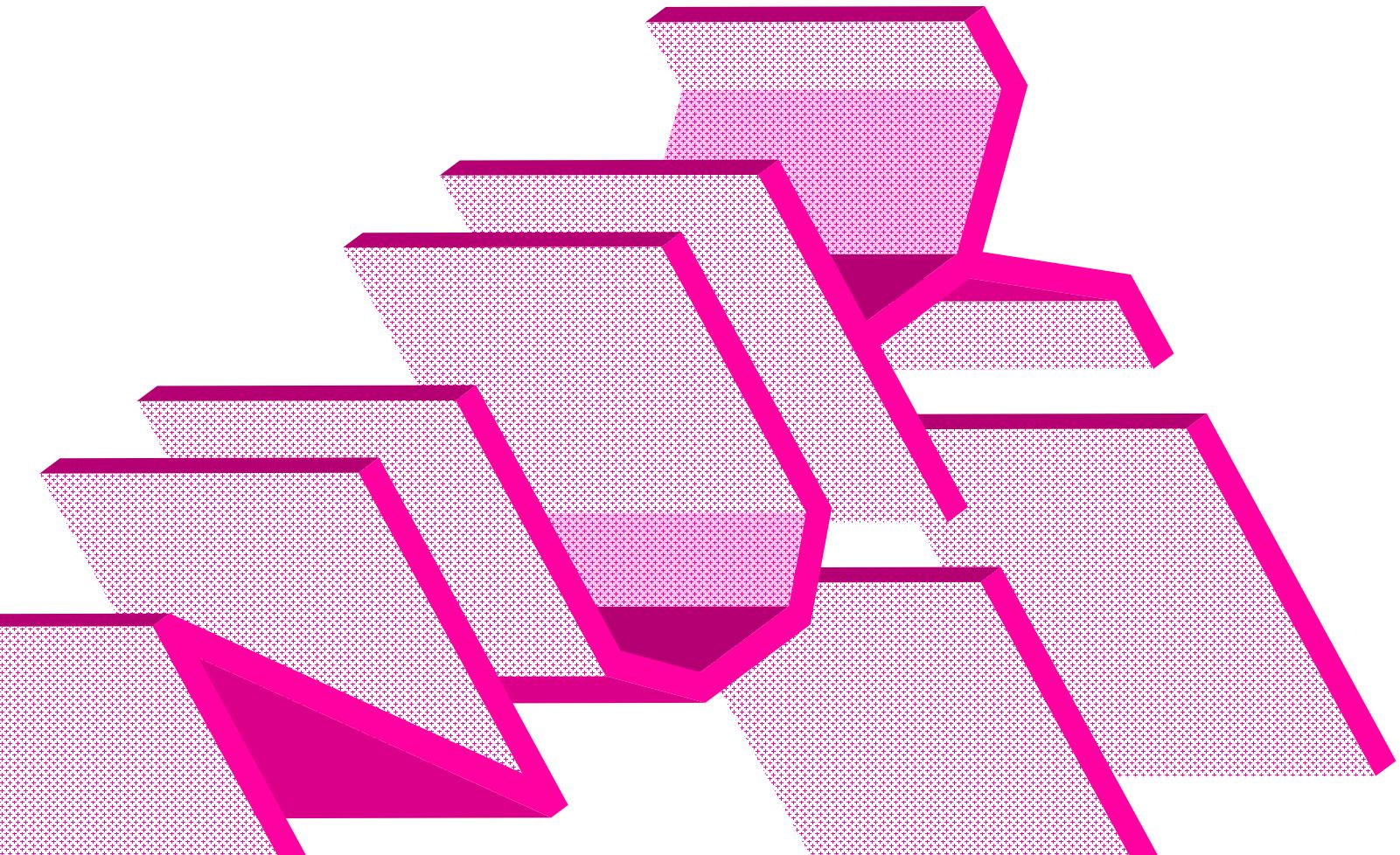


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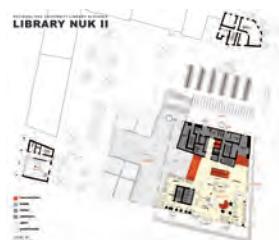
NARODNA IN UNIVERZITETNA KNJIŽNICA NUK II
/JAVNI ARHITEKTURNI NATEČAJ/

NATIONAL AND UNIVERSITY LIBRARY NUK II
/PUBLIC ARCHITECTURAL DESIGN COMPETITION/

ZBORNIČA ZA
ARHITEKTURO
IN PROSTOR
SLOVENIJE



- 01 NAGRAJENI NATEČAJNI ELABORATI
AWARD-WINNING COMPETITION ENTRIES
- 02 VIŠJE UVRŠČENI NATEČAJNI ELABORATI
HIGHER-RANKED COMPETITION ENTRIES
- 03 PREOSTALI ELABORATI
REMAINING COMPETITION ENTRIES



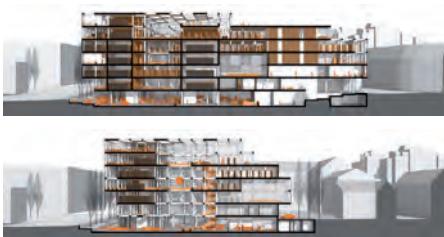
002.64126

PROJEKT ŠTEVILKA 002 SPADA V KATEGORIJO IN VRSTO PROJEKTOV KOT KOMPAKTNATA STAVBA NA VOGLU ZOISOVE IN EMONSKE CESTE, KI SLEDI OBODU LOKACIJE, IN VOGLALNIH VOLUMNOV. VELIKA VOGLALNA STAVBA JE NOVA ZNAMENITOST, A NJENI RAZTEGNJENI PREVISNI VOLUMNI SE NAVEZUJEJO NA VIŠINO SOSEDNJEGA STANOVANJSKEGA BLOKA IN TAKO STAVBA IZPOLNI KAR NAJVĒČJI MOGOČI ODTIS. TO JE ODLIČEN RAZVOJ ZELO JASNE IDEJE TER ZELO DOBRA RAZDELAVA IN KONČNI NAČRT. GLAVNA IDEJA JE V NOTRANJOSTI STAVBE, VEČ BALKONOV, »SKAKAJOČA TLAK« DAJEJO MEŠANICO DOSTOPA DO ARHIVA/SKLADIŠČA TER DOSTOPA ZA BRANJE/JAVNOST. Z VIDIKA KNJIŽNICE TO NI TAKO DOBRA REŠITEV; PRAVZAPRAV LAHKO POVZROČI RESNE TEŽAVE PRI DELOVANJU IN LAHKEM PRE TOKU ZAPOSLENIH PO KNJIŽNICI. ŽIRIJA MENI, DA JE POLEG PRIVLAČNEGA IN DOBREGA DELA, ZELO DOBREGA CELOTNEGA NAČRTA TAKA FUNKCIONALNA IN ORGANIZACIJSKA TEŽAVA KLJUČ DO VSEG, KAR SE JE POZNEJE ZGODILO PRI RAZVOJU STAVBE. TO JE PO NAŠEM MNENJU RESNA NAPAKA. PRAV TAKO JE REŠITEV JEKLENE NOSILNE KONSTRUKCIJE TEŽAVNA V SAMEM KONCEPTU.

