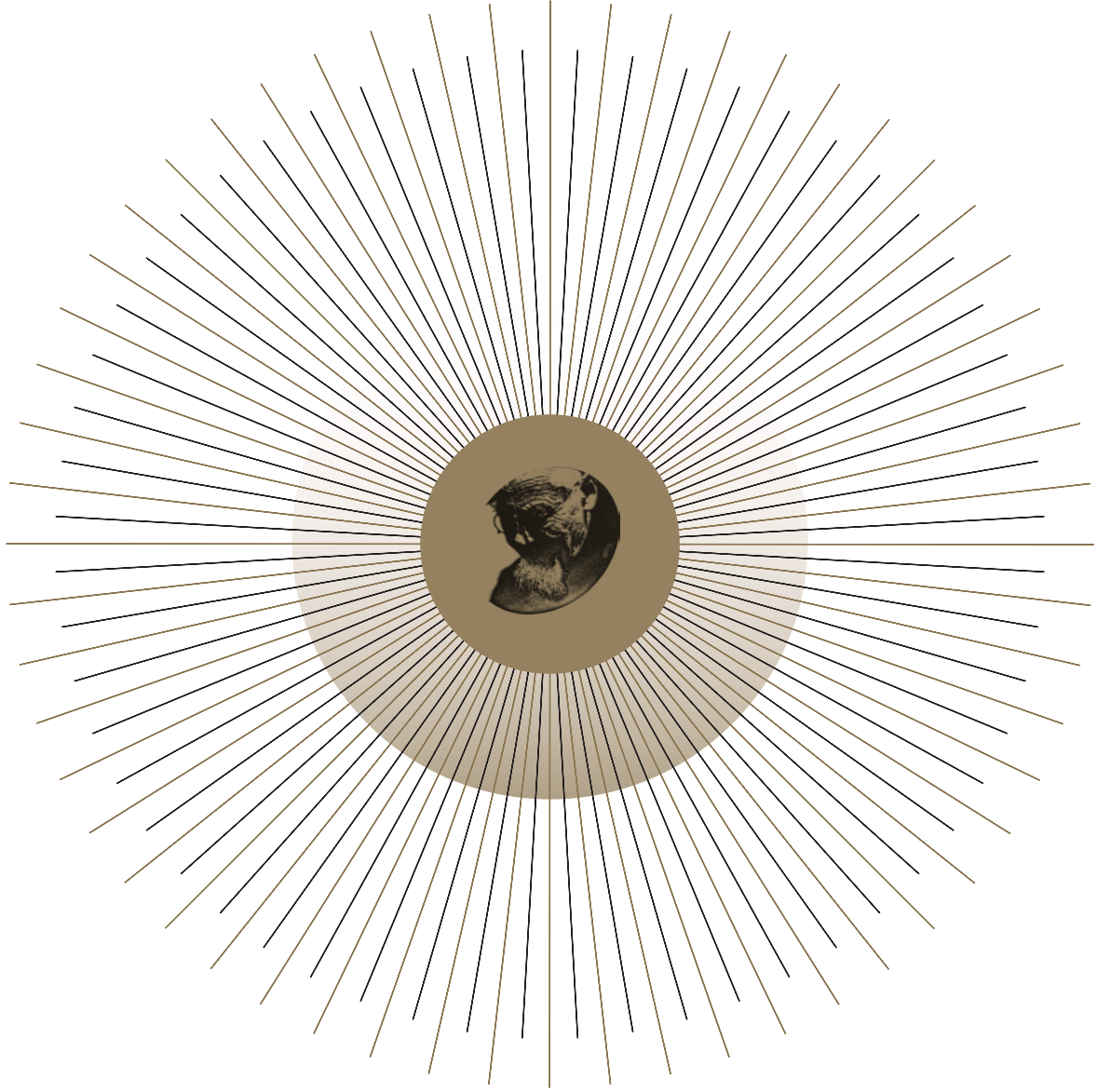


PLEČNIKOVA

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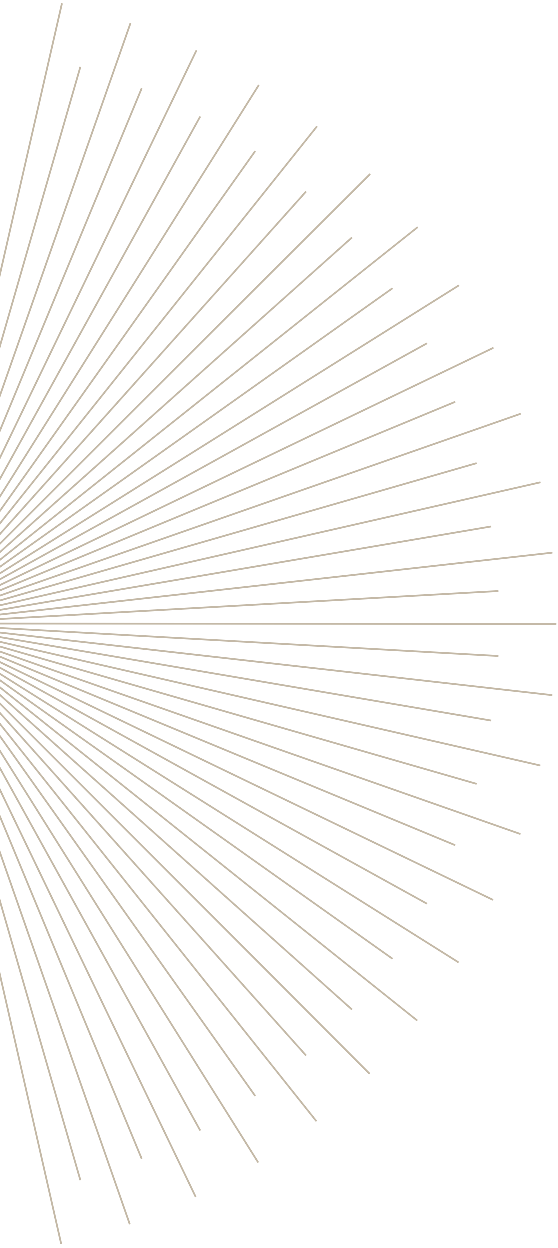
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JURY REPORT

Plečnikova odličja so osrednje slovenske strokovne nagrade na področju sodobne arhitekturne ustvarjalnosti. Plečnikova nagrada, kot prva med njimi, je najprestižnejše javno priznanje za vrhunsko arhitekturno stvaritev, ki pomeni najkvalitetnejšo arhitekturno realizacijo slovenskega avtorja ali avtorice v zadnjih petih letih. Nagrada je bila ustanovljena leta 1972, ob stoletnici rojstva velikega slovenskega arhitekta Jožeta Plečnika, po zamisli arhitekta in profesorja Edvarda Ravnikarja in njegovega svaka, arhitekta Franceta Ivanška, na pobudo arhitekturnega biroja Ambient. Takrat jo je dobil arhitekt Tone Bitenc za ureditev Blejskega otoka. Razlog za njen nastanek je bilo pogosto zapostavljanje arhitekture s strani državnih Prešernovih nagrad, ki ostaja enako aktualen vse do danes. Ravnikar je že takrat videl Plečnikovo nagrado kot orodje primerjave in promocije aktualne produkcije. Ta ideja je še posebej pomembna v današnjem času, saj podpira gradnjo naše specifične arhitekturne identitete. Bistveno je, da nagrado podeli neodvisna, vsako leto imenovana strokovna žirija, sestavljena iz petih članic in članov, ki so uveljavljeni arhitekti in arhitektke, krajinski arhitekti, urbanisti, arhitekturni teoretiki in kritiki. Vsakoletni nagrajenec s Plečnikovo nagrado poleg finančne nagrade, katere višina je odvisna od vsakoletne finančne situacije Sklada, prejme tudi medeninast Plečnikov svečnik z vgraviranim imenom nagrajenca ali nagrajencev ter diplomo. Plečnikova nagrada je kmalu upravičila svoje poslanstvo, zato je bil ustanovljen Sklad arhitekta Jožeta Plečnika, katerega namen je podeljevanje Plečnikovih nagrad in drugih Plečnikovih odličij, kot pomemben del prizadevanj za odličnost v arhitekturi, za bogatitev arhitekturne kulture ter za uveljavljanje arhitekture, krajinske arhitekture in urbanizma v družbi. Sklad poleg glavne Plečnikove nagrade podeljuje tudi Plečnikove medalje za aktualno realizacijo, za delo s področja arhitekturne teorije, kritike in strokovne publicistike, ali pa za prispevek k bogatitvi arhitekturne kulture. Vzpodbuda za kakovostno delo je prepoznana v študentskem priznanju, občasno pa se podeli tudi priznanje za izvajalski dosežek. Plečnikova odličja so plod skupnega prizadevanja članov

Sklada, med katerimi so poleg stanovskih organizacij in arhitekturne galerije DESSA ključni Mestna občina Ljubljana, katere župan oziroma županja tudi predseduje skupščini Sklada, Ministrstvu za kulturo ter okolje in prostor in vsi, ki strokovno, organizacijsko in finančno podpirajo naše delovanje. Podelitev Plečnikovih odličij je tisti dan v letu, ko arhitektura in arhitekti za trenutek pritegnemo pozornost širokega občinstva k naši disciplini in njenemu vrednotenju kot delu nacionalne kulture. Letos je ta čas premaknjen v obdobje sproščanja omejitev, ki jih je prinesla pandemija koronavirusa. Letošnja podelitev Plečnikovih odličij bo tako že sedemiiinštirideseta po vrsti, prvič pa bo potekala pod milim nebom, na vrtu Plečnikove hiše. Delovanje Sklada arhitekta Jožeta Plečnika s podeljevanjem strokovnih nagrad in medalj je pomembno, ker ima status odličnosti in je trdna točka v našem sicer do skrajnosti zrelativiziranem okolju. Ne gre le za to, kdo dobi nagrado, ampak je še pomembnejše odpiranje dialoga o arhitekturi nasploh, njenih ciljih in usmeritvah. Za isto mizo se srečamo arhitekti, strokovne, kulturne ter politične institucije, pa tudi izvajalske organizacije. Sklad vztraja pri svojem brezkompromisnem zagovarjanju kvalitete arhitekturnega ustvarjanja po eni strani ter, po drugi, avtonomije arhitekturne stroke, da sama presodi, kaj je zares najbolj kakovostno. Ni zdravo, če o arhitekturi odloča zgolj trg ali pa javno mnenje. To je podobno kot pri glasbi – glasovanje poslušalcev prinese drugačne rezultate kot odločitev strokovne žirije. Ohraniti moramo možnost strokovne presoje, hkrati pa seveda izobraziti široko publiko, da bo čim boljše poznala sodobno arhitekturo in zmoгла ločiti zrnje od plev. Čestitam nagrajencem, nominirancem in vsem, ki imamo radi arhitekturo.

Mihael Dešman

**Predsednik Upravnega odbora
Sklada arhitekta Jožeta Plečnika**

The Plečnik Awards are the most prominent professional awards in the field of contemporary architectural production in Slovenia. The eponymous main award is the most prestigious public recognition for excellence in architecture and represents the architectural realisation by a Slovenian author in the past five years of the highest quality. The award was created in 1972, coinciding with the centennial of the birth of the great Slovenian architect Jože Plečnik, following the idea put forth by Edvard Ravnikar and his brother-in-law, architect France Ivanšek, with the encouragement of the Ambient architecture firm. It was first awarded to architect Tone Bitenc for the development of the island of Bled. The reason for its creation was the frequent neglect of the field of architecture by the national Prešeren Awards, which continues on to this day. Ravnikar had envisioned the Plečnik Award even then as a tool for the evaluation and promotion of actual production. This idea is particularly relevant in current times, seeing as it promotes building our own specific architectural identity. It is vital that the award be given by an independent jury, nominated anew every year, and consisting of five established architects, landscape architects, urban planners, architecture theorists and critics. The annual award recipient receives, along with the financial reward, whose worth depends on the Fund's financial standing, a brass candlestick, designed by Plečnik, engraved with the winner's name, and a diploma. The Plečnik Award soon warranted its mission, and the Jože Plečnik Fund was created with the intent of bestowing the Plečnik Award and other prizes, which constitute significant contributions towards excellence in architecture by enriching architectural culture and promoting architecture, landscape architecture and urbanism within society. The Fund therefore awards not only the main Plečnik Award, but also the Plečnik Medals for recent realisations, for contributions in the field of architectural theory, criticism and professional publishing, or for contributions in enriching architectural culture. An encouragement for quality contributions is recognised as part of the Student Prize, while an optional recognition for project execution achievements is sometimes also awarded. The Plečnik

Awards are the result of common endeavours by the Fund members, among which are represented members of professional societies and the DESSA architectural gallery, with key members representing the City of Ljubljana – with the Mayor as president of the Fund Assembly – the Ministry of Culture and the Ministry of the Environment and Spatial Planning along with others who support our work through professional, organisational or financial contributions. The Plečnik Awards represent the one day each year when architecture and architects claim the attention of a wider audience to focus on our field of work and its validation as part of the national culture. This year, with the COVID-19 pandemic, the event takes place later than usual. As the 47th such ceremony, it will be marked as the first to take place in the open air, in the garden of the Plečnik House. The workings of the Jože Plečnik Fund, with their recognising exceptional efforts with awards and medals, is vital, because they possess a firm status of excellence and an anchoring point within our otherwise entirely relativized surroundings. It is not just about who wins the award, what is more important is opening conversations about architecture as a whole, its goals and trajectories. At a common table, architects and representatives of professional, cultural, political and organisational institutions get to exchange ideas. The Fund insists on its uncompromising advocacy of quality architectural production on the one hand, and on the other, the autonomy of the architectural profession in defining its own criteria of excellence. For the market or public opinion to do so would be notably unhealthy. Much like with music—the public votes will bring an entirely different result than the decisions of a professional jury. We have to protect the deliberation of a professional point of view, all while educating the wider public in its understanding of contemporary architecture, so that it may winnow the wheat from the chaff in its own right. I extend my congratulations to the winners, the nominees and all those who cherish architecture.

Mihael Dešman

President of the Board of the Jože Plečnik Fund

Arhitektura ima tako mnogotere in vsestranske učinke na okolje, gospodarstvo in ljudi, da moramo biti nanjo stalno pozorni. Z vso odgovornostjo moramo venomer dobro premisliti, kako arhitekturo usmerjati, kako jo graditi in kako uporabljati. Na njeno kakovost vpliva namreč cela vrsta dejavnikov, in to na različne načine in z različno močjo. Moramo se zavedati, da arhitektura v vsej svoji mnogoterosti določa in usodno zaznamuje naše življenje in bivanje. Priznati si moramo tudi, da – kljub vsestranskemu vplivu arhitekture na kakovost našega življenja – kulture gradnje prostora niti ne spremljamo niti ne proučujemo dovolj celovito in toliko poglobljeno, da bi lahko imeli odločilen vpliv na njen razvoj in njeno odličnost. _____

Plečnikova nagrada je v tem oziru ena od najbolj dragocenih priložnosti, da vsako leto ta manko vsaj poskusimo sproti nadomestiti. Kakorkoli že, Plečnikova odličja so še najbolj verodostojen odziv na aktualno stanje in premike v sodobni slovenski arhitekturi, kljub temu da so pri nas večinoma rezultat že pred desetletji sprejetih odločitev. Sporočilo javnosti, kakršnega ima izbor žirije Plečnikovega sklada, je zato še posebej odmevno. Čeprav so merila za ocenjevanje kakovosti v arhitekturi bolj ali manj splošna in znana vnaprej, je vendarle vsakoletni izbor edinstvena sinteza nabora prijavljenih del in lestvice vrednot, o katerih se komisija uspe poenotiti tako, da močnejše poudari določen vidik arhitekture. _____ Iz letošnjega izbora nedvoumno izhaja povsem jasna opredelitev komisije, da je arhitektura javna umetnost, ki lahko izpolni svoje poslanstvo, če jo podpira dosledna premišljena in dejavna arhitekturna politika. Povedano drugače, za visokokakovostno arhitekturo ne zadostujejo zgolj ustvarjalna moč in znanje arhitektov ali visoka pričakovanja in zmožnosti naročnikov, ampak spodbudno javno podporno okolje. _____ V zadnjih letih bolj dinamičnega preurejanja Ljubljane se je izkazalo, da javnost ni toliko nazadnjaška, kot se ji pripisuje, ampak da pričakuje spremembe, nove izkušnje in nova doživetja arhitekture. V ustvarjalnem okolju, ki ga je oblikovala nova arhitektura, se je oblikovala skupnost, ki je presenetljivo dojemljiva za novosti in jih z

veseljem uporablja. Tako se je v polni meri potrdilo spoznanje, da kakovostna arhitektura ni zgolj ozadje življenja, ampak da povezuje skupnost in jo kultivira z načinom, na katerega oživilja javni prostor, ga soustvarja in zaznamuje. V mestu se je utrdilo spoznanje, da prostor ne nastane zgolj iz svoje materialnosti, ampak šele iz součinkovanja med zasnovo prostora, njegovo obliko in uporabo. _____ Vsekakor je v tem trenutku zanimivo primerjati razkorak med izborom arhitekturnih dosežkov v Ljubljani, del za letošnja Plečnikova odličja in aktualnimi kritikami o razvoju mesta brez koncepta in brez urbanistične politike, zaradi česar naj bi se zoževal prostor za kakovostno arhitekturo. _____ Ne glede na to nas posebej veseli, da bo prav Islamski versko-kulturni center prva javna stavba, ki zaznamuje glavno mesto kot odprt prostor sožitja in strpnosti. Z vrhunsko arhitekturo v svoji plemeniti, simbolno bogati obliki, se bo lahko v polni meri poistovetila do sedaj zapostavljena verska skupnost, in to po 50 letih iskanja primerne lokacije za izgradnjo džamije, ki je bila kar dvakrat ogrožena s pobudami za referendum. _____ Prav tako bo osnovna šola v Vižmarjih z novo dvorano veliko pridobila na družbeni uporabnosti in postala novo središče tamkajšnje skupnosti, ki jim domišljena, svetla in privlačna arhitektura nove dvorane ponuja priložnosti za povezovanje s pomočjo športnega in kulturnega udejstvovanja. _____ Po drugi strani pa nam je žal, ko naša država z odlašanjem in prelaganjem odločitev onemogoča, da bi se začeli z najmanj 25-letno zamudo razreševati ključni problemi funkcioniranja najbolj eminentnih državnih ustanov z izgradnjo nove nacionalne in univerzitetne knjižnice, nove sodne palače, narodnega gledališča, državnega arhiva in drugih javnih zgradb, s katerimi bi lahko tudi na simbolni ravni zaznamovali in okrepili zavest o naciji.

