



Otmar Kugovnik Maruša Zorec

Pogovor vodila Maruša Zorec
Na domačiji Vrlovčnik v Matkovem kotu

O procesu

On the Process

Interviewed by Maruša Zorec
At Vrlovčnik Homestead, Matkov kot

Pot v Matkov kot je ravno prav dolga in zavita, da te prestavi iz hrupnega mesta v svet tišine, iz nasičenega prostora v prostor neskončne čistosti in lepote, kjer čas teče drugače in besede najdejo svoj pravi smisel in pomen. Nekega lepega zgodnjepomladnega popoldneva sva z lastnikom Otmarjem Kugovnikom sedla na kamnito klopi ob hiši, da bi v pogovoru poskusila odpreti proces vznemirljive prenove domačije Vrlovčnik.

Zanima me, kako se je vse skupaj začelo, ne le zgodba z Matkovim kotom, ampak tudi tvoja naklonjenost in ljubezen do podeželja in do tega prav posebnega prostora. Kako pride do vzgiba, da se nekdo odloči in kupi takšno domačijo, da jo prenovi, in ne podre?

Mi smo zrasli v teh hribih, in ko kot otrok začutiš te gore in jih podoživiš kot najstnik, ko se prvič soočiš s plezanjem, s steno in s snegom, s temi čudovitimi spreminjanji barv v letnih časih, ki so v gorah izjemno intenzivni, preprosto postaneš del tega. Zdi se mi, da je ves ustvarjalni del mojega življenja težil k temu, da bi vzpostavil pogoje, v katerih bi se v določenem smislu lahko vrnil v svoje otroško podoživljanje hribov in užival življenje v gorah. Globoki vzgibi so me motivirali, da sem v tem vztrajal in sem, potem ko se je ponudila priložnost, kupil to kmetijo.

To je bila pogumna odločitev; želja je morala biti verjetno zelo močna?

Te stvari so povezane z najglobljimi odtenki strasti do gora in tudi z zavedanjem vrednosti posameznikovega življenja. Nisem si znal predstavljati, da bi se oddaljil od hribov, kjer sem zrastel. Te stvari so me kot človeka močno oblikovale in me zaznamovale, te navezanosti ne gojiš, ampak se neprestano dogaja. Če se za to ne bi odločil, bi s tem zatajil velik del svojega jaza.

The path to Matkov kot is just long and winding enough to transport you from the hustle and bustle of the city to the world of calm, from a saturated space to a space of infinite purity and beauty, where time moves at a different pace and words find their true sense and meaning. On a beautiful afternoon in early spring the owner Otmar Kugovnik and I sat down on a stone bench in front of his house to shed some light on the process of this exciting renovation project for the Vrlovčnik homestead.

Let's begin with how it all started — not just the Matkov kot story, but also your fondness and love for the countryside, and for this special place in particular. What does it take for someone to buy a homestead like this and choose to renovate it rather than pull it down?

We grew up in these hills, and when you feel these mountains as a child and experience them as a teenager, when you first start climbing and find yourself face to face with the rock wall and snow, and the fascinating change of colours through the seasons, which are very intense in the mountains, you simply cannot help but become a part of it all. I feel as if the entire creative part of my life was geared towards establishing the conditions in which I could in a sense return to my childhood experience of the mountains and just enjoy living there. I was really motivated, and as soon as the opportunity arose, I bought the farm.

It was a bold decision — I assume the desire must have been very strong.

These things have to do with the most intimate fondness for the mountains as well as with the awareness of the value of one's life. I just couldn't imagine moving away from the hills in which I had grown up. These things have shaped me as a person and made me who I am; this attachment is not something you

Juhani Pallasmaa

Materialna imaginacija, haptičnost in čas

»S predmeti ne sanjamo globoko. Če hočemo sanjati globoko, moramo sanjati s snovmi.«¹ Gaston Bachelard

