projekta pa je sprostitev prikazana kot »potopitev« oziroma trenutek, ko narava človeka prevzame in ga zapelje, človek pa se prepusti njeni moči. Z lokacijo v Županovi jami poskuša instalacija prikazati podzemlje kot prostor subracionalnih odzivov na kamnino, prostor, kjer so čustva, eksperimentiranje in kaos gonilo naših raziskav tega materiala. Osrednja misel epizode je povzeta s komunikacijo med tema nasprotnima svetovoma.

about "extraction" – the instant when a natural material becomes valued, transformed, and utilized by human beings. Although the time needed to produce objects has continued to diminish since industrialization, the time needed for material to emerge in nature remains the same. What would happen if we extended our definition of the time of production to include the time needed for raw materials to form? This would allow us to perceive objects as emerging from more complex geological formations and thus as part of a timeline that transcends the human timeline.

In the second reality, the release is about "infusion" – the instant when man is overwhelmed and seduced by nature, released into its power. Located in Županova Jama, this installation makes use of the underground as a space for sub-rational reactions where emotion, experimentation, and chaos propel our investigation into the material. The central issue of the episode is communication between these two inverted worlds.

PREVAJALEC / TRANSLATOR
Studio Formafantasma

PROFIL / PROFILE
Andrej Detela

UDELEŽENCI / PARTICIPANTS
Dan Adlešič
Patrick Herron
Eva Jäger
Daniele Misso
Isabella Rinaldi

PARTNERJI
Občina Grosuplje / Županova jama, Turistično in okoljsko društvo Grosuplje / Marmor, Sežana d. d., podjetje za pridobivanje in obdelavo naravnega kamna / Inštitut za raziskovanje krasa / Geološki zavod Slovenije / Notranjski muzej Postojna / Društvo za jamsko biologijo, Jamski laboratorij Tular / Regionalna razvojna agencija Ljubljanske urbane regije / Turizem Ljubljana

ASSOCIATES
Municipality of Grosuplje / The Mayor's Cave, Tourist and Environment Association of Grosuplje / Marmor, Sežana d. d., Company for the Production and Processing of Natural Stone / Karst Research Institute / Geological Survey of Slovenia / The Notranjska Museum Postojna / Society for Cave Biology, Tular Cave Laboratory / The Regional Development Agency of the Ljubljana Urban Region / Ljubljana Tourism



Zavzetje gozdov

Kočevje – Rožni studenec

62 % slovenskega ozemlja pokrivajo gozdovi in pričakovati je, da bo ta odstotek še naraščal. Pred kratkim sprejeti program gospodarskega razvoja države se osredotoča na varstvo in inovativno uporabo naravnih virov. Ti programi so se hitro odzvali na gospodarsko krizo, ki je povzročila propad lesnopredelovalne industrije, vključno s tovarnami pohištva, pa tudi povečanje opuščenih poljedelskih površin na bolj oddaljenih podeželskih območjih. Objektivno gledano se je prostor vrnil k naravi.

Ta položaj je hkrati priložnost za razmišljanje o enem od odprtih vprašanj, povezanih s pojmom modernosti. Iz današnje širše perspektive se zdi, da je oblikovanje podedovalo napačno razmišljanje, da naša kultura izhaja iz industrijske revolucije, ki jo opisujejo kot dogodek, sposoben izoblikovanja nove družbe, gospodarstva in jezika. Vse, kar se je zgodilo prej, v dolgem procesu nastajanja človeške civilizacije, je zavrženo kot neuporaben dodatek k sedanjosti in predvsem k prihodnosti.

Tema epizode *Zavzetje gozdov* je morebiten obrat tega pogleda: bi lahko danes oblikovali družbeno okolje po vzoru eksperimentalnih komun z začetka 20. stoletja ter se tako izognili racionalizaciji in standardizaciji »sodobnega« življenja? Lahko v današnjem času oblikujemo nove pomembne platforme za nadaljnji razvoj človeštva in družbenega življenja?

Na podlagi francoskih vizionarskih projektov, kot jih predlagajo utopični socialist Martin Buber, veganska anarhistka Sophia Zaikowska, libertarna pacifistka in učiteljica Madeleine Vernet ter politični teoretik in socialni inovator Jean-Baptiste André Godin, je nastal predlog za oblikovanje kolektivne bivanjske strukture globoko v gozdu kot prostora, kjer si bodo vsi enaki.

Instalacija je postavljena na območju Kočevja in sestoji iz platforme, ki je

Occupying Woods

Kočevje – Rožni studenec

Forests cover sixty two percent of Slovenian territory and this is expected to increase in the future. Recent economic development programmes focus on the protection and innovative use of natural resources. These programmes have quickly taken into account the effects of the economic crisis that has seen the failure of many wood-based industries – including furniture companies – as well as the increase of abandoned farmland in the more remote parts of the countryside. From an objective perspective, this space is being returned to nature.

This situation has provided an opportunity to speculate about open questions related to the notion of modernity. From a broader and more contemporary perspective, design inherited the mistaken belief that our culture originates from the Industrial Revolution, long interpreted as a historical development that had the power to generate a new society, economy, and language. Everything that happened during the long process of human civilization before the Industrial Revolution is dismissed as a useless footnote to the present and, more importantly, the future.

The *Occupying Woods* episode proposes a possible change in perspective: is it possible to imagine and re-enact today the social norms that formed the model of experimental communities developed at the beginning of the 20th century, and thus escape from the rationalization and standardization of so-called modern life? Are we capable of designing new and vital platforms for further human and social development?

The French designer, Matali Crasset, inspired by French visionary enterprises such as those created by the utopian socialist Martin Buber, the vegan anarchist Sophia Zaikowska, the libertarian pacifist and teacher Madeleine Vernet, and the political theorist and social innovator Jean-Baptiste André Godin, proposes

Gasilska veselica mahovniških gasilcev pri Rožnem studencu, 1973,
fotografija Peter Šobar st., Pokrajinski muzej Kočevje

Firefighter party for Mahovnik firefighters at Rožni studenec, 1973,
photo by Peter Šobar Sr., Kočevje Regional Museum



pravzaprav reinterpretacija tradicionalne keramične peči, elementa, ki pomeni jedro domačnosti, hkrati pa je »prostor«, ob katerem se je razvila prva osnovna oblika skupnosti – družina. S postavitvijo »naprave« v središče gozda se ta spremeni v domač prostor, ki s toploto privablja lokalne prebivalce in obiskovalce.

Serija projektov, predstavljenih na razstavi v muzeju, aktivira razumevanje gozda skozi različne pristope in poglede: od digitalizacije žive materije do orodij za nabiranje rastlin in lovljenje živali v gozdu, od dokumentiranja mnenj lokalnih prebivalcev do raziskovanja mej, ki ločujejo civilizacijo in naravo – z binarnega vidika, ki vključuje tudi glas samega gozda kot živega bitja.

a collective living structure built in the heart of the forest, a community where everyone would regard each other as equal.

The installation, located in the Kočevje region, is comprised of a platform that is a reinterpretation of a traditional ceramic stove, an element that represents the core of domesticity, the "place" around which the first basic form of community – the family – evolved. By placing the device in the heart of the woods, the forest itself becomes the domestic place, the warm hearth, that will be re-inhabited by local people and visitors who in turn contribute their own warmth.

A series of related projects individually designed by the members of the team and presented in the MAO exhibition encourage the interpretation of the forest at many different levels and from a variety of perspectives: from the digitalization of living matter to the tools for gathering life in the forest, from the documentation of the voices of local inhabitants to the degree to which civilization and nature have become separated: a binary point of view that includes the voice of the forest itself as a living being.

PREVAJALEC / TRANSLATOR

Matali Crasset

PROFIL / PROFILE

Matej Feguš

UDELEŽENCI / PARTICIPANTS

Petra Bukovinski

Karolina Ferenc

Annika Frye

Marcin Liminowicz

Jurij Lozić

Martina Obid Mlakar

Daniel Riegler

Pola Salicka

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Občina Kočevje / Zavod za gozdove Slovenije OE Kočevje / Slovenski državni gozdovi / Javni zavod za turizem in kulturo Kočevje / Gimnazija in srednja šola Kočevje / Urbani Brlog, Društvo za razvoj prostorske kulture / Pokrajinski muzej Kočevje / Robert Žuman – pečarski mojster / Podjetniški inkubator Kočevje / Slovenski etnografski muzej / Muzej novejšje zgodovine Slovenije

ASSOCIATES

Municipality of Kočevje / Slovenia Forest Service Kočevje / Slovenian State Forests / Public Agency for Tourism and Culture Kočevje / Gymnasium and Secondary School Kočevje / The Urban Lair, Association for Development of Spatial Culture / Kočevje Regional Museum / Tiled stoves producer Robert Žuman / Kočevje Business Incubator / Slovene Ethnographic Museum / National Museum of Contemporary History



Po utopiji

Trbovlje – Paviljon ob
Delavskem domu

Pojem utopije je neločljivo povezan z idejo boljše družbe, z iznajdbo kolektivne želje, ki je potisnjena kar najbližje območju realnosti. V primeru nekdanje Jugoslavije so utopične vizije do neke mere postale resničnost: ideja radikalno drugačnega sveta je omogočila ustanovitev nove države oziroma novega družbenega subjekta v obliki socialistične družbene ureditve.

Procesi modernizacije so preoblikovali grajeno okolje in družbo kot tako, in z neprimerljivo mešanico utopije in pragmatizma je država izkoristila skupnost za oblikovanje te kolektivne želje. Pojem samoupravljanja oziroma samoupravne družbe, ki jo vodi delavski razred, je bil gonilo razvoja urbanih in podeželskih območij, kot so na primer Trbovlje, ki jih je ekipa pod vodstvom arhitektov studia Point Supreme vzela za izhodišče svojega projekta. Trbovlje, ujete v dolini, obkroženi s hribi, so mesto, ki je bilo zaradi svoje rudarske tradicije središče ene prvih industrializiranih regij v Sloveniji, pomen pa je pridobilo tudi zaradi svojih nenehnih prizadevanj za naprednejši, sodobnejši način življenja.

S propadom Jugoslavije je prišlo do vdora novih ideologij kapitalizma in privatizacije, ki so povzročile propad industrijskega modela tovarne kot produktivne platforme udobnega življenja in družbene učinkovitosti. Rudniki so se zaprli ter za sabo pustili ogromno industrijske infrastrukture in visoko nezaposlenost, nostalgija pa je, razumljivo, postala nova bolezen družbe. Kako se lahko oblikovanje danes, ko smiselnih utopičnih idej ni več, brez naivnega optimizma naveže na trenutke iz preteklosti, ki imajo utopični pomen?

Namesto da bi epizoda *Po utopiji* predstavljala idealno vizijo prihodnosti, se ukvarja z raziskovanjem sedanjosti, s skritimi realnostmi postindustrijskega mesta. Steklen paviljon Tiny, ki sta ga oblikovala arhitekta in je postavljen v središču Trbovelj, je postal oder za tako

After Utopia

Trbovlje – Pavillion next to
Workers Cultural Centre

Utopia is connected to the idea of a potential perfect society as well as to the invention of collective desire pushed as close as possible to the realm of reality. In the case of the first definition, Yugoslav visions of utopia entered the domain of the real: the will toward a radically different world made possible the creation of a new state and a new social subject, put into effect by the realization of the socialist society.