Janez Koželj
Podžupan Mestne občine Ljubljana

Architecture has such varied and consequential effects on the environment, the economy and the public that we must continuously pay attention to it. We should always take care and consideration in reflecting how to guide architecture, how to build it and how to use it, as a plethora of factors affects its quality in different ways and to varying degrees. We have to be conscious of the fact that architecture in all its diverse forms determines and vitally informs our lives and living. We also have to admit to the fact that—despite architecture’s broad effects on the quality of life—we do not study or research it in a sufficiently thorough and comprehensive way so as to have a decisive influence on its development and quality. _____ In this regard, the Plečnik Award presents itself as one of the most valuable opportunities: to attempt, on a yearly basis, to make up for our otherwise inconsistent efforts. In any case, the Plečnik Awards remain the most credible feedback to the current state and shifts within contemporary Slovenian architecture, despite them being a reflection of decisions made decades ago. The public message, communicated through the choice of the jury of the Plečnik Fund, is particularly resonant. Even though the standards of quality assessment in architecture are more or less common and pre-defined, the yearly selection nevertheless presents a unique synthesis of the entered proposals and the value scale agreed upon by the jury, the latter resulting in a more prominent emphasis of certain aspects of architecture. _____ This year’s choices clearly communicate the jury’s firm stance on architecture as public art, which can fulfil its purpose when supported by consistent, thought-through and active architecture policies. In other words, this means that the creativity and knowledge of architects, or the high expectations and capabilities of clients are not enough to produce high quality architecture: they also require an encouraging public support environment. _____ In the past years, with more dynamic building and renovating activities taking place in Ljubljana, it turned out that the public is not as reactionary as previously ascribed, and that it expects changes, new features and new experiences of architecture. In a creative environment, shaped by new

architecture, a community has formed that is surprisingly perceptive to novelties and is happy to make use of them. It has therefore been thoroughly confirmed that quality architecture does not only make up a backdrop for everyday life, but that it connects communities and educates them in ways in which it brings life to space as it co-creates and informs it. Within the city, it has been proven and substantiated that space is not only constituted of its material aspects, but stems from the conception of space, its shape and its use. _____ An interesting discrepancy emerges when comparing the selection of Ljubljana’s architectural achievements, this year’s recipients of the Plečnik Awards and the current criticisms on the town’s purported development without concept or urban development policies, which claim to have narrowed the opportunities for quality architecture.

_____ However, we are particularly pleased that the Islamic Religious and Cultural Centre will become the first public building to define the city as an open space of coexistence and tolerance. It will enable the hitherto disadvantaged religious community to identify with a building of exceptional architecture and its noble, symbolic form, seeing especially as it has taken 50 years to find an appropriate location for the mosque, which has been additionally threatened with two attempts at a referendum. The Vižmarje-Brod Elementary School’s new gym will bring a valuable social resource and become the new hub in the life of the local community, to which a well-designed, bright and attractive architecture of the gym offers opportunities to connect through social and cultural activities. _____ On the other hand, we are sorry to witness the state stall and postpone decisions on beginning—with an already existing delay of at least 25 years—to solve the issues in the workings of the most eminent state institutions by building a new national and university library, courthouse, national theatre, state archives and other public buildings, with which we might, on symbolic and other levels, inform and strengthen our national consciousness.

Janez Koželj
Deputy Mayor of the City of Ljubljana

Kakšno je stanje slovenske arhitekture v letu 2020, ko praznujemo 100. obletnico ljubljanske arhitekturne šole? Nastala je iz potrebe po vzpostavitvi lastne narodne arhitekturne ustvarjalnosti. Kot si svojega naroda ne moremo predstavljati brez literature, pesništva, gledališča in kulture nasploh, nam samobitnost zagotavlja tudi lastna arhitektura. Ključni protagonisti, ki so postavili temelje današnji Fakulteti za arhitekturo, so se – podobno kot drugi umetniki in znanstveniki tistega časa – izobraževali ali pa tudi ustvarjali v evropskem okolju, ki je njihovo delovanje bistveno zaznamovalo s preizpraševanjem o specifičnosti lokalnega v širšem kontekstu. Jože Plečnik je tako razvijal ljubljansko šolo za arhitekturo kot hibrid med mojstrskim pristopom Akademije lepih umetnosti in pragmatičnostjo Tehniške univerze: s tem je vzpostavil krhko ravnovesje med odprtim umetniškim principom in obligatorno realnostjo grajenega. Kot profesor nam je Plečnik zapustil predvsem laboratorij urbanih intervencij in prostorsko-materialnih eksperimentov lastnega umetniškega izraza, ki predstavlja grajeno in hkrati javno dostopno učno gradivo. Edvard Ravnikar je po drugi strani bistveno redefiniral temelje izobraževalnega procesa in vanj vpeljal kritično razmišljanje o arhitekturi znotraj danih pogojev okolja, družbe in tehnologije s poudarkom na sistematičnem eksperimentu in večplastnem zaznavanju lastnega konteksta. Danes lahko z gotovostjo zatrdimo, da smo uspeli vzgojiti vrsto izjemno kvalitetnih ustvarjalcev, ki se lahko kosajo z mednarodno konkurenco. Njihovim stvaritvam, tako doma kot v tujini, je mednarodna strokovna javnost podelila številna visoka priznanja. Mnogi domači investitorji se tega dejstva žal ne zavedajo: nekateri celo zavestno izbirajo povprečne in vodljive arhitekture; spet za druge je vse, kar je tuje, mikavnejše, pa čeprav se odločajo za podpovprečne tuje arhitekture. Uvožena tretjerazrednost je žal tudi razlog, da je Plečnikov stadion – zaradi nerazumevanja njegovih arhitekturnih kvalitet in posledično popolnoma neustreznega koncepta prenove – neslavno uvrščen

med sedmerico najbolj ogroženih območij evropske arhitekturne dediščine leta 2020. S Plečnikovo nagrado 2020 odlikovan projekt Islamskega versko-kulturnega centra Bevk Perović arhitektov je zgled, kako je mogoče na podlagi zmage na javnem mednarodnem natečaju z odločnim pristopom ustvariti vrhunsko arhitekturo. Dokazali so, da je odprti natečaj nujno in izvrstno orodje za zagotavljanje tradicije visoke kulture grajenega okolja, ki jo je v Ljubljani ustvaril Jože Plečnik s pomočjo vizionarskih odločevalcev. Natečaji za javno arhitekturo lahko v polnosti izkoristijo svoj potencial le ob predhodno dobro pripravljene natečajni nalogi, ki določa prostorsko-tehnične omejitve, a hkrati jasno opredeljuje ambiciozne aspiracije naročnika. Ob tem je pomembna tudi izkušena strokovna komisija, ki zna prepoznati ter izbrati presežno, celo radikalno, in nikakor ne le ustrezno ali celo mediokritetno rešitev. Zmaga na natečaju leta 2011 je bila le začetek večletnega procesa razdelave in materializacije osnovnega koncepta ter intenzivnega in plodnega dialoga z naročnikom. Veduta Ljubljane je z nagrajenim versko-kulturnim centrom po nekaj desetletjih zatišja končno pridobila vrhunsko javno arhitekturo senzibilne monumentalnosti. Strokovna in tudi širša javnost lahko zdaj le nestrpno pričakujeta pričetek gradnje javne stavbe nagrajenega arhitekturnega biroja, ki bo nadgradila narodno identiteto. Na javnem odprtem mednarodnem natečaju za Nacionalno in univerzitetno knjižnico 2 je leta 2012 zmagal projekt Bevk Perović arhitektov. Pridružujemo se pozivu državi, da moramo NUK 2 začeti graditi takoj. Potencial javnega natečaja kot ključnega instrumenta za vzpostavitev kvalitetnega grajenega okolja in zagotavljanja odličnosti javne arhitekture je v polnosti izpeljal tudi projekt nove telovadnice v Vižmarjah, ki prejme Plečnikovo medaljo. Kvalitetno oblikovani odprti javni prostori in javne zgradbe jasno izražajo vzajemno spoštovanje in prizadevno sodelovanje arhitektov in naročnikov. Zakonsko obveznost izvedbe javnega natečaja za pridobitev najustreznejše prostorske in arhitekturne

rešitve za vse zgradbe v javni rabi mnogi javni naročniki žal še vedno zavestno izigravajo in s tem z javnimi sredstvi prepogosto trajno uničujejo okolje in družbo. Žiriranje letne arhitekturne produkcije Slovenije vključuje tudi nujno doživljanje in vrednotenje izbranih arhitekturnih del *in situ*. Vožnja med izbranimi stavbami je žirantom razgalila neprijetno realnost prostorske in vizualne neskladnosti naselij, ki sta posledici desetletja zanemarjanja strateškega načrtovanja razvoja podeželja in populistične politike nadomestnih gradenj, povezanih z neomejevanjem barvnega izbora fasadnih in strešnih površin. Tudi v mestih pogrešamo urbanistično vizijo urbane celote, ki si jo je v zadnjih letih želja po dobičku povsem podredila. Zato ne sme presenečati, da se večina obravnavanih arhitekturnih projektov ne navezuje na grajeno okolje, v katerega so postavljene, ampak se skuša od njega distancirati. Stavbe so se primorane zapirati same vase in skušajo v ožjem okolju ustvariti svoj lastni kontekst. Vse to je le zrcalo sebične in drobnjakarske družbe, ki jo napačno razumemo kot demokratično. Pri nagrajenem projektu občudujemo način, na katerega so avtorji program namenoma razpršili na več samostojnih enot, z njihovo kompozicijo pa ustvarili nov osrednji trg in s tem zametek novega urbanega središča. Tudi telovadnica v Vižmarjah ustvarja z osnovno šolo kompozicijsko napetost med staro in novo stavbo, vmes pa oblikuje javni prostor. Nominirana projekta izražata podobna prizadevanja. Notranji atriji glasbene šole v Šoštanju vzpostavlja intimnost vadbenih prostorov, potrebno za glasbeno dejavnost. Hiša za oblikovalko keramike tipološko izhaja iz atrijske hiše samo zato, da bi se življenje v njej ogradilo od neskladne in nepredvidljive okolice. Vrednotenje arhitekturne produkcije našega majhnega teritorija in posledično okrnjene kritične mase strokovne javnosti lahko v bodoče zagotovimo le z vključevanjem mednarodno priznanih arhitektov, kritikov in kustosov, ki bodo lahko prispevali k objektivnemu izpostavljanju odličnosti slovenske arhitekture v širšem evropskem kontekstu. Epidemija,

ki se je začejala ravno pomladi leta 2020 ob pripravi tega poročila, nam je neizprosno dokazala, da tako v slovenskem kot globalnem kontekstu potrebujemo novo družbeno pogodbo. Potrebujemo nov dogovor med državljani in vsemi ključnimi akterji, ki bo izhajal iz celobitnosti človeka in pri tem krepil socialno jedro naše družbe ter omogočal kvalitetno življenje vsakega posameznika. Slovenija je bogata država. Čas je, da pridobljena sredstva država bolj modro in trajnostno nameni celotni družbi. Eden izmed odločilnih doprinosov lahko predstavlja prav kvalitetna arhitektura, med drugim v zdravstvu in izobraževanju, kjer nas pri zagotavljanju večje kakovosti zgradb in javnih prostorov čaka še veliko dela. Radikalno zaostreno stanje okolja v Sloveniji in svetu zahteva korenite spremembe ravnanja posameznika, družbe in stroke – tudi arhitekture. Čas je, da začnemo kolektivno stremeti k dvigu kakovosti grajenega okolja. Ta cilj lahko dosežemo z večjo natančnostjo urbanističnih določil in višjimi standardi v izobraževanju, kuriranju in predstavitvi arhitekture širši javnosti. Z zavestnim izbiranjem vrhunskih rešitev, ki sledijo najširšemu razumevanju trajnostnih principov, lahko ustvarimo arhitekturno odličnost krhke prihodnosti.

Žirija Plečnikovih odličij 2020
Tina Gregorič, predsednica
Andrej Hrausky
Mateja Kurir
Aleksander Lužnik
Ana Tepina

What is the state of Slovenian architecture in 2020, as we celebrate the 100th anniversary of the Ljubljana school of architecture? Its inception stemmed from the need to establish a distinct national architectural production. Much like one can't imagine a nation without its own literature, poetry, theatre and culture as a whole, our own architecture ensures our

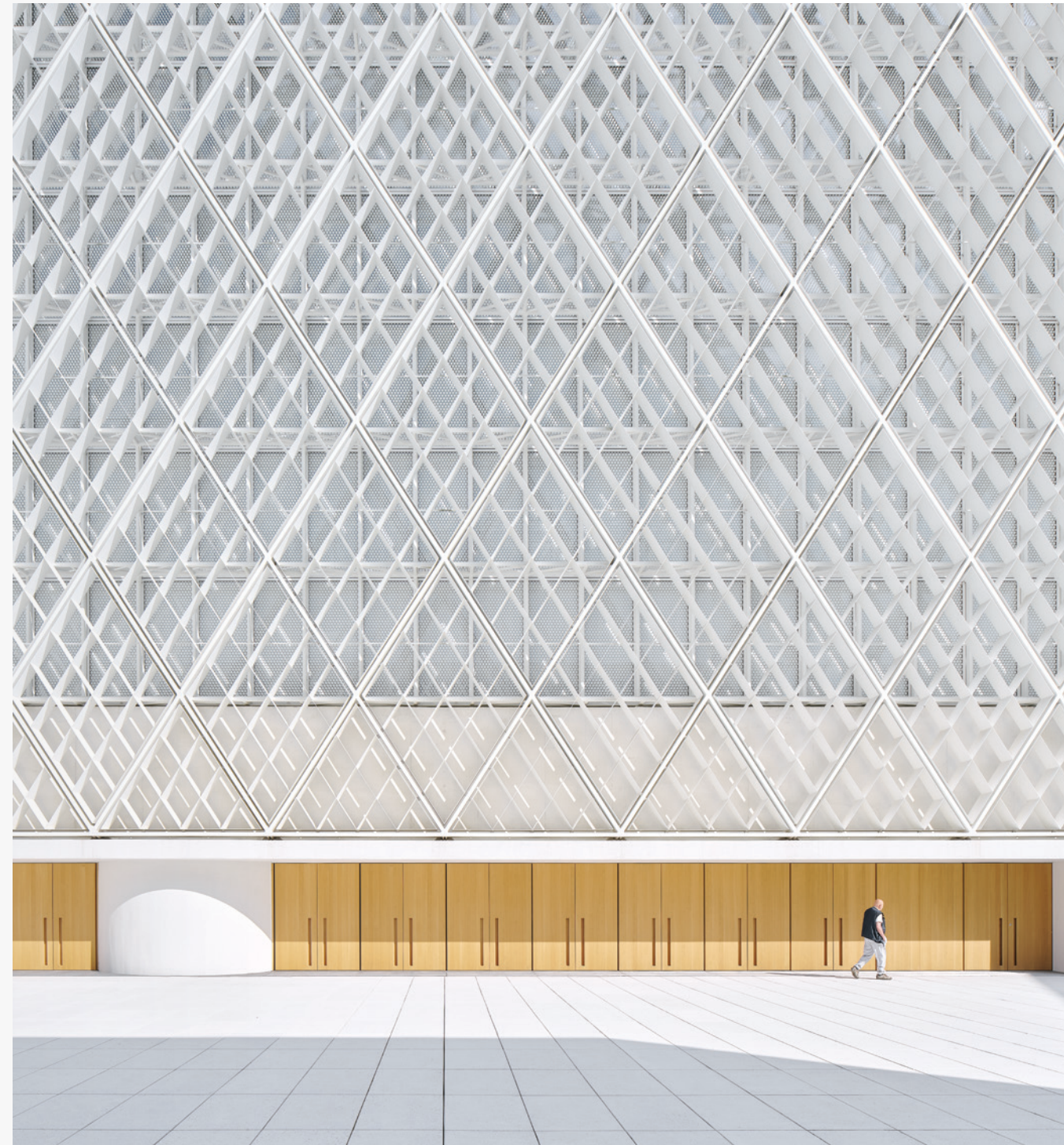
independence. The key protagonists that laid the foundations of what is known today as the Faculty of Architecture of the University of Ljubljana have—much like their contemporaries in the fields of arts and science—either been educated or worked abroad in various parts of Europe. Their insights greatly influenced their professional development, challenging local specificity within a wider context. Jože Plečnik developed the Ljubljana school of architecture as a hybrid between the master-class approach of the Academy of Fine Arts and the pragmatism of the Technical University, establishing a fragile balance between open artistic principles and the obligatory realities of construction. Plečnik's legacy as Professor consists primarily of his laboratory of urban interventions and spatio-material experimentations in personal artistic expression, representing built and publicly accessible didactic materials. Edvard Ravnikar, on the other hand, crucially redefined the foundations of the educational process, integrating into it a critical reflection of architecture within the given environmental, societal and technological constraints, highlighting systematic experimentation and a multi-layered sensory reflection of the context at hand. Today, we can proudly claim to have educated a number of exceptional architects that more than measure up to their international competitors. Their creations, both home and abroad, have gained numerous prestigious professional recognitions on a global scale. Regretfully, many local investors are not conscious of this fact: some even go so far as to intentionally select mediocre and submissive architects; others still have a penchant for all that is foreign, even if this comes at the cost of contracting substandard foreign architects. Imported inferiority is, unfortunately, to blame for the fact that Plečnik's stadium—its architectural qualities being misunderstood and its consequent renovation plan concept being entirely unsuitable—is infamously listed among Europe's seven most endangered heritage sites in 2020.