PROJECT NUMBER 002 IS ACCORDING TO THE CATEGORY AND TYPE OF PROJECTS, A COMPACT BUILDING, ON THE CORNER OF ZOISOVA AND EMONSKA STREETS, WHICH FOLLOWS THE SITE LINES AND CORNER VOLUMES (HOUSES). THE LARGE CORNER BUILDING WOULD BE A NEW LANDMARK, BUT ITS TWO STRETCHED CANTILEVERED VOLUMES RELATE TO THE HEIGHT OF THE NEIGHBOURING BUILDING BLOCK, THUS FILLING THE MAXIMUM FOOTPRINT. THIS IS A VERY GOOD DEVELOPMENT OF A VERY CLEAR IDEA AND ALSO A VERY GOOD ELABORATION AND FINAL DESIGN. THE MAIN IDEA IS INSIDE THE BUILDING IN SECTION. MULTIPLE BALCONIES, 'JUMPING FLOORS', PROVIDE A MIX OF ARCHIVE/STORAGE AND READING/PUBLIC ACCESS. IN TERMS OF LIBRARY PRACTISE, THIS IS NOT SUCH A GOOD SOLUTION; ACTUALLY IT CAN CREATE SERIOUS PROBLEMS FOR THE FUNCTIONING AND EASY FLOW OF WORK FOR EMPLOYEES IN THE LIBRARY. THE JURY'S OPINION IS THAT, NOTWITHSTANDING THE ATTRACTIVE AND GOOD SECTION AND THE OVERALL GOOD DESIGN, SUCH FUNCTIONAL AND ORGANISATIONAL PROBLEMS ARE THE KEYS TO EVERYTHING THAT LATER HAPPENS IN THE DEVELOPMENT OF THE BUILDING. THIS IS IN OUR OPINION A SERIOUS FLAW. ALSO, THE STEEL LOAD-BEARING STRUCTURAL SOLUTION IS PROBLEMATIC IN ITS VERY CONCEPTION.

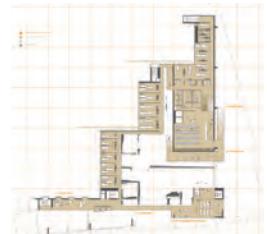


005.34329



PROJEKT ŠTEVILKA 005 SPADA V KATEGORIJO ŠIRJENJA STAVBE PO VSEJ DOLOČENI LINIJI STAVBE IN ULIC. TA PREDLOG USTVARJA SPLOŠNI PROSTORSKI SISTEM GRADNJE, ZELO FORMALNO IN STROGO MREŽO, ZAPLETENO MASO KOT REŠITEV ZA VSE; TEŽAVE Z LOKACIJO, GRADNJA IN FORMALNI VIDEZ. S TAKIM ZELO STROGIM PROSTORSKIM MREŽnim sistemom si ta predlog ustvarja mnogo resnih težav. Žirija ne najde razloga za strogo (3D) mrežno rešitev, razen rimske zapuščine, ki je pomembna, a ne edina zgodovinska referenčna točka v središču ljubljane. Posledica tega pristopa je dvomljiv videz z vseh ulic, brez občutka za obstoječe stavbe, linije ulic in tudi notranjost ustvarja zelo majhne zaprte prostore. Tak pristop je poleg dobrega razvoja po našem mnenju preveč formalen in brez pravega razloga.

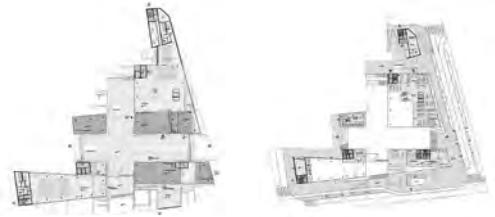
PROJECT NUMBER 005 DISTRIBUTES THE BUILDING OVER THE ENTIRE DEFINED BUILDING AND STREET LINE. THIS PROPOSAL CREATES AN OVERALL SPATIAL CONSTRUCTION SYSTEM, A VERY FORMAL AND STRICT GRID, AND A COMPLEX MASS AS A SOLUTION FOR EVERYTHING; SITE PROBLEMS, CONSTRUCTION, AND FORMAL APPEARANCE. WITH THIS VERY STRICT SPATIAL GRID SYSTEM, THIS PROPOSAL CREATES A LOT OF SERIOUS PROBLEMS. THE JURY CANNOT FIND A REASON FOR A STRICT (3D) GRID SOLUTION, EXCEPT THE ROMAN LEGACY, WHICH IS IMPORTANT, BUT NOT THE ONLY HISTORICAL REFERENCE IN THE CENTRE OF LJUBLJANA. THIS APPROACH RESULTS IN A QUESTIONABLE APPEARANCE ON ALL STREET FRONTS, WITH NO FEELING FOR THE EXISTING BUILDINGS OR STREET LINES, AND ALSO INSIDE, CREATES SOMETIMES VERY CLAUSTROPHOBIC SPACES. THIS APPROACH, BESIDES ITS GOOD DEVELOPMENT, IS IN OUR OPINION TOO FORMAL AND WITHOUT REAL JUSTIFICATION.



006.2022

PROJEKT ŠTEVILKA 006 JE PREDLOG, KI KONCEPTUALNO ZAPOLNUJE CELOTNO LOKACIJO STAVBE. JE TUDI EDEN OD PREDLOGOV, KI POSKUŠAJO JASNO IZPOSTAVITI IN PRIKAZATI ARHEOLOŠKE IZKOPANINE IN ZGODOVINO LJUBLJANE, DA POSTANEJO EDEN GLAVNIH DELOV PROSTORSKEGA KONCEPTA. TO JE ZELO PREMIŠLJEN IN RAZDELAN PROJEKT, ZELO DOBRO PRIPRAVLJEN IN VSAK DEL LOKACIJE, PROGRAMA IN STAVBE JE SKRBNO PRIPRAVLJEN. KONCEPT POPOLNOMA DVIGA V ZRAK VSE VOLUMNE IN S TEM IZPOSTAVI CELOTNO KLET Z ARHEOLOŠKO LOKACIJO MIMOIDOČIM. S TEM JE VEĆINA NAČRTA OSREDOTOČENA NA SKRB ZA ARHEOLOGIJO, CELO GLAVNI VHOD SE DVIGA. TA VERTIKALNI KONCEPT JE SESTAV DVIGNIJENIH VOLUMNOV. ŽIRIJI SE JE ZDEL TA PREMIŠLJENI KONCEPT ZELO DOBER, A S TEM KONCEPТОM SI USTVARI NEKAJ TEŽAV S SESTAVO IN VIDEZOM. ZDI SE NAM, DA JE MESTNA ODPRTINA NA EMONSKO CESTO MORDA MALO PRETIRANA IN NEPOTREBNO JE TOLIKO ODPIRATI STAVBO PROTI ULICI IN TRGU FRANCOSKE REVOLUCIJE. ČEPRAV JE ZELO DOBRO RAZDELAN IN NAČRTOVAN VOLUMEN NA ZOISOVI ULICI, SE ŽIRIJI NI ZDEL DOVOLJ PREPRIČLJIV IN JE DELOVAL NEKAKO ČUDNO V OKVIRU CELOTNE STAVBE.