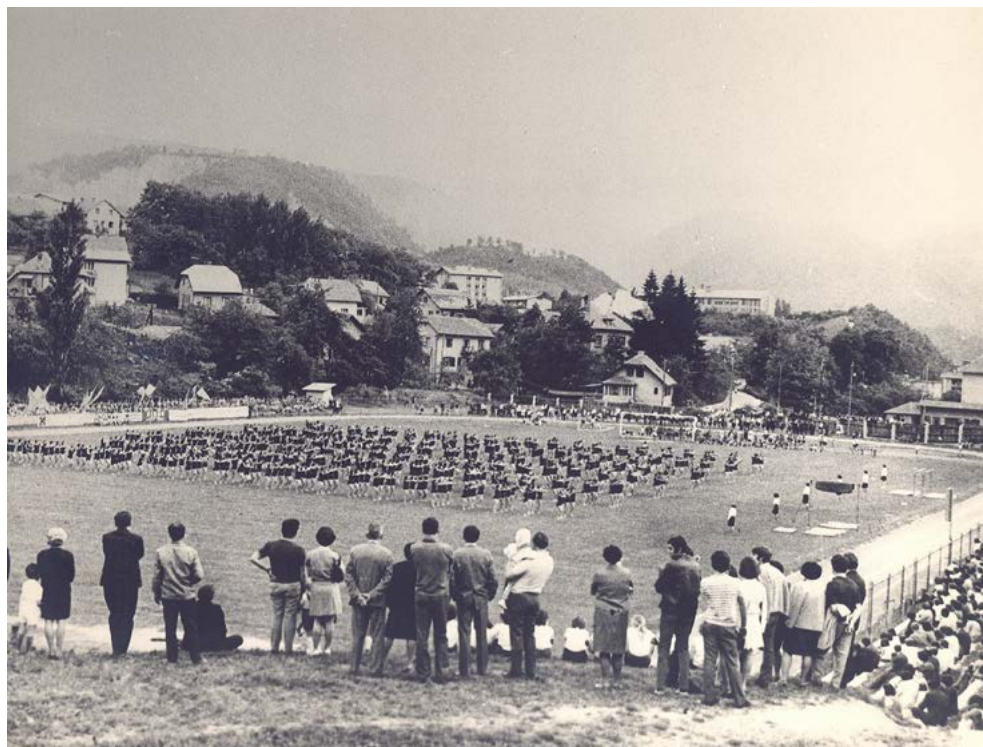
At the same time, the process of modernization transformed the constructed environment and society at large. The state, through a blend of utopia and pragmatism, also constructed the common desire of the community. Finally, the concept of self-management and a self-regulated society led by the working class became the engine of the development of urban and rural territories in Yugoslavia, among them Trbovlje – the town that provides the case study for the team led by Point Supreme architects. Nestled in a valley surrounded by mountains, Trbovlje, with its coal mining tradition, was one of the first industrialized regions in Slovenia, and it earned a reputation for its ongoing struggle to create a more progressive and modern way of life.

The collapse of Yugoslavia and the rise of the ideologies of capitalism and privatization caused the collapse of the industrial model of the factory as a productive platform for wellbeing and social efficiency. Mines closed, leaving behind massive industrial infrastructure, high levels of unemployment, and nostalgia understandably became a social disease. In the absence of any meaningful utopian ideas today, how can design access instances from the past that carry meaning while also avoiding naïve optimism?

Instead of imagining an ideal vision for the future, the episode *After Utopia* examines the present and the hidden

Nastop pionirjev, druga polovica sedemdesetih let 20. stoletja,
Zasavski muzej Trbovlje

Pioneer performance, second half of the 1970s,
Zasavje Museum Trbovlje



imenovano »super normalno propagando«, njegov namen pa je razkriti izbrane zgodbe Trbovelj v zvezi s prebivalci mesta, njihovimi imaginarnimi realnostmi, fantazijami, ustvarjalnimi obsesijami in neustrajnimi značaji. Njihovo edinstveno razkritje je odgovor na premik od socializma k današnjemu času; pomanjkanje kolektivne dimenzije je luknja, v kateri so se ljudje izgubili, orkestracija zbirke zgodb posameznih osebnosti pa je točka, na kateri se ljudje lahko ponovno srečajo.

Instalacija v Muzeju za arhitekturo in oblikovanje povzame in podkrepi vrednost teh osebnih zgodb, katerih pomen je dodatno poudarjen s serijo elementov in medijev, zaradi oblikovanja razstavnega prostora pa ponovno daje občutek skupnih sanj.

realities of the post-industrial town of Trbovlje. The TINY glass pavilion designed by the architects and placed in the centre of Trbovlje becomes a stage for so-called "Super Normal Propaganda", meant to reveal selected stories about citizens of Trbovlje, their imaginative realities, fantasies, creative obsessions, and courageous attitudes. This unique installation records and responds to the shift from socialism to the present time. The lack of a shared dimension is the gap in which people got lost, and the orchestration of a collective of singular personalities becomes the point where people can meet again.

The installation at MAO gathers and amplifies the value of these personal stories, and deepens them with a series of parallel elements and media. The design of the room creates the sensation of a common dream once again.

PREVAJALEC / TRANSLATOR

Point Supreme

PROFIL / PROFILE

Iztok Kovač

UDELEŽENCI / PARTICIPANTS

Ground Action (Carlalberto Amadori, Roberto Zancan, Matteo D'Ambros, Francesco Cucchiara, Riccardo Simioli, Gabriele Cirami)

Locument (Romea Muryn, Francisco Lobo)

Gaja Mežnarič Osole

Museo Wunderkammer (Giusi Campisi, Luca Bertoldi, Cristina Mattiucci)

Salottobuono (Matteo Ghidoni, Giuseppe Cirillo, Eugenio Nuzzo)

Soft Baroque (Saša Štucin, Nicholas Gardner)

PARTNERJI

Občina Trbovlje / Delavski dom Trbovlje / Punkt, društvo za razvoj ustvarjalnosti in kreativnih industrij / Rudnik Trbovlje Hrastnik / Fakulteta za arhitekturo, Univerza v Ljubljani / Zasavski muzej Trbovlje / Muzej novejšje zgodovine Slovenije / Slovenski etnografski muzej

ASSOCIATES

Municipality of Trbovlje / Workers Cultural Centre Trbovlje / Punkt, Association for the Development of Creativity and the Creative Industries / Trbovlje Hrastnik Mine / Faculty of Architecture, University of Ljubljana / Zasavje Museum of Trbovlje / National Museum of Contemporary History / Slovene Ethnographic Museum



Čisto novo sobivanje

Ljubljana — Muzej za arhitekturo
in oblikovanje

Posledica gospodarske krize leta 2007 v Sloveniji, pa tudi v večini evropskih držav, so opuščena gradbišča na urbanih in podeželskih območjih: znašla so se v nekakšnem pat položaju, ki ne dopušča sprememb njihove namembnosti in njihove uporabe za programe, razvite s strani lokalnih skupnosti ali države. Kako lahko propad političnih in ekonomskih sistemov spremeni »zapuščeno« v dimenzijo, ki ni podvržena učinkovitosti in specializaciji?

Soočen s temo epizode *Čisto novo sobivanje* je Didier Fiuza Faustino v središče svojega projekta *Exploring Dead Buildings 3.0* postavil kiosk K67, in sicer v njegovem stanju moderne arhitekturne ruševine v Ljubljani, ter ga določil za začetno točko svojega sporočila. Kiosk K67, ki ga je leta 1966 oblikoval slovenski arhitekt in oblikovalec Saša J. Mächtig, je v svoji zgodovini naseljeval številna evropska mesta, kjer so ga uporabljali za izvajanje različnih javnih in zlahka dostopnih storitev. Toda namen nekega izdelka je vedno arbitraren in ni določen s časom in prostorom. Danes se kiosk K67 pojavlja kot oblikovalska ikona 20. stoletja, kot zanemarjen in zapuščen objekt v mnogih mestih vzhodne Evrope, kot nostalgичen spomin na socializem ter kot živ organizem, zmožen nenehne regeneracije skozi nove funkcije in mutacije. Hkrati pa se je spremenil v odvečen element, ki priča o propadu ravno tiste preteklosti, za katero je bil oblikovan.

S tem ko je avtor v središče svojega projekta postavil kioske, je želel ponovno izraziti svoj dvom o povezavi med posameznikom in družbo v današnjem času. Kot poklon projektu *Splitting* Gordona Matta-Clarka (1974) je kiosk K67 kirurško razrezal, da ga je nato lahko skrčil. Ta akt manipulacije spremeni K67 v trofejo preteklosti, iz objekta uporabe se prelevi v objekt spomina. Krhki novonastali objekt, ki nima namena ali točno določene funkcije, simbolizira destrukcijo kolektivnega interesa in nastanek

Brand New Coexistence

Ljubljana — Museum of Architecture
and Design

Since the 2007 economic crisis, Slovenia, like most European countries, has been dealing with the presence of abandoned construction sites in urban and rural areas. These sites are trapped in the now well-known stalemate that doesn't allow for the renegotiation of their meaning or for their use through alternative programmes developed by local municipalities or national governments. How can failed political and economic systems transform what has been abandoned into a dimension of liberation from efficiency and specialization?

In the episode *Brand New Coexistence*, and specifically *Exploring Dead Buildings 3.0*, the designer Didier Fiuza Faustino interprets the K67 Kiosk as an architectural modern ruin and as the starting point for the main discourse. Designed in 1966 by the Slovenian architect and designer Saša J. Mächtig, the K67 – easily visible and accessible – inhabited the cityscape and provided different services not only in Ljubljana but also in other cities across Eastern Europe. But the purpose of an object is always arbitrary, not fixed in time and space. Today, K67 is both a design icon of the 20th century and a derelict and abandoned object scattered throughout these cities. It is a nostalgic reminder of socialism, and a living organism capable of perpetual regeneration through new functions and vernacular mutations. But it has also turned into an obsolete element, reflecting the failure of the precise past for which it was designed.

The author addressed the main theme by creating a project that focuses on the kiosks in order to question the current relationship between the individual and society. As a tribute to *Splitting*, the performance act by Gordon Matta-Clark (1974), the iconic K67 Kiosk is surgically cut in order to shrink its size. This act of manipulation turns K67 into a trophy of the past, its purpose shifting from function to memory. The new and more fragile

Kiosk K67, reporterske kabine, bežigraski stadion, Ljubljana,
Muzej za arhitekturo in oblikovanje, Ljubljana

K67 Kiosk, cabins for reporters, Bežigrad Stadium, Ljubljana,
Museum of Architecture and Design, Ljubljana



individualnega. Kiosk postane popačena ikona, popačen odsev naše sodobne družbe.

Celoten performans je pravzaprav izjava o stanju oblikovanja danes: z manipulacijo postanejo kioski, postavljeni na dvorišču Muzeja za arhitekturo in oblikovanje, izraz ogorčenja nad večno nostalgijo, ki preveva modernistično in racionalno oblikovanje, medtem ko v razstavnem prostoru muzeja prikazana zbirka fragmentov, pridobljenih v procesu razgaljanja originalnih kioskov, poudarja našo manjso v zvezi z detajli in oblikami kot relikvijami.

Kot del epizode je v muzejski knjigarni na ogled tudi decentralizirana »živa« naprava, imenovana *interpasivni stroj*, ki jo je oblikovala skupina oblikovalcev vzporedno s Faustinovo intervencijo. Ta manipulira z informacijami o kiosku K67 ter proizvaja gradivo, ki reflektira parazitski obstoj kioskov v ruševinah, ki jih naseljujejo in hkrati spreminjajo.

object, which has no purpose or precise function, symbolizes the destruction of the collective interest and its replacement with the individual one. It becomes a distorted icon: namely, a reflection of our distorted modern society.

The entire performance is a statement on design today. By manipulating the kiosks and positioning them in the courtyard of MAO, they become an outrage to the eternal nostalgia for modern and rational design, while inside the museum the collection of fragments obtained by the stripping of the original kiosks emphasizes our mania for details and shapes within the general concept of the reliquary.

As part of the episode, a decentralized "living" device – *The Interpassive Machine*, designed by a team associated with Didier Fiuza Faustino – is placed inside the bookshop, hacking information on K67 in the shape of collectable materials that reflects the parasitic lives of the kiosks, thus occupying the ruins and transforming them.

PREVAJALEC / TRANSLATOR

Didier Fiuza Faustino

PROFIL / PROFILE

Mojca Kumerdej

UDELEŽENCI / PARTICIPANTS

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Mestna občina Ljubljana – Oddelek za urbanizem / Ministrstvo za okolje in prostor / Javno podjetje ljubljanska parkirišča in tržnice, d. o. o. / Regionalna razvojna agencija ljubljanske urbane regije / Turizem Ljubljana

ASSOCIATES

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Nov zagon podeželja

Lendava — Genterovci

V splošni zavesti je podeželje še vedno tisto, kar ima mesto za svoje nasprotje in kar šteje za velik odprt prostor, kjer so vrednote, tradicije in pristna občutja izoblikovali občutek življenja v harmoniji z naravnim okoljem in zakoni narave. Izraz *campus* izvira iz latinske besede za polje in označuje odprt prostor namenjen različnim človekovim dejavnostim; to je hkrati tudi prva definicija urejene narave oziroma podeželja.

Če je bil *campus* v preteklosti zaznamovan z lokalnimi rituali in kmetovanjem, ki je izhajalo iz osebnega odnosa do zemlje, narave in živali, je današnje podeželje visoko mehanizirano območje, ki je vedno bolj avtomatizirano, digitalizirano in specializirano – zaradi vse večjih zahtev po učinkovitosti v poljedelstvu in tudi v prehranski industriji. Ta razvoj se odraža v ekstremnem nadzorovanju izkoriščane, udomačene pokrajine, hkrati pa podeželje, paradoksalno, ni več intenzivno delovno okolje za ljudi. Človekova prisotnost tu danes izraža predvsem v obliki razpršenih prostočasnih aktivnosti, ki se odvijajo ob oddaljenih zvokih industrijske in cestne infrastrukture. Podeželje tako postane neke vrste »neprostor«, nedoločljivo področje, kjer identiteta in zgodovinski pomen hitro izginjata.