The recipient of the 2020 Plečnik Award, the Islamic Religious and Cultural Centre by Bevk Perović Architects, is an exemplar case of how winning an international public competition can, having a decisive approach, produce exceptional architecture. They have confirmed that open competition is an essential and exemplary tool for ensuring the legacy of a high-quality built environment, established in Ljubljana by Jože Plečnik with the aid of visionary decision makers. Competitions for public architecture can only fully realise their potential on the condition that the issued brief is well formulated, outlining spatial and technical limitations while clearly defining the client's ambitious aspirations. An experienced professional commission—able to recognise and select that which is exceptional or even radical, and in no way merely adequate or even mediocre—is likewise essential. Winning the competition in 2011 was just the beginning of a years-long process of elaborating and materialising the initial concept, as well as an intensive and fruitful dialogue with the client. With the awarded religious and cultural centre, Ljubljana's skyline has finally gained, after decades of deferral, an exceptional and perceptively monumental public architectural landmark. Both the professional and wider public can now only impatiently await for construction to begin on yet another public building of that same awarded architecture office, which will notably add to our national identity. The winning project of the open public international competition for the National and University Library 2 in 2012, is likewise authored by Bevk Perović Architects. We are joining the appeal to the state to immediately begin the construction of NUK 2. The potential of public competitions as key instruments in establishing a quality of built environment and maintaining the excellence of public architecture was fully realised by the Vižmarje gym—the project is awarded the Plečnik medal. Well-designed open public spaces and public buildings clearly express a mutual respect and diligent collaboration between architects and clients. How-

ever, numerous clients wilfully bend the legislative stipulations of public tendering for commissioning the most appropriate spatial and architectural solutions, which apply to all buildings in public use, and consequently often expend public funds to permanently damage both the environment and the society at large. When evaluating the yearly Slovenian architectural production, the jury is compelled to experience and evaluate the selected architectural works *in situ*. Driving between the selected buildings threw the unpleasant built reality of various settlements with their spatial and visual disharmony into stark relief, exposing the consequences of decades' worth of neglecting the strategic development of the countryside and a populist politic of replacement construction, allowing for a free-for-all approach in colour selection guidelines for façades and roofing. A coherent urbanist vision was also found lacking in towns, as it had been thoroughly subordinated to the will of the profit in recent years. It is no coincidence therefore that the majority of selected architectural projects are not connected to the surrounding built environment, but rather seek to distance themselves from it. The buildings are forced to close themselves off and attempt to create their own context within their immediate environment: a reflection of a selfish and petty society, misinterpreted as democratic. The awarded project is commended for the way in which the authors have intentionally dispersed the programme into several independent units, composed so as to form a new central square and establishing a new urban centre. The Vižmarje gym similarly creates a compositional tension between the old and new building, creating a public space in between. The nominated projects reflect similar efforts. The atriums of the music school in Šoštanj create the necessary intimacy for the music rehearsal spaces. The house for a ceramist's decision for an atrium typology is based solely on the intent to distance itself from the disharmonious and haphazard surroundings. To ensure the value of the

architectural production of our small territory and its consequently sparse critical mass of the professional public, it is vital to include architects, critics and curators of international renown that objectively contribute by highlighting excellent Slovenian architecture in the wider European context. The epidemic, which began precisely in the spring of 2020 as this report was being written, ruthlessly proved the need for a new social contract, both in our local and global contexts. We stand in need of a new agreement between citizens and all key agents that would stem from a person's wholeness, all while strengthening the social core of our society and enable each individual a satisfactory living standard. Slovenia is a rich country. The time has come for the government to allocate funds in a judicious and sustainable way, so as to benefit the society as a whole. Quality architecture can represent one such key contribution, notably in healthcare and education, where much remains to be done to ensure a higher quality of public buildings and spaces. The radically deteriorating state of the environment requires profound changes both in Slovenia and on a global scale, by individuals, the society and the professional public—architecture included. It is time to take a collective stance in elevating the quality of our built environment. This goal can only be achieved with more precise urbanist guidelines and higher standards in educating, curating and promoting architecture to the wider public. By intentionally choosing exceptional solutions that exemplify a profound understanding of sustainable practices, we can create architectural excellence to aid our fragile future.

Jury Members of the 2020 Plečnik Awards
Tina Gregorič, president
Andrej Hrausky
Mateja Kurir
Aleksander Lužnik
Ana Tepina



PLEČNIKOVA NAGRADA PLEČNIK AWARD

ISLAMSKI VERSKO-KULTURNI CENTER, LJUBLJANA ISLAMIC RELIGIOUS AND CULTURAL CENTRE, LJUBLJANA

MATIJA BEVK
VASA J. PEROVIĆ
CHRISTOPHE RISS

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Avtorji so s projektom Islamskega versko-kulturnega centra v Ljubljani ustvarili urbanistični, arhitekturni in izvedbeni presežek ne le v nacionalnem, temveč tudi v evropskem okviru. Dokazali so izjemni pomen celostnega oblikovalskega pristopa, ki avtorski skupini omogoča dosledno izpeljavo koncepta v vseh merilih: tako na nivoju mesta kot na nivoju stavbe ali posameznega arhitekturnega elementa in detajla. Koncept precizne razpršenosti posameznih stavb okrog centralnega dvignjenega trga in mošeje namerno izpostavlja samostojno pojavnost programskih elementov, ki tvorijo okvir trga in vzpostavljajo nov lasten kontekst. »Specifičnost lokacije novega Islamskega versko-kulturnega centra je prav odsotnost specifičnega,« so zapisali avtorji že v natečajnem predlogu leta 2011. Bevk Perović arhitekti so z zmago na javnem mednarodnem natečaju pridobili priložnost za popolno redefinicijo zapuščenega območja tik ob centru Ljubljane. S svojo širino, znanjem, izkušnjami in vztrajnim kritičnim premislekom o mestu in ključni vlogi arhitekture v njem so ustvarili novo sodobno žarišče območja z jasno identiteto v prostorskem, oblikovnem in materialnem smislu. Umestitev prve in edine džamije s pripadajočim verskim in izobraževalnim programom v samostojni Sloveniji znotraj Ljubljane je večplasten izziv, ki zahteva ikonično in hkrati sodobno umirjeno pojavnost. Drzna, predvsem pa konceptualna urbanistična rešitev stopnjuje javni prostor vse do novega centralnega intimnega trga pred vhodom v mošejo. Tlak trga so oblikovali s prepoznavno teksturo ponavljajočih se krogov, ki jasno povezuje vse stavbe kompleksa. Vzorec molilnih preprog vzdolž celotne vhodne fasade mošeje postane izjema v pravilu trga; skupaj s serijo unikatno oblikovanih

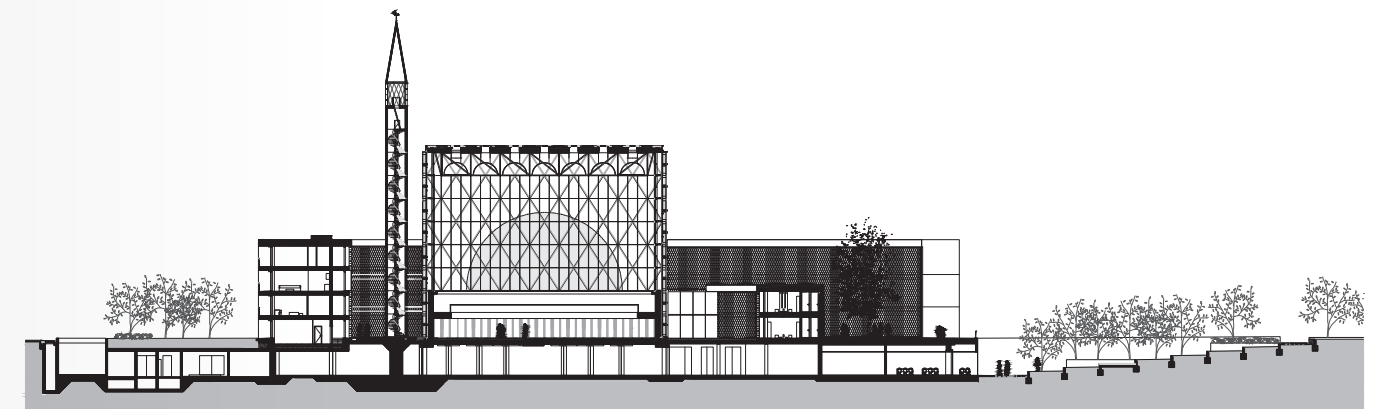
Avtorji | Authors Matija Bevk, Vasa J. Perović, Christophe Riss
Projektivno podjetje | Architecture company Bevk Perović arhitekti
Projektna skupina | Project team Matija Bevk, Vasa J. Perović, Christophe Riss, Ida Sedušak, Tina Marn, Andrej Ukmar, Irene Salord, Rok Gerbec, Blaz Goričan, Urban Petranovič, Davorin Počivašek, Maša Kovač
Natečajna skupina | Competition team Matija Bevk, Vasa J. Perović, Irene Salord, Ida Sedušak, Tina Marn, Anja Vidic
Statika | Structural design Gravitas d.o.o.
Projektiranje | Planning 2011–2019
Izvedba | Execution 2015–2019
Naročnik | Client Islamska skupnost v Republiki Sloveniji
Lokacija | Location Džamijska ulica 10, Ljubljana
Vir | Source Mednarodni javni arhitekturni natečaj (2011), 1. nagrada | International public architectural competition (2011), 1st prize
Bruto površina | Gross floor area 14.079,40 m²
Povezava | Link www.bevkperovic.com
Fotograf | Photographer David Schreyer

lesenih vrat tvori izris prostora molitve. Poljavni park s predvidenim nasadom sadnega drevja, ki se kaskadno spušča od nivoja ulice do pod trgov umeščene restavracije, je oblikovan kot sodobna parafraza zaprtih islamskih vrtov. Vlogi kupole in minareta pri mošeji sta izrazito redefinirani. Kupola ne odigra vloge strehe mošeje, temveč postane osrednji element njene notranjosti in lahka sodobna tekstilna umešna instalacija. Minaret z izrazito vertikalnostjo je zasnovan kot samostojni objekt in sestavni element natančne kompozicije centra kraja, ki jo osredišči mošeja, določajo pa jo še monoprogramske stavbe: umivalnica, verska šola, kulturno-upravni objekt in nastanitveni objekt. Prepoznavno pojavnost mošeje definira inovativna zunanja jeklena konstrukcija v obliki romboidne mreže, ki prevzame tudi značilno vlogo ornamente. Prefinjenost arabeske v islamski tradicionalni arhitekturi je tako sodobno reinterpretirana v večplastnem prosojnem ovoju oziroma precizno oblikovani geometrijski čipki, ki v notranjosti ustvarja markantne svetlobne učinke. Avtorji so z enostavnimi elementi izčiščene sodobne arhitekture ustvarili neponovljivo svetost.

»Ustvariti smo želeli projekt, ki je vpet v tradicijo, hkrati pa je sodoben, torej nekakšen hibrid tradicionalnih islamskih vrednot in sodobnega sveta, integracija islamske verske skupnosti in slovenske družbe. Zato smo ga zasnovali kot kompleks z jasno identiteto, ki ni zaprt; Program smo razdelili na šest ločenih enot, ki so ohlapno povezane, vmes pa vzpostavili javni prostor. Kamorkoli se na trgu pred džamijo postavite, se odpira vsaj en pogled proti mestu.« — Matija Bevk, Vasa J. Perović, Christophe Riss

The authors of the Islamic Religious and Cultural Centre in Ljubljana have created an exceptional urban, architectural and constructional triumph on not only the national, but rather the European scale. Their achievement demonstrates the indispensable role of a comprehensive design approach that had enabled the authors to consistently realise their concept across the scales: from the level of the city, to building and all the way down to particular architectural elements and details. The precise conceptual dispersion of individual buildings that surround the central raised square and mosque deliberately showcases the individual manifestations of programmatic elements, which form the frame of the square and establish its own new context. “The specificity of the Islamic Religious and Cultural Centre’s location lies precisely in the absence of its specifics,” the authors have stated in their competition proposal back in 2011. By winning the international competition, Bevk Perović Architects have gained the opportunity to entirely redefine the disused area in the immediate proximity of Ljubljana’s city centre. Their breadth of scope, knowledge, experience, an unrelenting critical reflection on the city and the key role architecture plays in it, have created a new contemporary focal point of the area with clear spatial, formal and material identities. The placement of the first and only mosque with its accompanying religious and educational programmes in the history of independent Slovenia within Ljubljana is a multifaceted challenge, necessitating an iconic, yet contemporary and restrained design. The daring and conceptual urban design solution escalates the public space up towards the new central and intimate square in front of the mosque’s entrance. The pavement’s distinct repetitive circular texture clearly links all the buildings within the complex. The prayer rug-like pattern covers the length of the eastern façade of the mosque and becomes the exemption to the established rules of the square. Together with the series of uniquely designed wooden doors, it

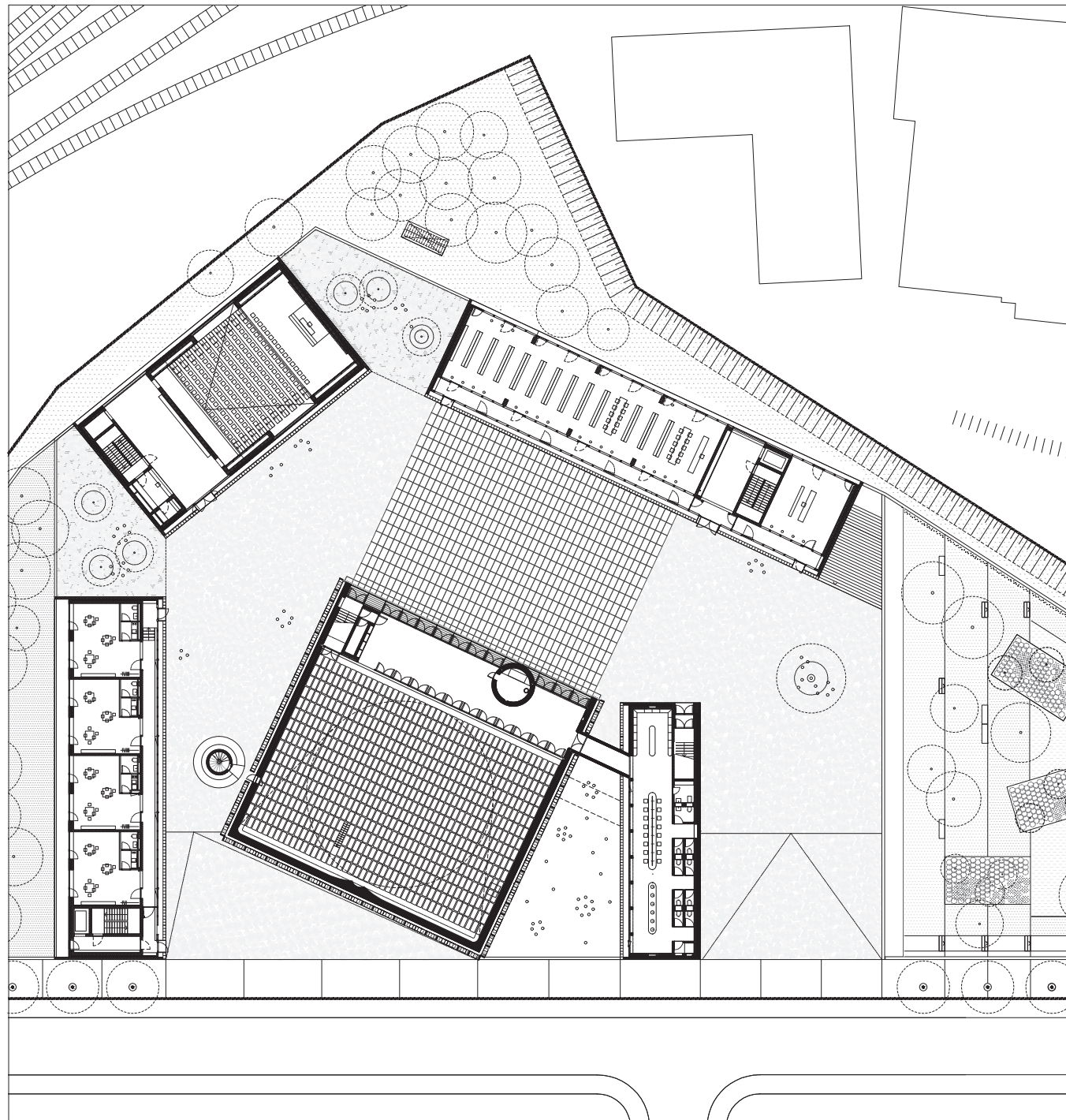
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creates an abstract reflection of the prayer space. The semi-public park with its future fruit tree grove cascades downwards from the street level to a restaurant located beneath the square—a contemporary paraphrase of closed Islamic gardens. The roles of the mosque’s dome and minaret are particularly redefined. The dome does not act as the roof of the mosque, but rather becomes the central element of its interior in the form of a contemporary textile artistic installation. The minaret’s dominant vertical aspect features as an independent object and an integral part of the precise composition of the locality’s core, which is centred around the mosque and defined by mono-programmatic buildings: ablution space, religious school, a cultural-administrative building and a lodging building. The recognisable features of the mosque are defined by an innovative exterior steel construction in the form of a rhomboid grid, which simultaneously plays the characteristic role of the ornament. The sophisticated arabesques in traditional Islamic architecture receive a contemporary reinterpretation, manifesting as a multi-layered transparent shell in its precisely designed geometric lace, producing striking interplays of light and shadow. Using basic elements of refined contemporary architecture, the authors have produced an object of inimitable sacredness.

“We wanted to create a project that is intertwined with tradition, but at the same time contemporary—a sort of hybrid of traditional Islamic values and the contemporary world, integrating the Islamic religious community into Slovenian society. This is why we designed a complex with a clear identity that is, however, not closed off. We separated the programme into six distinct entities that are loosely connected, and established a public space in-between. Walking around the square in front of the mosque, at least one view of the city opens up in any direction.” — Matija Bevk, Vasa J. Perović, Christophe Riss

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Tloris pritličja | Ground floor plan





PLEČNIKOVA MEDALJA PLEČNIK MEDAL



TELOVADNICA OSNOVNE ŠOLE VIŽMARJE-BROD VIŽMARJE-BROD ELEMENTARY SCHOOL GYM

PLEČNIKOVA MEDALJA ZA AKTUALNO REALIZACIJO PLEČNIK MEDAL FOR RECENT REALISATION

TELOVADNICA OSNOVNE ŠOLE VIŽMARJE-BROD, LJUBLJANA VIŽMARJE-BROD ELEMENTARY SCHOOL GYM, LJUBLJANA

ROK ŽNIDARŠIČ
ŽIGA RAVNIKAR

V zadnjih letih je bilo zgrajeno precejšnje število športnih dvoran; ker so bili projektanti večinoma izbrani na javnih natečajih, je njihova arhitekturna kvaliteta nadpovprečno visoka. Ker gre hkrati za šolske stavbe, za katere pri nas veljajo dokaj strogi predpisi, bi se zdelo, da imajo avtorji omejene možnosti za izražanje kreativnosti. Kljub temu so avtorji športne dvorane uspeli znotraj omejenih možnosti najti prepričljivo in svežo rešitev, ki v vseh pogledih presega običajne standarde. Kvaliteta celote in posameznih rešitev detajlov je prepričala žirijo, ki športni dvorani Vižmarje-Brod dodeljuje Plečnikovo medaljo. Postavitev dvorane na začetek šolskega kompleksa med objektom in obstoječo šolo ustvarja javni trg, ki ga potrebujeta tako šola kot telovadnica, v kateri potekajo tudi druge javne prireditve. Avtorji so zgradbo delno vkopali, s tem pa stavbo optično znižali, da se bolj prilagaja relativno majhnemu volumnu šole, hkrati pa rešitev omogoča vstop gledalcem iz vhoda v pritličju neposredno na tribune. Garderobe se nahajajo pod tribunami, kar omogoča povezavo s šolo prek kletnega hodnika in učencem predvsem v slabem vremenu olajša dostop. Vhod v telovadnico je umaknjen v volumen stavbe, s čimer pred vhodom ustvarja zelo koristen pokrit prostor, v katerem je ob strani tudi prostor za kolesa, celotna stavba pa deluje kot enoten kvadratni volumen. Pojavnost izčiščenega volumna telovadnice lahko razumemo tudi kot odgovor na vodoravno razdobljeni volumen šole. Enostavnost stavbnega volumna telovadnice dodatno

Avtorji | Authors Rok Žnidaršič, Žiga Ravnikar
Projektivno podjetje | Architecture company Medprostor d.o.o.
Projektna skupina | Project team Rok Žnidaršič, Žiga Ravnikar, Dino Mujič, Jerneja Fischer Knap, Dejan Fortuna, Samo Mlakar
Grafična podoba | Graphic design Jure Sobočan
Natečajna skupina | Competition team Rok Žnidaršič, Žiga Ravnikar, Teja Gorjup, Dejan Fortuna, Iztok Kavčič
Statika | Structural design HIŠA d.o.o., Robert Korenjak, Tomaž Habič
Projektiranje | Planning 2017
Izvedba | Execution 2018–2019
Naročnik | Client Mestna občina Ljubljana | Municipality of Ljubljana
Lokacija | Location Na Gaju 2, 1000 Ljubljana
Vir | Source Odprti javni arhitekturni natečaj (2017), 1. nagrada | Open public architectural competition (2017), 1st prize
Bruto površina | Gross floor area 4.137 m²
Investicijska vrednost | Budget 6.300.000 €
Povezava | Link www.medprostor.si
Fotograf | Photographer Tadej Bolta

poudarja enotna akrilna fasada: veliko dražja steklena fasada jo prekinja le ob vhodu in na zadnji strani, kjer pas oken odpira pogled proti parku. Akrilna fasada s svojo svilen površino delno zrcali nebo, zato v različnem vremenu pričara zanimive svetlobne učinke, ki navidezno še dodatno zmanjšujejo volumen stavbe in jo vpenjajo v nepozidani okoliš. Tudi v notranjosti je mogoče zaslediti zelo skrben pristop do materialov in detajlov, ki so prilagojeni namenu objekta.