V moderni dobi se je arhitektura osredotočila predvsem na vizualno obliko, oziroma natančneje, na geometrično, precizno in končno obliko. Posledično so bile spregledane ostale izkustvene dimenzije življenjskega sveta in umetniškega izraza, kot sta materialnost in taktilnost, področja, vezana na manj izpostavljene čute, pa so bila potisnjena v ozadje. Čista vizualna oblika, ideal modernizma, je sugerirala nematerialnost, breztežnost, prosojnost in vsesplošno belino. Belina je postala estetska preferenca v kontekstu bakterioloških odkritij Louisa Pasteurja konec devetnajstega stoletja, vendar je ta prvotni zdravstveni motiv danes pozabljen. V moderni arhitekturi je belina dobila tudi moralistične konotacije in Le Corbusier je sredi dvajsetih let prejšnjega stoletja celo menil, da bi morale biti vse sobe v Parizu prebarvane v belo. »Belina je izjemno moralna,« je trdil in opisal svoj predlog kot »tour de force visoke morale, znak velikih ljudi«.²

Spregledane so bile tudi dimenzija časa ter realnosti staranja in patine kot posledice delovanja naravnih sil, vremena in obrabe, umetniški izraz pa je bil obseden s sedanjim trenutkom in novostjo. A pred tem je imela izkustvena dimenzija časa v človekovi zavesti pomembno mesto. Do začetka dvajsetega stoletja je bil čas osrednja dimenzija, predvsem v literaturi, v zadnjem stoletju pa je njegovo mesto v človekovi zavesti zasedel prostor. Spremenili smo celo nezavedni položaj svojega telesa v odnosu do časa; stari Grki so gledali preteklost, medtem ko se je za njihovim hrbtom odvijala prihodnost, mi, homo faber, pa gledamo prihodnost in doživljamo preteklost kot nekaj, kar izginja za našim hrbtom.

Material Imagination, the Haptic, and Time

“One cannot dream profoundly with objects. To dream profoundly, one must dream with substances.”¹ Gaston Bachelard

In the modern age, architecture has predominantly focused on visual form, specifically precise, geometric and finite form. As a consequence, other experiential dimensions of life, the world and artistic expression, such as materiality and tactility, have been overlooked. Also the realms of the less appreciated senses have been suppressed. Alongside pure visual form, the ideals associated with Modernism have been attached to immateriality, weightlessness, transparency and whiteness. Whiteness became an aesthetic preference as a reflection of the bacteriological discoveries of Louis Pasteur in the late 19th century, although this initial medical motive has been forgotten. In modern architecture, whiteness was even given moralist connotations; in the mid-1920s, Le Corbusier proposed that all rooms in Paris should be painted white. “Whiteness is extremely moral,” he argued, describing his proposal as “a tour de force of high morality, a sign of great people.”²

Similarly, the dimension of time, and the realities of aging and patina caused by the elements, wear and weathering have come to be overlooked, and artistic expression has aimed obsessively at newness and the present moment. However, the experiential dimension of time had a significant position earlier in human awareness. Until the early 20th century, time was seen as the central dimension, especially in literature, but during the last century it was replaced by space in human consciousness. We have even altered our unconscious body position in relation to time; the ancient Greeks looked to the past while the future advanced behind their

1 — Gaston Bachelard, *Water and Dreams: An Essay on the Imagination of Matter* (1942), The Pegasus Foundation, Dallas, Texas, 1983, 22; v slovenščino prevedli Lučka Uršič in Mojka Zbona, v: G. Bachelard, *Voda in sanje: Esej o imaginaciji snovi*, Ljubljana: Studia humanitatis, 2011, 31.

2 — Le Corbusier, *L'Art décoratif d'aujourd'hui*, Éditions G. Crès et Cie, 1925, 193; v slovenščino prevedeno iz avtorjevega angleškega prevoda.

1 — Gaston Bachelard, *Water and Dreams: An Essay on the Imagination of Matter*, 1942 (Dallas, Texas: The Pegasus Foundation, 1983), p. 22

2 — Le Corbusier, *L'Art décoratif d'aujourd'hui* (Paris: Les Éditions G. Crès et Cie, 1925), p. 193