Kolektivni projekt *Nov zagon podeželja* pod vodstvom studia Mischer Traxler v sodelovanju z raziskovalcem hrane Klemnom Koširjem brez nostalgije in romantičnih hrepenenj po izgubljenih običajih odgovarja tej hiperrealnosti, povezani z današnjim podeželjem, ki jo razgalja zbirka intervencij skupine oblikovalcev. Okolica vasi Genterovci v bližini Lendave je začasno spremenjena v območje znanja, prostor zavedanja in kritike, v štiri kilometre dolgo nadrealistično pot spoznavanja procesov proizvodnje in porabe hrane, ki jih udeleženci doživijo prek hoje, nabiranja hrane in njenega uživanja. Fizične

Countryside Reloaded

Lendava — Genterovci

The countryside is commonly perceived as a "memento" through which the city remembers and considers its counterpart: nature, the great outdoors where values, traditions, and honest principles once shaped a feeling of life in harmony with the natural environment and its rules. The word *campus*, identified as an open space used for diverse activities, one of the first iterations of regulated nature, derives from the word field, or expanse surrounded by woods: in other words, the countryside.

If in the past the countryside was informed by highly ritualized localism and farming arising from a personal relationship with the land, nature, and animals; today it has become a highly mechanized territory where automation, digitalization, and specialization is driven by the increasing demands for efficiency in agriculture and the food industry. These developments are reflected in the extreme control of the domesticated and even consumed landscape, while paradoxically the countryside has ceased being a labour-intensive place.

There is still a human presence but it is found in scattered leisure activities taking place within distant soundscapes of the industrial and road infrastructure. The countryside thus becomes a kind of non-place, an undefined space in which identity and historical meaning are quickly fading away.

Beyond nostalgia and romantic longing for lost traditions, the *Countryside Reloaded* collective project led by the Mischer Traxler Studio, collaborating with the food researcher Klemen Košir, refers to the manifestation of a hyper-reality related to a constructed countryside illuminated by the designers' interventions. The surroundings of the Genterovci village in the Lendava region of Slovenia has been temporarily transformed into a land of knowledge, a space of awareness and criticism, where food production, consumption,

Pozvačin, kuharice in strežniki pri vaški poroki
na manjši kmetiji pri Lipovcih, ok. 1975,
zasebna zbirka Mirka Srake, Lipovci

Wedding summoner, cooks, and waiters at a wedding
at a small farm near the village of Lipovci, circa 1975,
courtesy of Mirko Sraka, Lipovci



intervencije ob poti omogočajo doživetje
nekakšne obogatene resničnosti in
razgaljajo umetno dimenzijo narave:
poudarjeni usmerjevalni elementi kažejo
na togo geometrijo pokrajine, njive s 3D
informativskimi grafikami prikazujejo
podatke o proizvodnji in porabi hrane,
naprave za žetje pa ponazarjajo avtonomijo
strojev, ki nadomeščajo človeško delo.
Začetna in končna točka poti je prazen
supermarket, ki je bil nekoč model porabe
hrane na osnovi lokalne izmenjave, sedaj
pa je spremenjen v začasen prostor
socialne izmenjave, ki jo omogoča izkušnja
hrane.

Namen vseh komponent projekta je
izzivati obiskovalčevo percepcijo podeželja
skozri različne pristope, ki so pozorno izbrani
in predstavljeni tudi na razstavi v muzeju.

and information are experienced along a
4 km surrealist tour that offers not only
walking, but also foraging and eating.
Physical interventions along the path
function as a live experience of augmented
reality exposing the artificial dimension of
nature: highlighted navigation elements
emphasize the rigid geometry of the
land, food fields with 3D infographics
feature data related to food production
and consumption, and harvesting devices
showcase the autonomy of the machines
that have replaced human labour. The
empty supermarket, as the starting and
ending point of the food tour, has replaced
the model of acquiring food from local
exchanges, and is now transformed into a
fleeting place for social exchange conveyed
by the experience of food.

Through these varied approaches, each
component of the episode, sensitively
revisited and staged in the current
exhibition, challenges the viewers'
perception of the countryside.

PREVAJALEC / TRANSLATOR

Mischer-Traxler

PROFIL / PROFILE

Klemen Košir

UDELEŽENCI / PARTICIPANTS

Sara Brown

Lucia Massari

Nina Mršnik

Johanna Schmeer

Giulia Soldati

Jakob Travnik

PARTNERJI

Občina Lendava / Ministrstvo za kmetijstvo, gozdarstvo in prehrano / Mreža za podeželje, MKGP /
Dvojezična osnovna šola Genterovci / Pomelaj, Zadruga za razvoj podeželja / Zavod za turizem in
kulturo Beltinci / Javno podjetje ljubljanska parkirišča in tržnice, d. o. o. / Slovenski etnografski muzej

ASSOCIATES

Municipality of Lendava / Ministry of Agriculture, Forestry and Food / Slovenian National
Rural Network, MAFF / Genterovci Bilingual Primary School / Pomelaj, Cooperative
for Rural Development / Office for Tourism and Culture Beltinci / The Public Company
Ljubljanska parkirišča in tržnice d. o. o. / Slovene Ethnographic Museum

Projekt *Ljudje kot začasni obiskovalci konstruiranega podeželja* je področje okoli naselja Genterovci napolnil s predmeti, instalacijami in izkušnjami, ki spodbujajo razmislek o sodobnem podeželju. Približno štiri kilometre dolga pot se začne v bližini glavnega krožišča in zapuščenega supermarketa v Genterovcih. Obiskovalce vabi, da se sprehodijo čez polja in skozi manjši gozd, kjer lahko ob poti odkrijejo več projektov.

Začetek in konec poti je pri supermarketu (1), ki je tudi prizorišče občasnih delavnic Regratovi izleti pod vodstvom raziskovalca hrane Klemna Koširja. V stavbi lahko obiskovalci vidijo postavitev začasne restavracije ter nekatere kostume in orodja, ki se uporabljajo med Regratovo parado (1). Zraven je tudi delovna soba projekta Prazna hiša (1), kjer se materialni, nabrani pri ruševinah zapuščenih podeželskih stavb, spreminjajo v krožnike in posodo začasno restavracijo. Supermarket je odprt samo v času Regratovih izletov.

Pot se prične na drugi strani ceste. Rožnati elementi poudarjajo grajeno naravo podeželja in obiskovalce usmerjajo; pot vodi mimo dveh različnih naprav za žetev, ki sta del serije Avtonomno kmetijstvo (5, 7). Napravi simbolično ponazarjata obseg avtomatizacije v sistemu proizvodnje hrane danes in jutri. Veliki barvni elementi ob poti ponazarjajo polja hrane (2, 3, 4, 6) in jih lahko beremo kot 3D informacijske grafike, ki pojasnjujejo našo rabo zemlje in porabo vode za pridelovanje hrane. Vse komponente projekta obravnavajo različna vprašanja, težave in možnosti podeželja ter nas želijo spodbuditi k drugačnemu razmišljanju o njem.

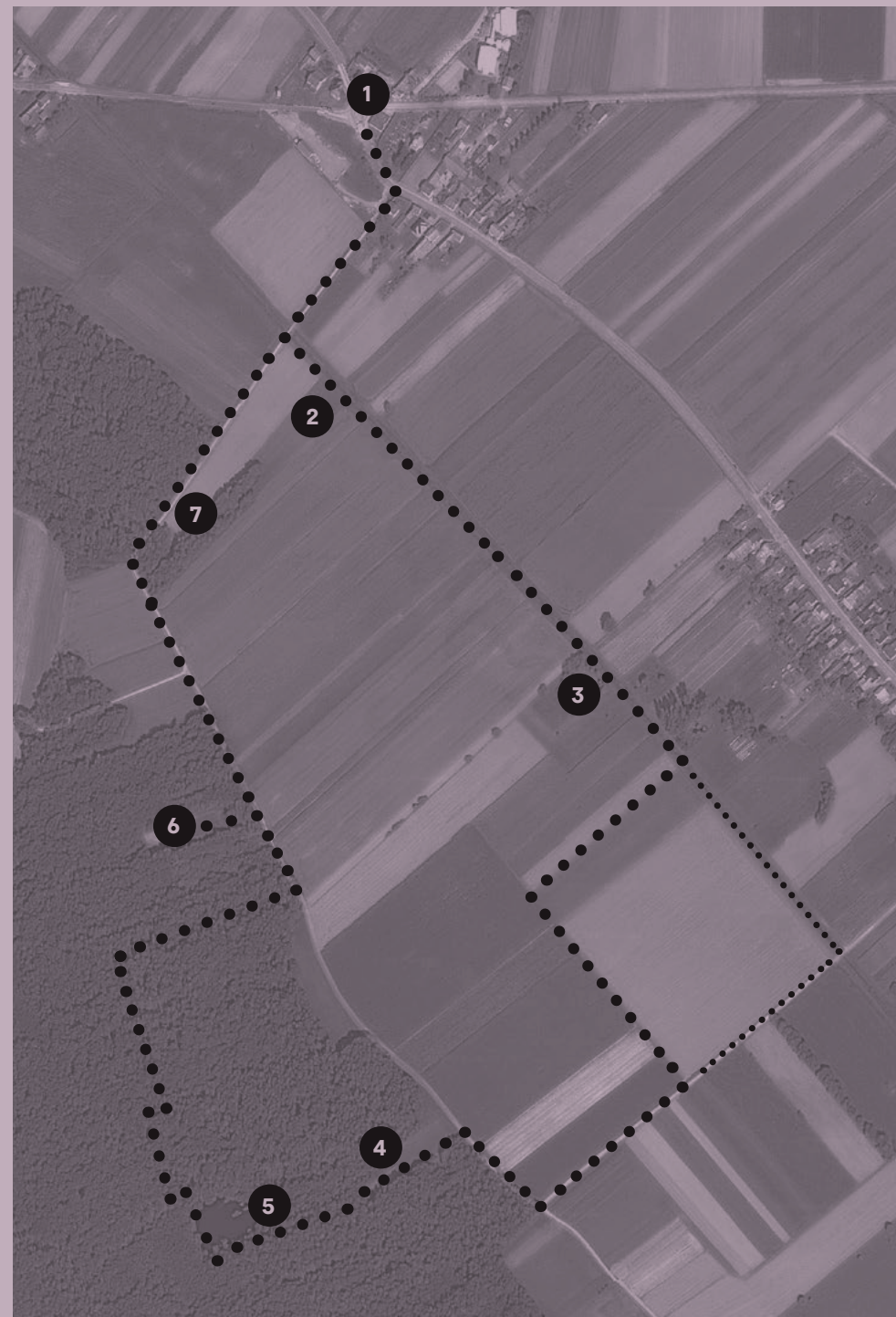
- 1 Supermarket
Prazna hiša
Regratova parada
- 2 Polja hrane: količina vode
- 3 Polja hrane: 1 oseba/leto
- 4 Polja hrane: 1 jed za 4 ljudi
- 5 Avtonomno kmetijstvo –
robot za nabiranje drevesnih sokov
- 6 Polja hrane: polje energije
- 7 Avtonomno kmetijstvo:
robot za nabiranje polžev

The project *Humans as Temporary Visitors in the Constructed Countryside* fills the area around Genterovci with objects, installations, and experiences that reflect on the contemporary countryside. A trail about four kilometres long starts close to the main roundabout and an abandoned supermarket in Genterovci. Visitors are invited to wander through fields and a small forest to discover several projects along their way.

The start and finish is the supermarket (1): it forms the base for the occasional Dandelion Food Tour workshop guided by food researcher Klemen Košir. Inside, visitors can see the setup of a temporary restaurant and some costumes and tools that are used during the Dandelion Parade (1). There is also the workroom of the Empty House (1) project, where the remains of an abandoned rural building are turned into plates and dishes for the pop-up restaurant. The supermarket is open only during the Dandelion Food Tours.

The trail starts on the other side of the street. Pink elements emphasize the constructed nature of the countryside and help visitors find their way. Along the trail, visitors pass two different kinds of harvesting devices presenting the Autonomous Agriculture (5, 7) series. They question the extent of automatization in food production today, as well as in the future. The large colourful measures along the path are food-fields (2, 3, 4, 6), which can be read like three-dimensional infographics to explain the land and water used for growing food. All of the components of the project tackle various issues, problems, and opportunities for the countryside and seek to challenge our perception of it.