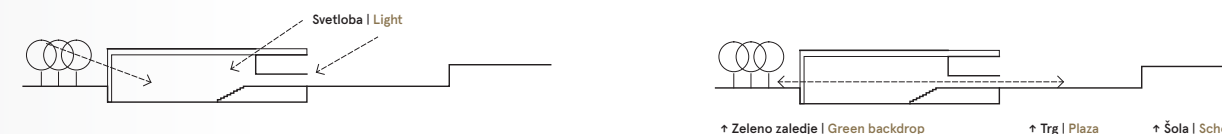
»Materialnost je temeljna lastnost v arhitekturi. Izbor kontrastne materialnosti, ki opredeljuje značaj in pojavnost Telovadnice Osnovne šole Vižmarje-Brod, učinkuje v simbiozi. Masivno leseno jedro in lahkoten prosojen ovoj na stvaren in domisel način drug drugega omogočata in določata. Odnosi polno-prazno, masivno-prosojno, zunaj-znotraj, trajno-začasno in zrcalno-realno se prepletajo in ustvarjajo posebno prostorsko doživetje. Iluzija spreminjajoče se in neulovljive fizične prisotnosti stavbe, ki čez dan sledi različnim svetlobnim in vremenskim pogojem, v prostoru učinkuje lahkotno in umirjeno, paviljonsko. Zvečer in ponoči notranje življenje nevsiljivo projicira v zunanost. Po drugi strani pa jasna, s programom določena kubična forma kot nasprotje efemernega ovoja zamejuje javni odprti prostor in deluje kot konstanta v heterogenem poselitvenem vzorcu v okolici.« – Rok Žnidaršič, Žiga Ravnikar

In the past few years, a considerable number of gymnasium buildings has been constructed; seeing as the majority was selected at public tenders, their architecture is of a predominantly superior quality. As with all educational buildings, comparably strict regulations apply, and it would have been commonplace for the authors to face relatively limited possibilities in expressing their creativity. Nevertheless, the authors were able to create a fresh and convincing solution within the set boundaries, surpassing all expected standards. The quality of the whole and its individual details has led to the jury's decision to award the Plečnik medal to the Vižmarje-Brod Elementary School Gym. The gym's placement at the far border of the educational complex creates a public space between the school and the new building, vital to both the school and the gym, which hosts various public events. The authors have partially submerged the building into the ground, therefore optically lowering the building to better fit with the neighbouring small volume of the school, all while enabling spectators to directly access the stands. The changing rooms are located below the stands, linking the gym and the school through a basement hallway so that the students can gain access more easily, particularly in the case of bad weather. The entrance to the gym is pushed back into the building's volume, creating a convenient covered space with bike stands, while the entirety of the building still presents a unified square volume. The refined volume of the gym's design can be interpreted as a response to the schools branched horizontal volume. The simplicity of the gym building's volume is further highlighted by its uniform acrylic façade: the much more expensive glass

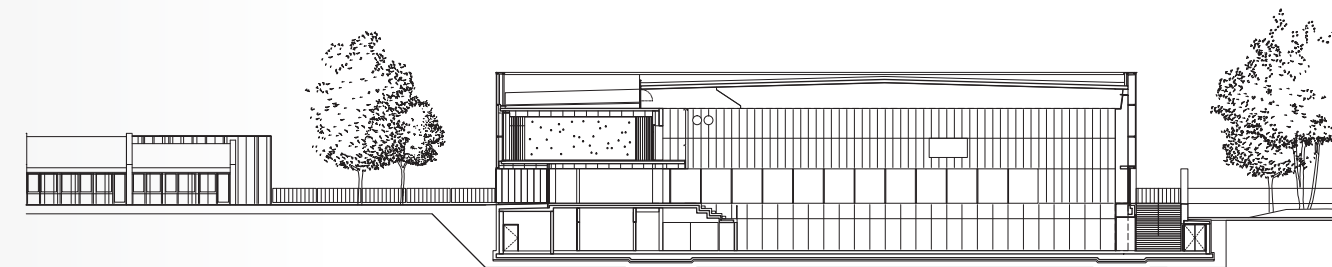
façade only interrupts it at the entrance and at the back of the building, where a strip of windows opens up the views towards the park. The acrylic façade with its silken texture partially mirrors the sky, conjuring up mesmerising reflections that further lessen the apparent volume of the building, anchoring it into its unbuilt environment. A meticulous approach to the choice of materials and details, tailored to the building's purpose, are also present throughout the building's interior.

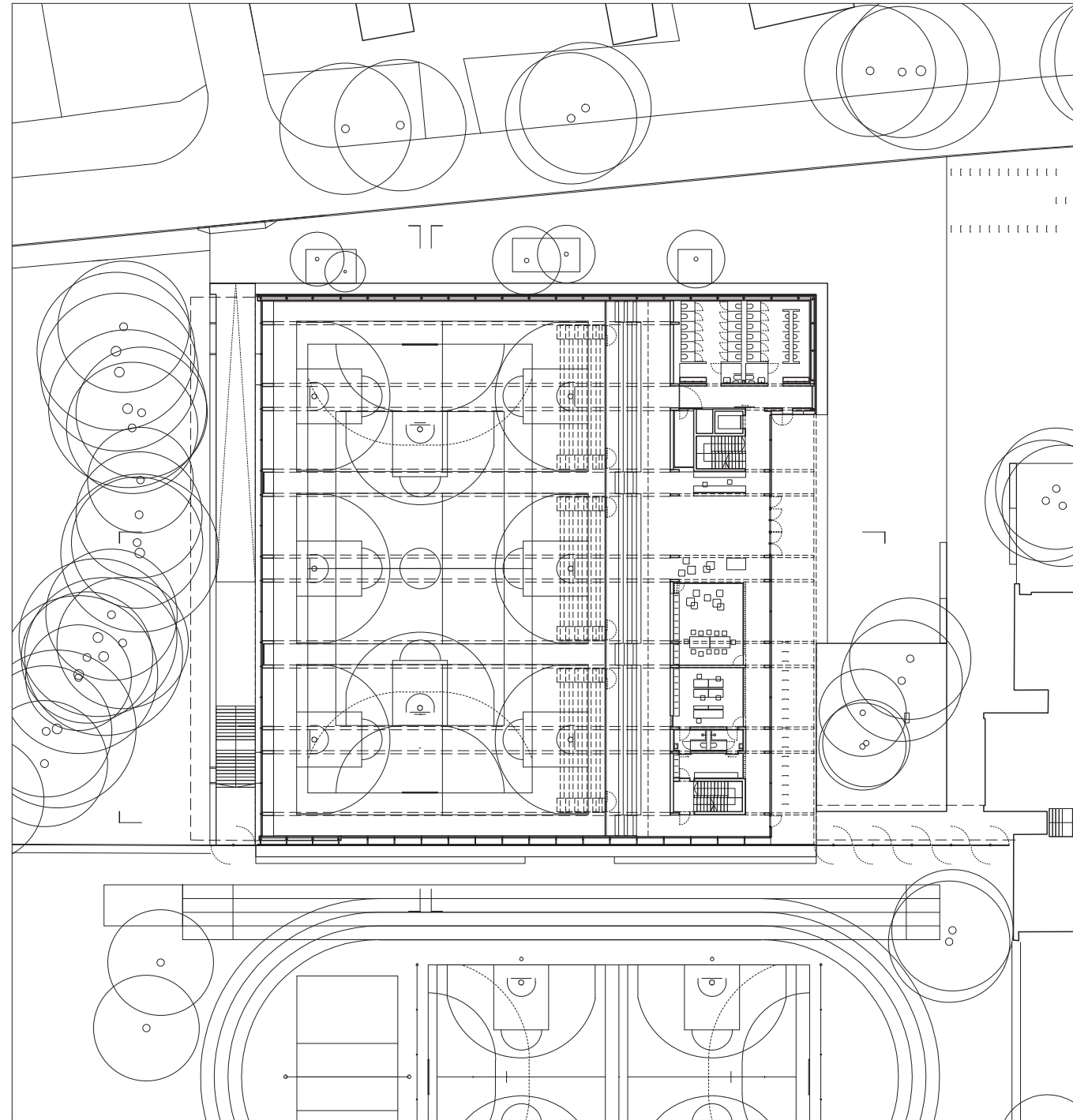
“Materiality is a key feature in architecture. The choice of a contrasting material aspect, which defines the character and appearance of the Vižmarje-Brod Elementary School Gym, works in symbiosis. The massive wooden core and the light transparent cladding facilitate and inform each other in definitive and creative ways. The relationships between the concepts of fullness and emptiness, the massive and the transparent, interiors and exteriors, permanent and temporary, mirrored and real, intertwine and create a particular spatial experience. The illusion of the ever-changing and fleeting physical presence of the building, which reflects the changing daylight and weather, informs the space with a pavilion-like lightness and restraint. When night falls, the interior goes on glimpse through to the exterior. On the other hand, the clear cubic volume, defined by the programme, acts as the opposite of the ephemeral shell, framing the public space and acting as a constant in the heterogeneous suburban sprawl of the neighbourhood.” – Rok Žnidaršič, Žiga Ravnikar

Konceptualne sheme | Design concept

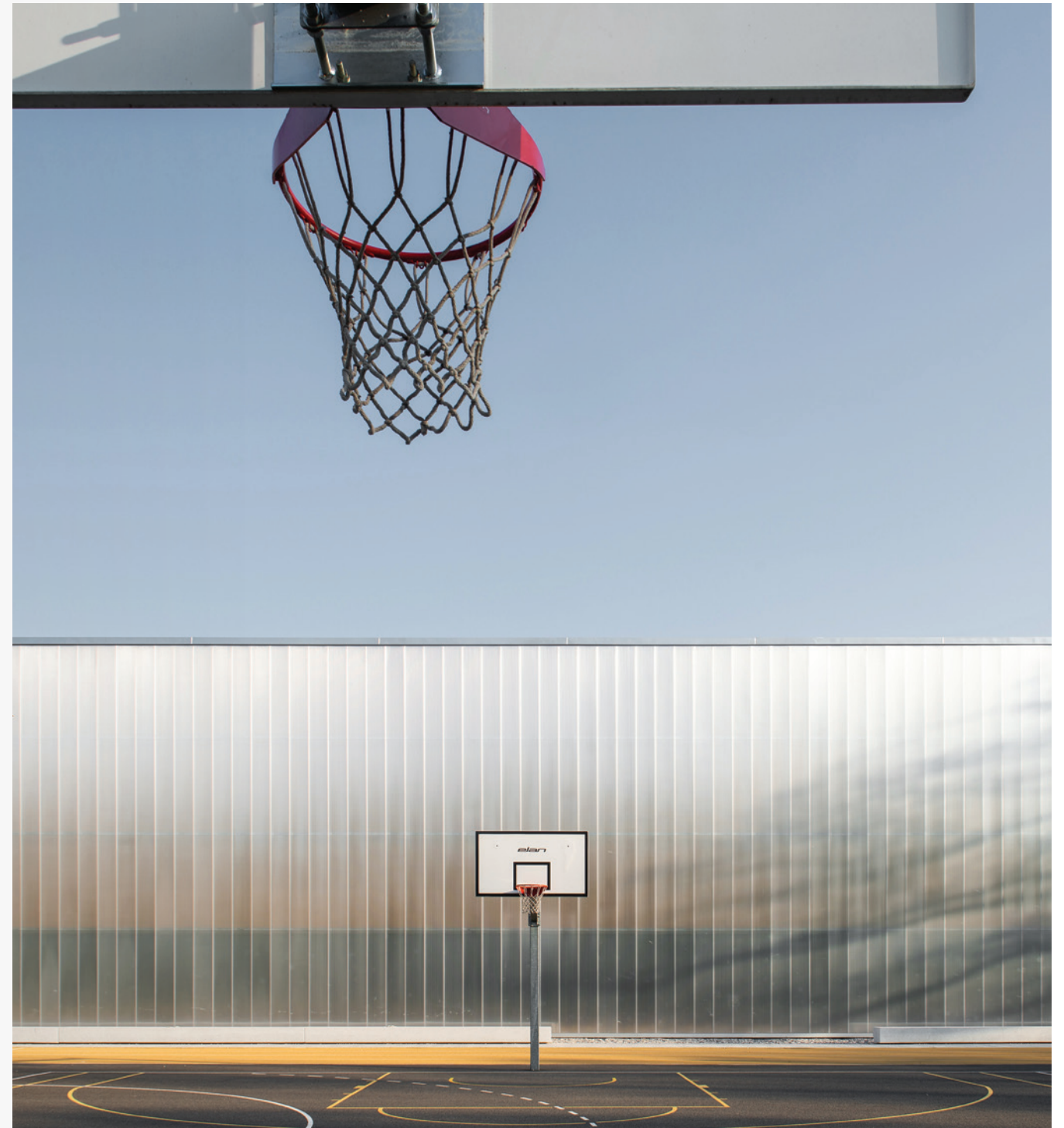


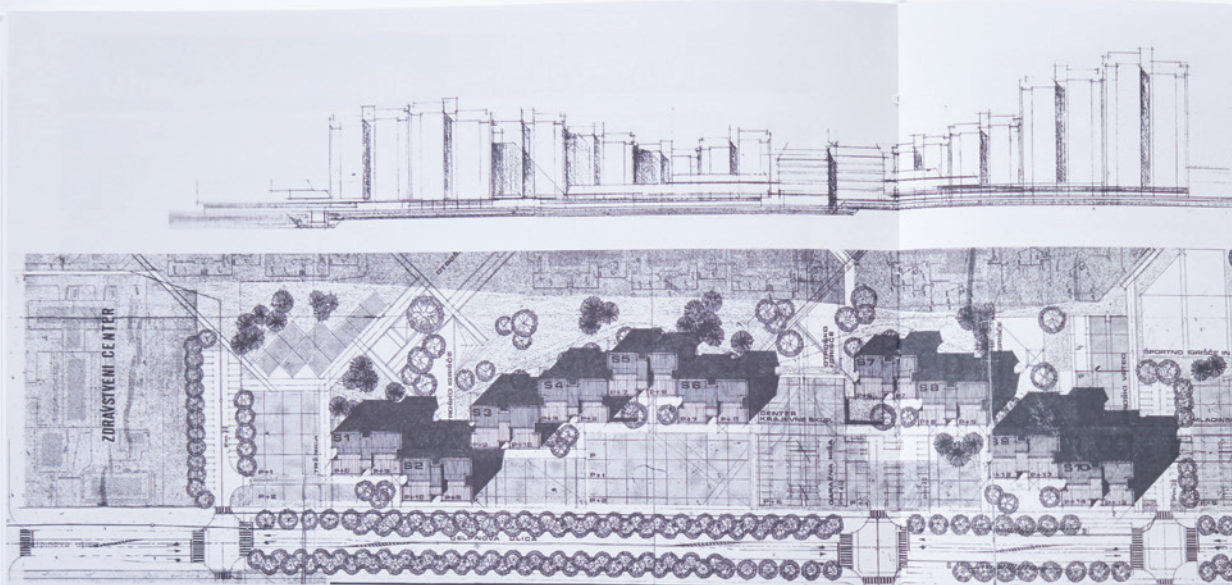
Prečni prerez | Cross section





Tloris pritličja | Ground floor plan





Od javnega programa je ostalo le to, kar je bilo v pritličjih stolpnic, pa še te prostore, ki so bili zaradi toge gradnje komaj primereni za trgovine in malo obrt, so skušali, kjer se je le dalo, spremeniti v stanovanja.

Spreminjale so se tudi razmere pri samem graditelju, kjer ni bilo več takega razvojnega zagona kot prej, nove tehnološke rešitve fasad ni več uspel speljati do konca, zidane prednje fasade pa naj bi bile prevelik korak nazaj. Zato se je odločil izvesti fasade stolpnic v že preizkušeni tehnologiji na prejšnjih karejih, montažne panele na prednji strani, bočne betonske fasade pa zaščitene s toplotno izolacijo in zaključene z barvnim ometom. Namesto poudarjenega niza stolpov smo dobili niz barvno različnih na vrhu prizezanih ploskev, z bočne strani sicer fotogeničnih, na prednji strani, proti središču mesta, pa smo dobili dolgočasno sivo betonsko površino.

