



MUZEJ ZA ARHITEKTURO
IN OBLIKOVANJE
MUSEUM OF
ARCHITECTURE AND DESIGN

Pot na Fužine 2
1000 Ljubljana
Slovenija
www.mao.si

Odpiralni čas:
torek–nedelja, 10.00–18.00
Opening hours:
Tuesday–Sunday, 10 a. m.–6 p. m.

Exhibition

Saša J. Mächtig: Systems, Structures, Strategies

26 November 2015 – 3 April 2016

Museum of Architecture and Design, Ljubljana

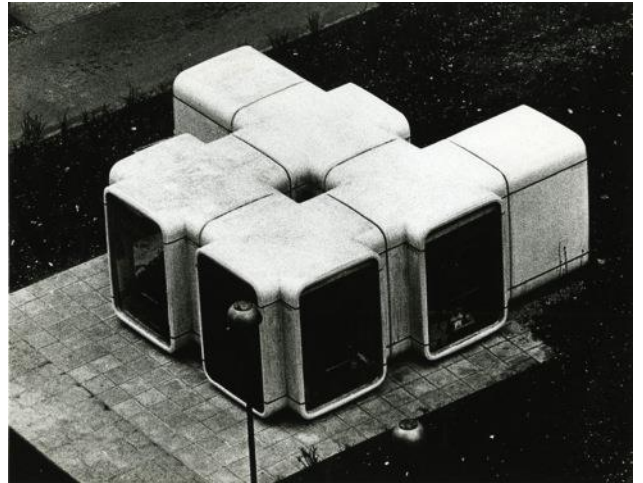
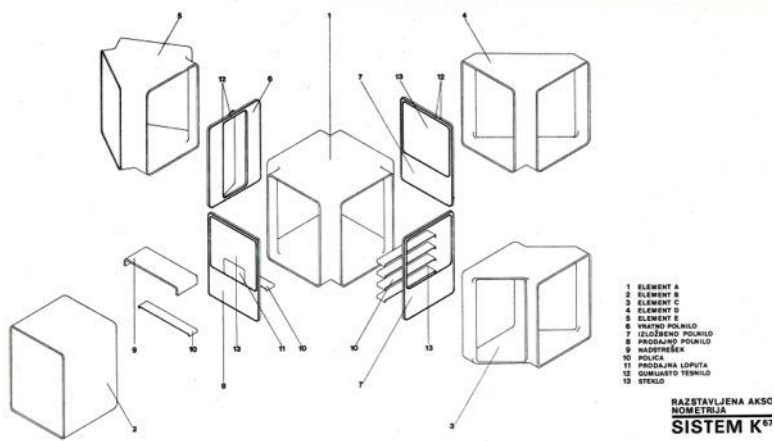
The Museum of Architecture and Design presents a retrospective **Saša J. Mächtig: Systems, Structures, Strategies**. The opening will take place on 26 November 2015 at 19.00 hours. The exhibition will present the first comprehensive overview of this important Slovenian designer and his work that still bears significance today. Guests will be greeted by **Zoran Janković, the mayor of the city of Ljubljana** and **Julijana Bizjak Mlakar, Minister for Culture**. The exhibition will highlight Mächtig's systemic reasoning that led to his endless modular structures, clearly defined work practice and research methodology and to his design policy strategies. Apart from his most famous work, the K67 kiosk which in 1970 was included into the collection of MoMA, the show will also include other design objects that are still characteristic of the daily life of Slovenian and other European cities. To present the complexity of Mächtig's body of work, the exhibition will showcase original materials from his archives, drawings, plans, models and objects. Apart from presenting a retrospective review of his design achievements at home and abroad, the exhibition will also highlight his work as being still relevant by design standards of today. The exhibition is curated by Maja Vardjan and Špela Šubic, with the support of Barbara Predan. The catalogue, including interviews with artist Marjetica Potrč, designer Thomas Lommée and Juliet Kinchin of MoMA, will present a first comprehensive overview of his work and engagement in the field of design. More on: <http://www.mao.si/For-the-media.aspx>.

Saša J. Mächtig (b. 1941), designer and architect, is one of the most important figures in the field of Slovenian industrial design. His creative process is characterized by a systemic approach; the design of his objects and strategies always makes them a part of a broader system that can evolve, grow and change. His most celebrated work is the modular multifunctional unit – Kiosk K67 that marked the images of Slovenian and other Central European cities throughout the second half of the 20th century. His other design achievements are also bus stop shelter system Euromodul, reservoirs for useful waste Ekos that paved the way for Slovenia's waste separation system, film programme advertising boxes, telephone buffers, garbage bins Žaba (trans. frog), the summer pavilion for the coffeehouse Evropa in Ljubljana, and many other elements of street furniture. To understand his work, one must inevitably consider the context of the street – when designing his objects, which were always part of a broader system, he also explored the perceptions of mobile urban population. Mächtig, himself a student of Professor Ravnikar and the so-called Course B in design, was one of the founders of design studies at the Academy of Fine Arts of the University in Ljubljana. He was a Professor of Planning in Industrial Design and Design Management, and now holds the title of Professor Emeritus. He was also an active member of executive committees of ICSID and CUMULUS, and one of the initiators and active organizers of the 17th ICSID World Congress in Ljubljana. Throughout his career he encouraged debates and promoted the importance of integration between academic knowledge and that of economy and industry.

*The curator Maja Vardjan speaks of a research process that will continue beyond this exhibition. She organized this process along the following line: systems – structures – strategies, a line followed by other participating researchers as well. It is a line that demonstrates all by itself the rationale behind my pursuit of inter/multi/transdisciplinarity, the kind I was taught by my mentor and teacher Edvard Ravnikar from the very beginning of my studies. From then on, I perceived my work as being a multi-layered intertwined process. This is why there is such complexity of interest in it, why it spans between architecture and design, between professional practice and theory, between the personal and the public, so that at the end, to quote Branzi, the outcome is a delight, not in end products but in the actions of the creative process, not so much in results as in processes I had the opportunity to study and research while working with my students. **Saša J. Mächtig, on multidisciplinary***

*Kiosk K67 was a phenomenon. The K67 system pointed out that the commercialization of space is an important urban value, while at the same time it demonstrated not only its additive nature and adaptation to urban space but also the temporary nature, fragmentation, and if I may say so, segmentation of the unity – also of the ideology. Not only was the K67 system an invention in form but also in content, it was a live laboratory at the right time in a right place. **Artist Marjetica Potrč on Kiosk K67; from catalogue interview***

*MoMA has a long tradition of collecting and exhibiting architecture as a replicable object of design but also a critical agent in the discourse of sustainability, architectural invention, materials research and urbanism: from the Frank Lloyd Wright's folio of American system-built houses (1911-17), and Grete Schutte-Lihotzky's Frankfurt Kitchen (1928), to models by Buckminster Fuller, Peter Cook's 1964 designs for a Plug-in City, and several small-scale commissions produced specifically for our 2008 exhibition, Home Delivery: Fabricating the Modern Dwelling. The K67 Kiosk and Italy: The New Domestic Landscape are other important milestones within this trajectory of designs that consider the industrially produced individual unit as well as the urbanistic whole. **Juliet Kinchin, MoMA; from catalogue interview***









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