- 1 Supermarket
Empty House
Dandelion Parade
- 2 Food Fields: amount of water
- 3 Food Fields: 1 person/year
- 4 Food Fields: 1 dish for 4 people
- 5 Autonomous Agriculture –
tree sap harvesting robot
- 6 Food Fields: energyfield
- 7 Autonomous Agriculture –
snail collecting robot





Prožnost Preteklosti

Kobarid

Izraz prožnost izhaja iz naravoslovja in je eden glavnih pojmov v ekologiji. Ob predpostavki, da ima prav ta izraz ključno vlogo pri raziskovanju te epizode, je ekipa pod vodstvom Studia Folder raziskovala njegove različne pomene, in sicer v povezavi z dogodki, ki so oblikovali pokrajino in zgodovino Posočja med prvo svetovno vojno.

Projekt, kot so ga zastavili oblikovalci, preučuje tok zgodovine, hkrati pa izziva pojem preteklosti v širšem pomenu in v daljšem časovnem obdobju. Vezna točka med pojmom prožnosti in sledmi časa je *zemlja*, ki pomeni osrednjo temo, iz katere lahko izpeljemo različne interpretacije njene vrednosti. Kako lahko predstavimo kompleksnost vrednosti zemlje, ne da bi zašli v posploševanje osnovnega nasprotja med njenim izkoriščanjem in njenim varovanjem?

Projekt je razdeljen na tri poglavja in raziskuje vojaške strategije, varstvo narave in geomantiko kot stališča, ki jih je pri obravnavanju zemlje treba upoštevati. Vsako poglavje je odziv na točno določene trenutke v času, skozi katere lahko opazujemo arbitrarno in spekulativno rabo zemlje.

Prvo poglavje raziskuje vojaški in politični pristop, in sicer prek eksperimentalnih načinov kartiranja območja soške fronte, še posebej tistih, ki so prispevali k razumevanju pokrajine kot geometrijskega polja, kjer so sovražnikove položaje določali s pomočjo fonotelemetričnih sistemov, s katerimi so premagovali omejitve vidnega polja. Projekt tako s pomočjo uporabne znanosti, kot je matematika, raziskuje različne indekse in modele, ki so bili ustvarjeni v 20. stoletju, da bi prispevali k razumevanju naravnih mehanizmov ekosistemov ter medsebojnih vplivov med populacijo, viri in napredkom.

Naslednje poglavje obravnava tematiko varstva narave, saj Slovenija na področju okoljske zakonodaje pomeni avantgardo. Po drugi strani pa se z globalne perspektive

Resilience of the Past

Kobarid

The term resilience originates in the natural sciences and constitutes one of the defining concepts of ecology. Assuming the term as a key role in this episode, the team led by Studio Folder investigates the different meanings of the term by researching the events that shaped the landscape and legacy of the Soča Valley during World War I.

The designers examine the unfolding of history, challenging the notion of the past in broader terms and on a more extended timescale. The conjunction point between the notion of resilience and traces of time exists in the *land* itself, which becomes the pivotal stage from which different interpretations about its value can be extracted. How can we represent the complexity of the land's values without oversimplifying them into the mere opposition between exploitation and preservation?

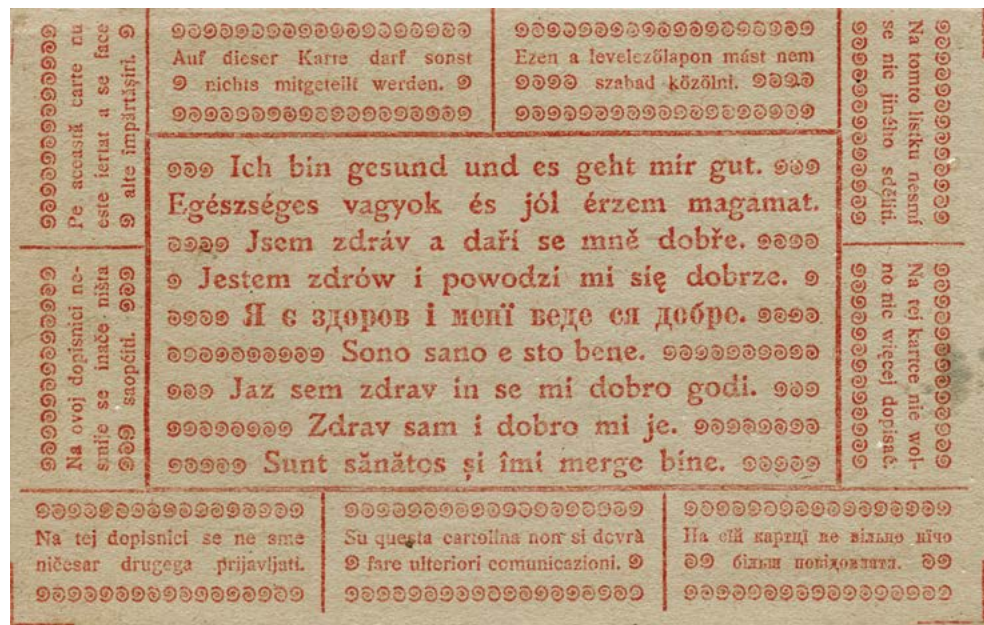
Divided into three chapters, the project represents military strategies, preservation, and geomancy as specific attitudes toward the land. Each of these approaches respond to specific moments in time, and the arbitrary and speculative use of the land is observed through these specific lenses.

The military and political approach is presented through research into experimental methods of mapping the territory of the Isonzo Front, in particular methods that contributed to the understanding of landscape as a geometrical field where the enemy's positions could be located through phonotelemetric systems, thus overcoming the limitation of sight. The project explores the use of applied sciences as mathematics, and various other indices and models created during the 20th century in order to enhance our understanding of the natural mechanisms within various ecosystems, and finally the interplay between population, resources, and progress.

The second approach is presented

Dopisnica z napisom »Zdrav sem in dobro mi je«
v devetih jezikih Avstro-Ogrske monarhije,
Muzej novejše zgodovine Slovenije

Postcard with the message "I'm healthy and I'm doing well"
in nine official languages of the Austro-Hungarian Empire,
Museum of Contemporary History of Slovenia, Ljubljana



soočamo z resnimi grožnjami za okolje, ki so posledica odločitev vlad. Kako lahko danes zemljo izvzamemo iz političnega diskurza in s tem ohranimo njeno osnovno vrednost?

Zadnje poglavje, ki je mišljeno kot fenomen zunaj političnega in ekonomskega vpliva, se ukvarja z geomantiko in na okolje, pokrajino in teritorij gleda s kar najbolj nekvantitativnega stališča.

Prožnost preteklosti sestavljata dve intervenciji: plavajoča kovinska plošča v Muzeju za arhitekturo in oblikovanje služi kot umetna pokrajina za teoretično in zgodovinsko pripoved, ki prepleta različne dokumente in medije, instalacija v okolici Kobarida, v bližini bojišč soške fronte, pa je okoljski senzor oziroma zvočno občutljiv stroj, ki zaznava in snema zvočno ozadje območja. Arhiv zvokov bo preveden v fizično obliko, ki bo vizualizirala spektralne informacije v avdio datotekah.

PREVAJALEC / TRANSLATOR
Studio Folder

PROFIL / PROFILE
Renata Salecl

UDELEŽENCI / PARTICIPANTS

Merve Bedir
Giulia Cordin
David Górný
Gili Merin
MONURIKI (Marco Minicucci, Luis Pimentel, Livia Shamir)
Ana Pečar
Anna Positano
Studio Folder (Alessandro Busi, Francesca Lucchitta, Giovanni Pignoni)

PARTNERJI

Občina Kobarid / Kobaridski muzej / Turistično-informacijski center Kobarid / Geološki zavod Slovenije / Gozdarski inštitut Slovenije / Stato Maggiore dell'Esercito-Ufficio Storico (Rim, Italija) / Österreichischen Nationalbibliothek (Dunaj, Avstrija) / Martina Schiavon, predavateljica Zgodovine znanosti in tehnologije na Univerzi Lorraine / Slovenski etnografski muzej / Muzej novejše zgodovine Slovenije

ASSOCIATES

Municipality of Kobarid / The Kobarid Museum / Tourist Information Centre Kobarid / Geological Survey of Slovenia / Slovenia Forestry Institute / Stato Maggiore dell'Esercito-Ufficio Storico (Rome, Italy) / Österreichischen Nationalbibliothek (Vienna, Austria) / Martina Schiavon, Maître de conférences en Histoire des sciences et des techniques, Université de Lorraine (Nancy, France) / Slovene Ethnographic Museum / National Museum of Contemporary History

through the topic of preservation. Although Slovenia is at the avant-garde of environmental legislation, we nevertheless face serious threats to the environment from the global world that the local governments themselves cannot control. How can we preserve the essential value of the land and take it out of the political discourse?

The third section reflects a phenomenon that exists outside of both the political and economical domains. It presents geomancy as a way of interpreting the environment, landscape, and territory through the most unquantifiable of methods.

Resilience of the Past consists of two interventions. The first is a floating metal surface exhibited at MAO which functions as an artificial landscape for a theoretical and historical narrative, and weaves together different documents and media. While the installation in the Soča Valley, close to the battlefields of World War I, is an environmental sensor: a sound-sensing machine that detects and records the soundscape of the area. The resulting archive of sounds will be translated into a physical output that will visualize the spectral information contained in the audio files.



Novi heroji

Piran – Razstavišče Monfort

Generični lik junaka je neločljivo povezan z njegovimi (ali njenimi) dejanji. V večini primerov se ta dejanja nanašajo na razseljenost; na epska potovanja, ki se začnejo v ljubem kraju, simbolu junakove identitete, časti in domovine, in se nato odvijajo v neraziskanih, pogosto sovražnih in pustih deželah, v katerih je predvsem veliko neznanega.

V luči trenutnih globalnih problemov, s katerimi se sooča človeštvo, se zdi, da bi lik klasičnega heroja lahko povezali z likom migranta. Toda če tradicionalni način potovanja, kot ga poznamo iz literature, predvideva zaprtje kroga potovanja, ko se heroj vrne domov in se, bogatejši za izkušnjo zmage, ponovno združi z domačimi, ima danes to potovanje bolj videz ravne črte, ki vodi od ene točke do druge, za seboj pa pogosto ne pušča resničnega doma. Ta tranzicija je postala fizični prostor razseljenosti, na katerega sta se odzvala industrijski oblikovalec Odo Fioravanti in morski veslač Marin Medak.

Ob krutem dejstvu, da je od leta 2015 število migrantov, ki so prispeli na obale Evrope, doseglo skoraj dva milijona, se je ekipa epizode *Novi heroji* ukvarjala s kompleksno temo migracij v trenutni politični klimi, s posebnim poudarkom na migracijah v Evropi in na območju Sredozemlja. Kaj lahko industrijsko oblikovanje, ki temelji na nenehnih ekonomskih izmenjavah, resnično prispeva k tako občutljivi temi, kot so migracije? S tem ko se projekt osredotoča na junake in njihova orodja za preživetje, se razkrije nezmožnost oblikovanja, da se sooči s tematiko migrantov brez aktivne vključenosti mednarodne politike in ekonomskih načrtov. Toda če so heroje grške in rimske mitologije določala njihova kopja, ščiti, sulice in loki, kateri bi bili tisti fizični predmeti, ki jih bodo kot dokaz migrantove hrabrosti nasledile prihodnje generacije?

Projekt *Æphaestus*, ki je prikazan v Muzeju za arhitekturo in oblikovanje,

New Heroes

Piran – Hall Monfort

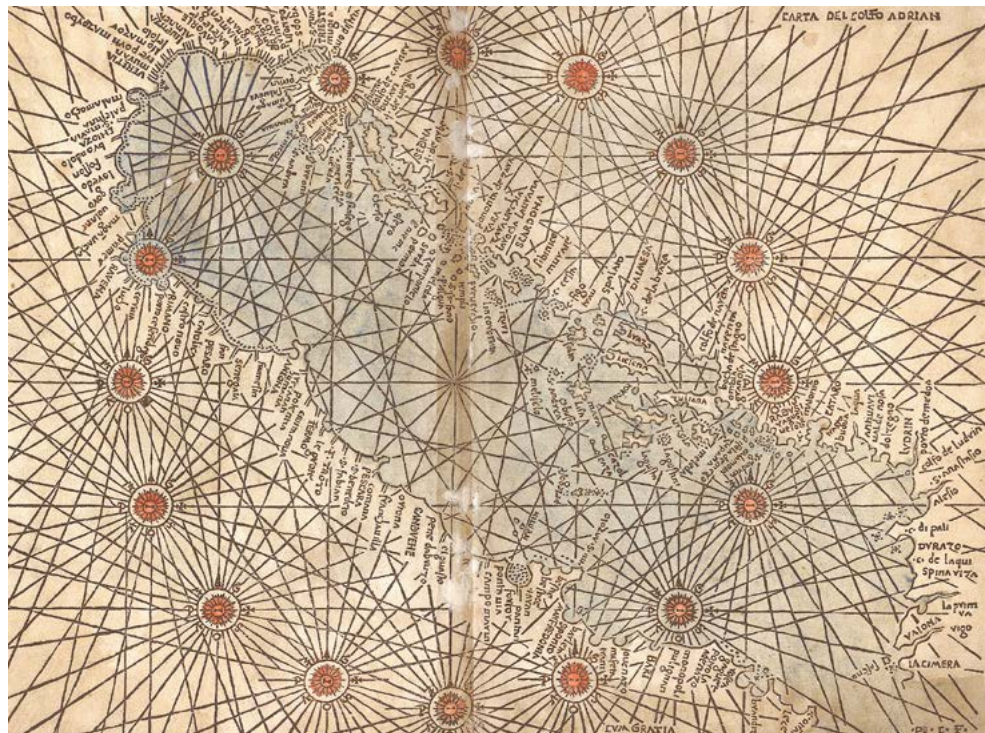
The generic figure of the hero is inextricably linked to his (or her) endeavours. Mostly, these endeavours involve displacements: epic journeys that start from beloved places, along with symbols of identity, honour, and homeland, and convey the hero into unexplored lands, often hostile and desolate, populated by the unknown.