Zgrajena je bila osnovna os – promenada, ki na žalost nikoli ni v celoti zaživela, deloma zaradi nekaterih projektantskih napak, predvsem pa zaradi neizvedenega javnega dela programa. Pove-

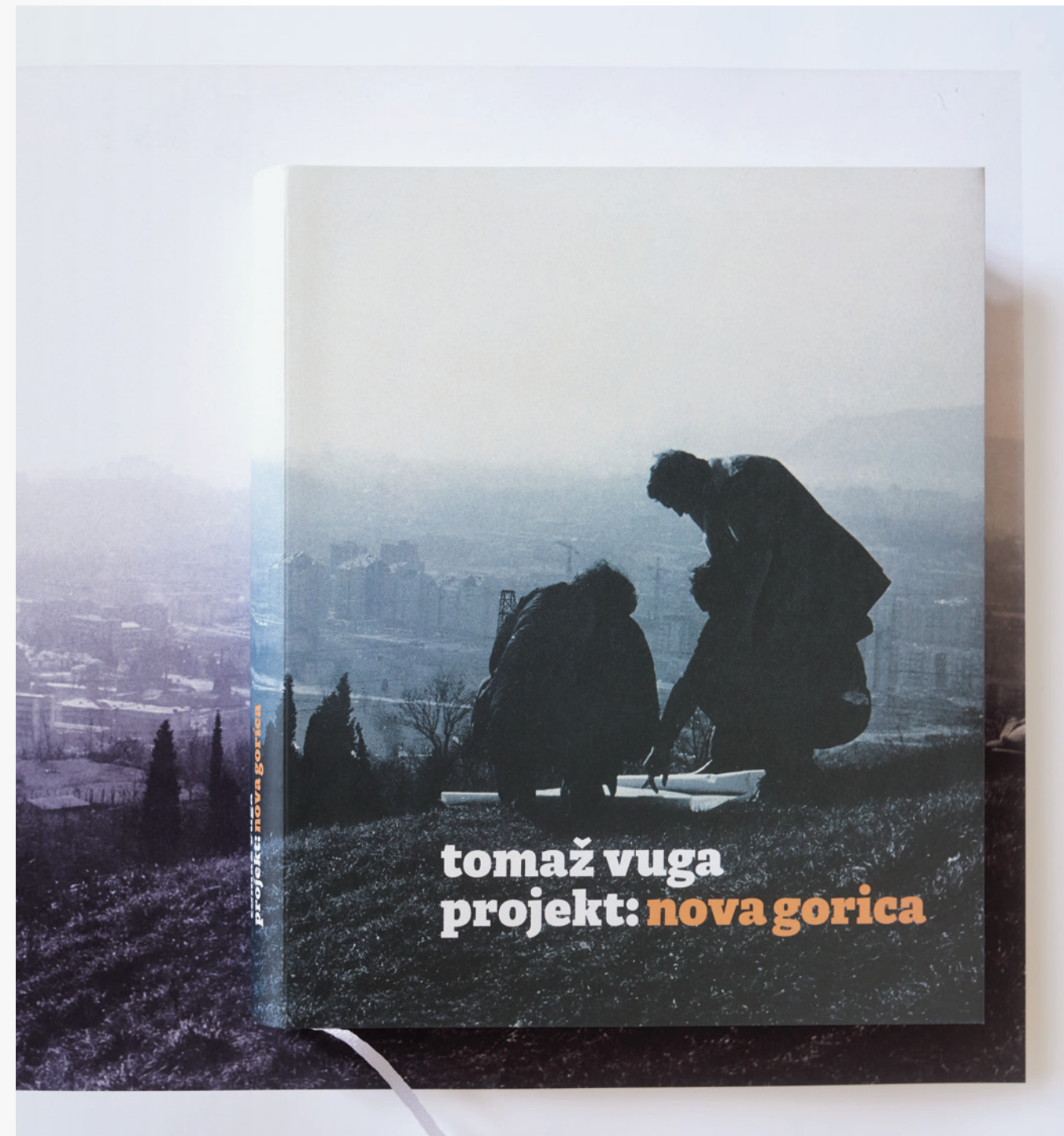
106. Kare 6, sprejeti zazidalni načrt, 1976 (vir: AA)

zuje vse vhode stolpnic, na drugi strani ograjene s provizoričnimi ograja o atraktivnem mestnem prostoru za danje. Namesto paviljonov so nastala pne zelenice ... Zgrajena je tudi bila pa ni v celoti izrabljena, saj ni predv jenimi paviljoni.

»Kitajski zid«

Kar izstopa iz povprečja, draži – v po smislu. Običajno take stvari ozirom včasih ljubkovalno, drugič zafrkljivo ljivo. Kaj je Kitajski zid?

To ime so stolpnice ob Ulici Grad po izgradnji. Verjetno so ljudi na Kita šine, strnjene niza in sive barve. P



PLEČNIKOVA MEDALJA ZA POMEMBNO DELO S PODROČJA ARHITEKTURNE TEORIJE, KRITIKE IN STROKOVNE PUBLICISTIKE PLEČNIK MEDAL FOR SIGNIFICANT CONTRIBUTIONS IN THE FIELD OF ARCHITECTURAL THEORY, CRITICISM AND PROFESSIONAL PUBLISHING

PROJEKT: NOVA GORICA PROJECT: NOVA GORICA

TOMAŽ VUGA

Avtor | Author **Tomaž Vuga**
Naslov | Title **Projekt: Nova Gorica**
Založnik | Publisher **Založba ZRC, Ljubljana**
Oblikovanje | Graphic design **studiobotas d.o.o.**
Urednik | Editor **Oto Luthar**
Spremne študije | Accompanying studies **Branko Marušič,
Pavel Gantar, Miloš Kosec, Boštjan Vuga**
Leto izida | Year of publication **Ljubljana, 2018**

Monografija *Projekt: Nova Gorica* prinaša osebno naracijo avtorja Tomaža Vuge o razvoju in rasti pionirsko ustanovljenega središča Goriške. Knjiga združuje osebne spomine avtorja na domači kraj, ki jih večje prepleta s profesionalno izkušnjo enega glavnih urbanistov Nove Gorice, ob tem pa pripoved podkrepiti z obilo fotografskega in arhivskega gradiva. Raziskava *Projekt: Nova Gorica* prejme medaljo Plečnikovega sklada za doprinos k bogatitvi arhitekturne teorije in kulture v letu 2020, ker predstavlja edinstveno študijo o načrtovanju in gradnji Nove Gorice v drugi polovici 20. stoletja. Urbanist, arhitekt, gospodarstvenik in politik Tomaž Vuga prihaja iz Solkana. V knjigi niza barvite osebne spomine na ustvarjanje novega mesta, ki jih spremljajo številne lokalne anekdote in iskriče zgodbe. V delu srečamo tudi družinske prigode, saj avtor krmari med kolektivno in posameznikovo izkušnjo tako velikopotezne geste, kot je bila izgradnja novega mesta. Slednja tvori fokus knjige: Tomaž Vuga je bil namreč vodilni in glavni urbanist Nove Gorice v času, ko sta bila načrtovanje in gradnja mesta v polnem zamahu. Ob tem pisec razkriva vpogled v zaodrje začetka mesta in njegovih prvih urbanističnih zasnov, ki sta jih ob sprejetem načrtu Edvarda Ravnikarja pripravila tudi Marko Župančič in Božidar Gvardjančič. Knjiga največ pozornosti namenja osrednjim projektom, razhajanjih med državno in lokalno oblastjo, prinaša pa tudi zapis konfliktov in sprejetih kompromisov. Vuga je kot urbanist sodeloval pri umestitvi

prometnic v mestu, formiranju središča, stanovanjskega dela in parkov, kot arhitekt-projektant pa je oblikoval tudi številne stavbe in soseke, med njimi so tudi stolpnice na Rejčevi cesti. Vsi ti projekti so podrobno opisani v delu, ki svoje sklepe in primerjave uspe podkrepiti s številnimi še neobjavljenimi fotografijami, načrti, odločbami in dokumenti, ki so usmerjali kompleksni urbanistični in arhitekturni podvig. Čeprav *Projekt: Nova Gorica* ni klasična raziskovalna študija (in si niti ne prizadeva, da bi to bila), in si zasluži pozornost sedanjih in prihodnjih preučevalcev arhitekture in urbanizma goriškega središča, ki bodo med drugim izvedeli tudi, kako je bilo včasih mogoče načrtovati in zgraditi skoraj tisoč stanovanj v vsega štirih letih.

»Knjiga *Projekt: Nova Gorica* ni zgodovina Nove Gorice, ampak opis moje poti skozi njeno zgodovino. Moji občutki, opazovanja in spomini, ki jih skušam soočati z objektivnimi razlogi za njen nastanek in razvoj, pa tudi za zaostajanje. Osrednji del knjige je posvečen času mojega dela v Novi Gorici v letih od 1963 do 1982, ki sovпада z optimističnim in v prihodnost zazrtim obdobjem najhitrejše rasti mesta. Seveda pa se nisem mogel izogniti svojim pogledom na kasnejša dogajanja v mestu, na to, kakšna je danes, in kakšna bi lahko bila v prihodnosti. Vizija, s katero se gotovo ne bodo vsi strinjali.« —Tomaž Vuga

The monograph *Project: Nova Gorica* represents a personal narration by Tomaž Vuga on the development, growth and pioneer beginnings of the hub the region of Goriška. Skilfully intertwining the author's personal memoirs of his home town with professional experiences of one of the leading urban planners of Nova Gorica, the book reinforces its narration with an abundance of photographic and archival materials. The research *Project: Nova Gorica* is awarded the Plečnik medal for its significant contributions in the field of architectural theory, criticism and professional publishing, as it represents a unique study on planning and constructing Nova Gorica in the second half of the 20th century. Tomaž Vuga, urban planner, architect, businessman and politician, was born in the village of Solkan. Flowing from one colourful reminiscence of the days when Nova Gorica was being established to the next, the narrative is peppered with numerous local anecdotes and witty tales. The book also features family stories, as the author skilfully manoeuvres between the collective and individual experience of the grandiose gesture that is building a city from the ground up. The latter represents the focus of the story: Tomaž Vuga was the chief leading urban planner of Nova Gorica at a time when urban planning and construction were in full swing. At the same time, the author unveils a backstage look into the town's beginnings and its initial urban planning concepts, which were, after an initially confirmed plan by Edvard Ravnikar, also developed by Marko Župančič and Božidar Gvardjančič. The book's predominant focus lies in the main projects, the disagreements between the local and state governments and includes a record of conflicts and subsequent

compromises. As urban planner, Vuga collaborated on placing the arterial roads within the town, the formation of the town centre, the residential area and parks, and as architect, designed numerous buildings and neighbourhoods, among which the high-rise buildings on Rejčeva street. All these projects are described in detail within the publication, which manages to substantiate its findings with a variety of never before published photos, plans, decrees and documents that shaped the complex urbanist and architectural feat. Even though *Project: Nova Gorica* is not a classic research study (and does not endeavour to be one), it deserves the attention of contemporary and future researchers of architecture and urban planning of Nova Gorica, which will also learn how it used to be possible to plan and construct nearly one thousand apartments in a mere four years.

“The book *Project: Nova Gorica* is not a history of Nova Gorica, but the story of my path through its history. My feelings, perceptions and memories, which I endeavour to frame against the objective reasons for its conception and development, but also its inadequacies. The central part of the book is dedicated to the time I spent working in Nova Gorica, from 1963 to 1982, which coincides with an optimistic, future-oriented time of the town's fast-paced growth. I, of course, could not restrain from sharing my views on the town's latter developments and its current state, as well as considerations on what it could come to represent. A vision, which I'm sure will not be shared by all.” —Tomaž Vuga



PLEČNIKOVA MEDALJA ZA PRISPEVEK K BOGATITVI ARHITEKTURNE KULTURE PLEČNIK MEDAL FOR SIGNIFICANT CONTRIBUTIONS IN ENRICHING ARCHITECTURAL CULTURE

MATEVŽ ČELIK VIDMAR DIREKTOR MUZEJA ZA ARHITEKTURO IN OBLIKOVANJE DIRECTOR OF THE MUSEUM OF ARCHITECTURE AND DESIGN

Arhitekt, raziskovalec, pisec in urednik Matevž Čelik je v zadnjem desetletju kot direktor Muzeja za arhitekturo in oblikovanje (MAO) zasnoval sodobno usmeritev te ustanove, ki preizprašuje vlogo arhitekture in oblikovanja v družbi skozi najrazličnejše progresivne prakse, ki pomembno prepletajo dediščino z vizijami prihodnosti. Z novimi mendarodnimi projekti ter stateškim sodelovanjem z mednarodnimi intitucijami je MAO bistveno prispeval k prepoznavnosti slovenske arhitekture v svetu. Žirija mu za njegovo delo podeljuje Plečnikovo medaljo za dosežke na področju bogatitve arhitekturne kulture v letu 2020. Matevž Čelik je od leta 2010 delovanje MAO zastavil z vizijo odličnosti in širine, saj muzej danes deluje sorodno kot najvidnejši sodobni muzeji, ker skrb za dediščino kot temeljno dejavnost muzeja uspešno prepleta z novimi oblikami raziskovanja, izobraževanja, kuriranja, javnih kritičnih dogodkov ter promocije mladih talentov. Čelik je aktivno sooblikoval in spodbujal številne projekte, ki so pomembno ovrednotili modernistično dediščino arhitekture in urbanizma druge polovice 20. stoletja. Leta 2013 je kot sokustos mednarodne razstave *Nedokončane modernizacije* in sokustos razstave *Pod skupno streho* bistveno pripomogel k oblikovanju osnove za odmevno razstavo o jugoslovanski arhitekturi *Toward a Concrete Utopia* v Muzeju sodobne umetnosti – MoMA v New Yorku leta 2019. Matevž Čelik je podpiral in sodeloval pri prelo-mnih razstavah slovenskega modernističnega oblikovanja in arhitekture, kot so *Niko Kralj: neznani znani oblikovalec*, *Saša J. Maechtig: sistemi, strukture, strategije*, *Soseske in ulice: Vladimir Braco Mušič in arhitektura velikega merila*, *Stanko Kristl: Arhitekt. Humanost in prostor* in številne druge. Ob podpori izdajanja in formiranja številnih slovenskih in evropskih publikacij o arhitekturi in urbanizmu ter organizaciji

Vodenje MAO od 2010 | Head of MAO since 2010

odmevnih mednarodnih konferenc je sočasno zastavil tudi mednarodno odmevno preoblikovanje koncepta Bienala industrijskega oblikovanja (BIO). MAO je pod vodstvom Matevža Čelika vzpostavil panevropsko mrežo arhitekturnih muzejev, festivalov in producentov – *Future Architecture Platform*, ki s ključnimi akterji evropske arhitekture prepozna in vzpodbuja najperspektivnejše mlade talente. Z nacionalnim projektom *Center za kreativnost* MAO aktivno usmerja tudi prihodnost kreativne dejavnosti kot strateške ekonomije. Delo Matevža Čelika je skupaj s strokovno ekipo odločilno vplivalo na prepoznavnost Slovenije in slovenske arhitekture med evropsko ter svetovno arhitekturno javnostjo. Spodbujanje povezovanja, skupnega delovanja in večplastnega razumevanja arhitekture v sodobnem svetu so ključne prednosti, ki Matevža Čelika uvrščajo med najbolj propulzivne osebnosti sodobne slovenske arhitekture.

»V desetih letih smo digitalno obdelali kar 40.000 predmetov v nacionalnih zbirkah arhitekture in oblikovanja in pridobili nova dela mnogih ključnih manjkajočih avtorjev. Posodobili smo najbolj perspektivne programe in uvedli nove. Muzej je dobil dodatne funkcije. Danes je MAO nepogrešljiv igralec na domačem in mednarodnem parketu. Smo prvi naslov za vse, ki jih zanima arhitekturna in oblikovalska dediščina – ne le Slovenije, temveč tudi nekdanje Jugoslavije. Obenem smo sinonim za dobro oblikovane programe z inovativnimi formati, zanimivimi imeni in podporo mladim ustvarjalcem. Ljudje nas vidijo kot primer dobre prakse preoblikovanja muzejev v dinamične institucije z novimi funkcijami.« – Matevž Čelik Vidmar

Architect, researcher, writer and editor Matevž Čelik has, during his past decade as the director of the Museum of Architecture and Design (MAO), conceived a contemporary trajectory for the institution, which questions the role of architecture and design through various progressive practices that intertwine heritage with visions of the future. With new international projects and a strategic collaboration with international institutions, MAO has crucially contributed to the recognisability of Slovenian architecture around the world. For his work, the jury awards Matevž Čelik the Plečnik medal for significant contributions in enriching architectural culture in 2020. Starting in 2010, Matevž Čelik formed MAO's vision of excellence and comprehensiveness, with the museum working in a similar way to the most prominent contemporary museums, successfully intertwining heritage conservation with new forms of research, education, curation, public critical events and promoting young talents. Čelik has actively helped form and promote numerous projects that have significantly valued the modernist legacy of architecture and urban planning of the second half of the 20th century. In 2013, he acted as co-curator of the international exhibition *Unfinished Modernisations* and co-curator of the exhibition *Under a Common Roof*, contributing significantly towards the formation of the basis for the much-publicised exhibition on Yugoslav architecture *Toward a Concrete Utopia* at New York's Museum of Modern Art MoMA in 2019. Matevž Čelik has supported and collaborated on key exhibitions of Slovenian modernist design and architecture, among others *Niko Kralj: The Unknown Famous Designer; Saša J. Maechtig: Systems, Structures, Strategies; Streets and Neighbourhoods: Vladimir Braco Mušič and Large Scale Architecture; Stanko Kristl: Architect. Humanity and Space*. While supporting the issue and formation of numerous Slovenian and Euro-

pean publications on architecture and urban planning, as well as organising renowned international conferences, he initiated the internationally acclaimed concept redesign of the Biennial of Industrial Design (BIO). Under Matevž Čelik's leadership, MAO has established a pan-European network of architectural museums, festivals and producers—Future Architecture Platform, where key actors in European architecture recognise and encourage notable promising young talents. With the national project Centre for Creativity, MAO is also actively shaping the future of the creative industries as strategic economy. The work of Matevž Čelik and his team has had a vital influence on the recognisability of both Slovenia and Slovenian architecture among the European and global architectural public. Promoting networking, collaboration and a multi-layered understanding of architecture in the contemporary world are the key qualities that number Matevž Čelik among the most propulsive personalities of contemporary Slovenian architecture.