Miloš Kosec

Alpine Contrapposto

Alpski kontrapost

Razgibana severna pobočja vršacev v Savinjskih Alpah stojijo kot klicaj na začetku obsežnega eseja o eroziji. Nenehno krušenje in drobljenje razkritega apnenca je ena boljših zabav, ki jih prireja entropija – romantiziramo ga že dvesto let, vse odkar so slikarji začeli upodabljati divja pobočja, gorniki pa so postali redni obiskovalci gora ob koncih tedna. A to je le bežen trenutek v geološkem času. Celó gubanje in dviganje kamninskih gmot tisoče metrov v višino, ki je povzročilo nastanek Alp, je bilo hitra sprememba v dolgem obdobju geološkega razvoja. To, kar sledi, je počasnejše in precej manj spektakularno: ostri grebeni počasi razpadajo v sipka melišča in valeče se balvane, ki nato tudi sami razpadejo v pesek in prst. Kopičijo se na dnu dolin ali pa jih odnašajo prosto tekoče reke. Vrhovi se nižajo, spektakularne višinske razlike se manjšajo. Če bi se znižale nekaj centimetrov na leto, bi Alpe potrebovale milijone let, da bi postale valoviti griči. Še Mont Blanc bi se spustil k nam, če bi mu dali dovolj časa. Vse to seveda temelji na domnevah in znanstvenih teorijah zadnjih nekaj sto let, ki pa ne bodo nikoli popolnoma premostile razlik, ki jih ločijo od naše intuicije. A zdi se, da je prav v Alpah geološki čas bolj intuitiven kot v kateri koli drugi pokrajini. Tako je zato, ker lahko tu z enim samim pogledom zajamemo vse faze in ravni erozije, od vrha gore do dna doline. Poleg tega lahko, ko stopamo po gorskih poteh, z lastnim telesom občutimo, da sami sodelujemo v procesu erozije – kaj drugega pa počnemo s prodniki in kamni, ki jih s planinskim čevljem potiskamo po melišču, in s kupi zemlje, ki jih odrivamo pod sabo, ko se prebijamo čez visokogorski travnik? Ljudje in gamsi se vzpenjamo in spuščamo, skale in zemlja pa poznajo le eno smer. Podobno kot je v literaturi protiintuitivne premike, kot so družbene ali čustvene spremembe, najlažje opisati z uporabo najhujših političnih ali čustvenih skrajnosti, lahko ravno v skrajnostih alpske pokrajine najlažje občutimo eone geološkega časa.



The rugged northern slopes of the Savinjska Alpine peaks stand like an exclamation point at the start of a vast essay on erosion. The continuous crumbling and breaking down of the exposed limestone is one of the great fêtes of entropy – and one we have been romanticising about for the past two hundred years, since painters started to depict the wild slopes and mountain climbers became a regular weekend feature. But that is merely a blink of an eye in terms of geological time. Within the long-scale framework of geological formation, even the folding and lifting up of masses of rock thousands of metres upwards, which made the Alps, was a rapid development. What followed was far slower and much less spectacular: the sharp ridges slowly decay into seeping scree and rolling boulders, which in turn fragment into sand and soil. Ultimately, they conglomerate on the valley floors or are whisked away by the flow of rivers. The peaks are getting lower and the spectacular height difference is constantly diminishing. Even at the rate of a couple of centimetres a year, the Alps will, in some millions of years, become gentle rolling hills. Given enough time, Mont Blanc will descend to our level. All of this is of course based on informed conjecture and scientific theories developed over the last few hundred years that will never quite bridge the gap to the intuitive. Out of all the landscapes, however, geological time appears most intuitive precisely in the Alps. This is because one gaze is enough to take in all the stages and scales of erosion, from the mountain peaks to the valley floor. This is also linked to the fact that when walking along the mountain paths you can physically feel yourself an accomplice in the process of erosion – what else would those rocks and pebbles be, those your hiking shoes push down the scree slope, or the heaps of earth you send tumbling down while attempting to cross the high mountain meadow. People and mountain goats go up