In terms of the global issues that humanity has confronted in recent years, the classic hero might now be seen in the figure of the migrant. But if the traditional protocol of literature requires closing the circle of the journey with the homecoming of the hero, enriched by past conquests and current reunions with loved ones, today the journey has the appearance of a straight line, leading from one point to another, often with no real home left to return to. This transition has created a physical space of displacement, a theme to which the industrial designer Odo Fioravanti and sea kayaker Marin Medak were asked to respond.

Starting with the stark fact that since 2015 the number of migrants reaching EU shores has reached almost two millions, the *New Heroes* team confronted the complex subject of migration in the current political climate, focusing especially on the European context and the Mediterranean Sea. What could the approach of industrial design, which is based on perpetual economic exchange, possibly contribute to a subject as delicate as this one? The designer wanted to expose the inability of his discipline to make a real difference in this issue without active involvement of international politics and economic planning, and so the project focused on the idea of heroes and the tools heroes use for survival. If lances and shields, spears and bows defined the heroes of Greek and Latin mythology, what physical objects would future generations inherit as testament to the bravery of migrants?

Pietro Coppo, zemljevid Jadranskega morja, 16. stoletje,
fotografija Dušan Podgornik, Pomorski muzej Sergej Mašera Piran

Pietro Coppo, map of the Adriatic sea, 16th century,
photo by Dušan Podgornik, Sergej Mašera Maritime Museum Piran



predstavlja zbirko petih simbolnih predmetov, ki prikazujejo prepričanje, da predmeti lahko izražajo misli in zavedanje. Te »sulice« niso funkcionalni predmeti, kljub temu pa so zasnovane kot industrijski izdelki, pripravljeni za množično proizvodnjo. Sporočilo projekta se skriva v ročni izdelavi predmetov: izdelal jih je oblikovalec sam, z namenom, da se približa tej tematiki s pomočjo svojega najboljšega orodja – oblikovalske prakse.

Poleg simbolnih orodij v MAO je v Portorožu, na skladišču soli Monfort nasproti morja, postavljena tudi instalacija z naslovom *This is a Poor/Rich State* ki se nanaša na kontroveržno izjavo migrantke med prečkanjem slovensko-hrvaške meje. Tema instalacije je dojemanje migracijskih procesov in njihove kompleksne dinamike s strani prebivalstva in medijev.

Embracing the symbolic level dictated by the conviction that objects can convey thoughts and awareness, the project, entitled *Æphaestus* and exhibited in MAO, presents a collection of five symbolic objects. The five "spears" are not functional objects, but are rather designed to look like industrial products, the results of mass production. The concealed statement of the project consists of its hand-made production, which was executed by Fioravanti himself in order to get closer to the theme by using the designer's optimal tool: namely, design practise.

In addition to the symbolic objects, *This is a Poor/Rich State* is an installation at the Monfort warehouse in Portorož facing out towards the sea. It refers to the controversial statement made by a migrant crossing the Slovenian border and addresses the responses of people and the media to the migration process and its complex dynamics.

PREVAJALEC / TRANSLATOR

Odo Fioravanti

PROFIL / PROFILE

Marin Medak

UDELEŽENCI / PARTICIPANTS

Bolleria Industrial

(Paula Currás, Eugenio Fernández, Ana Olmedo, Enrique Ventosa)

Luca Fattore

Juan Nicolás Paez

Fabio Petronilli

Elisa Testori

Paolo Giacomazzi

Andrea Zaneboni

PARTNERJI

Občina Piran / Obalne galerije Piran / Pomorski muzej Sergej Mašera Piran / Muzej novejšje zgodovine Slovenije

ASSOCIATES

Municipality of Piran / Coastal Galleries Piran / Sergej Mašera Maritime Museum Piran / National Museum of Contemporary History

Daleč, tako blizu



Faraway, So Close

VODENI OGLEDI LOKALNIH INSTALACIJ

- 1. 7. NOV ZAGON PODEŽELJA: Genterovci pri Lendavi
- 9. 9. SPROSTITEV PODZEMLJA in PO UTOPIJI: Županova jama pri Grosupljem in Trbovlje
- 7. 10. ZAVZETJE GOZDOV: Rožni studenec pri Kočevju, rob pragozda in bunker Škrilj
- 21. 10. SPROSTITEV PODZEMLJA in NOVI HEROJI: Kamnolom Lipica, Monfort v Portorožu in Muzej solinarstva v Sečovljah

Informacije in prijave: izobrazevanje@mao.si

REGRATOVI IZLETI

Delavnice ponujajo poldnevno kulinarčno izkušnjo na lokaciji epizode *Nov zagon podeželja* v Genterovcih pri Lendavi. Raziskovalec hrane, Klemen Košir skupaj z avtorji projekta vodi delavnice, ki vključujejo ogled instalacij, nabiranje užitnih divjih rastlin in pripravo kosila v predelanih prostorih nekdanjega supermarketa.

Lokacija: Genterovci
Datumi: 4. 6. / 2. 7. / 6. 8. / 24. 9.
Trajanje: 11.00–18.00
Zbirno mesto: pred supermarketom (Pri Čardi 14, Dobrovnik)
Cena: 10 €

Lokacija: ljubljanska tržnica
Datum: 2. 9.
Trajanje: 10.00–14.00

Prijave: izobrazevanje@mao.si

GUIDED TOURS OF LOCAL INSTALLATIONS

- 1. 7. COUNTRYSIDE RELOADED: Genterovci near Lendava
- 9. 9. UNDERGROUND RELEASE and AFTER UTOPIA: Mayor's Cave near Grosuplje and Trbovlje
- 7. 10. OCCUPYING WOODS: Rožni studenec near Kočevje, edge of virgin forest and Bunker Škrilj
- 21. 10. UNDERGROUND RELEASE and NEW HEROES: Lipica Quarry, Monfort in Portorož and Museum of Salt-Making in Sečovlje

Information and applications: izobrazevanje@mao.si

DANDELION TRIPS

The workshops offer a half-day culinary experience on the episode location of *Countryside Reloaded* in Genterovci near Lendava. Provided by food researcher Klemen Košir and the authors of this project, the workshops include tours of installations, foraging excursions to gather wild plants, and preparation of meals in an empty supermarket specially transformed for this occasion.

Location: Genterovci
Dates: 4. 6. / 2. 7. / 6. 8. / 24. 9.
Duration: 11.00–18.00
Meeting Point: in front of the supermarket (Pri Čardi 14, Dobrovnik)
Price: 10 €

Location: Central Market, Ljubljana
Date: 2. 9.
Duration: 10.00–14.00

Applications: izobrazevanje@mao.si

NEDELJE NA BIO 25

28. 5. / 11. 6. / 25. 6. / 9. 7. / 20. 8. /
3. 9. / 17. 9. / 1. 10. / 15. 10. / 29. 10.

Vodeni ogledi in otroške ustvarjalnice

→ 11.00

Deset nedelj bodo v Muzeju za arhitekturo in oblikovanje potekali vodeni ogledi razstave *Daleč, tako blizu* pa tudi otroške ustvarjalnice. Vodstvo omogoča podrobnejši vpogled v proces dela posameznih skupin, v razmišljanja avtorjev, kustosinij in drugih strokovnjakov ter soustvarjalcev letošnjega bienala. Ustvarjalnice pa so prostor zabave, igre, ustvarjanja in druženja za otroke. Po vodenem ogledu v MAO sledi obisk Županove jame pri Grosupljem in ogled instalacije skupine *Sprostitev podzemlja*.

→ 13.00

Avtobusni prevoz: parkirišče MAO–Županova jama, predvidena vrnitev pred MAO ob 16.30

Vstopnina v Županovo jamo s 15-odstotnim popustom za obiskovalce razstave *Daleč, tako blizu* v MAO: odrasli 7 €, šolski otroci 5 €

Nedeljske ustvarjalnice in javna vodstva v MAO so brezplačni!

DEBATE BIO 25

Pogovori *Daleč, tako blizu*

27. 9. 2017

Muzej za arhitekturo in oblikovanje

Pogovori v okviru festivala Future Architecture. Več na www.bio.si.

Zaključna konferenca BIO 25

24. 10. 2017, 18.00

Škrabčeva domačija

- Organizatorji: Muzej za arhitekturo in oblikovanje, prostoRož, Inštitut za politike prostora, Škrabčeva domačija
- Hrovača 42, Ribnica

SUNDAYS AT BIO 25

28. 5. / 11. 6. / 25. 6. / 9. 7. / 20. 8. /
3. 9. / 17. 9. / 1. 10. / 15. 10. / 29. 10.

Guided Tours and Children's Workshops

→ 11.00

For ten Sundays, the Museum of Architecture and Design will offer guided tours of the exhibition *Faraway, So Close* and host creative workshops for children. Guided tours provide a detailed insight into the working process of individual groups, in the thinking of the authors, curators and other experts and creators of this year's Biennale. Creative workshops are a place of fun, game, creativity, meeting and socializing for children. The guided tour of the exhibition will be followed by a visit to Mayor's Cave near Grosuplje and a tour of the *Underground Release* installation.

→ 13.00

Bus transport: museum parking lot to Mayor's Cave, with expected return to the museum at 16.30.

Entrance fee to Mayor's Cave with a 15% discount for *Faraway, So Close* exhibition visitors: 7 € for adults, 5 € for schoolchildren

Sunday workshops and guided tours in MAO are free of charge!

BIO 25 DEBATES

Faraway, So Close Talks

27. 9. 2017

Museum of Architecture and Design

The Talks are being held as part of the Future Architecture Festival. More at www.bio.si.

BIO 25 Closing Conference

24. 10. 2017, 18.00

Škrabec Homestead

- Organisers: Museum of Architecture and Design, prostoRož, Institute for Spatial Policies, Škrabec Homestead
- Hrovača 42, Ribnica

RUŠENJE ZIDOV – zaključni festival platforme Future Architecture

20.–30. 9. 2017

Muzej za arhitekturo in oblikovanje

Prihajajoča generacija najbolj talentiranih arhitektov in načrtovalcev ruši zidove: tako zgrajene, kot namišljene, strokovne in ideološke. Zanje arhitektura ni nujno dejavnost, katere namen je zgolj graditi, temveč prej polje intelektualnega raziskovanja. Ideje, ki so jih v preteklih dveh letih predstavili v okviru platforme Future Architecture, odražajo kritičnost in odločenost soočiti se z največjimi problemi časa, v katerem živimo. Arhitektura je zanje način mišljenja, opazovanja, analiziranja in spreminjanja sveta, v katerem delujejo. Na zaključnem festivalu platforme Future Architecture se bodo zbrali evropski arhitekti, oblikovalci, umetniki in kustosi z najprodornejšimi idejami za prihodnost. V okviru festivala bodo potekale filmske projekcije, razstave, konference, delavnice in pogovori. Festival bo s serijo predavanj, ki bodo predstavila nove raziskave o pomenu arhitekture Jožeta Plečnika za prihodnost, obeležil tudi Plečnikovo leto.

Več na futurearchitectureplatform.org

BREAKING DOWN THE WALLS: Closing Festival of the Future Architecture Platform

20.–30. 9. 2017

Museum of Architecture and Design

The emerging generation of the most talented architects and urban planners is breaking down walls: not only built walls, but also imaginary, professional, and ideological walls. For them, architecture is not necessarily an activity whose sole purpose is construction, but rather a field for intellectual research. Their ideas presented in the Future Architecture platform over the course of the past two years reflect their critical approach and determination to address the most pressing problems of our times. For them, architecture is a way of thinking, seeing, analysing, and changing the world we work in. The Future Architecture Closing Festival will bring together Europe's architects, designers, creative individuals, and curators with their most powerful ideas for the future. There will be film screenings, exhibitions, conferences, workshops, and discussions. A series of lectures presenting new research on the importance of Jože Plečnik's architecture for the future will be held to mark Plečnik Year.