“In the past ten years, we have digitalised 40,000 objects in the national archives of architecture and design and obtained new works by numerous key hitherto absent authors. We have revitalised the most promising programmes and implemented new ones. The museum has gained new roles. Today, MAO is an indispensable player on a local and global scale. We are the go-to source of information for all those interested in architectural and design heritage—not merely in Slovenia, but also in former Yugoslavia. At the same time, we are synonymous with well-designed, innovatively framed programmes, prominent specialists and supporting young talent. People consider us as a case study in re-shaping museums into dynamic institutions that take on new roles.” – Matevž Čelik Vidmar

Fotografiji na prejšnji strani | Photographs on the previous page

LEVO *Toward a concrete Utopia, Architecture in Yugoslavia, 1948–1980*, MoMA, NYC, 15. 7. 2018–13. 1. 2019; kustosa razstave: Martino Stierli, Vladimir Kulič; regionalni svetovalni odbor: Matevž Čelik, Vladimir Deskov, Sanja Horvatinčič, Ana Ivanovska, Jelica Jovanović, Martina Malešič, Maroje Mrduljaš, Bekim Ramku, Luka Skansi, Mejrema Zatrič | **LEFT** *Toward a concrete Utopia, Architecture in Yugoslavia, 1948–1980*, MoMA, NYC, 15. 7. 2018–13. 1. 2019; exhibition curators: Martino Stierli, Vladimir Kulič; regional advisory committee: Matevž Čelik, Vladimir Deskov, Sanja Horvatinčič, Ana Ivanovska, Jelica Jovanović, Martina Malešič, Maroje Mrduljaš, Bekim Ramku, Luka Skansi, Mejrema Zatrič

DESNO *Prenavljamo!!! Plasti časa*, 18. 4.–20. 10. 2019, kustosi: Matevž Čelik, Natalija Lapajne, Andraž Keršič; prenova dvorišča: Julio Gotor Valcarcel; razstava je bila del programa platforme Future Architecture | **RIGHT** *We're Renovating!!! Layers of time*, 18. 4.–20. 10. 2019, curators: Matevž Čelik, Natalija Lapajne, Andraž Keršič; courtyard renovation: Julio Gotor Valcarcel; the exhibition was part of the Future Architecture Platform

Strokovna ekipa MAO

Matevž Čelik, direktor | Anja Zorko, pomočnica direktorja | dr. Cvetka Požar, vodja kustosov, kustosinja za vizualne komunikacije | Maja Vardjan, vodja programa, kustosinja za arhitekturo in oblikovanje | Maja Šuštaršič, vodja Bienala oblikovanja, kustosinja za razstave | Mika Cimolini, vodja programa Centra za kreativnost | Nikola Pongrac, tehnični vodja programa, kustos za razstave | Natalija Lapajne, kustosinja pedagoginja | Elizabeta Petruša Štrukelj, kustosinja pedagoginja | Nika Novak, kustosinja dokumentalistka | dr. Bogo Zupančič, kustos za arhitekturo | dr. Primož Lampič, kustos za fotografijo | Špela Šubic, kustosinja za industrijsko oblikovanje | Nataša Celec, vodja marketinga | Maša Špiler, odnosi z javnostmi | Neli Grafenauer, vodja knjižnice | Milan Dinevski, vodja projekta Future Architecture | Maja Kovačič, vodja projektov CzK | Marko Podjavoršek, vodja projektov CzK | Urška Krivograd, vodja projektov CzK | Saša Štefe, koordinatorica projektov | Helena Potokar, muzejska informatorka | Matjaž Rozina, muzejski tehnik | Tadej Golob, muzejski tehnik.

Ključni projekti MAO

Številke v 10 letih: 34 razstav slovenske arhitekturne in oblikovalske dediščine, 10 razstav sodobne arhitekture in oblikovanja, 40 gostovanj razstav MAO v 30 državah, 40 izdanih knjig, 6 projektov, financiranih iz sredstev EU, 15 mednarodnih strokovnih konferenc, 100 izobraževalnih dogodkov letno | 2010–danes, reprogramiranje in repositioniranje MAO kot nacionalne ustanove za arhitekturo in oblikovanje | 2010–danes, zbirateljska politika; v 10 letih je MAO pridobil več kot 50.000 novih enot dediščine in popisanih 40.000 enot dediščine | 2010–danes, reprogramiranje BIO iz bienala industrijskega oblikovanja v novi bienale oblikovanja | 2011, Odpri depoji, razstava | 2011, Oblikovanje republike, razstava | 2012, Nedokončane modernizacije, razstava, evropski projekt | 2013, Pod skupno streho: Sodobne javne zgradbe iz arhivov MAO, razstava | 2013, Institucija kot praksa, konferenca z Beatrice Galilee | 2013–2015, Mesto Evropa, evropski projekt | 2014, Kaj se dogaja? Nova dinamika javnega prostora, konferenca | 2014, Pritisk sodobnega, vodja zasedanja na konferenci ICAM 17, CCA Montreal | 2015, Načrti, pasti in alternative, 120 let modernega urbanizma v Ljubljani, razstava | 2015–2021, Future Architecture, MAO ustanovi in vodi evropsko platformo za mlade talente v arhitekturi | 2016, ICAM 18 Ljubljana, svetovni kongres Mednarodne konfederacije muzejev za arhitekturo | 2016, Dom v Arsenalu, slovenski paviljon na 15. mednarodnem bienalu arhitekture v Benetkah | 2017–2022, Center za kreativnost, nacionalna platforma za razvoj ustvarjalnega sektorja, evropski projekt | 2018, Živeti z vodo, slovenski paviljon na 16. mednarodnem bienalu arhitekture v Benetkah | 2019, Prenavljamo!!!, prilagodljiva ponovna raba v Sloveniji, razstava | 2020, Skupnost v skupnosti, slovenski paviljon na 17. mednarodnem bienalu arhitekture v Benetkah.

MAO's expert collaborators

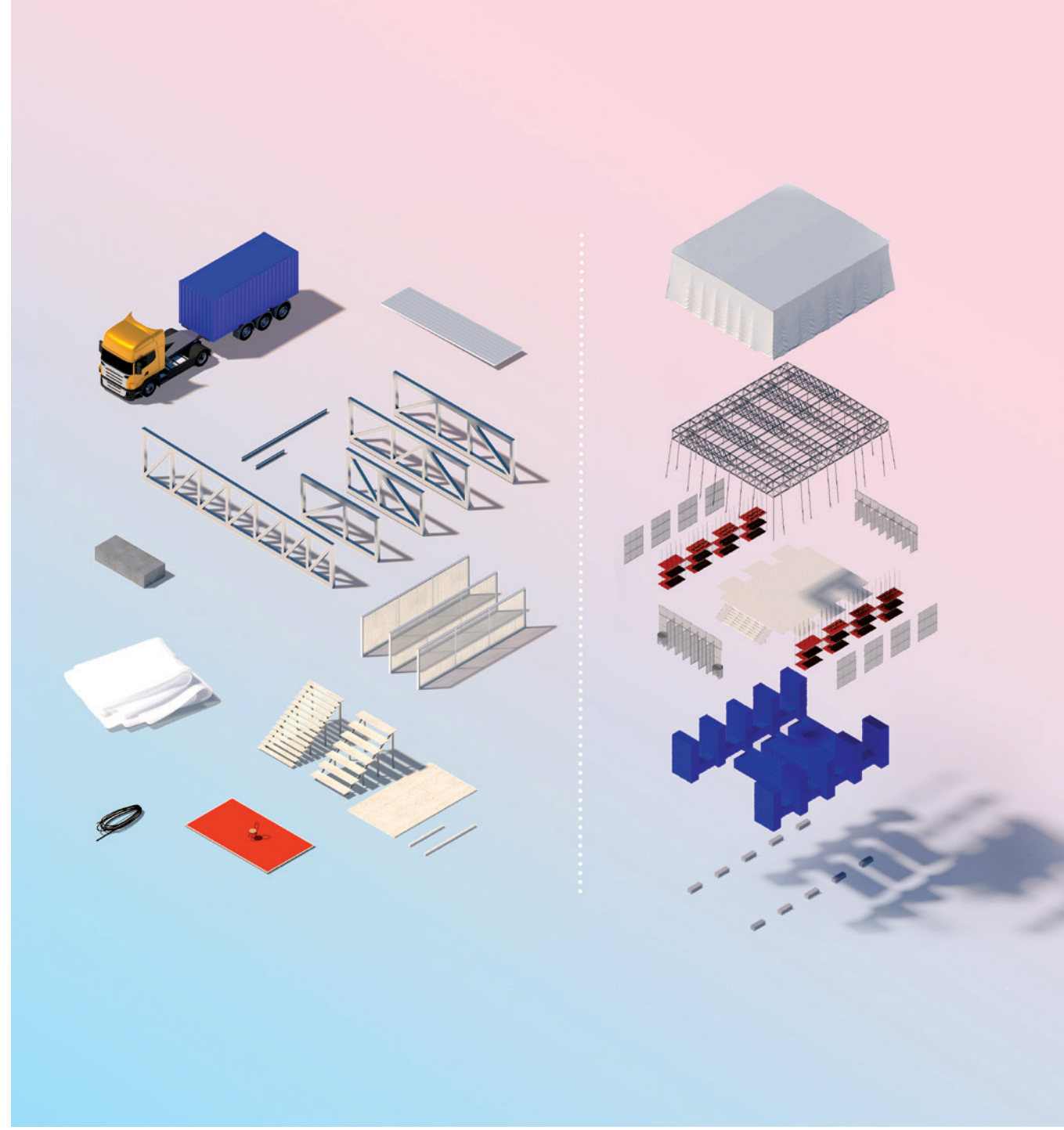
Matevž Čelik, Director | Anja Zorko, Deputy Director | dr. Cvetka Požar, Head Curator, Visual Communications Curator | Maja Vardjan, Head of Programme, Architecture and Design Curator | Maja Šuštaršič, Head of the Biennial of Design, Exhibition Curator | Mika Cimolini, Head of Centre for Creativity Programme | Nikola Pongrac, Technical Project Lead, Exhibition Curator | Natalija Lapajne, Pedagogical Curator | Elizabeta Petruša Štrukelj, Pedagogical Curator | Nika Novak, Documentalist Curator | dr. Bogo Zupančič, Architecture Curator | dr. Primož Lampič, Photography Curator | Špela Šubic, Industrial Design Curator | Nataša Celec, Head of Marketing | Maša Špiler, Public Relations | Neli Grafenauer, Head of Library | Milan Dinevski, Future Architecture Project Lead | Maja Kovačič, Centre for Creativity Project Lead | Marko Podjavoršek, Centre for Creativity Project Lead | Urška Krivograd, Centre for Creativity Project Lead | Saša Štefe, Project Coordinator | Helena Potokar, Information Officer | Matjaž Rozina, Technician | Tadej Golob, Technician.

MAO's key projects

10 years in numbers: 34 exhibitions of Slovenian architectural and design heritage, 40 visiting exhibitions by MAO in 30 countries, 40 published books, 6 projects, financed by the EU, 15 international professional conferences, 100 educational events per year | 2010–today, reprogramming and repositioning MAO as a national institution for architecture and design | 2010–today, collection management policy; in 10 years, MAO has obtained more than 50,000 new heritage items and has listed 40,000 heritage items | 2010–today, reprogramming BIO from the Biennial of Industrial Design into the new Biennial of Design | 2011, Open Depots, exhibition | 2011, Designing the Republic, exhibition | 2012, Unfinished Modernisations, exhibition, European project | 2013, Under a Common Roof: Modern Public Buildings from the Museum's Collection, exhibition | 2013, Institution as Praxis, conference, with Beatrice Galilee | 2013–2015, Europe City, European Project | 2014, What's going on? The New Dynamics of Public Space, conference | 2014, Pressure of the Contemporary, head of session at the ICAM 17 Conference, CCA Montreal | 2015, Plans, Traps and Alternatives – 120 years of Modern Urbanism in Ljubljana, Exhibition | 2015–2021, Future Architecture, MAO establishes and leads the European platform for young talents in architecture | 2016, ICAM 18 Ljubljana, world congress of the International Confederation of Architectural Museums | 2016, Home at Arsenale, Slovenian pavilion at the 15th International Architecture Exhibition in Venice | 2017–2022, Centre for Creativity, national platform for the development of the creative sector, European project | 2018, Living With Water, Slovenian pavilion at the 16th International Architecture Exhibition in Venice | 2019, We're Renovating!!!, adaptable re-use in Slovenia, exhibition | 2020, The Common in Community, Slovenian pavilion at the 17th International Architecture Exhibition in Venice.



↑ Predmet in zbirka: predstavitev zbirk Muzeja za arhitekturo in oblikovanje, 14. 11. 2019–31. 1. 2021; kustosinji razstave: Cvetka Požar, Maja Vardjan; strokovni sodelavci: Špela Šubic, Bogo Zupančič | An Object and a Collection: presentation of the collections of the Museum of Architecture and Design, 14. 11. 2019–31. 1. 2021; exhibition curators: Cvetka Požar, Maja Vardjan; expert collaborators: Špela Šubic, Bogo Zupančič



ŠTUDENTSKO PRIZNANJE STUDENT PRIZE

MAGISTRSKO DELO: DRAMA! (ZAČASNA), IDEJNA ZASNOVA ZAČASNIH PROSTOROV SNG DRAMA LJUBLJANA NA PARKIRIŠČU NUK 2 V LJUBLJANI MASTER'S THESIS: DRAMA! (TEMPORARY), SCHEMATIC DESIGN FOR TEMPORARY SPACES OF SLOVENIAN NATIONAL THEATRE DRAMA LJUBLJANA ON THE NUK 2 PARKING LOT IN LJUBLJANA

VID ŽNIDARŠIČ

36

Magistrsko delo *DRAMA! (začasna)* odlikuje utemeljeno, nekonvencionalno preizpraševanje začasnosti v arhitekturi in namerno polemičen odziv na aktualno kompleksnost prostorske stiske SNG Drame v obdobju celovite prenovne ter na potencial izpostavljenega prostora nerealiziranega NUK 2 v Ljubljani. _____ Magistrsko delo *DRAMA! (začasna)*, idejna zasnova začasnih prostorov SNG Drama Ljubljana na parkirišču NUK 2 v Ljubljani avtorja Vida Žnidaršiča, izdelano pod mentorstvom izr. prof. Vase Perovića na Fakulteti za arhitekturo Univerze v Ljubljani, prejme študentsko priznanje Plečnikovega sklada zaradi jasne pozicije arhitekture kot kritične prakse, ki povezuje preprosto radikalnost začasnosti gledališča kot monumentalnega znaka s problematiko ključnih praznih prostorov v centru prestolnice, s tem pa utemeljuje potencialne začasnosti kot trajnostnega, eksperimentalnega pristopa pri aktivaciji javnih kulturnih institucij v javnem prostoru. _____ Avtor si uvodoma zastavi ključno vprašanje, ali bi lahko osrednje nacionalno gledališče izkoristilo prostorsko stisko, v kateri se bo znašlo z začetkom izvajanja načrtovane celovite prenovne, in bi jo namesto kot problem obravnavalo kot priložnost. Sprva opredeli priložnost kot ekstrovertirano odpiranje Drame tisti javnosti, ki gledališča načeloma ne obiskuje, kar bistveno nadgradi z utemeljeno izbiro lokacije na območju začasnega parkirišča nad emonskimi izkopaninami – torej bodočega NUK 2 v Ljubljani. _____ Poglobljeno raziskovanje pojma začasnosti nadgradi s serijo skrbno izbranih realiziranih in utopičnih tipologij začasnosti 20. stoletja, polemizira problematiko začasnosti ter zaključí z izpostavljanjem

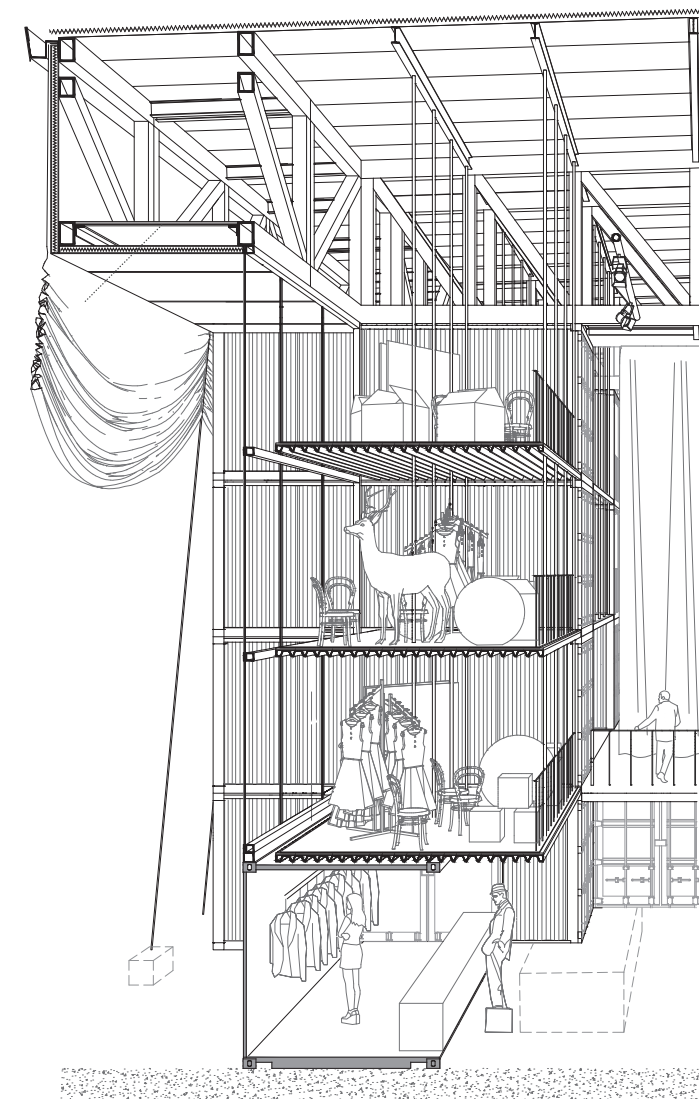
Magistrsko delo | Master's thesis *DRAMA! (začasna)*,
Idejna zasnova začasnih prostorov SNG Drama Ljubljana
na parkirišču NUK 2 v Ljubljani | *DRAMA! (temporary)*,
Schematic design for temporary spaces of Slovenian National
Theatre Drama Ljubljana on the NUK 2 parking lot in Ljubljana
Avtor | Author Vid Žnidaršič
Mentor | Mentor izr. prof. Vasa J. Perović, Ma BiA
Institucija | Institution Univerza v Ljubljani, Fakulteta za arhitekturo |
University of Ljubljana, Faculty of Architecture
Leto izdelave | Year of production 2018

začasnosti kot vodilne sile v eksperimentalnem arhitekturnem ustvarjanju: na eni strani kot možnost za trajnostno preverjanje razvoja mest skozi odziv prebivalcev in obiskovalcev skozi progresivno začasno gledališče, ki deluje kot socialni atraktor; na drugi strani pa hkrati preizprašuje nove možnosti gledališke produkcije. Izbor ready-made modula ladijskega kontejnerja kot gradnika začasne Drame je kontekstualen in hkrati vzdržen, saj se tako uporabi obstoječe kontejnerje, ki jih Drama že ima za potrebe arhiviranja in prevoza scenografije. Na izpostavljeno problematiko pretirane uporabe kontejnerjev za pop-up nakupovalna središča brez posebne identite se avtor odzove s specifičnostjo distribucije generičnega elementa v učinkovit, a monumentalen znak gledališča.