PROJECT NUMBER 006 CONCEPTUALLY FILLS THE ENTIRE BUILDING SITE. ALSO, ONE OF THE PROPOSALS THAT CLEARLY TRIES TO EXPOSE AND SHOW THE ARCHAEOLOGICAL EXCAVATIONS AND HISTORY OF LJUBLJANA AND MAKING IT ONE OF THE MAIN PARTS OF THE SPATIAL CONCEPT. THIS IS A VERY THOUGHTFUL AND ELABORATE PROJECT, VERY WELL DESIGNED AND WITH CARE FOR EVERY PART OF THE SITE, PROGRAMME AND BUILDING. THE CONCEPT COMPLETELY LIFTS ALL VOLUMES INTO THE AIR, AND BY DOING SO, EXPOSES THE WHOLE BASEMENT WITH THE ARCHAEOLOGICAL SITE TO PUBLIC PASSERS-BY. BY DOING SO, MUCH OF THE DESIGN IS CONCENTRATED ON CONCERN FOR THE ARCHAEOLOGY - EVEN THE MAIN ENTRANCE RISES - AND THIS VERTICAL CONCEPT IS A COMPOSITION OF Elevated VOLUMES. THE JURY FOUND THIS THOUGHTFUL PROJECT VERY GOOD, BUT THE VERY SAME CONCEPT CREATES PROBLEMS OF COMPOSITION AND APPEARANCE. WE FIND THE HUGE OPENING ON EMONSKA STREET PERHAPS TOO MUCH AND UNNECESSARY TO OPEN THIS BUILDING SO MUCH TOWARDS THE STREET FRONT AND TRG FRANCOSKE REVOLUCIJE SQUARE. ALSO, ALTHOUGH VERY WELL ELABORATED AND DESIGNED, THE VOLUME ON ZOISOVA STREET DID NOT CONVINCE THE JURY AND APPEARS RATHER STRANGE IN THE COMPOSITION OF THE WHOLE BUILDING.

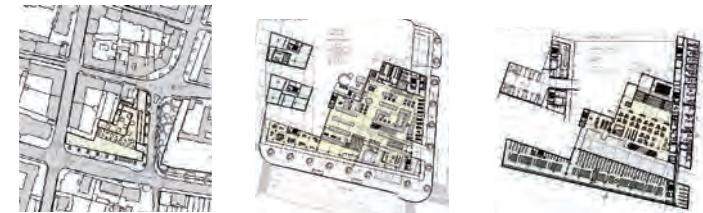
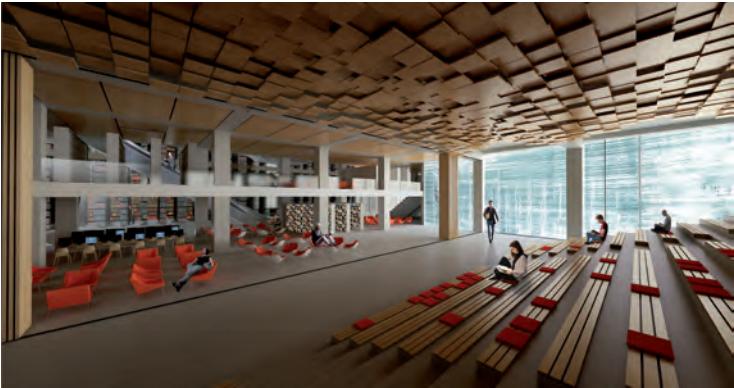


009.68593



PREDLAGANI OBJEKT NUK2 SLEDI V TLORISNIH GABARITIH ZAZIDALNI LINIJI VZDOLŽ ZOISOVE IN EMONSKE CESTE, DA BI TAKO SKUPAJ Z OBSTOJEĆIMI STANOVANJSKIMI STAVBAMI ZAKLJUČIL ROBNO ZAZIDAVO STAVBNEGA OTOKA. SKULPTURALNO POUĐARJENA ČLENJENOST IZRĀZITO TEŽKIH VOLUMNOV Z VELIKIMI OKENSKIMI IZREZI V STENASTEM OVOJU PA SLEDI SMEREM ANTIČNEGA MESTA. STAVBA JE INTROVERTIRANA, V NIŽJIH ETĀZH PODSTAVKA SO ČITALNICE, NAD NJIMI PA SO V DVEH LOČENIH VOLUMNIH SKLADIŠČA KNJIG, V TRETEM PA PISARNE IN TEHNIČNI PROSTORI. RAZPOREDITEV PROGRAMSKIH SKLOPOV NE UPOŠTEVA OKOLIŠKIH POGOJEV, PROMETNO OBREMENJENE IN HRUPNE ZOISOVE CESTE NA JUŽNI STRANI, TER ZATIŠJA PARKOVNE UREDITVE PRED KRIŽANKAMI NA VZHODNI STRANI. CELOTNA TIPOLOGIJA OBJEKTA JE PODREJENA GEOMETRIJI ARHEOLOŠKIH NAJDB, KRIŽIŠCU CARDA IN DECMUMANUSA, KAR JE V ŠKODO PROGRAMSKI, FUNKCIONALNI IN PROSTORSKI ZASNOVI NOTRANJOSTI KNIŽNICE. STAVBA DELUJE V ŠIRŠEM PROSTORU TUJE, V MERILU, MATERIALU IN IZRAZU V IZRĀZITEM NESKLADU Z ZAZIDAVO NEPOSREDNE SOSEŠČINE.

THE FLOOR PLAN DIMENSIONS OF THE PROPOSED NUK2 FACILITY FOLLOW THE CONSTRUCTION LINE ALONG ZOISOVA AND EMONSKA STREETS, THUS CONCLUDING THE BOUNDARY BUILDING OF THE BUILDING SITE TOGETHER WITH THE EXISTING RESIDENTIAL BUILDING. THE SCULPTURALLY EMPHASISED DIVERSIFICATION OF THE EXTREMELY HEAVY VOLUMES WITH BIG WINDOW OPENINGS IN THE WALLS FOLLOWS THE DIRECTIONS OF THE ANCIENT TOWN. THE BUILDING IS INTROVERTED. THERE ARE READING-ROOMS ON THE LOWER FLOORS OF THE BASEMENT, AND ABOVE THEM, BOOK STORAGE AREA IN TWO SEPARATE SPACES. OFFICES AND TECHNICAL PREMISES ARE SITUATED IN A THIRD SPACE. THE ARRANGEMENT OF THE PROGRAMME SETS DOES NOT CONSIDER THE CONDITIONS IN THE ENVIRONMENT, THE BUSY AND NOISY ZOISOVA STREET ON THE SOUTH SIDE, AND THE SILENCE OF THE PARK IN FRONT OF KRIŽanke ON THE EAST SIDE. THE ENTIRE TIPOLOGY OF THE FACILITY IS INFERIOR TO THE GEOMETRY OF THE ARCHAEOLOGICAL FINDS, THE CROSSING OF CARDO AND DECMUMANUS, WHICH CAUSES DAMAGE TO THE PROGRAMME, AND THE FUNCTIONAL AND SPATIAL DESIGN OF THE LIBRARY INTERIOR. IN THE WIDER SPACE, THE BUILDING APPEARS STRANGE. IT IS IN DISTINCT DISHARMONY WITH THE BUILDINGS IN THE IMMEDIATE VICINITY IN TERMS OF SCALE, MATERIAL AND EXPRESSION.