← Foto / Photo: Miloš Kosec

Petra Čeferin

Primer arhitekture v Matkovem kotu

V knjigi *Four Walls and a Roof*, ki govori o »kompleksni naravi preproste poklica«, kot se glasi podnaslov knjige, njen avtor, arhitekt Reinier de Graaf, navaja naslednjo anekdoto. Kmalu po diplomi ga je neki znanec vprašal, zakaj je tako dolgo študiral – ali niso vendar arhitektura zgolj štiri stene in streha? Neposrednost tega vprašanja ga je vrgla iz tira, pojasni de Graaf, in petindvajset let zatem si še vedno prizadeva, da bi odgovoril na to vprašanje.¹ Ta anekdota po mojem natančno povzame delo arhitekta – delo, ki v zadnji instanci ni nič drugega kot stalno, nenehno ponavljajoče se prizadevanje, da bi odgovorili na temeljno vprašanje arhitekture. Se pravi, na vprašanje: »Kaj je arhitektura?« Arhitekt v svojem delu vedno znova odgovarja na to vprašanje – vedno znova ne preprosto zato, ker nanj ne bi bilo mogoče dati zadnjega odgovora. Pač pa zato, ker je dober ravno tisti odgovor, ki požene misel v gibanje s ponovnim vprašanjem. Posebnost dejavnosti arhitekture, ki je značilna za vse kreativne miselne dejavnosti, je namreč v tem, da dober odgovor ravno ne zaključi spraševanja, pač pa, nasprotno, deluje kot spodbuda in opora za nadaljnji premislek samega vprašanja. Arhitektura tako navsezadnje ni drugega kot proces načeloma neskončnega (re)konstruiranja odgovorov na vsakokratno izhodiščno vprašanje. Njeni odgovori so različne oblike utelesitve arhitekture v svetu: stavbe, teksti, risbe ... – utelesitve, ki so primeri arhitekture.² In ti primeri so dokaz za to, da je arhitektura še nekaj drugega in nekaj več kot štiri stene in streha. Vendar gre za dokaz, ki ga je treba vedno znova ponovno razviti in utemeljiti.

Primer takšnega dobrega odgovora, ki sem ga imela nedavno priložnost videti, je prenova domačije Vrlovčnik, ki jo je projektiral arhitekturni biro Medprostor pod vodstvom arhitektov Roka Žnidaršiča, Jerneje Fischer Knap in Žige Ravnika. Kot bom skušala pokazati v nadaljevanju, sicer

A Case of Architecture in Matkov kot

In his *Four Walls and a Roof*, a book about the “complex nature of a simple profession,” architect Reinier de Graaf offers the following anecdote. Soon after he graduated an acquaintance asked him why he had studied so intensively for so long, for wasn’t architecture basically just four walls and a roof? Stunned by its directness De Graaf still seems to be puzzled by this question 25 years later.¹ I think this anecdote accurately sums up the work of architects – work, which in the last instance is nothing but a persistent, ongoing effort to answer the fundamental question in architecture – “What is architecture?” With their work, architects attempt to answer this question again and again, but not simply because there is no ultimate answer, but because a good answer is exactly the answer that sets thought in motion by repeating the question. Architecture, like any creative thinking practice, is special in that a good answer does not stop the question process, but quite the contrary, it motivates and supports further reflection on the question itself. Architecture is therefore nothing but a process of (in principle) the endless (re)construction of answers to its own applicable starting question. Its answers come in different forms of embodiment of architecture in the world: buildings, texts, drawings... expressions or embodiments that are cases of architecture.² These cases are proof that architecture is something other and something more than just four walls and a roof. Proof that needs to be developed and justified time and again.

One example of a good answer that I recently had a chance to see is the renovation of the Vrlovčnik homestead by the Medprostor studio led by architects Rok Žnidaršič, Jerneja Fischer Knap, and Žiga Ravnika. As I will try to elaborate below, this renovation is the result of a persistent effort to make architecture, from concept design to details, from one element to

1 – Reinier de Graaf, *Four Walls and a Roof. The Complex Nature of a Simple Profession*; Cambridge, Mass., in London: Harvard University Press, 2017, 15–17.

2 – Pri razumevanju pojmovne zveze »primer arhitekture« se opiram na pojem »primerja ideje«, ki ga je v vsej njegovi kompleksnosti razvil filozof Rado Riha. Cf. Rado Riha, *Kant in drugi kopernikanski obrat v filozofiji*; Ljubljana: Založba ZRC, 2012, 320 in sl.

1 – Reinier de Graaf, *Four Walls and a Roof. The Complex Nature of a Simple Profession* (Cambridge, Mass. and London: Harvard University Press, 2017), pp. 15–17.

