Pavilion of Slovenia
Biennale Architettura 2016
28 May – 27 November

Home at Arsenale
a curated library
addressing the notions
of home and dwelling

curators
Aljoša Dekleva
Tina Gregorič
Since the dawn of civilization, structures for dwelling have constructed the predominant part of our built environment, and have served to fulfill our most basic needs. Yet, they should aim beyond securing mere survival to provide the conditions necessary for a meaningful life.

Definitions of home have been continuously questioned and challenged within diverse historical and cultural settings. Today’s information-driven society is characterized by accentuated and proliferated mobility, ranging from seeking permanent relocation to various commuting scenarios. Accordingly, the notion of home requires readdressing. What defines home today, when so many can be almost anywhere and connected to anything, anytime? Despite this growing virtual connectivity the concept of home might still need a tangible spatial or social reality. Our personal experience with moving home provoked the initial question: is home where the library is, or is the library where home is?

The project [Home at Arsenale] proposes the concept of home as a public curated library that operates as a platform for exploring the notions of home and dwelling, during the Biennale Architettura 2016 and beyond, within the current critical social and environmental conditions. Challenging the private/public dichotomy within the dwelling domain the project suggests a transformation of the private home into a possible temporary public home environment.

The installation inhabits and reacts to the given space in Arsenale with a spatial structure containing a curated collection of books and objects of domesticity suggestive of the domestic realm. A 1:1 spatial structure, generated by a site-specific system of wooden bookshelves, performs simultaneously as a curated library and as an abstract compact home encouraging visitors to inhabit and experience it.

Invited architects, artists, critics and curators from various backgrounds are participating with their selection of some 10 books addressing the notions of home and dwelling to share their experience and expertise ‘from their fronts’ in order to build the curated library of collective knowledge for the benefit of exhibition visitors. Additionally, the participants are invited to become temporary residents of [Home at Arsenale] for one hour to one day and to host live events that question what defines home today through interviews, talks or workshops, in order to intensify the interaction with the public. Ultimately the [Home at Arsenale], with around 300 books, will relocate to the Museum of Architecture and Design in Ljubljana, to be continually available for public use.

The installation [Home at Arsenale] reflects our approach to thinking and making architecture, underlining its social position, material manifestation and architectural legacy, where the user experience and participation are the central objectives.

The material definition of the installation reflects the historical linking of Venice and Slovenia, since wood from the Karst region was used extensively for the foundations of the city on water. Wood also represents Slovenia’s primary resource and therefore opens up its underused potential as a construction material of domestic spaces. Furthermore, using and presenting the wood in its raw condition highlights its properties and textures.

The ‘low-tech and low-res’ approach organizes generic horizontal and vertical bookshelf elements into a complex site-specific spatial system reacting to the material as well as immaterial context and defining all required cavities of the abstract compact home/curated library. Sunlight, as a metaphor for knowledge, is materialized in the wooden structure with the distribution and orientation of its vertical elements.

The full-scale material installation with its knowledge content emphasizes the enduring capacity of architecture to respond to current social and environmental questions. [Home at Arsenale], a space of knowledge, is open to visitors and participants to be explored and experienced.
CURATORS’ INVITATION TO EXHIBITORS FOR THEIR CONTRIBUTION TO THE CURATED LIBRARY

“We are kindly inviting you to share your experience and expertise from ‘your fronts’ in order to build the curated library of collective knowledge. We are inviting you among other architects, artists, critics and curators from various backgrounds to contribute to the library with your personal selection of 10-20 books addressing the notions of home and dwelling ranging from the historical to contemporary discussions on the topics of home and dwelling, from ‘your front’ – from your country, your region, your city or your specific field of expertise, from you as the author, editor or mentor to highlight your knowledge and research on the topics of home and dwelling.”
horizontal material geometry respects the linear spatial organization of Arsenale; grid: 30 cm by 10 cm

vertical contextual geometry responds to the sunlight entering through Arsenale arch window; distance: 40 cm

juxtaposition of material and contextual geometry defines the relationship between the volume and the void

contextualizing the volume - reacting to the edge conditions and domestic needs

horizontal element: continuous bookshelf = generic wooden board (planed fir wood)

vertical element: bookshelf support = generic wooden board (raw fir wood)

spatial distribution of horizontal structure fills up the available volume

spatial distribution of vertical structure reacts to the context - the natural light source

spatial organization of horizontal and vertical structure performs as self-standing rigid system permeable for light

the subtraction principle following the 10 by 30 cm grid
the boundary of the cavity is defined by the presence of books which represent the physical evidence of the exhibitors’ contribution.
objects of domesticity: doormat (designed and custom made by O-loop), skateboard (designed and custom made by Murški custom boards), REX chair and coffee table (designed by Niko Kralj and made by REX), bay laurel (homegrown), bicycle (designed and made by ROG). All designed and produced in Slovenia.