011.54376

PROJEKT SE V TLORISNIH GABARITIH PODREJA ULIČNEMU PROSTORU ZOISOVE IN EMONSKE CESTE IN NADALJUJE GRADBENO LINIJO RIMSKIE IN SLOVENSKE CESTE. VIŠINSKI GABARIT NADALJUJE LINIJO FILOZOFSKE FAKULTETE NAPREJ OB ZOISOVI CESTI, VZDOLŽ EMONSKE CESTE PA SE STOPNIČASTO SPUŠČA PROTIV TRGU FRANCOSKE REVOLUCIJE. PROGRAMSKI SKLOPI SO UMEŠČENI SMISELNO, SKLADIŠČA KNJIG SO LOCIRANA OB JUŽNI, HRUPNEJŠI STRANICI, V OBLIKI MONOLITNEGA VOLUMENA, DELOVNE ENOTE PROTI PARKU PRED KRIŽANKAMI, NOTRANJI, OSREDNJI, POVSEM MIRNI DEL PA JE NAMENJEN ČITALNICAM. CELOTNA FASADA STAVBE JE OBLOŽENA S KAMNITIMI PLOŠČAMI V NEPRAVILNEM RASTRU, KI PO MNENJU AVTORJEV SPOMINA NA ZLOŽENE KNJIGE. KONSTRUKCIJSKA ZASNJAVA OBJEKTA TEMELJI NA GEOMETRIJI ANTIČNEGA MESTA IN SE LE NA OBODU PRILAGAJA SMEREM OBSTOJEĆE KAREJSKE ZAZIDAVE. OCENJEVALNA KOMISIJA JE BILA KRITIČNA PREDVSEM DO OGROMNEGA ZRAČNEGA PROSTORA NAD VHODNO AVLO. VOLUMEN, KI SE SPEKTAKULARNO VZPENJA SKOZI 7 ETAŽ, A PO VSEJ JUŽNI STRANICI MEJI NA SKLADIŠČA KNJIG, S POUĐARJENO IZPOSTAVLJENIMI TEKOČIMI STOPNICAMI, USTVARJA ATMOSFERO, KI JE BLIŽE ŽIVAHNUMU PROSTORU VELEBLAGOVNICE KOT MIRNEMU, KONTemplativnemu vzdušju knjižnice.

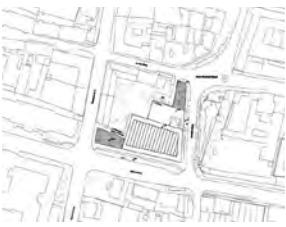
THE FLOOR PLAN DIMENSIONS OF THE PROJECT ARE INFERIOR TO THE STREET SPACE OF ZOISOVA AND EMONSKA STREETS, AND CONTINUE THE BUILDING LINE OF RIMSKA AND SLOVENSKA STREETS. THE HEIGHT DIMENSION CONTINUES THE LINE OF THE FACULTY OF ARTS ALONG ZOISOVA STREET, AND GRADUALLY DESCENDS TOWARDS TRG FRANCOSKE REVOLUCIJE SQUARE ALONG EMONSKA STREET. THE PROGRAMME SETS ARE SENSIBLY POSITIONED: BOOK STORAGE AREA IS LOCATED ALONG THE NOISIER, SOUTHERN EDGE IN THE FORM OF A MONOLITHIC VOLUME; WORKING UNITS LOOK TOWARD THE PARK IN FRONT OF KRIŽanke, WHILE THE INNER, CENTRAL, PEACEFUL SECTION IS INTENDED FOR READING ROOMS. THE ENTIRE FAÇADE OF THE BUILDING IS CLAD WITH FLAGS IN AN IRREGULAR GRID PLAN, WHICH, ACCORDING TO THE AUTHORS, ARE REMINISCENT OF NEATLY ARRANGED BOOKS. THE STRUCTURAL DESIGN OF THE PROJECT IS BASED ON THE GEOMETRY OF THE ANCIENT TOWN AND ADJUSTS TO THE DIRECTIONS OF THE EXISTING URBAN BLOCK ONLY ON THE PERIMETER. THE JURY WAS CRITICAL MAINLY OF THE HUGE AIRSPACE ABOVE THE ENTRANCE HALL. THE VOLUME SPECTACULARLY ASCENDS THROUGH SEVEN FLOORS, BUT BORDERS ON BOOK STORAGE AREA ALONG THE ENTIRE SOUTHERN EDGE, AND IS EMPHASIZED WITH AN EXPOSED ESCALATOR AND CREATES AN ATMOSPHERE CLOSER TO THE LIVELY SPACE OF A DEPARTMENT STORE THAN A PEACEFUL, CONTEMPLATIVE ATMOSPHERE OF A LIBRARY.



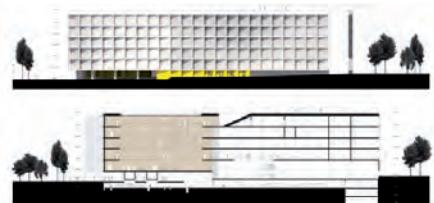
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PROJEKT SE V URBANISTIČNI IN ARHITEKTURNI ZASNOM PODREJA USMERITVAM NATEČAJNEGA GRADIVA. GEOMETRIJA ANTIČNIH INZUL NAREKUJE NOTRANJI USTROJ STAVBE, TAKO JENOJ KONSTRUKCIJSKO ZASNOVO, KOT ORGANIZACIJO PREDVIEDENIH PROSTOROV, LINIJE ROBNE ZAZIDAVE STAVBNEGA OTOKA PA NAREKUJEJO OBLIKOVANJE ZUNANJEGA OVOJA OBJEKTA. GEOMETRIJSKO PRAVILNA UREJENOST LINEARNO POUDARJENIH ULIČNIH GABARITOV JE V DIAMETRALNEM NASPROTJU Z VALOVITIMI FASADNIMI LINIJAMI, KI PREVLADUJEJO NA DVORIŠČNI STRANI, KAR PO MNENJU OCENJEVALNE KOMISIJE NI PRIPRIČLJIVO IN NE PRISPEVA H KVALITETI POJAVNOSTI OBJEKTA. SORODEN DIALOG ORTOGONALNE MREŽE IN KRIVLJENIH LINIJ JE OSREDNJI MOTIV TUDI V NOTRANJOSTI STAVBE, PREDVSEM V PROSTORIH, KI SO NAMENjeni OBISKovalcem, kar ni v PRID FUNKCIONALNI, PROGRAMSKI IN PROSTORSKI ZASNOM. RAZPOREDITEV PROGRAMSKIH SKLOPOV JE NEPREGLEDNA IN FUNKCIONALNO VPRAŠljiva. VERTIKALNI IZREZI MED POSAMEZNIMI ETAŽAMI NISO NAMENjeni OSVETLITVI ČITALNICE IN SE ZDIJO POVSEM NAKLJUČNI, OBENEM PA NE PRINAŠajo IZRAZITEJŠIH PROSTORSKIH KVALITET.