More information at futurearchitectureplatform.org

Spremljevalni projekti

BIO25

Associated Projects

RAZSTAVE

Umetnost za vsakdan. Slovensko modernistično steklo

9. 3.–1. 10. 2017

Narodni muzej Slovenije – Metelkova

- Organizator: Narodni muzej Slovenije v sodelovanju z Muzejem za arhitekturo in oblikovanje
- torek–nedelja: 10.00–18.00
- Maistrova 1, Ljubljana
- info@nms.si, www.nms.si

Lela B. Njatin: Mentalni ambient Kočevje

18. 5.–18. 7. 2017

Likovni salon Kočevje

Otvoritev: 18. 5. 2017 ob 19.00

- ponedeljek–petek: 10.00–12.00 in 17.00–19.00, sobota: 13.00–15.00 / zunaj delovnega časa po predhodnem dogovoru
- Trg zbora odposlancev 72, Kočevje
- info@pmk-kocevje.si

12. 9.–3. 10. 2017 Galerija Gallery Otvoritev: 12. 9. 2017 ob 19.00

- torek–petek: 14.00–18.00
- Trg prekomorskih brigad 1, Ljubljana
- madeinchina.projectinfo@gmail.com

- Avtorica: Lela B. Njatin
- Organizatorja: Pokrajinski muzej Kočevje v sodelovanju z Galerijo Gallery, Ljubljana

GeoMerce: rudarjenje s pomočjo rastlin 24.–28. 5. 2017

Galerija Kresija

Otvoritev: 24. 5. 2017 ob 19.00

Delavnica: 24. 5. 2017 ob 17.00

- Avtor: Gionata Gatto
- ponedeljek–petek: 10.00–18.00, sobota: 10.00–14.00, nedelja: 10.00–13.00
- Stritarjeva 6, Ljubljana
- galerija@ljubljanasi.si
- www.facebook.com/galerija.kresija

EXHIBITIONS

Art for Everyday Life. Modernist Glass Design in Slovenia

9. 3.–1. 10. 2017

National Museum of Slovenia – Metelkova

- Organiser: National Museum of Slovenia in collaboration with the Museum of Architecture and Design
- Tuesday–Sunday: 10.00–18.00
- Maistrova 1, Ljubljana
- info@nms.si, www.nms.si

Lela B. Njatin: Mental Ambience Kočevje

18. 5.–18. 7. 2017

Likovni salon Kočevje gallery

Opening: 18. 5. 2017 at 19.00

- Monday–Friday: 10.00–12.00 and 17.00–19.00, Saturday: 13.00–15.00 / Outside working hours by prior arrangement
- Trg zbora odposlancev 72, Kočevje
- info@pmk-kocevje.si

12. 9.–3. 10. 2017 Galerija Gallery Opening: 12. 9. 2017 at 19.00

- Tuesday–Friday: 14.00–18.00
- Trg prekomorskih brigad 1, Ljubljana
- madeinchina.projectinfo@gmail.com

- Author: Lela B. Njatin
- Organisers: Kočevje Regional Museum in collaboration with the Galerija Gallery, Ljubljana

GeoMerce: Turning Plants into Miners 24.–27. 5. 2017

Kresija Gallery

Opening: 24. 5. 2017 at 19.00

Workshop: 24. 5. 2017 at 17.00

- Author: Gionata Gatto
- Monday–Friday: 10.00–18.00, Saturday: 10.00–14.00, Sunday: 10.00–13.00
- Stritarjeva 6, Ljubljana
- galerija@ljubljanasi.si
- www.facebook.com/galerija.kresija

Le Petit Mignon: Cross Pollination

24. 5.–30. 6. 2017

Galerija Dobra Vaga

Otvoritev: 24. 5. 2017 ob 20.00

- Organizator: Kino Šiška, Galerija Dobra Vaga
- ponedeljek–četrtek: 8.00–22.00, petek–sobota: 8.00–24.00
- Adamič–Lundrovo nabrežje 5, Ljubljana
- info@dobravaga.si, www.dobravaga.si

Migra(n)ti. Praktični in simbolni

poskusi v oblikovanju

26. 5.–7. 7. 2017

Italijanski inštitut za kulturo v Sloveniji

Otvoritev: 26. 5. 2017 ob 21.00

- Organizator: Akademiya Abadir
- ponedeljek–četrtek: 9.00–17.00, petek: 9.00–14.00
- Breg 12, Ljubljana
- www.iiclubiana.esteri.it

Običajen\neobičajen

predmet © Liveinslums

29. 5.–11. 6. 2017

Galerija Kresija

Otvoritev: 29. 5. 2017 ob 19.00

- Avtor: Liveinslums.org
- ponedeljek–petek: 10.00–18.00, sobota: 10.00–14.00, nedelja: 10.00–13.00
- Stritarjeva 6, Ljubljana
- galerija@ljublana.si, www.facebook.com/galerija.kresija

SOČUTJE ZA PRIHODNOST!

Vsi smo samo potniki

tega sveta

31. 5.–1. 7. 2017

Muzej za arhitekturo in oblikovanje,

grajski park

Otvoritev: 31. 5. 2017 ob 18.00

- Organizator: OŠ Nove Fužine
- Razstava na prostem
- Pot na Fužine 2, Ljubljana
- www.os-novefuzine.si

Le Petit Mignon: Cross Pollination

24. 5.–30. 6. 2017

Dobra Vaga Gallery

Opening: 24. 5. 2017 at 20.00

- Organiser: Kino Šiška, Dobra Vaga Gallery
- Monday–Thursday: 8.00–22.00, Friday–Saturday: 8.00–24.00
- Adamič–Lundrovo nabrežje 5, Ljubljana
- info@dobravaga.si, www.dobravaga.si

Migra(n)ti. Practical and Symbolic

Experiments in Design

26. 5.–7. 7. 2017

Italian Cultural Institute in Slovenia

Opening: 26. 5. 2017 at 21.00

- Organiser: Abadir Academy
- Monday–Thursday: 9.00–17.00, petek: 9.00–14.00
- Breg 12, Ljubljana
- www.iiclubiana.esteri.it

The Common\Uncommon

Object © Liveinslums

29. 5.–11. 6. 2017

Kresija Gallery

Opening: 29. 5. 2017 at 19.00

- Author: Liveinslums.org
- Monday–Friday: 10.00–18.00, Saturday: 10.00–14.00, Sunday: 10.00–13.00
- Stritarjeva 6, Ljubljana
- galerija@ljublana.si, www.facebook.com/galerija.kresija

EMPATHY FOR THE FUTURE!

We Are Only Travellers

through This World

31. 5.–1. 7. 2017

Museum of Architecture and Design,

Castle Park

Opening: 31. 5. 2017 at 18.00

- Organiser: Nove Fužine Primary School
- Outdoor exhibition
- Pot na Fužine 2, Ljubljana
- www.os-novefuzine.si

Spekulativno – post-oblikovalska

praksa ali nova utopija?

2.–22. 6. 2017

Kreativni center Poligon

Otvoritev: 2. 6. 2017 ob 19.00

- Kustos: Ivica Mitrović, Oleg Šuran (Umetniška akademija, Split)
- Avtorji: Lina Kovačević, Robert Čanak, Anselmo Tumpić, Nikola Bojić, Damir Prizmić, Ivica Mitrović, Oleg Šuran, Andreja Kulunčić (s soavtorji: Gabriel Sabol, Matija Pužar, Trudy Lane, Ivo Martinović), Nina Bačun, Anders Mellbrat, Silvio Vujičić
- Produkcija: Društvo oblikovalcev Hrvaške in Ministrstvo za kulturo Republike Hrvaške
- Lokalni partner: Inštitut za transmedijski dizajn
- ponedeljek–petek: 8.00–19.00
- Tobačna ulica 5, Ljubljana
- info@poligon.si, www.poligon.si

(Pra)stol – od ideje do prototipa

12.–30. 6. 2017

Kavarna MAO

- Organizator: Festival lesa
- torek–nedelja: 10.00–18.00, četrtek: 10.00–20.00
- Pot na Fužine 2, Ljubljana
- info@festival-lesa.si, www.festival-lesa.si

Razkrite roke

13. 7.–6. 8. 2017

Desni atrij Mestne hiše

Otvoritev: 13. 7. 2017 ob 19.00

- Organizator: avtorska skupina Oloop
- ponedeljek–nedelja: 8.00–22.00
- Mestni trg 1, Ljubljana
- info@olooop.si, www.olooopdesign.com

shirting London–Ljubljana 2.

16. 8.–16. 9. 2017

Mestna galerija Ljubljana

Otvoritev: 16. 8. 2017 ob 19.00

- Avtorji: Elena Fajt, Lucija Jankovec, Dejan Krajnik, Neja Kaligaro
- torek–nedelja: 11.00–19.00
- Mestni trg 5, Ljubljana
- www.mgml.si/mestna-galerija-ljubljana

Simbiocen – odkrivanje

novih krajin sobivanja

24. 8.–1. 10. 2017

Muzej za arhitekturo in oblikovanje

Otvoritev: 24. 8. 2017 ob 19.00

- Avtorja: Gaja Mežnarić Osole, Andrej Koruza
- torek–nedelja: 10.00–18.00, četrtek: 10.00–20.00
- Pot na Fužine 2, Ljubljana
- mao@mao.si, www.mao.si

Speculative – Post-Design

Practice or New Utopia?

2.–22. 6. 2017

Poligon Creative Centre

Opening: 2. 6. 2017 at 19.00

- Curators: Ivica Mitrović, Oleg Šuran (Arts Academy, Split)
- Authors: Lina Kovačević, Robert Čanak, Anselmo Tumpić, Nikola Bojić, Damir Prizmić, Ivica Mitrović, Oleg Šuran, Andreja Kulunčić (co-authored with: Gabriel Sabol, Matija Pužar, Trudy Lane, Ivo Martinović), Nina Bačun, Anders Mellbrat, Silvio Vujičić
- Production: Croatian Designers Association and Ministry of Culture of the Republic of Croatia
- Local Partner: Institute for Transmedia Design
- Monday–Friday: 8.00–19.00
- Tobačna ulica 5, Ljubljana
- info@poligon.si, www.poligon.si

(Primal)chair – From Idea to Prototype

12.–30. 6. 2017

MAO Café

- Organiser: Festival lesa
- Tuesday–Sunday: 10.00–18.00, Thursday: 10.00–20.00
- Pot na Fužine 2, Ljubljana
- info@festival-lesa.si, www.festival-lesa.si

Revealed Hands

13. 7.–6. 8. 2017

Right Atrium of the City Hall

Opening: 13. 7. 2017 at 19.00

- Organiser: Oloop group
- Monday–Sunday: 8.00–22.00
- Mestni trg 1, Ljubljana
- info@olooop.si, www.olooopdesign.com

shirting London–Ljubljana 2.