»Magistrska naloga *DRAMA! (začasna)* naslavlja aktualne probleme začasnosti v arhitekturi kot polja za preizkušanje idej, trajnosti in vzdržnosti v arhitekturnem oblikovanju, smotrne rabe javnega prostora v urbanem okolju ter vzpostavitev začasnih objektov kot odziv na realne potrebe kulturnih institucij v Sloveniji, ter tako iz navideznega problema ter s tem povezane prostorske stiske ponuja ne le rešitev, temveč priložnost. Projekt aktivira degradirano parkirišče NUK 2, ki predstavlja pomemben, a pozabljen javni prostor, hkrati pa z vzpostavitvijo začasnega gledališča, ki pod vprašaj postavlja nalogo gledališča kot javne kulturne institucije, njene pojavnosti v mestu ter tipologijo klasičnega gledališkega prostora, omogoča transformacijo in progresivno preoblikovanje institucije SNG Drama Ljubljana.« – Vid Žnidaršič

The master's thesis *DRAMA! (temporary)* features a well-founded and unconventional consideration of the temporary in architecture, as well as an intentionally polemic response to the current complex question of the spatial requirements of the Slovenian National Theatre Drama during its complete renovation; and the potential of the considered space of the future and, as of yet unrealised, NUK 2 in Ljubljana. The master's thesis *DRAMA! (temporary)*, Schematic design for temporary spaces of Slovenian National Theatre Drama Ljubljana on the NUK 2 parking lot in Ljubljana by Vid Žnidaršič, under the mentorship of Vasa Perović at the Faculty of Architecture of the University of Ljubljana, receives the student prize of the Plečnik Fund for its clear positioning of architecture as a critical practice, connecting the simple radical idea of the temporary nature of theatre as a monumental symbol, with the issue of key yet disused spaces in the centre of the capital—all while establishing potentials of temporary use as a sustainable and experimental approach to activating public cultural institutions into public space. _____ The author initially poses the key question of whether the prominent national theatre could utilize the spatial challenges, which will arise at the start of the planned complete renovation, and instead treat them as an opportunity. He first defines the opportunity as an extrovert invitation of the Drama theatre to the public, which rarely frequents its shows, then significantly upgrades it with the choice of location—the temporary parking space above the remnants of ancient Emona, the future NUK 2 in Ljubljana. _____ The in-depth research of the concept of temporariness is further addressed with a series of well-chosen realised and utopian typologies of temporariness from the 20th century, questioning the issue of temporariness, and finally establishing temporariness as a driving force in experimental architectural design: on the one hand as an opportunity for a sustainable testing in urban development through the feedback of locals and tourists for a progressive temporary theatre as a social attractor; and on the other, opening up new possibilities of theatre production. The choice of a ready-made modular shipping container as a building block of the temporary Drama theatre is both contextual and feasible, as Drama already uses such containers for their set design archive and transportation. Addressing the problematic overuse of containers as pop-up shopping centres without distinct identities, the author replies with a specific distribution of the generic element in an effective, yet monumental theatre landmark.

“The master's thesis *DRAMA! (temporary)* addresses the current issues of temporariness in architecture as a space for testing ideas, sustainability and feasibility in architectural design, the responsible use of public space in an urban environment and the establishment of temporary structures as a response to the pressing needs of cultural institutions in Slovenia, thereby transforming the perceived problem and the related spatial requirements into not only a solution, but an opportunity. The project makes use of the degraded parking lot NUK 2, which represents an important if neglected public space, and by establishing a temporary theatre, which questions the role of the theatre as a public cultural institution, its place within the city and the typology of a classic theatre space, enables a transformation and a progressive redefinition of the Slovenian National Theatre Drama as an institution.” – Vid Žnidaršič



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ŠTUDENTSKO PRIZNANJE STUDENT PRIZE

MAGISTRSKO DELO: FUŽINSKA COPACABANA, IDEJNA ZASNOVA UREDITVE ŠPORTNEGA PARKA IN PLAŽE NA OBMOČJU MED ŠTEPANJSKIM NASELJEM IN FUŽINAMI V LJUBLJANI MASTER'S THESIS: FUŽINE COPACABANA, SCHEMATIC DESIGN OF RECREATIONAL PARK AND BEACH BETWEEN ŠTEPANJSKO NASELJE AND FUŽINE NEIGHBOURHOODS IN LJUBLJANA

VALENTIN TRIBUŠON OVSENIK

Magistrsko delo *FUŽINSKA COPACABANA* kritično izpostavi aktualno problematiko in hkrati potencial pozabljenega prostora vzdolž Ljubljanice med dvema izrazitima modernističnima soseskama ter konceptualno uokviri pozabljen teritorij v radikalno novo realnost mestnega parka velikega formata. S tem odpira pomemben premislek o nujnosti strateških preveritev sorodnih območij večjega merila v raznolikih urbanih okoljih. _____ Magistrsko delo *FUŽINSKA COPACABANA*, *Idejna zasnova ureditve športnega parka in plaže na območju med Štepanjskim naseljem in Fužinami v Ljubljani* avtorja Valentina Tribušona Ovsenika, izdelano pod mentorstvom izr. prof. Vase Perovića na Fakulteti za arhitekturo Univerze v Ljubljani, prejme študentsko priznanje Plečnikovega sklada zaradi relevantnosti opredelitve osrednje teme kot radikalne redefinicije ogromnega zapostavljenega zelenega območja in zasnove s transformativnim potencialom, ki s sistemom poudarjenih arhitekturnih intervencij uspešno zgradi konceptualno urbanistično strategijo, s tem pa vzpostavi jasno identiteto novega urbanega mestnega parka ob reki. _____ Avtor uvodoma razbere, da je prav načrtovanje sosesk kot zaključenih celot privedlo do vmesnih mejnih prostorov, ki so nikogaršnja zemlja z neizmernimi naravnimi potenciali kot pozabljeno nasprotje ultraurbanemu okolju sosesk ekstremne gostote. Reka kot dolgoletni mejnik postane osrednji akter linearnega športnega parka velikega merila, kjer niz novih linijskih infrastrukturno-arhitekturnih objektov funkcionalno, prostorsko in programsko poveže oba bregova in s tem obe soseski – Štepanjsko naselje in Fužine. Osredotočenost na lokalne prebivalce in njihov odnos do parkov in športa ter razumevanje kompleksnosti večgeneracijske skupnosti znotraj sosesk je lahko

Magistrsko delo | Master's thesis **FUŽINSKA COPACABANA**, *Idejna zasnova ureditve športnega parka in plaže na območju med Štepanjskim naseljem in Fužinami v Ljubljani* | **FUŽINE COPACABANA**, *Schematic design of recreational park and beach between Štepanjsko naselje and Fužine neighbourhoods in Ljubljana*
Avtor | Author **Valentin Tribušon Ovsenik**
Mentor | Mentor izr. prof. **Vasa J. Perović, Ma BiA**
Institucija | Institution **Univerza v Ljubljani, Fakulteta za arhitekturo** | University of Ljubljana, Faculty of Architecture
Leto izdelave | Year of production **2018**

poglobljeno raziskovanje radikalnih in izrazitih mestnih parkov usmerilo v sistemsko arhitekturno-urbanistično intervencijo posebnega merila. Slednja uspešno navigira med urbanistično strategijo, potrebno zaradi velikosti obravnavanega območja, ter arhitekturno zasnovo nove tipologije povezovalnega objekta, da lahko vzpostavi prepoznavnost in karakter novega mestnega parka. Prepoznana sporadičnost razvoja nikogaršnjega območja in geometrijska jasnost celovite urbanistične zasnove posamezne stanovanjske soseske predstavljata kontekstualni okvir intervencije, ki predlaga postopno in neinvazivno reartikulacijo obstoječega športnega programa v sodoben javni odprti prostor za stanovalce obeh sosesk. Nekonvencionalna zasnova večjega degradiranega območja nenehno prevprašuje nujno prepletenost arhitekturnega in urbanističnega pristopa, ki tako določa odprto strategijo z jasno identiteto.

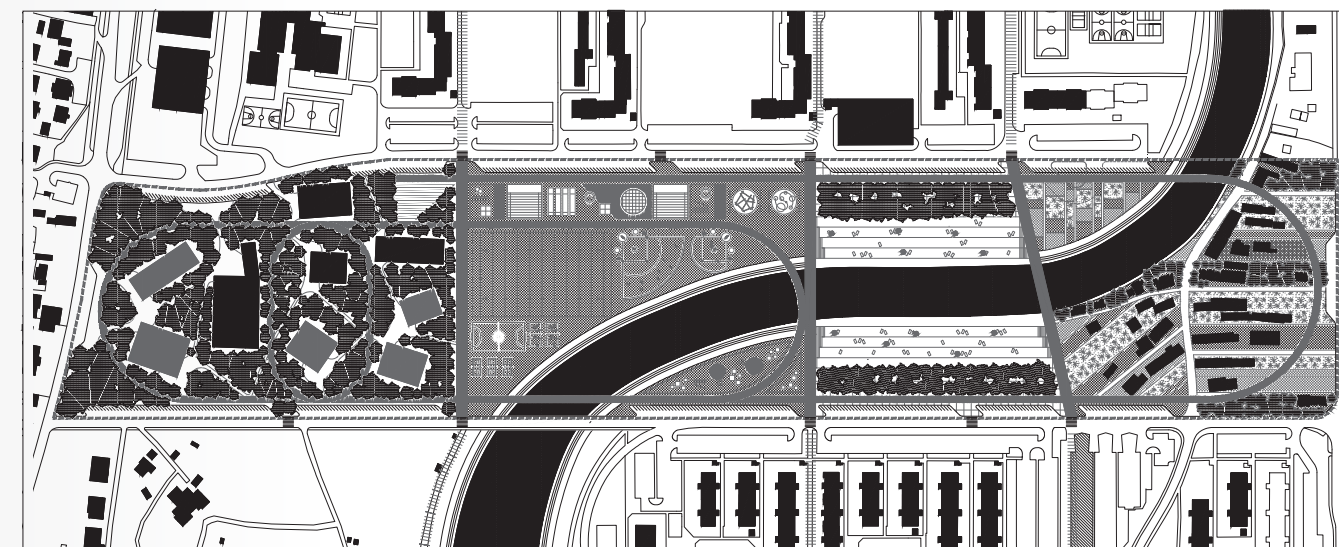
»Načrtovanje ljubljanskih modernističnih sosesk kot zaključenih celot je privedlo do nastanka vmesnih prostorov, izgubljenih območij, ki ne pripadajo niti soseskam niti mestu. Izbor takšne »nikogaršnje zemlje« za lokacijo magistrske naloge skupaj z naravno danostjo reke Ljubljanice ustvari podlago za kritičen odgovor na vprašanje, kako lahko mesto reagira na izgubljene mestne prostore. Fužinska Copacabana z aktivacijo reke Ljubljanice, povezovanjem sosesk in reartikulacijo obstoječega športnega programa na lokaciji vzpostavi novi parter – javni prostor, ki s svojim specifičnim karakterjem postane tvorec nove identitete območja Fužin in Štepanjskega naselja, obenem pa postane manjkajoči vezni člen mesta.« – Valentin Tribušon Ovsenik

The master's thesis *FUŽINE COPACABANA* presents a critical exposition of the current issues and dormant potentials of the forgotten area alongside Ljubljanica between two distinct modernist neighbourhoods, conceptually framing the disused site in a radical new reality of a large-scale city park. In doing so, it opens up the important question of the urgency of strategic evaluation of similar large areas in diverse urban contexts. _____ The master's thesis *FUŽINE COPACABANA*, *Schematic design of recreational park and beach between Štepanjsko naselje and Fužine neighbourhoods in Ljubljana* by Valentin Tribušon Ovsenik, under the mentorship of Vasa Perović at the Faculty of Architecture of the University of Ljubljana, receives the student prize of the Plečnik Fund for its relevance in defining its central theme as a radical redefinition of a vast disused green space, as well as the transformative potential of its pivotal theme, which uses a system of deliberate architectural interventions to successfully construct a conceptual urban planning strategy, while establishing a clear identity of the new urban riverside city park. _____ The author starts by deducing that the planning of neighbourhoods as finite entities has led to intermediary bordering spaces, no man's lands with limitless natural potentials, acting as forgotten polar opposites to the ultra-urban environment within neighbourhoods of extreme density. The river as a historic delineator becomes the prominent actor of the linear large-scale recreational park, where a series of new linear infrastructural and architectural objects links both riversides and their neighbourhoods, Štepanjsko naselje and Fužine, in a functional, spatial and programmatic way. _____ The focus on local residents and their attitudes towards parks and recreation, as well as understanding the complexities of multigenerational communities within these neighbourhoods, enabled the in-depth research of radical and

prominent city parks to focus on a systemic architectural and urbanist intervention on a larger scale. The latter successfully balances urban strategies, made necessary because of the dimensions of the space in question, and the architectural design of the new typology of the connecting building so as to establish the recognisability and character of the new city park. The identified sporadic nature of the development of disused areas and the geometric clarity of the comprehensive urban design of each individual neighbourhood present the contextual framework of the intervention, which proposes a gradual and non-invasive rearticulation of the existing recreational programme into a contemporary open public space for the residents of both neighbourhoods. The unconventional design of the large degraded area constantly questions the necessary intertwining of an architectural and urbanist approach, which defines the open strategy with its clear identity.

“The planning of Ljubljana's modernist neighbourhoods as finite entities has led to the creation of intermediary spaces, lost areas that don't belong to either the neighbourhoods or the city. The choice of such a “no man's land” as the location of the master's thesis project, along with the natural landscape surrounding the river Ljubljanica, creates the framework for a critical response to the way in which a city reacts to neglected public spaces. The Fužine Copacabana activates the Ljubljanica river, connects the neighbourhoods and rearticulates the existing recreational programmes within the area to create a new playing field—a public space, which makes use of its specific characteristics to become the creator of a new identity of the Fužine and Štepanjsko naselje neighbourhoods, all while acting as the missing intermediary link for the city.” – Valentin Tribušon Ovsenik

Situacija | Situation



NOMINACIJA NOMINATION



GLASBENA ŠOLA ŠOŠTANJU ŠOŠTANJU MUSIC SCHOOL

NOMINACIJA NOMINATION

GLASBENA ŠOLA ŠOŠTANJ ŠOŠTANJ MUSIC SCHOOL

MOJCA GREGORSKI
MIHA KAJZELJ
MATIC LAŠIČ

Avtorji | Authors Mojca Gregorski, Miha Kajzelj, Matic Lašič
Projektivno podjetje | Architecture company
ex MODULAR arhitekti d.o.o.
Projektna skupina | Project team Mojca Gregorski,
Miha Kajzelj, Matic Lašič
Grafično oblikovanje | Graphic design Žiga Misjak
Statika | Structural Design LINE d.o.o., dr. Niko Kristanič
Projektiranje | Planning 2016–2018
Izvedba | Execution 2018–2019
Naročnik | Client Občina Šoštanj
Lokacija | Location Trg Jožeta Lampreta, Šoštanj
Bruto površina | Gross Floor area 1.778 m²
Investicijska vrednost | Budget 3.800.000 €
Povezava | Link www.kontra.si,
www.kajzelj-arhitektura.si, www.efekt-a.com
Fotograf | Photographer Miran Kambič

Glasbena šola Šoštanj je uspešen projekt prenove in dozidave obstoječe glasbene šole, ki je bila v 80. letih prizidana lokalnemu kulturnemu domu. Stavba predstavlja racionalen pristop k prenovi z izkoristkom obstoječe grajene strukture, hkrati pa velikopotezno vzpostavlja nove kvalitete tako v objektu samem kot širši okolici, ki ji s primerno reorganizacijo programov zunanje ureditve daje nastavek za vzpostavitev novega urbanega središča mesta v prihodnosti. Zaradi navedenih razlogov projekt prejme nominacijo za Plečnikovo nagrado. Programsko objekt združuje tri različne uporabnike: pihalni orkester Zarja z veliko godbeno dvorano v pritličju novega objekta, prostore pevskega zbora Svoboda v pritličju rekonstruiranega objekta in prostore glasbene šole s prireditveno dvorano v nadstropju. Prostori glasbene šole v nadstropju tvorijo kompakten introvertiran volumen z atriji. Posamezne učilnice so namenjene učenju različnih instrumentov, vsako pa zaznamuje edinstven ambient s svojim virom posredne naravne svetlobe, ki v kombinaciji s preišljeno in dovršeno notranjo opremo daje primerno zasebnost in akustiko, potrebno za izvajanje učnega procesa. Zunanost objekta se glede na orientacijo spreminja. Proti novemu parkirišču, kjer se nahaja glavni vhod v kulturni dom, je skromna in zadržana, na strani reke Pake pa se fasada objekta odpira in nagovarja mimoidoče ter tako na novo definira

obrečno urbano os ob zaključku parka. Prizidek je stalnica pri reševanju prostorske problematike v slovenskem prostoru, ki v večini primerov rezultira v poslabšanju tako osnovnega objekta kot prostora samega. V primeru prenove Glasbene šole Šoštanj pa se zgodi ravno obratno: projekt celostno in kvalitetno obravnava vprašanje integritete kulturnega doma kot tudi širšega prostora mesta, v katerega posega ter ga nadgrajuje.

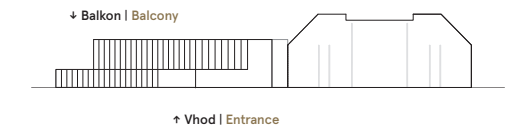
»Novi objekt je izveden kot dozidava kulturnemu domu in nekdanji glasbeni šoli, ki je v novi zasnovi vključena v notranjost gabarita. Navzven je stavba zasnovana kot čist kubus in s tem kontrast neredu industrijskega mesta in bližnje okolice. Značilna arhitektura zidov kulturnega doma se nadaljuje kot pretrgana bela obodna stena objekta, ki na stiku s kulturnim domom in v cezurah razkriva temnejšo sredico objekta. Kontrastno zasnovana rečna stran objekta je ekstrovertirana: obod stavbe je dematerializiran v mrežo pokončnih lamel, ki zastirajo stekleno steno notranje dvonadstropne avle in komunicirajo z mogočnim drevoredom platan ob reki. Notranjost, kjer se zidovi nekdanje glasbene šole srečujejo z geometrijo novih zidov in ambientih svetlobnih atrijev, ponuja raznolikost prostorskih in svetlobnih doživetij.«
— Mojca Gregorski, Miha Kajzelj, Matic Lašič

The Šoštanj Music School is successful in renovating and extending an existing music school, which was itself constructed as an extension to the local cultural centre. The building represents a rational approach to renovation, making use of the existing built structure, yet establishing the new qualities of the building and its surroundings on a large scale—reorganising the programmes of the latter to enable a new urban centre to develop in the future. For these reasons, the project receives a nomination for the Plečnik Award. The building's programme unites three distinct users: the Zarja Wind Orchestra with its large practice hall on the ground floor of the new building, the spaces for the Svoboda choir on the ground floor of the renovated building and the spaces for the music school and event hall on the first floor. The music school's spaces on the first floor form a compact introverted volume with atriums. Individual classrooms are dedicated to practising various instruments, each defined by a unique ambiance with its own source of direct sunlight, which, combined with considered choices in quality interior design, give the appropriate privacy and acoustics necessary for the educational process. The object's exterior changes with its orientation. Towards the new parking lot, facing the main entrance to the cultural centre, it is restrained and modest, while the façade facing the Paka river opens up and addresses passers-by, redefining the river-facing urban artery at the edge of the park.