IN ITS URBAN AND ARCHITECTURAL DESIGN, THE PROJECT CONFORMS TO THE GUIDELINES OF THE COMPETITION MATERIAL. THE GEOMETRY OF THE ANCIENT INSULAE DICTATES THE INNER STRUCTURE OF THE BUILDING, I.E. ITS STRUCTURAL DESIGN AND ORGANISATION OF THE PLANNED SPACES, WHILE THE LINES OF THE BOUNDARY BUILDING OF THE BUILDING SITE DICTATE THE DESIGN OF THE OUTER SKIN OF THE FACILITY. THE GEOMETRICALLY CORRECT ARRANGEMENT OF THE LINEARLY EMPHASISED STREET DIMENSIONS IS DIAMETRICALLY OPPOSED TO THE UNDULATING FAÇADE LINES DOMINATING THE COURTYARD SIDE, WHICH IN THE OPINION OF THE JURY IS NOT CONVINCING AND DOES NOT CONTRIBUTE TO THE QUALITY OF THE MANIFESTATION OF THE FACILITY. A SIMILAR DIALOGUE OF AN ORTHOGONAL GRID AND CURVED LINES IS ALSO THE CENTRAL MOTIF INSIDE THE BUILDING, MAINLY IN THE AREA INTENDED FOR VISITORS, WHICH DOES NOT SPEAK IN FAVOUR OF THE FUNCTIONAL, PROGRAMME AND SPATIAL DESIGN. THE ALLOCATION OF PROGRAMME SETS IS NOT TRANSPARENT AND IS FUNCTIONALLY QUESTIONABLE. THE VERTICAL CUT-OUTS BETWEEN INDIVIDUAL FLOORS ARE NOT INTENDED FOR ILLUMINATION OF THE READING ROOM AND APPEAR COMPLETELY RANDOM, AND AT THE SAME TIME THEY DO NOT ACHIEVE MORE DISTINCT QUALITIES OF THE SPACE.

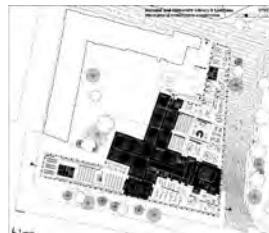


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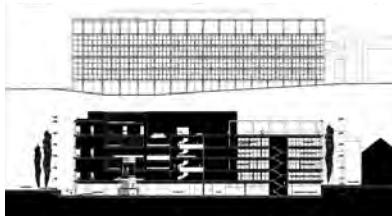


ZNAČILNOST PROJEKTA JE IZRAZITO HORIZONTALNI GABARIT STAVBE NUK2, Z ENAKO VIŠINO PO VSEM OBODU, KI SLEDI LINIJI ROBNE ZAZIDAVE VZDOLŽ ZOISOVE IN EMONSKE CESTE. MONOLITNI ZNAČAJ OBJEKTA DODATNO POUĐARJA GEOMETRIJSKO PRAVILNA STRUKURA (ALI TEKSTURA) ZUNANJEGA PLAŠČA, KI OBENEM PONAZARJA INDIVIDUALNI ZNAČAJ ČITALNIŠKIH NIŠ. ČITALNIŠKE NIŠE SO NANIZANE NA ZUNANJEM OBODU OGROMNEGA VOLUMENA OSREDNJE ČITALNICE, KI JE V JUGOVZHODNEM VOGLAU STAVBE IN SE V TERASAH SPUŠČA PROTI EMONSKI CESTI. OCENJEVALNA KOMISIJA JE POZITIVNO OCENILA URBANISTIČNO KOREKTNO UMESTITEV OBJEKTA GLEDE DOSLEDNEGA IZRISA DVEH MANJKOJOČIH STRANIC ZAZIDALNEGA OTOKA, OBENEM PA JE MENILA, DA JE PROJEKT MANJ USPEŠEN V ARHITEKTURNI ZASNovi STRVBE, KI KLJUB ZELO RAZNOLIKIM PROGRAMSKIM SKLOPOV VZTRAJA V POENOTENEM FASADNEM OVOJU. TERASASTA ZASNova OSREDNJE ČITALNICE POGOJUJE ŠTEVLINE TEŽAVE V FUNKCIONALNI ORGANIZACIJI PROSTOROV, DNEVNI OSVETLITVI DELOVNIH MEST, DOLGIH KOMUNIKACIJAH, PROBLEMATIČNI PREGLEDNOSTI ITD.

THE CHARACTERISTIC OF THE PROJECT IS THE DISTINCTLY HORIZONTAL DIMENSION OF THE NUK2 BUILDING, WITH THE SAME HEIGHT ALONG THE ENTIRE PERIMETER, WHICH FOLLOWS THE BOUNDARY BUILDING LINE ALONG ZOISOVA AND EMONSKA STREETS. THE MONOLITHIC CHARACTER OF THE FACILITY IS ADDITIONALLY EMPHASISED BY THE GEOMETRICALLY CORRECT STRUCTURE (OR TEXTURE) OF THE OUTER LAYER, WHICH ALSO ILLUSTRATES THE INDIVIDUAL CHARACTER OF THE READING NOOKS. THE READING NOOKS ARE LINED ALONG THE OUTER PERIMETER OF THE HUGE VOLUME OF THE MAIN READING ROOM, WHICH IS POSITIONED IN THE SOUTH-EASTERN CORNER OF THE BUILDING AND DESCENDS TOWARDS EMONSKA STREET IN TERRACES. THE JURY POSITIVELY EVALUATED THE CORRECT URBAN POSITIONING OF THE FACILITY IN THE SENSE OF THE CONSISTENT DRAWING OF THE TWO MISSING SIDES OF THE BUILDING SITE, BUT AT THE SAME TIME IT WAS THE OPINION OF THE JURY THAT THE PROJECT WAS LESS SUCCESSFUL IN THE ARCHITECTURAL DESIGN OF THE BUILDING WHICH, DESPITE DIVERSE PROGRAMME SETS, INSISTS ON A UNIFIED FAÇADE. THE TERRACED DESIGN OF THE MAIN READING ROOM CAUSES NUMEROUS PROBLEMS REGARDING THE FUNCTIONAL ORGANISATION OF THE AREA, ILLUMINATION OF WORKPLACES DURING THE DAY, LONG COMMUNICATION LINES, THE ISSUE OF TRANSPARENCY ETC.