2 – My understanding of the phrase “the case of architecture” derives from the concept of the *case of the idea*, which the philosopher Rado Riha developed in all its complexity in his book *Kant and the second Copernican turn in philosophy*. Cf. Rado Riha, *Kant in drugi kopernikanski obrat v filozofiji* (Ljubljana: Založba ZRC, 2012).

Maroje Mrduljaš

Razširjeno polje rekonstrukcije in revitalizacije

Expanding the Field of Reconstruction and Revitalization

Mies van der Rohe je že leta 1924 izjavil, da je »arhitektura volja dobe, prevedena v prostor«. Morda je izjava paradoksalna, saj je Mies ustvarjal arhitekturo brezhibne kompozicije, tektonske discipline in odprtih prostorov, ki so bili »univerzalni«. Ta »absolutna arhitektura« je veličasten spomenik intelekta in pripada večnemu času bogov in abstraktni domeni idej. Tovrstna arhitektura ne mara sprememb in ne zapisuje toka človeškega časa, zahteva (in si zasluži) pa nenehno vzdrževanje v prvotnem stanju. Vsak trenutek njenega obstoja je hkrati tudi trenutek obnavljanja čistosti izvirnega projekta, pa tudi nedolžnosti materialnosti, ki se je starost ni dotaknila.

Vendar večina arhitekture ni večni spomenik intelekta. Hiše in njihovi stanovalci se skupaj spreminjajo, se starajo, umirajo ... Če parafraziramo Bernarda Tschumija (čeprav je imel v mislih druge teme), telesa izvajajo nasilje nad prostorom, ali pa prostor izvaja nasilje nad telesi. Z drugimi besedami, arhitektura in njeni stanovalci se dotikajo, zadevajo drug v drugega, se drug v drugega bolj ali manj grobo ali nežno vpisujejo. Peter Sloterdijk opozarja, da je arhitektura, podobno kot glasba, umetnost imerzije, totalitarna umetnost, ki nas popolnoma prevzame kakor demon in pričakuje, da bomo živeli po pravilih, ki si jih je za nas izmislil nekdo drug. Vendar prav tako v nobeni drugi umetnosti verjetno ni toliko obratnih procesov reinterpretaacije, kreativnih ali namerno protestnih obratov, velikih ali skoraj nevidnih fizičnih sprememb, neizogibne obrabe.

Zapleti naših življenj so res bistveno pogojevani z arhitektonskimi elementi, ki jih je, kot poudarja Juhani Pallasmaa, treba razumeti kot glagole: prihajamo domov in puščamo javno življenje za seboj (vrata),

It was in 1924 that Mies van der Rohe declared architecture “the will of an epoch translated into space.” Which may be paradoxical, given that Mies created architectures of flawless composition, tectonic discipline, and open spaces that were “universal.” This “absolute architecture” is a magnificent monument to the intellect that belongs to the eternal time of the gods and the abstract domain of ideas. Such architecture does not tolerate change and does not record the flow of human time, but demands and deserves to be continuously maintained in its original condition. Every moment of its existence is also a moment of renewed pureness of the original project, and of the innocence of the materiality that has not been touched by time.

Yet, most architecture is hardly an eternal monument to the intellect. Houses and their inhabitants change, age, die... together. To paraphrase Bernard Tschumi (even though he had other things in mind), bodies commit violence against space, or vice versa, space commits violence against bodies. In other words, architecture and its inhabitants touch and collide with each other, they inscribe themselves into each other more or less gently or roughly. Peter Sloterdijk notes that like music, architecture is an art of immersion, a totalitarian art that possesses us completely, like a demon, and expects us to live by the rules that somebody else devised for us. Likewise, there is probably no other art that knows so many reverse processes of reinterpretation, of creative and intentional turns of protest, physical changes both large and near-invisible — the inevitable wear and tear.