16. 8.–16. 9. 2017

City Art Gallery

Opening: 16. 8. 2017 at 19.00

- Authors: Elena Fajt, Lucija Jankovec, Dejan Krajnik, Neja Kaligaro
- Tuesday–Sunday: 11.00–19.00
- Mestni trg 5, Ljubljana
- www.mgml.si/mestna-galerija-ljubljana

Symbiocene. Discovering New

Landscapes of Coexistence

24. 8.–1. 10. 2017

Museum of Architecture and Design

Opening: 24. 8. 2017 at 19.00

- Authors: Gaja Mežnarić Osole, Andrej Koruza
- Tuesday–Sunday: 10.00–18.00, Thursday: 10.00–20.00
- Pot na Fužine 2, Ljubljana
- mao@mao.si, www.mao.si

Prehod v Emoni

7.–20. 9. 2017

Mestni muzej Ljubljana

Otvoritev: 7. 9. 2017 ob 14.00

- Avtor: Faberhama (Paola Amabile & Alberto Fabbian)
- torek–nedelja: 10.00–18.00, četrtek: 10.00–21.00
- Gosposka 15, Ljubljana
- www.mgml.si/mestni-muzej-ljubljana

Smrt v oblikovanju

15. 9.–27. 10. 2017

Galerija Srečišče

Otvoritev: 15. 9. 2017 ob 20.00

- Avtorici: Petra Černe Oven, Barbara Predan
- Oglede razstave je mogoče v delovnem času Hostla Celica.
- Hostel Celica, Metelkova 8, Ljubljana
- KUD Sestava, sestava@gmail.com

Pečeno pohištvo

21. 9.–5. 10. 2017

Kreativni center Poligon

Otvoritev: 21. 9. 2017 ob 19.00

- Avtorici: Nina Mršnik, Nuša Jelenc
- ponedeljek–petek, 8.00–19.00
- Tobačna ulica 5, Ljubljana
- www.poligon.si, info@poligon.si

RusaLCA v odsevu

21. 9.–21. 11. 2017

Galerija Mitnica

- Organizatorja: Naravoslovnotehniška fakulteta, Oddelek za tekstilstvo, grafiko in oblikovanje – Katedra za oblikovanje tekstilij in oblačil in Zavod za gradbeništvo Slovenije
- Razstava na prostem
- Snežniška 5, Ljubljana
- www.ntf.uni-lj.si

Avstrijsko oblikovanje – Naravna selekcija

5.–15. 10. 2017

Mestni muzej Ljubljana

Otvoritev: 5. 10. 2017 ob 18.00

- Organizator: Avstrijska gospodarska zbornica, oddelek za kreativno oblikovanje
- torek–nedelja: 10.00–18.00, četrtek: 10.00–21.00
- Gosposka 15, Ljubljana
- www.mgml.si/mestni-muzej-ljubljana

Passage in Emona

7.–20. 9. 2017

City Museum of Ljubljana

Otvoritev: 7. 9. 2017 at 14.00

- Author: Faberhama (Paola Amabile & Alberto Fabbian)
- Tuesday–Sunday: 10.00–18.00, Thursday: 10.00–21.00
- Gosposka 15, Ljubljana
- www.mgml.si/mestni-muzej-ljubljana

Death in Design

15. 9.–27. 10. 2017

Srečišče Gallery

Otvoritev: 15. 9. 2017 at 20.00

- Authors: Petra Černe Oven, Barbara Predan
- The exhibition can be viewed during opening times at the Celica Hostel.
- Hostel Celica, Metelkova 8, Ljubljana
- KUD Sestava, sestava@gmail.com

Baked Furniture

21. 9.–5. 10. 2017

Poligon Creative Centre

Otvoritev: 21. 9. 2017 at 19.00

- Authors: Nina Mršnik, Nuša Jelenc
- Monday–Friday, 8.00–19.00
- Tobačna ulica 5, Ljubljana
- www.poligon.si, info@poligon.si

RusaLCA in Reflection

21. 9.–21. 11. 2017

Mitnica Gallery

- Organisers: Faculty of Natural Sciences and Engineering, Department of Textiles, Graphic Arts and Design – Chair of Textile and Fashion Design and Slovenian National Building and Civil Engineering Institute
- Outdoor exhibition
- Snežniška 5, Ljubljana
- www.ntf.uni-lj.si

Austrian Design – Natural Selection

5.–15. 10. 2017

City Museum of Ljubljana

Otvoritev: 5. 10. 2017 at 18.00

- Organiser: Austrian Chamber of Commerce, Department for Creative Design
- Tuesday–Sunday: 10.00–18.00, Thursday: 10.00–21.00
- Gosposka 15, Ljubljana
- www.mgml.si/mestni-muzej-ljubljana

Dnevna soba

13.–23. 10. 2017

Kreativni center Poligon

Otvoritev: 13. 10. 2017 ob 19.00

- Organizator: Društvo za trajnostni razvoj Terra Vera
- ponedeljek–nedelja: 11.00–18.00
- Tobačna ulica 5, Ljubljana
- www.poligon.si, drustvo.terravera@gmail.com

DOGODKI

Humana mesta:

Javni prostori za lokalno življenje

Seminar

24. 5. 2017: 14.00–19.00

Fakulteta za arhitekturo

Univerze v Ljubljani

Zoisova cesta 12, Ljubljana

Eksplozivne delavnice

25. 5. 2017: 9.30–14.00

javni odprti prostor soseske Ruski car –

Bratovševa ploščad

Razstava na prostem

25. 5. –16. 6. 2017

Bratovševa ploščad

- Organizatorji: Urbanistični inštitut Republike Slovenije (glavni organizator), Fakulteta za arhitekturo Univerze v Ljubljani, lokalna iniciativa Skupaj na ploščadi!, Muzej za arhitekturo in oblikovanje, Zveza evropskih visokih šol za prostorsko načrtovanje, tematska skupina Javni prostori in urbane kulture
- Več informacij in registracija: humancities.uirs.si
- Dogodki bodo potekali v angleškem jeziku.

Zavrtnitvena zabava

22.–26. 5. 2017

Kreativna Cona Šiška

Otvoritev: 26. 5. 2017 ob 22.00

- Organizatorji: Martina Muzi, Marco Petroni, Alejandro Cerón
- Celovška 50, Ljubljana

Living Room

13.–23. 10. 2017

Poligon Creative Centre

Otvoritev: 13. 10. 2017 at 19.00

- Organiser: Sustainable Development Society Terra Vera
- Monday–Sunday: 11.00–18.00
- Tobačna ulica 5, Ljubljana
- www.poligon.si, drustvo.terravera@gmail.com

EVENTS

Human Cities:

Public Spaces for Local Life

Seminar

24. 5. 2017: 14.00–19.00

Faculty of Architecture of

the University of Ljubljana

Zoisova cesta 12, Ljubljana

Experimental workshops

25. 5. 2017: 9.30–14.00

open public space in Ljubljana's Ruski car –

Bratovševa ploščad neighbourhood

Outdoor exhibition

25. 5. –16. 6. 2017

Bratovševa ploščad

- Organisers: Urban Planning Institute of the Republic of Slovenia (main organiser), Faculty of Architecture of the University of Ljubljana, Together to the platform! local initiative, Museum of Architecture and Design, Association of European Schools of Planning, Thematic Group Public Spaces and Urban Cultures
- More information and registration: humancities.uirs.si
- The official language of the events is English.

Refusal Party

22.–26. 5. 2017

Creative Zone Šiška

Otvoritev: 26. 5. 2017 at 22.00

- Organisers: Martina Muzi, Marco Petroni, Alejandro Cerón
- Celovška 50, Ljubljana

dr. Daniel Miller:

Kako oblikujemo materialno kulturo in kako materialna kultura oblikuje nas?

Predavanje

september 2017

Velenje

- Točen datum in lokacija bosta objavljena naknadno.
- Organizator: Skupina Gorenje

United Makers

Mednarodni izobraževalni seminar

19.-20. 10. 2017

10.00–13.00 / 15.00–17.00

Ljubljana

- Lokacija bo objavljena naknadno.
- Organizator: Društvo za trajnostni razvoj Terra Vera
- Več informacij: drustvo.terravera@gmail.com

Dr. Daniel Miller:

How do We Design Material Culture and How Material Culture Designs Us?

Lecture

September 2017

Velenje

- Exact date and location to be announced.
- Organiser: Gorenje Group

United Makers

International Learning Seminar

19.-20. 10. 2017

10.00–13.00 / 15.00–17.00

Ljubljana

- Location to be announced.
- Organiser: Sustainable Development Society Terra Vera
- More information: drustvo.terravera@gmail.com

Priporočamo

BIO25

Recommended

PRIPOROČAMO NA LOKACIJAH EPIZOD

Sprostitev podzemlja

- Notranjski muzej Postojna
www.notranjski-muzej.si
- Kamnolom Lipica
www.marmorsezana.com,
info@marmorsezana.com, 05 731 11 00

Zavzetje gozdov

- Pokrajinski muzej Kočevje
www.pmk-kocevje.si
- Bunker Škrilj
www.kocevsko.com, bunker.skrilj@kocevsko.com
- Meja pragozda
www.zgs.si, oekocevje@zgs.si

Po utopiji

- Delavski dom Trbovlje
www.dd-trbovlje.si
- Zasavski muzej Trbovlje
www.zasavskimuzejtrbovlje.si
- Vašhava slačilnica in rudnik
info@dd-trbovlje.si

Čisto novo sobivanje

- Športni Park Stožice
Vojkova cesta 100, Ljubljana
- Tobačna tovarna
Tobačna ulica, Ljubljana

Nov zagon podeželja

- Galerija-Muzej Lendava
www.gml.si
- Stolp Vinarium Lendava
www.vinarium-lendava.si
- Pomelaj, Zadruga za razvoj podeželja
www.pomelaj.si, pomelaj@siol.net

Prožnost preteklosti

- Kobariški muzej
www.kobariski-muzej.si
- Slap Kozjak
www.dolina-soce.com, kobariski.muzej@siol.net
- Pot miru
www.dolina-soce.com, info@potmiru.si

RECOMMENDED AT EPISODE LOCATIONS

Underground Release

- Notranjska Museum Postojna
www.notranjski-muzej.si
- Lipica Quarry
www.marmorsezana.com,
info@marmorsezana.com, +386 5 731 11 00

Occupying Woods

- Kočevje Regional Museum
www.pmk-kocevje.si
- Bunker Škrilj
www.kocevsko.com, bunker.skrilj@kocevsko.com
- Virgin forest border
www.zgs.si, oekocevje@zgs.si

After Utopia

- Workers Cultural Centre Trbovlje
www.dd-trbovlje.si
- Zasavje Museum of Trbovlje
www.zasavskimuzejtrbovlje.si
- Vašhava changing room and mine
info@dd-trbovlje.si

Brand New Coexistence

- Stožice Sports Park
Vojkova cesta 100, Ljubljana
- Tobacco Factory
Tobačna ulica, Ljubljana

Countryside Reloaded

- Gallery-Museum Lendava
www.gml.si
- Tower Vinarium Lendava
www.vinarium-lendava.si
- Pomelaj, Cooperative for Rural Development
www.pomelaj.si, pomelaj@siol.net

Resilience of the Past

- Kobarid Museum
www.kobariski-muzej.si
- Waterfall Kozjak
www.dolina-soce.com, kobariski.muzej@siol.net
- Path of Peace
www.dolina-soce.com, info@potmiru.si

Novi heroji

- Pomorski muzej – Museo del mare »Sergej Mašera« Piran – Pirano
www.pomorskimuzej.si
- Razstavišče Monfort
www.pomorskimuzej.si
- Muzej solinarstva
www.pomorskimuzej.si
- Obalne Galerije Piran – Gallerie Costiere Pirano
www.obalne-galerije.si

V LJUBLJANI PRIPOROČAMO

32. grafični bienale Ljubljana:

Kriterij rojstva

16. 6.–29. 10. 2017

Mednarodni grafični likovni center
www.mglc-lj.si

Ročne tehnologije

Zaključna razstava študentov Naravoslovnotehniške fakultete

30. 5.–15. 9. 2017

Slovenski etnografski muzej
www.etno-muzej.si

Zaključna razstava študentov

Fakultete za arhitekturo

7.–30. 6. 2017

Fakulteta za arhitekturo in oblikovanje Univerze v Ljubljani
www.fa.uni-lj.si

ALUO razstava 2017

Zaključna razstava študentov Akademije za likovno umetnost in oblikovanje

9.–12. 6. 2017

Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani
www.aluo.uni-lj.si

BIO 25 gosti izbor zaključnih projektov študentov ALUO, NTF in FA

19. 10. 2017, 18.00

Muzej za arhitekturo in oblikovanje

- Organizatorji: Muzej za arhitekturo in oblikovanje, Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, Naravoslovnotehniška fakulteta Univerze v Ljubljani, Fakulteta za arhitekturo Univerze v Ljubljani

New Heroes

- Maritime museum "Sergej Mašera" Piran
www.pomorskimuzej.si
- Hall Monfort
www.pomorskimuzej.si
- Museum of Salt-Making
www.pomorskimuzej.si
- Coastal Galleries Piran
www.obalne-galerije.si

IN LJUBLJANA WE RECOMMEND

The 32nd Biennial of Graphic Arts

Ljubljana: Birth as Criterion

16. 6.–29. 10. 2017

International Centre of Graphic Arts
www.mglc-lj.si

Manual Technology

Faculty of Natural Sciences and Engineering Graduation Exhibition

30. 5.–15. 9. 2017

Slovene Ethnographic Museum
www.etno-muzej.si

Faculty of Architecture

Graduation Exhibition

7.–30. 6. 2017

Faculty of Architecture of the University of Ljubljana
www.fa.uni-lj.si

ALUO Exhibition 2017

Academy of Fine Arts and Design Graduation Exhibition

9.–12. 6. 2017

Academy of Fine Arts and Design of the University of Ljubljana
www.aluo.uni-lj.si

BIO 25 Hosts a Selection of Graduation Projects at ALUO, NTF and FA

19. 10. 2017, 18.00

Museum of Architecture and Design

- Organisers: Museum of Architecture and Design, Academy of Fine Arts and Design of the University of Ljubljana, Faculty of Natural Sciences and Engineering of the University of Ljubljana, Faculty of Architecture of the University of Ljubljana

Praktične informacije



Practical Information

Kako do lokacij instalacij iz smeri Ljubljane

SPROSTITUTEV PODZEMLJA

Županova jama
Cerovo 9, Grosuplje

KOORDINATE

45.913245, 14.638001

KAKO DO TJA

Z avtomobilom: Ljubljana–Grosuplje. Iz centra Grosuplje sledite oznakam do Županove jame. V smeri proti Turjaku se peljite skozi Ponovo vas in Št. Jurij. Pri tabli zavijte levo proti Županovi jami.