axonometric view of the 1:1 wooden inhabitable structure made of 16 m³ of wood from Slovenian forests; 402 horizontal boards and 1,724 vertical boards.
The extremely specific context of the given space in Arsenale informs a full scale inhabitable wooden spatial structure performing as an abstract compact home and a curated library inviting visitors to inhabit and experience it. To extend the participation between the exhibitors and visitors the installation [Home at Arsenale] is hosting during the six months of the exhibition a series of events, such as talks, live interviews or workshops, performed by exhibitors or their invitees, questioning What defines home today? Ultimately, the [Home at Arsenale] is challenging the private/public dichotomy within the dwelling domain and suggests a possible temporary transformation of the private home into a public environment on the exhibition grounds and beyond.

The installation references the seminal Patio & Pavilion project (1956) by Alison and Peter Smithson and their statement ‘Patio & Pavilion represents the fundamental necessities of the human habitat... The first necessity is for a piece of the world, the patio; the second necessity is for an enclosed space, the pavilion.’
Stephen Bates / SERGISON BATES architects / UK
Stephen Bates was born in 1964 and is a founding partner of Sergison Bates architects. Established in 1996, the practice was awarded the Serpentine Pavilion Commission in 2002. Together with Jonathan Sergison, Stephen Bates has taught at a number of schools of architecture, including the Architec-
tural Association in London, ETH Zurich, EPFL Lausanne, the Oslo School of Architecture and the Harvard Graduate School of Design.
He is currently Professor of Urbanism and Housing at TU Munich. Through the development of numerous projects in practice and his teaching role, he has explored the practical and theoretical aspects of city-making and domesticity and written extensively on the issues raised by the relationship between the two scales.

Matija Bevk, Vasa J. Perović / BEVK PEROVIĆ architects / Slovenia
Matija Bevk was founded by Matija Bevk and Vasa Perović in 1997. The office is based in Ljubljana, Slovenia, and is working on diverse range of projects, in different European coun-
tries. It is run by Matija Bevk, b. 1972 / School of Architecture, University of Ljubljana / and Vasa / Perović, b. 1965 / School of Architecture, University of Belgrade, Belgrade Institute, Amsterdam. Their work involves a range of projects in different scales – large housing projects, both social and commercial, public buildings, university buildings, museums, congress facilities as well as individual hous-
es for distinguished citizens. They have won numerous national and international prizes – European Union Prize for Contemporary Architecture – Mies van der Rohe Award in 2007, Kurperszeg Berlin in 2006, Piranesi Award in 2005, etc. While most of the work of Bevk Perović architects is focused on Slovenia, in recent years they work internationally. They exhibit their work extensively and recer rare solo exhibitions of their work have been organized in Kunstverein Beidle-
feld, Germany; Museum for Applied Arts, Belgrade, Serbia, Siagn Gallery, France; etc. They recently opened a new office in Ljubjana, Slovenia and Ivara has been invited to speak at different conferences as well as teach workshops and at different schools in Europe, the Americas, Asia, Africa, the Middle East and Latin America. Their work has been presented in numerous exhibitions and publications in Slovenia and abroad.

Jan Boelen / 237, curator / Belgium
Jan Boelen was born in 1967 in Gent, graduated as a product designer at the Media and Design Academy (KULeuven), now the LUCA School of Arts, Gent in 1990, and received a PhD from the University of Art and Architecture in Zagreb in 1996. He has been a guest critic and taught at many universities in Europe, the Americas, Asia and Africa. Among others, he has been a visiting professor at the Ishikawa College of Art in Uonuma, Japan, the Art Institute of Chicago, and the Rhode Island School of Design. He was a director of the Boijmans van Beuningen Museum in Rotterdam, and was a visiting curator at the Guggenheim Museum in Bilbao. He was a co-founder of the Centre for the Visual Arts into 23, a house for contemporary art. Since 2002, 237 has been exhibiting projects and exhibitions that encourage the spectator to look at everyday matters in a novel manner. It is a unique laboratory and a meeting place for experiment and innova-
tion where one can discover cutting-edge exhibitions with contem-
porary art and design. 237 does not have its own collection of works, but on a permanent basis, it hosts a variety of projects. Jan Boelen has collaborated with Raf Simons, Studio Makkink & Bey, John Kirmeling, Thomas Lommel, Durre & Raby, Martijn Quisqv, Aido Bakker, Konstantin Grcic, Joseph Grima.