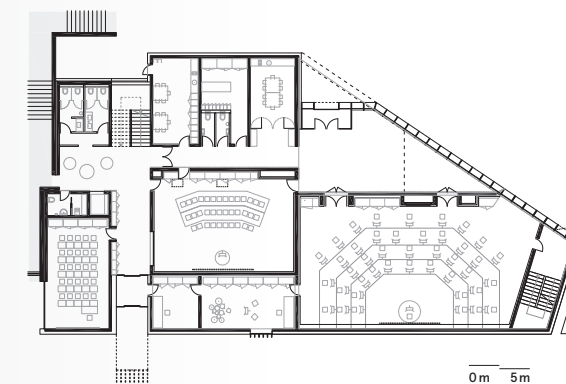
Additions are a constant in solving expanding spatial needs in Slovenia, and mostly result in worsening both the initial building and the space itself. The renovation of the Šoštanj music school produces an opposite result: the project offers a comprehensive and quality treatment of the question of the cultural centre's integrity, as well as the town itself, providing an intervention that serves only to upgrade.

“The new building represents an extension of the cultural centre and the former music school, which the new design includes in its framework. The exterior of the building, designed as a cube, acts as a contrast to the disorder of the industrial town and its immediate surroundings. The distinct architecture of the cultural centre's walls is continued as a perforated white clad surface, which, at its borders with the cultural centre and at various intervals, reveals the darker inner cladding within. The contrasting riverside façade is more extroverted: the building's cladding dematerialises into a web of vertical plates, which shield the glass wall of the two-story entrance hall and open up to the majestic sycamore trees that line the riverbanks. The interiors vary in their expressions of space and light, with the walls of the former music school meeting up with the geometry of the new walls and the ambient of the lighting atriums.” — Mojca Gregorski, Miha Kajzelj, Matic Lašič

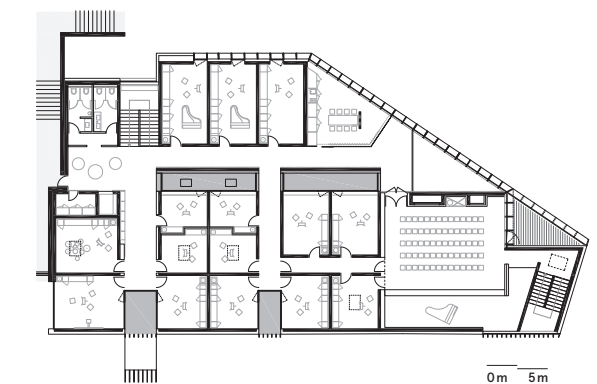
Shema oblikovanja strukturirane fasade | Structured façade design scheme



Tloris pritličja | Ground floor plan



Tloris nadstropja | First floor plan



NOMINACIJA NOMINATION



HIŠA ZA OBLIKOVALKO KERAMIKE HOUSE FOR A CERAMIST

NOMINACIJA NOMINATION

HIŠA ZA OBLIKOVALKO KERAMIKE HOUSE FOR A CERAMIST

BOŠTJAN GABRIJELČIČ
PETER GABRIJELČIČ
ALEŠ GABRIJELČIČ

Avtorji | Authors Boštjan Gabrijelčič,
Peter Gabrijelčič, Aleš Gabrijelčič
Projektivno podjetje | Architecture company ARHITEKTURA d.o.o.
Projektna skupina | Project team Boštjan Gabrijelčič,
Peter Gabrijelčič, Aleš Gabrijelčič
Statika | Structural Design AL PROJEKT, Aleš Dimec
Projektiranje | Planning 2016–2019
Izvedba | Execution 2020
Naročnik | Client Zasebni | Private
Lokacija | Location Marentičeva ulica 20, Ljubljana
Bruto površina | Gross Floor area 200 m²
Investicijska vrednost | Budget 350.000 €
Povezava | Link www.arhitektura-doo.si
Fotograf | Photographer Miran Kambič

The house for a ceramist, authored by Boštjan Gabrijelčič, Peter Gabrijelčič and Aleš Gabrijelčič, was designed as a response to the spatial and material cacophony of Ljubljana's suburbs. The house visually seems to be closing itself off from its surroundings, while creating an incredibly linked and airy living and working interior space. The authors paid special attention to the use of materials and designing details, forming a final conceptual whole. The house for a ceramist receives a nomination of the Plečnik Fund for its innovative approach to designing a single-family home with an integrated creative work space. The U-shaped floor plan spans as far as possible towards the edges of the lot with its exterior walls, giving up the transitory open exterior space and redirecting all activities inwards. The architecture is consequently branched towards the inside, interconnecting atrium spaces establishing an interesting twist to the concept of a single-family home. The living spaces surround the central external atrium space and form a series of closed spaces with outward-facing views, transforming the atrium into an extension of the interiors. The building, closing itself off from views and cutting off communication with its surroundings, appears almost inaccessible, but on the inside—quite to the contrary—establishes a pleasant warmth of the interior, intertwined with custom lighting fixtures and installations by Tanja Goršič. The atrium as the central communication ensures plentiful natural

light and views of the exterior. The use of prefabricated concrete elements, otherwise used for construction, as the massive façade cladding is as surprising as it is innovative and ensures a lasting, solid and neutral appearance of the building. Exquisitely designed details of the furnishings made of ash, oak and terrazzo are a distinguishing feature of the interiors. Distinctly designed wooden elements with their organic and warm feel, along with the glass window features, establish a contrast with the tectonic concrete elements, producing an interesting dialogue between one and the other; while on a sensory and symbolic level conjuring up a complementary demarcation between the interior and the exterior, between the wide open and the intimate and private.

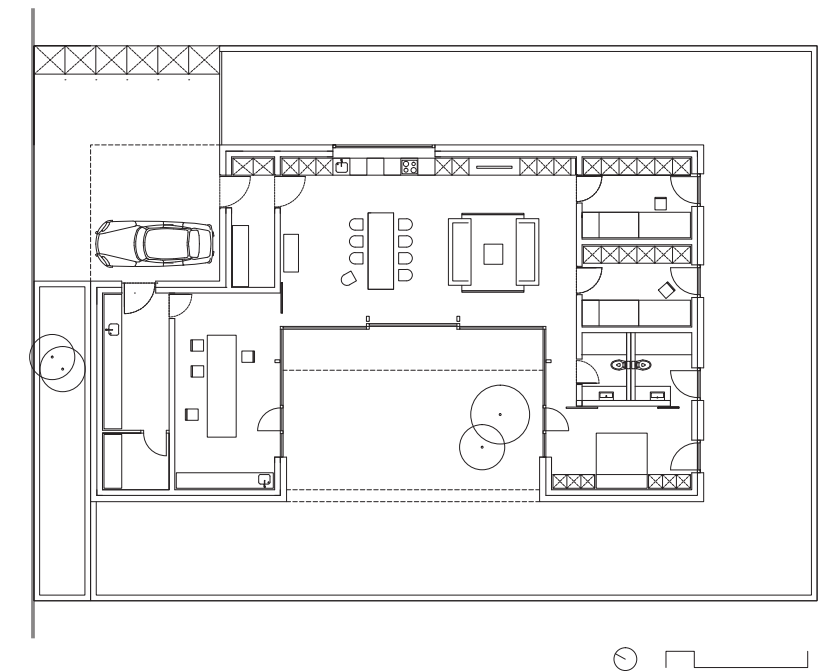
“The concept of the house was in part shaped by the thought of how to react to the omnipresent trend of working from home. The buildings north and street-facing side, which borders on public space, does not incite conflict and comes off as restrained, almost sculptural in nature. The interiors open up wide through the panoramic windows into the large atrium within, which is designed as an intermediary space—a space which is neither interior or exterior. It is framed by panoramic windows, which create various spatial sequences and frame different views.” — Boštjan Gabrijelčič, Peter Gabrijelčič, Aleš Gabrijelčič

Hiša za oblikovalko keramike avtorjev Boštjana Gabrijelčiča, Petra Gabrijelčiča in Aleša Gabrijelčiča je zasnovana kot odgovor na prostorsko in materialno kakofonijo predmestja Ljubljane. Hiša se vizualno navidez hermetično zapira pred svojo okolico, v notranjosti pa ustvarja izredno povezan in zračen bivanjsko-delovni prostor. Avtorji posebno pozornost posvečajo izboru materiala in oblikovanju detajlov, v sozvočju pa se povezujejo v konceptualno zaključeno celoto. Hiša za oblikovalko keramike prejme nominacijo Plečnikovega sklada za inovativni pristop k oblikovanju enodružinske hiše z integracijo kreativnega dela na domu. Tloris hiše v obliki črke U se z zunanji stenami v največji možni meri približa robovom zemljišča, s čimer se odpove vmesnemu odprtemu zunanjemu prostoru in vse dogajanje obrne v notranjost. Tako je arhitektura členjena navznoter, z atrijskimi povezavami pa vzpostavi zanimiv preobrat koncepta enodružinske hiše. Bivalni prostori oklepajo osrednji zunanji atrijski prostor in tvorijo niz zaprtih prostorov s pogledi na ven, zato atrij deluje kot podaljšek oziroma razširitev notranjega prostora. Staba, ki od zunaj zapira poglede in prekinja komunikacijo z okolico, deluje skoraj nedostopna, navznoter pa – ravno obratno – ustvari prijetno toplino interierja, prepletenegega z avtorskimi keramičnimi svetili in instalacijami Tanje Goršič. Atrij kot osrednji komunikacijski prevodnik omogoča tudi obilo

naravne svetlobe in poglede na ven. Uporaba sicer konstrukcijskih prefabriciranih betonskih elementov za masivni fasadni ovoj je tako presenetljiva kot inovativna ter zagotavlja trajno, masivno in nevtrarno podobo objekta. Notranjost stavbe odlikujejo skrbno in dovršeno oblikovani detajli notranje opreme iz jesenovega in hrastovega lesa ter teraca. Prepoznavno oblikovani leseni elementi s svojim organskim in toplim nagovorom skupaj s steklenimi svetlobnimi površinami delujejo kot kontrast betonskim tektonskim elementom, pri čemer prihaja do zanimivega dialoga med enim in drugim, na čutni in znakovni ravni pa na komplementarno razmejitve med zunanjim in notranjim, med na zunaj odprtim in intimnim, zasebnim.

»Hiša je rasla z mislijo na to, kako se odzvati na vseprisoten trend dela na domu. Objekt proti severni ulični strani, kjer se nahaja javna površina, ne ustvarja konfliktov ter deluje zadržano, skoraj skulpturalno. Notranji prostori se široko odpirajo prek panoramskih oken v velik osrednji atrij, ki je zasnovan kot prostor vmes – prostor, ki ni niti del zunanosti niti notranosti. Obdan je z velikimi panoramskimi stekli, skozi katera nastajajo zanimive prostorske sekvence in pogledi.«
— Boštjan Gabrijelčič, Peter Gabrijelčič, Aleš Gabrijelčič

Tloris pritličja | Ground floor plan



Na razpis za Plečnikova odličja za leto 2020 je prispelo skupaj 34 predlogov, od tega 21 realizacij (od tega 15 arhitekturnih, 3 krajinskoarhitekturne in 3 interjerji), 4 predlogi za prispevek k obogatitvi arhitekturne kulture in 8 nominacij za študentska priznanja. _____ Žirija se je prvič sestala 24. februarja 2020. Na prvi seji so člani žirije predlagali in potrdili Tino Gregorič za predsednico žirije, v nadaljevanju pa izbrali dela, ki so se umestila v ožji izbor, ter določili datume terenskih ogledov. Teh je bilo skupaj 11 in so potekali 29. februarja. ter 1. in 7. marca. Po vsakem ogledu so se člani žirije kritično opredelili do posameznega dela, iz česar so se lahko nato izoblikovali skupni zaključki. _____ Končno odločitev za Plečnikovo nagrado, Plečnikove medalje ter nominacije je žirija soglasno sprejela 9. marca 2020, ob tem pa predlagala dve magistrski deli za študentsko Plečnikovo priznanje. Plečnikovo nagrado so prejeli Matija Bevk, Vasa J. Perović in Christopher Riss za Islamski versko-kulturni center, Plečnikovo medaljo za realizacijo pa Rok Žnidaršič in Žiga Ravnikar za Telovadnico Osnovne šole Vižmarje Brod, Plečnikovo medaljo za pomembno delo s področja arhitekturne teorije, kritike in strokovne publicistike je prejel Tomaž Vuga za knjigo *Projekt: Nova Gorica*, Matevž Vidmar Čelik pa je prejel Plečnikovo medaljo za prispevek k bogatitvi arhitekturne kulture za vodenje Muzeja za arhitekturo in oblikovanje ter uveljavitev muzeja v mednarodni arhitekturni skupnosti. Za aktualno realizacijo so bili nominirani Mojca Gregorski, Miha Kajzelj in Matic Lašič za Glasbeno šolo Šoštanj ter Boštjan Gabrijelčič, Peter Gabrijelčič in Aleš Gabrijelčič za Hišo za oblikovalko keramike. _____ Zaključek podeljevanja priznanj je potekal na seji 16. marca, na kateri je bilo soglasno podeljeno študentsko Plečnikovo priznanje za magistrsko delo *DRAMA! (začasna), Idejna zasnova začasnih prostorov SNG Drama Ljubljana na parkirišču NUK 2 v Ljubljani* avtorja Vida Žnidaršiča in z večino glasov (razen enega) magistrsko delo *FUŽINSKA COPACABANA, Idejna zasnova ureditve športnega parka in plaže na območju med Štepanjskim naseljem in Fužinami v Ljubljani* avtorja Valentina Tribušona Ovsenika. _____ Vsem avtorjem nagrajenih in nominiranih del člani žirije iskreno čestitamo!

The open call for the Plečnik Awards 2020 drew a total of 34 proposals, of which 21 realisations (of which 15 in the field of architecture, 3 landscape architecture and 3 interiors), 4 proposals for contributions in enriching architectural culture and 8 nominations for student prizes. _____ The jury first convened on 24 February 2020. At the first meeting, members of the jury nominated and confirmed Tina Gregorič as president of the jury, and went on to select qualifying works for continued judging, setting the dates for *in situ* inspection. The 11 qualifying works were viewed on 29 February, 1 and 7 March. After each visit, jury members made critical observations of individual works, from which common conclusions were formed. _____ The final decision on the recipients of the Plečnik Award, the Plečnik Medal and the nominations was made unanimously on 9 March 2020, while also nominating two master's thesis for the student prize. The Plečnik Award was received by Matija Bevk, Vasa J. Perović and Christopher Riss for the Islamic Religious and Cultural Centre, the Plečnik Medal for recent realisation was awarded to Rok Žnidaršič and Žiga Ravnikar for the Vižmarje-Brod Elementary School Gym, the Plečnik Medal Plečnik medal for significant contributions in the fields of architectural theory, criticism and professional publishing went to Tomaž Vuga for the book *Project: Nova Gorica*, and Matevž Vidmar Čelik received the Plečnik Medal for significant contributions in enriching architectural culture for his management of the Museum of Architecture and Design and attaining notable recognition of the museum within the international architectural community. Nominations for recent realisations went to Mojca Gregorski, Miha Kajzelj and Matic Lašič for the Šoštanj Music School and Boštjan Gabrijelčič, Peter Gabrijelčič and Aleš Gabrijelčič for the House for a ceramist. _____ The judging came to a conclusion on 16 March, when one unanimous Student Plečnik Prize was awarded to the master's thesis *DRAMA! (temporary), Schematic design for temporary spaces of Slovenian National Theatre Drama Ljubljana on the NUK 2 parking lot in Ljubljana* by Vid Žnidaršič, and the majority (one excepting) of the jury voted to award the master's thesis *FUŽINE COPACABANA, Schematic design of recreational park and beach between Štepanjsko naselje and Fužine neighbourhoods in Ljubljana* by Valentin Tribušon Ovsenik. _____ The jury extends our sincere congratulations to the authors of all awarded and nominated projects!

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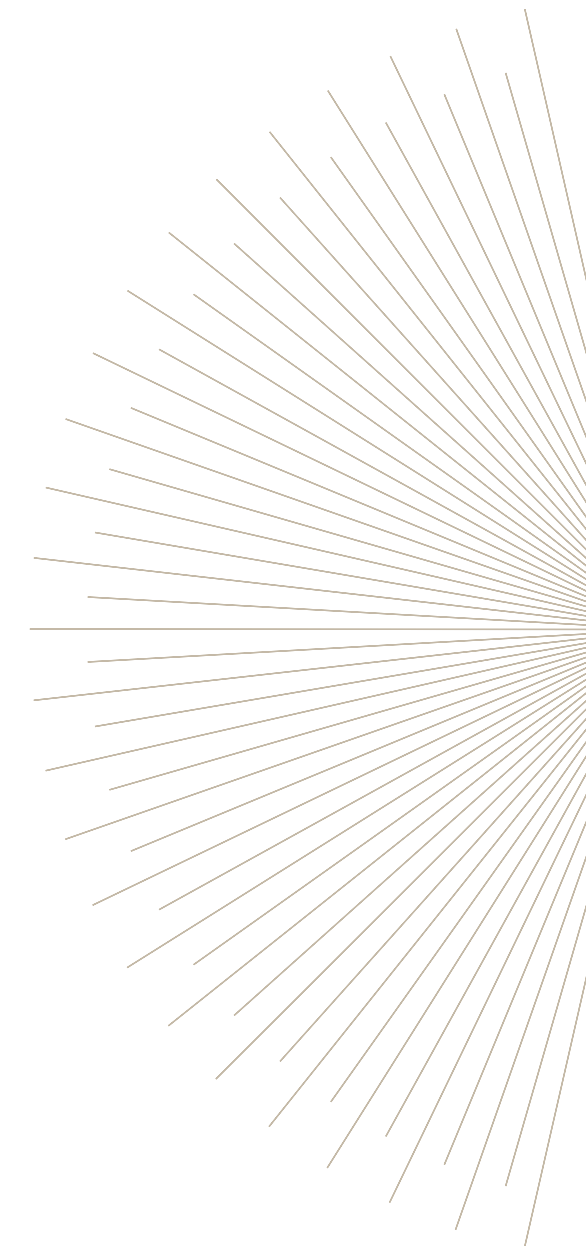
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