025.57831



HORIZONTALNI GABRAT STAVBE NUK2 SLEDI LINIJI ROBNE ZAZIDAVE VZDOLŽ ZOISOVE IN EMONSKE CESTE, VERTIKALNI GABRAT PA NADALJUJE LINIJO FILOZOFSKE FAKULTETE OB ZOISOVI CESTI, MEDTEM KO SE VZDOLŽ EMONSKE CESTE OBJKT ZNIŽA ZA ENO ETAŽO, FASARDNI RASTER PA NADALJUJE V ISTI VIŠINI, A LE KOT OKVIR PRAZNEGA VOLUMENA TERASE. KONSTRUKCIJSKA ZASNOVA STAVBE IN ORGANIZACIJA NOTRANJEGA PROSTORA SE PODREJATA GEOMETRIJI ANTIČNIH INZUL. KRIŽ CARDĀ IN DECUMANUSA JE PREVZET KOT TEMELJNI ARHITEKTURNI MOTIV, TAKO DELITVE NOTRANJIH VOLUMENOV, KOT ZASNOVE FASADNEGO OVOJA. RAZMESTITEV PROGRAMSKIH SKLOPOV V NADSTROPIJAH JE PRAV ZARADI TEGA VPRĀŠLJIVA V ORGANIZACIJSKEM, FUNKCIONALNEM IN AMBIENTALNEM SMISLU. OCENJEVALNA KOMISIJA JE BILA KRIĆNA PREDVSEM DO UMESTITVE SKLADIŠ V OSREDNJI KRIŽ, KI POSTANE NA TA NAČIN RAGE OVIRA, KOT PA ELEMENT INTEGRACIJE IN PREPOZNANVE KVALITETE NOTRANJEGA PROSTORA KNJIŽNICE. PREGLEDNOST IN ORIENTACIJA V STAVBI JE PROBLEMATIČNA, ZUNANJOST OBJEKTA PA PRAV TAKO NE PRINAŠA NOVIH KVALITET V ŠIRŠI MESTNI PROSTOR.

THE HORIZONTAL DIMENSION OF THE NUK2 BUILDING FOLLOWS THE LINE OF THE BOUNDARY BUILDING ALONG ZOISOVA AND EMONSKA STREETS. THE VERTICAL DIMENSION CONTINUES THE LINE OF THE FACULTY OF ARTS ON ZOISOVA STREET, WHILE THE FACILITY IS LOWERED BY ONE FLOOR ALONG EMONSKA STREET, AND THE FAÇADE GRID PLAN CONTINUES AT THE SAME HEIGHT, BUT ONLY AS A FRAME FOR THE EMPTY VOLUME OF THE TERRACE. THE DESIGN OF THE BUILDING STRUCTURE AND ORGANISATION OF THE INTERIOR COMPLY WITH THE GEOMETRY OF THE ANCIENT INSULAE. THE CARDO AND DECUMANUS CROSSING IS THE BASIC ARCHITECTURAL MOTIF FOR THE DIVISION OF INTERIOR VOLUMES AND THE DESIGN OF THE FAÇADE. THUS THE ALLOCATION OF THE PROGRAMME SETS ON THE FLOORS IS QUESTIONABLE IN THE SENSE OF ORGANISATION, FUNCTION AND AMBIENCE. THE JURY WAS CRITICAL MAINLY OF THE POSITIONING OF THE STORAGE AREA IN THE CENTRAL CROSSING, MAKING IT RATHER AN OBSTACLE THAN AN ELEMENT OF INTEGRATION AND RECOGNISABLE QUALITY OF THE INTERIOR OF THE LIBRARY. VISIBILITY AND ORIENTATION IN THE BUILDING PRESENT A PROBLEM, AND THE EXTERIOR DOES NOT CONTRIBUTE NEW QUALITIES INTO THE WIDER CITY SPACE.



031.71353

ZNAČILNOST PROJEKTA JE KOMBINACIJA DVEH STRUKTUR: SPODNJE ETAŽE SLEDIJO RITMU GRADBNE LINIJE OB ZOISOVI CESTI, ZGORNJE POVZEMAJO ORTOGONALNO MREŽO ANTIČNE EMONE, Z DVOJNIM OVOJEM PRITLIČJA SKUŠA USTVARITI VEĆ MANJŠIH AMBIENTOV IN STIK Z ARHEOLOGIJO. V NIVO ARHEOLOGIJE UMEŠČA KAVARNO IN DEL JAVNEGA PROGRAMA, KI IMA RAZLIČEN ODPIRALNI ČAS OD KNJIŽNICE. GLAVNI VHOD JE POUDARJEN NA VOGLU ZOISOVE IN EMONSKE CESTE IN JE NAD ARHEOLOŠKIM NIVOJEM, VENDAR JE Z NJIM POVEZAN. PRECEJŠNJA RAZGIBANOST ZGORNJIH GRADBENIH VOLUMNOV, KATERIH VSEBINA SO PREDVSEM DEPOJI, SE OBLIKOVNO NEPREPRIČLJIVO NAVEŽUJE NA SPODNJE ETAŽE, KLJUB TEMU, DA OBE STRUKTURI OBRAVNAVA NA ENAK NAČIN. FASADA SPODNJEGLA DELA OBJEKTA JE ZASNOVANA KOT BRISSOLEILLE Z VERTIKALNIMI KAMNITIMI LAMELAMI, KI SO V PRITLIČNEM DELU PO VIŠINI RAZLIČNO PRIREZANE, DA NE VIDEZ MEHČAJO SPODNJI ROB OBJEKTA. KLJUB VOLUMINOZNOSTI FASADNEGA OVOJA DELUJE CELOTA DOKAJ NEPREPRIČLJIVO. Z RAZLIČNIMI VIŠINAMI OBJEKTA V VOGLU SLOVENSKE IN ZOISOVE CESTE IN NIŽJIM DELOM IN STIKU Z AMBIENTOM TRGA FRANCOSKE REVOLUCIJE SE SKUŠA PRILAGODITI RAZLIČNIMA KARAKTERJEMA OBEH VOGALOV.