Dominique Boudet / architect / critic / France
Dominique Boudet a journalist, has spent a large part of his career at the Groupe Moniteur, a leading European publishing company in the field of construction and architecture, where he was editorial director. He was as well editor and director in chief of the monthly architecture journal AM. He was behind the creation of the major French architecture prize, « l’Equerre d’Argent » and the « Prix de la Première Énergie » Today he is an independent critic and a regular contributor to several European reviews (Architectures in France, Domus, Architektur, Focus). He was awarded the Robert L. Venturi Prize in 2004, the RIBA Stirling Prize in 2012, the Venice Biennale Prize in 2014. He is a regular contributor to the biannual exhibition of the works of the Belgian team Vibia, the « Le Palais Bélgique » exhibition in Brussels (BOZAR), London (AA School) and Ljubljana (Ivara). He is interested in the representation of social groups through architecture and urban research at the Academy of Fine Arts, Nuremberg and is Programme Director of AA Visiting School Slovenia, and was in 2016 Guest Professor of Architecture at UQAM (Montreal). Canada.

Konstantin Grcic / KGID, designer / Germany
Konstantin Grcic was born in Munich in 1965. He studied industri-
al design at the RCA in London and worked at Jasper Morrison in London in 1990-93. In 1996 he founded the design firm Konstantin Grcic Industrial Design in Munich. KIG is active in several areas of design, from furniture to architecture projects. Amongst his renowned clients are Authentics, BD Ediciones, ClassiCon, Flötotto, Magis, Magazin, Brig, Negropont, Plank, Serafino Zani, Thom- as Rosenthal and Vitra. Many of his products have received inter-
national design awards such as the prestigious Compasso d’Oro for his TT table in 2005 and the MITO chair (Plank) in 2011. Grcic defines function in human terms, combining formal strictness with considerable mental acuity and humour. Each of his products is designed with a similar, rigorous, non-conformist logic, and sign and architecture and his passion for technology and materials. Grcic is often called a minimalist but the designer himself prefers to speak of simplicity.

Jan Liesegang / RAUMLABBERLIN, architect / Germany
Jan Liesegang began working on the issues of contemporary ar-
chitecture and urbanism in 1999 in various interdisciplinary work-
ting teams. We investigate strategies for urban renewal: ramshak-
lews do urban design, architectural design, build, interactive environ-
ments, research. Partner of raumlaborberlin are Francesco Agnello, Markus Bader, Benjamin Foerster- Baldenius, Frauke Gentzen, Andrea Hofmann, Jan Liesegang, Christoph Mayer, Florian Stir-
gard, Axel Temer. Jan Liesegang, born in Cologne in 1968, studied Architecture in Berlin (TU Berlin), Copenhagen (Konstakad-
em) and New York (Cooper Union, School of Architecture). He graduated from the TU Berlin with a Diploma (Masters) 1996-2001 and won a scholarship for the RAUMLABBERLIN, a co-founder of raumlaborberlin. He has been teaching at the Art Acad-

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Marjetica Potrč born in 1953, is an artist and architect. Her work has been exhibited extensively throughout Europe and the Americas, including the Venice Biennale (1993, 2003, 2005) and the São Paulo Bienal (1996, 2006). She has shown her work regularly at the Galerie Nordenhake in Berlin and Stockholm. Since 2013, she has been a professor of participatory design at the University of Fine Arts/HFBK in Hamburg. Recent on-site projects include: Of Soil and Sky. A Blueprint for Art Park Kings Cross, London, UK; The Soweto Project, Nine Urban Routines, Soweto, South Africa, 2014; Between the Waters: The Emscher Community Garden, EmscherKunstWerk, 2015, Escherich Island, Essen, Germany, 2017.
Potrč has received numerous prestigious awards, including the Hugo Boss Prize (2000) and the Vera List Center for Arts and Politics Fellowship at The New School in New York (2007). Potrč lives in Berlin and ljubljana.

Christian and Pascale Pottgiesser / CHRISTIAN POTTGIESSER ARCHITECTURE OPTIONS

Christian Pottgiesser, architect DFLG, RIBA, lives and works in Paris, born in 1965, in Germany, d. p. g. 3 at the Ecole d'Architecture Paris-Vil- lemin in 1991, d. a. in Philosophy at the Paris 1, Panthéon Sor- bonne in 1995. In 1994 opening of the first architectural firm. He is co-founder of ‘christian pottgiesser architecture options’ in 2001. He was visiting professor at the ENSA. VT in 2019. Currently he is teaching at the ENSA. P.V.S. Pascale Thomas-Pottgiesser, born in 1962 at Le Havre, France, is an artist. She lives and works in Paris. Grad- uated from the Ecole des Beaux Arts, she collaborated since 2002 with Christian Pottgiesser. Co-founder of ‘christian pottgiesser- architecture options’. The firm works at different institutions and projects. They have published and the practice has been awarded with international prizes, such as the RIBA Manser Medal in 2012.