Oddaljenost od Ljubljane: 27 km

Vodeni ogledi

Sobote, nedelje in prazniki ob 15.00
Za skupinske ogleda (min. 5 oseb) po dogovoru:
041 407 705 ali info@zupanovajama.si

Vstopnina

Individualno: odrasli: 8 €, šolski otroci: 6 €
Skupine nad 20 obiskovalcev: odrasli: 7 €, otroci: 5 €
Za predšolske otroke v spremstvu staršev je obisk brezplačen.

ZAVZETJE GOZDOV

Rožni studenec - Kočevje

KOORDINATE

45.647309, 14.838981

KAKO DO TJA

Z avtomobilom: Ljubljana–Kočevje. Pred vstopom v Kočevje na prvem krožišču zavijte v prvo ulico desno (sledite smerokazom za Mahovnik), na drugem krožišču pri gostilni Tri zvezde spet desno, na koncu ulice nato zavijte levo in skozi naselje peljite do Rinže; prečkajte most čez Rinžo in nadaljujte pot v gozd ter nato naravnost do prvega večjega razcepa. Na desni sta parkirišče in tabla za učno pot Rožni studenec.

Oddaljenost od Ljubljane: 60 km

How to Get to the Installation Locations from Ljubljana

UNDERGROUND RELEASE

Mayor's Cave
Cerovo 9, Grosuplje

COORDINATES

45.913245, 14.638001

HOW TO ARRIVE

By car: Ljubljana–Grosuplje. Once in the centre of Grosuplje, follow the signs for Županova jama. Drive through Ponovo vas and Št. Jurij towards Turjak. At the sign for Županova jama turn left towards the cave.

Distance from Ljubljana: 27 km

Guided tours

Saturdays, Sundays & public holidays at 15.00
For custom tours (groups larger than five adults)
please call: +386 41 407 705 or info@zupanovajama.si

Admissions

Adults 8 €, school children 6 €
Groups of 20 visitors or more: adults 7 €, children 5 €
Children before school age can enter
free of charge

OCCUPYING WOODS

Rožni studenec - Kočevje

COORDINATES

45.647309, 14.838981

HOW TO ARRIVE

By car: Ljubljana–Kočevje. At the first roundabout, before entering Kočevje, take the first exit right (follow the signs for Mahovnik). At the second roundabout, next to the Tri zvezde restaurant, take the right exit again, drive to the end of the street, turn left, and drive through the village to the Rinža river. Drive across the bridge and into the forest towards the first major crossroads. On your right there is a parking lot and a signboard for the Rožni studenec Nature Trail.

Distance from Ljubljana: 60 km

PO UTOPIJI

Paviljon ob Delavskem domu Trbovlje
Ulica 1. junija 16, Trbovlje

KOORDINATE

46.150227, 15.043491

KAKO DO TJA

Z avtomobilom: Ljubljana–Trbovlje. Delavski dom stoji v središču mesta.

Oddaljenost od Ljubljane: 60 km

ČISTO NOVO SOBIVANJE

Muzej za arhitekturo in oblikovanje
Pot na Fužine 2, Ljubljana

KOORDINATE

46.050594, 14.563469

KAKO DO TJA

Z avtomobilom: MAO domuje na gradu Fužine, ki stoji ob Ljubljanici v jugovzhodnem delu Ljubljane. Iz centra Ljubljane peljite po Zaloški cesti in pred obvoznico zavijte desno na Chengdujsko cesto. Pred Fužinskim mostom parkirajte na parkirišču.

Oddaljenost iz centra Ljubljane: 6 km

NOV ZAGON PODEŽELJA

Supermarket v Genterovcih
Pri Čardi 14, Dobrovnik

KOORDINATE

46.616407, 16.403186

KAKO DO TJA

Z avtomobilom: Ljubljana–Lendava. Na avtocesti pred Lendavo zavijte na izvoz Turnišče. V prvem krožnem križišču zavijte desno, v drugem nadaljujte pot naravnost, v tretjem pa zavijte desno. Čez približno 6 km pridete do vasi Genterovci, supermarket je ob krožnem križišču.

Oddaljenost od Ljubljane: 200 km

AFTER UTOPIA

Pavillion next to the Workers Cultural Centre Trbovlje
Ulica 1. junija 16, Trbovlje

COORDINATES

46.150227, 15.043491

HOW TO ARRIVE

By car: Ljubljana–Trbovlje. The Workers Cultural Centre is in the centre of town.

Distance from Ljubljana: 60 km

BRAND NEW COEXISTENCE

Museum of Architecture and Design
Pot na Fužine 2, Ljubljana

COORDINATES

46.050594, 14.563469

HOW TO ARRIVE

By car: MAO is in Fužine castle, next to the Ljubljanica River in southeast Ljubljana. From the centre of Ljubljana, take Zaloška cesta road, and at the last crossroads before the freeway turn right onto Chengdujska cesta road. Turn right before the Fužine Bridge and park in the parking lot.

Distance from the centre of Ljubljana: 6 km

COUNTRYSIDE RELOADED

Supermarket in Genterovci
Pri Čardi 14, Dobrovnik

COORDINATES

46.616407, 16.403186

HOW TO ARRIVE

By car: Ljubljana–Lendava. At the highway before Lendava, take the exit marked Turnišče. At the first roundabout, take the right exit, continue straight at the second roundabout, and take another right exit at the third roundabout. Drive for about 6 km to Genterovci; the supermarket is next to the roundabout.

Distance from Ljubljana: 200 km

PROŽNOST PRETEKLOSTI

Lokacija bo objavljena naknadno.

NOVI HEROJI

Monfort
Obala 8, Portorož

KOORDINATE

45.514741, 13.580414

KAKO DO TJA

Z avtomobilom: Ljubljana–Portorož. Razstavišče Monfort stoji ob obalni cesti med Portorožem in Bernardinom.

Oddaljenost od Ljubljane: 120 km

RESILIENCE OF THE PAST

Location to be announced.

NEW HEROES

Monfort
Obala 8, Portorož

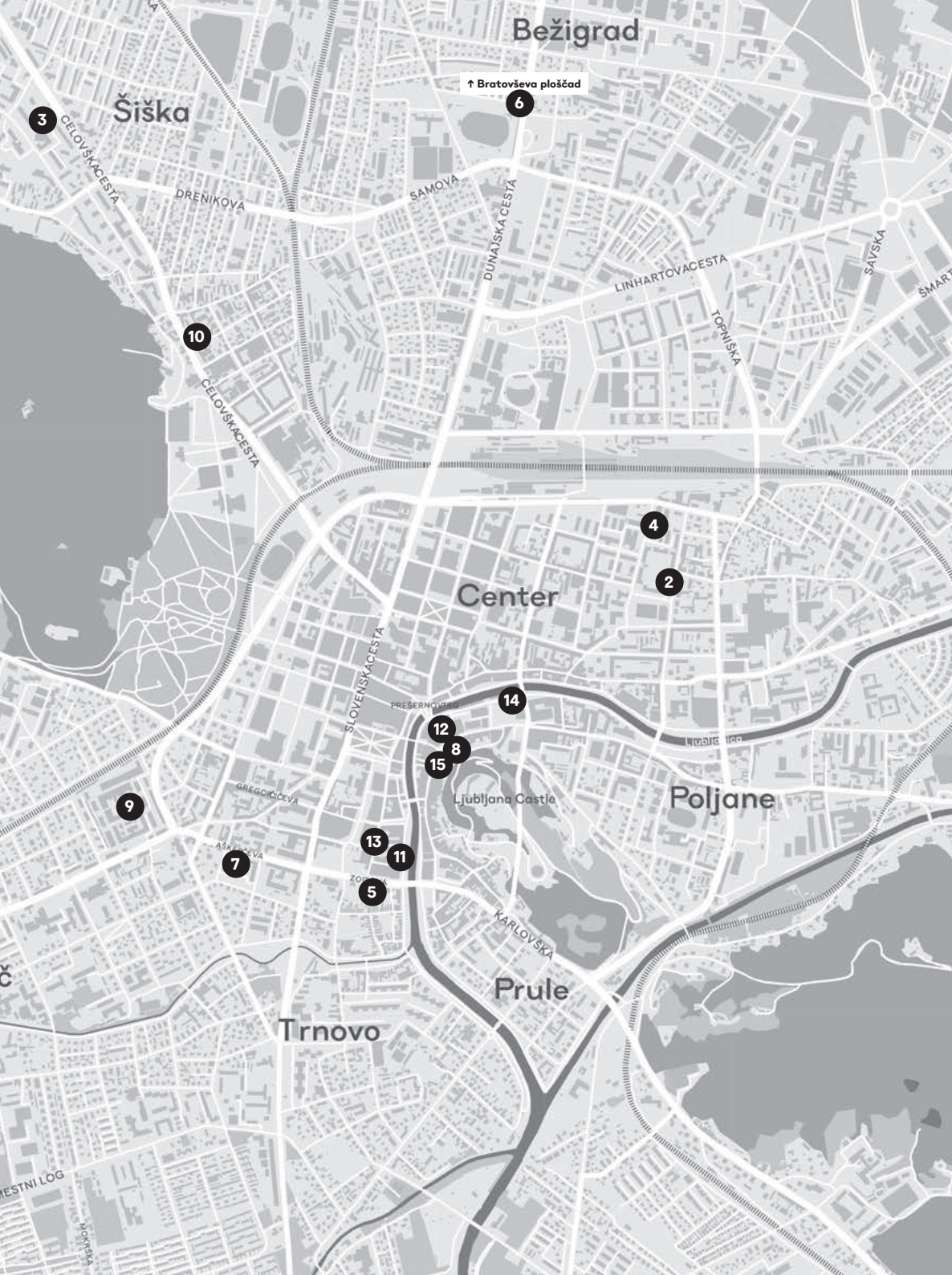
COORDINATES

45.514741, 13.580414

HOW TO ARRIVE

By car: Ljubljana–Portorož. The Hall Monfort is located along the coastal road between Portorož and Bernardin.

Distance from Ljubljana: 120 km



- 1 Muzej za arhitekturo in oblikovanje / Museum of Architecture and Design**
Pot na Fužine 2
- 2 Narodni muzej Slovenije – Metelkova / National Museum of Slovenia – Metelkova**
Maistrova 1
- 3 Galerija Gallery**
Trg prekomorskih brigad 1
- 4 Galerija Srečišče / Srečišče Gallery**
Hostel Celica
Metelkova 8
- 5 Fakulteta za arhitekturo / Faculty of Architecture**
Zoisova cesta 12
- 6 Bratovševa ploščad**
Ruski car – Bratovševa ploščad
- 7 Galerija Mitnica / Mitnica Gallery**
Snežniška 5
- 8 Desni atrij Mestne hiše / Right Atrium of the City Hall**
Mestni trg 1
- 9 Kreativni center Poligon / Poligon Creative Centre**
Tobačna ulica 5
- 10 Kreativna cona Šiška / Creative Zone Šiška**
Celovška 50
- 11 Italijanski inštitut za kulturo v Sloveniji / Italian Cultural Institute in Slovenia**
Breg 12
- 12 Galerija Kresija / Kresija Gallery**
Stritarjeva 6
- 13 Mestni muzej Ljubljana / City Museum of Ljubljana**
Gosposka 15
- 14 Galerija DobraVaga / DobraVaga Gallery**
Adamič-Lundrovo nabrežje 5
- 15 Mestna galerija Ljubljana / City Art Gallery**
Mestni trg 5



Prednaročila

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Preorders for the book *Faraway, So Close* are taken at info@bio.si.

Texts were contributed by: Nabil Ahmed, Andrea Branzi, Tony Côme, Brendan Cormier, Domitilla Dardi, Thomas Geisler, Rory Hyde, Alexandra Midal, Dimitrij Mlekuž, Emanuele Quinz, Renata Salecl, Anna-Sophie Springer, James Westcott, Elia Zenghelis and many others.

Preorders





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Ljubljana



občina LENDAVA
LENDVA občine



OBČINA
GROSUPLJE



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Vodnik BIO 25

Daleč, tako blizu. 25. bienale oblikovanja
25. 5.–29. 10. 2017

Muzej za arhitekturo in oblikovanje, Ljubljana, Slovenija

BIO 25 Guide

Faraway, So Close. 25th Biennial of Design
25. 5.–29. 10. 2017

Museum of Architecture and Design, Ljubljana, Slovenia

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Daleč, tako blizu

BIO25
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Faraway, So Close