THE PROJECT FEATURES A COMBINATION OF TWO STRUCTURES: THE LOWER FLOORS FOLLOW THE RHYTHM OF THE CONSTRUCTION LINE ALONG ZOISOVA STREET AND THE UPPER FLOORS ASSUME THE ORTHOGONAL GRID OF ANCIENT EMONA. THE DOUBLE SKIN OF THE GROUND FLOOR IS AN ATTEMPT TO CREATE SEVERAL SMALLER SPACES AND A CONTACT POINT WITH THE ARCHAEOLOGICAL FLOOR. A CAFÉ AND A SECTION OF THE PUBLIC PROGRAMME, WITH OPENING HOURS WHICH DIFFER FROM THE OPENING HOURS OF THE LIBRARY, ARE SITUATED ON THE LEVEL OF THE ARCHAEOLOGICAL FLOOR. THE MAIN ENTRANCE IS ACCENTUATED AT THE CORNER OF ZOISOVA AND EMONSKA STREETS. IT IS POSITIONED ABOVE THE ARCHAEOLOGICAL LEVEL, BUT NEVERTHELESS CONNECTED WITH IT. IN ITS DESIGN, THE GREAT VERSATILITY OF THE UPPER CONSTRUCTION VOLUMES WHOSE CONTENT IS MAINLY INTENDED FOR STORAGE FACILITIES IS UNCONVINCINGLY CONNECTED TO THE LOWER FLOORS, DESPITE THE FACT THAT BOTH STRUCTURES ARE TREATED IN THE SAME MANNER. THE FAÇADE OF THE LOWER SECTION OF THE BUILDING IS DESIGNED AS BRISE SOLEIL, WITH VERTICAL STONE LAMELLAS OF VARIOUS HEIGHTS IN THE GROUND FLOOR SECTION IN ORDER TO VISUALLY SOFTEN THE LOWER EDGE OF THE BUILDING. DESPITE THE VOLUMINOUSNESS OF THE FAÇADE SKIN, THE BUILDING AS A WHOLE FUNCTIONS RATHER UNCONVINCINGLY. WITH VARIOUS HEIGHTS AT THE CORNER OF SLOVENSKA AND ZOISOVA STREETS AND IN THE LOWER SECTION WHICH IS IN CONTACT WITH TRG FRANCOSKE REVOLUCIJE SQUARE, THE DESIGN IS AN ATTEMPT TO ADAPT TO THE DIFFERENT CHARACTERS OF BOTH CORNERS.



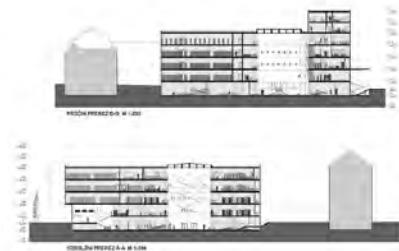
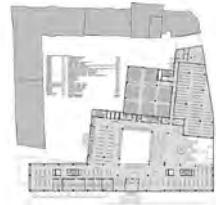
034.42948

VOLUMEN OBJEKTA UPOŠTEVA GRADBENE MEJE IN PO VIŠINAH V PREDELU ZOISOVE IN SLOVENSKE CESTE NE ODSTOPA OD OKOLIŠKIH ZGRADB. GLAVNA DOSTOPA UMESTI V OSEH CARDO IN DEUMANUSA Z OBSEŽNIMA STOPNIŠČEMA. PROSTOR NAD ULICAMA DVIGUJE STENA S KNJIŽNIMI POLICAMI ZA JAVNI DOSTOP. PROSTORI JAVNEGA, POLJAVNEGA IN INTERNEGA SO LOGIČNO NANIZANI OB "KRIŽU". TLORISI SO PREGLEDNI. ZUNANJI OVOJ GRADBENEGA VOLUMENA POSKUŠA ZMEHČATI SICERŠNJO TOGOST Z VZDOLŽNO STRUKTURIRANIM PLAŠČEM REZANEGA KAMNA. STIK NOVE GRADBENE MASE Z OBSTOJEĆIMI OBJEKTI KAREJA JE VPRAŠLJIV PREDVSEM NA PROSTORU TRGA FRANCOSKE REVOLUCIJE, KJER SICER PO STRUKTURI ZANIMIV OVOJ POSTANE PREVEČ AGRESIVEN.

THE VOLUME OF THE BUILDING CONSIDERS BUILDING BOUNDARIES, AND WITH REGARD TO HEIGHTS, DOES NOT DEVIATE FROM THE NEIGHBOURING BUILDINGS IN THE AREA OF ZOISOVA AND SLOVENSKA STREETS. TWO MAIN ACCESSES ARE SITUATED IN THE CARDO AND DEUMANUS AXES, WITH COMPREHENSIVE STAIRCASES. THE SPACE ABOVE CARDO AND DEUMANUS STREETS IS KEPT FREE THROUGHOUT ALL FLOORS, AND FORMS A CROSS IN THE ROOF WITH SKYLIGHTS. THE ARCHAEOLOGICAL FLOOR IS OPEN. THE BASIC THEME OF THE ENTIRE DESIGN DICTATES THE INTERIOR ORGANISATION OF THE BUILDING. THROUGHOUT ALL FLOORS AND ALONG THE CROSS, A WALL WITH BOOK-SHELVES ENABLING PUBLIC ACCESS IS ERECTED. THE AREAS OF PUBLIC, SEMI-PUBLIC AND INTERNAL USE ARE LOGICALLY ARRANGED ALONG 'THE CROSS'. GROUND PLANS ARE CLEAR. THE EXTERIOR FAÇADE OF THE CONSTRUCTION VOLUME IS AN ATTEMPT TO SOFTEN THE RIGIDITY OF THE BUILDING WITH A LONGITUDINALLY STRUCTURED SKIN MADE OF CUT STONE. THE CONTACT OF THE NEW CONSTRUCTION MASS WITH THE EXISTING BUILDINGS IN THE URBAN BLOCK IS PARTICULARLY QUESTIONABLE AT TRG FRANCOSKE REVOLUCIJE SQUARE, WHERE THE STRUCTURALLY INTERESTING SKIN BECOMES TOO AGGRESSIVE.



035.19994



GRADBENI VOLUMEN JE SESTAVLJEN IZ TREH PREPLETAJÖIH SE ELEMENTOV. ZAIDANO JE CELOTNO OBMOÖJE GRADBENE PARCELE. OBJEKT JE ZASNOVAN TAKO, DA JE VZDOLÖ ZOISOVE CESTE NAVIÖJI DEL, KI SE PO VIÖINI PRILAGAJA GABARITU FILOZOFSKE FAKULTETE. OB EMONSKI CESTI SE GRADBENA MASA ZNIÖUJE IN S TEM LOVI ŠE SPREJEMLJIVE VIÖINE V ZAKLJUÖEVANJU IN OBLIKOVANJU TRGA FRANCOSKE REVOLUCIJE TER SE NAVEZUJE NA OHRANJENI OBJEKT RIMSKA 1. ODPIRA PEÖ POVEZAVO V DIAGONALI KAREJA OD RIMSKE 1 DO SEVEROZAHODNEGA VOGALA, KI TEËE OB LINIJI NOTRANJE FASADE NOVEGA OBJEKTA. GLAVNI VHOD V OBJEKT SO NA CESTNEM RASTERJU EMONE IN V KRIËISCU CARDO IN DECU MANUS OBLIKUJE VERTIKALNO ODPRTI PROSTOR, KI GA NA VRHU ZAKLUÖI S SVETLOBNIKOM. OB NJEM SE NIZAO V VSAKI ETAÖI ODPRTI PROSTORI, KI OMOGOÖAJO PROST PRISTOP DO KNJIËNIËNEGA GRADIVA. POSTAVLJA SE VPRAŠANJE TIËSINE IN HRUPA V TAKO OBSEËÑIH VERTIKALNO ODPRTIH PROSTORIH. VPRAËLJIVO JE REËEVANJE FASADNEGO OVOJA, KI NAJ BI DELOVAL KOT ŽIVI INFORMACIJSKI ZID, KI SE OBNAÖA IN DELUJE POPOLNOMA NEODVISNO OD VSEBINE IN NOTRANJE LOGIKE OBJEKTA.