Alice Rawsthorn / design critic / UK

Alice Rawsthorn writes about design in the International New York Times and frieze. She speaks on design at global events including TED and the World Economic Forum’s annual meetings at Davos, Switzerland and the Guggenheim in New York. She is known for her practice, several years in Paris, a particularly exciting yet difficult period for the former Yugoslavian republics that were undergoing intense self- evaluation and reinvention from scratch. In terms of architecture this meant that most of the larger architectural offices had to be scaled, creating an empty space for younger groups or individuals to participate in architectural competitions. Back then, OFIS managed to succeed with original thinking and clear concepts. Over the past ten years they have been dealing with various national and international clients from the private sector: the commercial sector, state institutions; building housing, stadiums, museums, shopping malls and other specific projects such as alpine shelters, farewell chapel and hangers. Since its creation, the practice has received several in- ternational awards and was took part at different Biennales, exhibi- tions and congress. Their academic portfolio includes teaching andon open, innovative and integrated architectural design and urban planning. The office has a forward-leaning and often critical ap- proach, covering a wide spectrum of production from planning to interior design. Known for a signature approach with both a critical and a simple remit, the work is as varied as the clients, ranging from the urban to the rural, and the public to the private. Christian Pottgiesser is the co-founder of OFIS architects and has implemented numerous projects of various dimensions in the national and international context. Exhibitions: Biennale di Venezia 2010, 2003, 2005, the Hong Kong / Shenzhen city Biennale of Urbanism / Architecture 2005, Biennale of the Canaries 2009 and Triennial for Contemporary Art Guangzhou 2008, 7th International Architecture Biennale São Paulo 2007, International Biennale Rotterdam 2003. Awards: South Tyrol Architecture Award (2012, 2013), National Award for Architecture and Sustainability 2013, the contractwork award 2010, the City of Vienna’s Award for Architecture 2008, the Baltic Architecture International Architecture Award 2007, the Karl Holzmann Prize of the Austrian Academy of Arts, National Award for Experimental Tendencies in Architecture 2002. Feld72 was also nominated among the top 10 young architects by the jury for the International Architecture Biennale Rotterdam 2006. Feld72 has been specializing in housing, cultural and high-end offices for the last 15 years. Their clients include: CA, the Gallery Nordenhake in Berlin and Stockholm.

Christian Pottgiesser: Art, Architecture, and Artistic Research

Christian Pottgiesser is an architect and artistic researcher. He is currently a Visiting Research Fellow at the Architectural Association in London, where he is working on a book about the architecture of the contemporary art market. He is also a co-founder of ‘christian pottgiesser architecture options’ and has been teaching at various institutions, including the TU Vienna, Bauhaus Kolleg Dessau, Regen Architektur School (NOR), Architectural Association Visiting School (AA). Michael Obrist is now visiting professor at the Institute for Space/Design Strategies, Linz University & Art Design.

Rok Oman, Špela Vždovnik / OFIS architects / Slovenia

OFIS architects is an architectural practice established in 1996 by Rok Oman (1969) and Špela Vždovnik (1974), both graduates from the Ljubljana School of Architecture (1998) and London’s Architectural Association (MA 2000). This begins of activities date back to the 90s, a particularly exciting yet difficult period for the former Yugoslavian republics that were undergoing intense self- evaluation and reinvention from scratch. In terms of architecture this meant that most of the larger architectural offices had to be scaled, creating an empty space for younger groups or individuals to participate in architectural competitions. Back then, OFIS managed to succeed with original thinking and clear concepts. Over the past ten years they have been dealing with various national and international clients from the private sector: the commercial sector, state institutions; building housing, stadiums, museums, shopping malls and other specific projects such as alpine shelters, farewell chapel and hangers. Since its creation, the practice has received several international awards and was took part at different Biennales, exhibitions and congress. Their academic portfolio includes teaching and lectures at different schools: Architecture for catering and tourism Maribor, with Uroš Rustja and Katja Saja, 2005-2014, renovation of the cloisters in the church of St. Thomas. Rok Oman has lectured at various institutions and has published and the practice has been awarded with international prizes, such as the RIBA Manser Medal in 2012.

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Home at Arsenale
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