The entanglements of our lives are in fact essentially dependent on architectural elements which, as Juhani Pallasmaa has pointed out, should

Rok Žnidaršič Jerneja Fischer Knap

Pogovor so vodili: Tadej Glažar, Vera Grimmer, Maroje Mrduljaš
Na domačiji Vrlovčnik v Matkovem kotu

Intervju z Medprostorom

Interview with Medprostor

Interviewed by: Tadej Glažar, Vera Grimmer, Maroje Mrduljaš
At Vrlovčnik Homestead, Matkov kot

Velik del, morda pretežni del vašega opusa se nanaša na javno področje, naj bo to oblikovanje mestnih ulic ali okolice spomenikov. Javne prostore oblikujete kot prostore bivanja, obenem pa kot prostore spomina. To so vedno živi prostori, ki z današnjim časom komunicirajo brez sentimentalnih ali nostalgичnih konotacij. Pomen osrednje osebnosti slovenske kulture ste poudarili z oblikovanjem Čopove ulice — tam besede Prešernove Zdravljice krasijo tlak. Pri oblikovanju spomenika Maksu Fabianiju, »arhitektu monarhije«, pa tudi značilnemu urbanistu moderne Ljubljane, ste značilnosti njegove arhitekture pokazali na reduciran, sodoben način. Večplastnost pri oblikovanju javnih prostorov je mogoče dominantna poteza značaja vašega dela.

Javni prostor je za nas prva kategorija, kjer se odraža kultura, kjer se odražata nivo družbe in nivo urbanega v mestu. Ko imamo priložnost posegati v prostore glavnega mesta, razmišljamo o nacionalni identiteti. Zelo smo hvaležni za povabilo podžupana profesorja Janeza Koželja, ki kreira mesto tako, da znotraj širokega koncepta njegove prenove od znotraj navzven vabi različne skupine, različne avtorje, s katerimi po delih sestavlja mesto na demokratičen način — tako, da dopušča avtorski izraz, da dopušča tudi morebitne napake, da se ne vmešava v oblikovanje, da pa vendar prediskutira z avtorji izhodiščne ideje, njihovo skladnost z generalnim konceptom, vizijo razvoja, od tam naprej pa je vse prepuščeno ustvarjalcem — da se znajdejo v dialogu z naročnikom in javnostjo ter zasnovane izpeljejo do konca. S predstavitvijo idejne rešitve se naloga pravzaprav šele začne. Tako rekoč vržen si v situacijo, nekakšen ring, kjer se pogajaš z vsemi. Politiko, uporabniki, javnostjo, izvajalci in spet uporabniki, ko so dela enkrat zaključena ... Glede na običajna, zasebna naročila je to popolnoma druga zgodba. Običajno se močno zavleče, traja tudi več let, včasih več kot desetletje. To, kar je res zanimivo, je priložnost zgraditi del identitete glavnega

A large, perhaps predominant part of your body of work focuses on the public sphere, with the design of city streets or landscaping for monuments. You design public spaces as living spaces that at the same time serve as places of memory. These spaces are always alive and communicate with the present day without sentimental or nostalgic undertones. Your design of Čopova Street with verses from Prešeren's Zdravljica adorning the paving spotlighted the role of this central figure in Slovenian culture. In designing the monument to Maks Fabiani, the "architect of the monarchy" and urban planner who helped shape modern Ljubljana, you highlighted the characteristics of his architecture in a reduced, contemporary interpretation. This multifaceted approach to designing public spaces is perhaps the dominant trait of your work.

For us, public space is the first category that mirrors the culture of a city, the level of its social and urban development. When we have the opportunity to shape the spaces in our capital we do so with a national identity in mind. We were extremely happy to have received Deputy Mayor Janez Koželj's invitation. His concept of urban renewal from the inside out involves inviting different groups and authors with whom he composes the city democratically, piece by piece; he allows the authors to express their ideas, even to make mistakes, and doesn't interfere with their designs. He does, however, take time to discuss their conceptual ideas and how they fit into the general concept and development vision, but from then on it's all up to the authors. They have to engage in a dialogue with the client and the public and see their designs through. But presenting the conceptual solution is actually only the beginning. You find yourself in the thick of it, in a ring where you have to negotiate with everyone. With the political actors, users, the public, contractors, and once the works are complete again with the users.

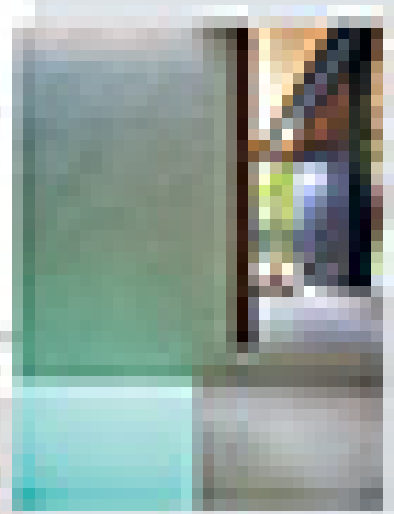
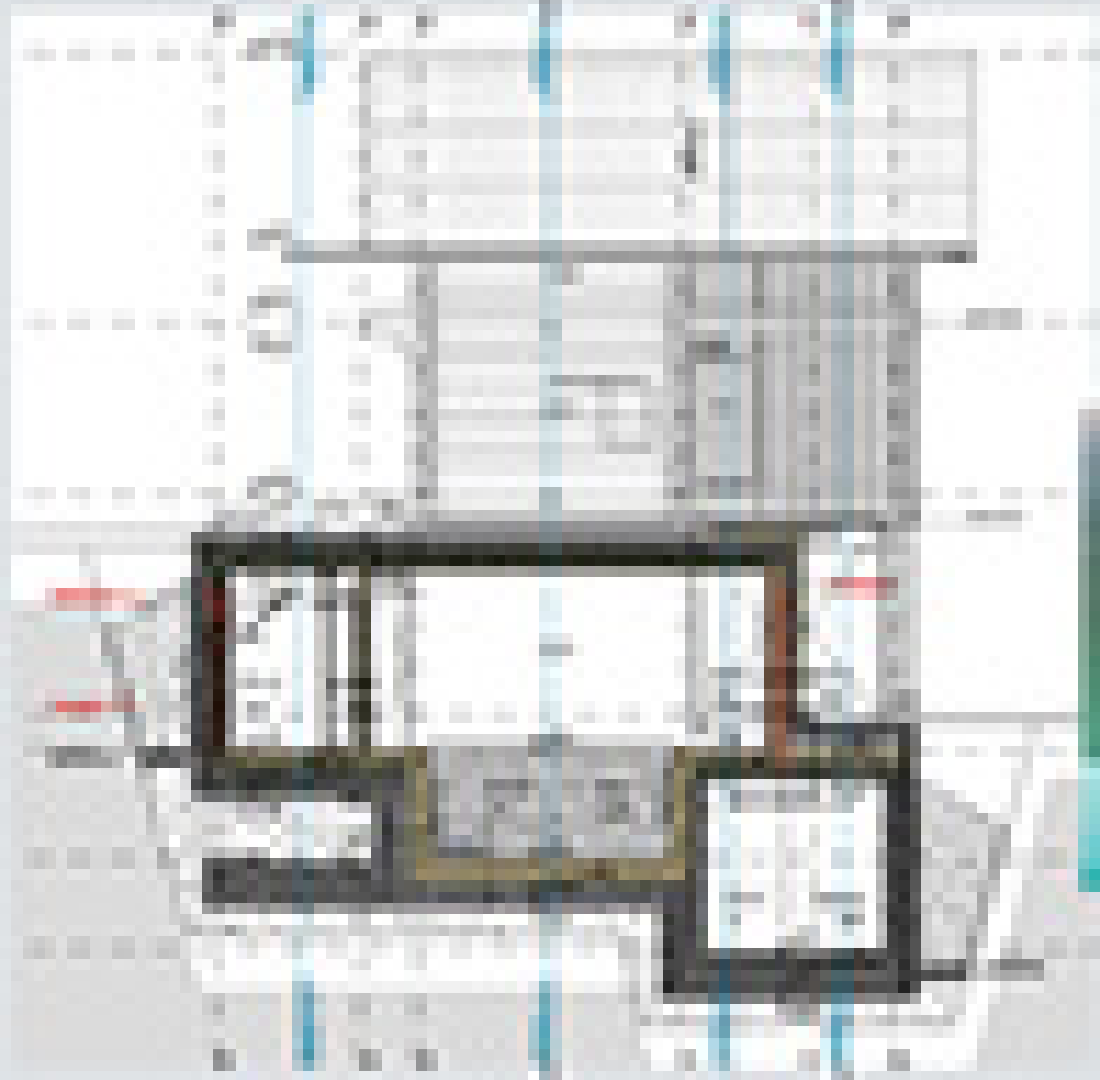


Figure 1

Figure 2

Figure 3