THE CONSTRUCTION VOLUME IS COMPRISED OF THREE CLOSELY COMBINED ELEMENTS. THE CONSTRUCTION COVERS THE ENTIRE BUILDING PLOT. THE BUILDING IS DESIGNED TO FORM THE HIGHEST SECTION ALONG ZOISOVA STREET, WHICH ADJUSTS TO THE HEIGHT OF THE FACULTY OF ARTS. THE CONSTRUCTION MASS IS THEN LOWERED TOWARDS EMONSKA STREET AND THUS BARELY ATTAINS THE ACCEPTABLE HEIGHTS AT TRG FRANCOSKE REVOLUCIJE SQUARE, AND CONNECTS TO THE PRESERVED BUILDING AT RIMSKA 1. IN THE DIAGONAL OF THE URBAN BLOCK FROM RIMSKA 1 TO THE NORTH-WESTERN CORNER, IT PROVIDES A PEDESTRIAN PATH WHICH RUNS ALONG THE LINE OF THE INTERIOR FAÇADE OF THE NEW BUILDING. THE MAIN ENTRANCES ARE CONNECTED TO THE EMONA GRID PLAN. AT THE CROSSING OF CARDO AND DECU MANUS STREETS, A VERTICALLY OPEN SPACE IS FORMED, ENCLOSED AT THE TOP WITH A SKYLIGHT. NEXT TO IT, OPEN SPACES ARE ARRANGED ON EVERY FLOOR, WHICH ENABLE FREE ACCESS TO LIBRARY MATERIAL. IN SUCH VAST VERTICALLY OPEN SPACES, THE QUESTION OF SILENCE AND NOISE ARISES. THE SOLUTION OF THE FAÇADE SKIN, WHICH IS INTENDED TO FUNCTION AS A LIVING INFORMATION WALL, AND WHICH FUNCTIONS COMPLETELY INDEPENDENTLY FROM THE CONTENT AND INTERIOR LOGIC OF THE BUILDING, IS QUESTIONABLE.

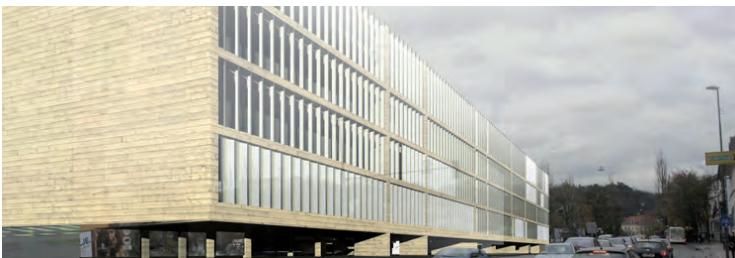


037.34725



PROJEKT JE ZASNOVAN VZDOLŽ CELOTNE EMONSKE CESTE IN SE NADALJUJE DO RIMSKO CESTE TER POKRIVA CELOTNO ZOISOVO CESTO. PREDLAGANI PROJEKT ZASEDE CELOTNO OBMOČJE GRADNJE IN VKLJUČUJE PET ETAŽ. PRI SVOI KONFIGURACIJI SE PROJEKT OPIRA NA SISTEMIZACIJO, S KATERO SE PRILAGAJA MNOGIM OMEJITVAM NA ZAZIDALNEM OBMOČJU. SISTEMIZACIJA JE IZRAŽENA Z VZPOREDNIMI TRAKOVI ALI PROSTORI RAZLICNIH DOLŽIN, KI OBLIKUJEJO PARALELEPIPEDE Z NAVPIČNIMI STRANICAMI, KI SI SLEDIJO V VIŠINO GLEDE NA POTEK EMONSKE CESTE IN NA NE-PRAVILNOSTI TERENA. PARALELEPIPEDI SO TUDI STRUKTURNI KVADRATI. TRAKOVE NA VIDNI LINII POKRIVAJO SKUPINE ELEMENTOV, PRIKAZANIH KOT NIZ POLNIH IN PRAZNIH TELES, KI USTVARJajo DOLOČEN RITEM IN DEMATERIALIZIRajo VOLUMEN. TO DELNO POKAŽE DEL NOTRANJOSTI TER V VIŠJIH ETAŽAH OMOGOČA OBLIKOVANJE TERAS. PRI KONFIGURACIJI SE PROJEKT OPIRA NA SISTEMIZACIJO, S KATERO SE PRILAGAJA VSEM OMEJITVAM NA ZAZIDALNEM OBMOČJU. SOČASNO PA NESKLADNOST MER OTEŽUJE RACIONALNOST V SISTEMU IN KAŽE IZZIV PRI PRIKAZOVANJU BOGATIH, POSEBNO POMEMBNIH PROSTOROV.

THIS PROJECT IS SITUATED ALONG THE WHOLE LENGTH OF EMONSKA STREET, CONTINUES TO RIMSKA STREET, COVERING THE WHOLE OF THE ZOISOVA STREET. THE PROPOSAL OCCUPIES THE ENTIRE PERMITTED AREA AND THEREFORE ADOPTS A CONSTANT HEIGHT OF FIVE FLOORS. THE PROJECT SEEKS SYSTEMATISATION IN ITS CONFIGURATION IN ORDER TO ADAPT TO THE MULTIPLE RESTRICTIONS OF THE SITE. IT IS ARTICULATED BY PARALLEL STRIPES OR SPACES OF DIFFERENT LENGTHS THAT FORM PARALELEPIPEDS OF PERPENDICULAR SIDES THAT FOLLOW UP ONE ANOTHER, ADAPTING THEMSELVES TO THE PLAN OF EMONSKA STREET AND TO THE LOCATION'S IRREGULARITIES. THESE PARALELEPIPEDS ARE ALSO STRUCTURAL SQUARES. AT AN EXPRESSIVE LEVEL, THESE STRIPES ARE COVERED BY A GROUP OF ELEMENTS SHOWN AS A SUCCESSION OF FULL AND EMPTY BODIES THAT CREATE A CERTAIN RHYTHM AND ACHIEVE A DEMATERIALISATION OF THE VOLUME. THIS PARTIALLY SHOWS A PART OF ITS INTERIOR AND ENABLES THE CREATION OF PATIOS AT HIGHER LEVELS. THE PROJECT SEEKS SYSTEMATISATION IN THE CONFIGURATION IN ORDER TO ADAPT TO ALL OF THE SITE'S LIMITATIONS. NEVERTHELESS, AT THE SAME TIME, THE DISPARITY BETWEEN THE DIMENSIONS MAKES ITS OWN RATIONALITY WITHIN THE SYSTEM DIFFICULT AND SHOWS THE CHALLENGE IN ENCOUNTERING RICH, ESPECIALLY SIGNIFICANT SPACES.

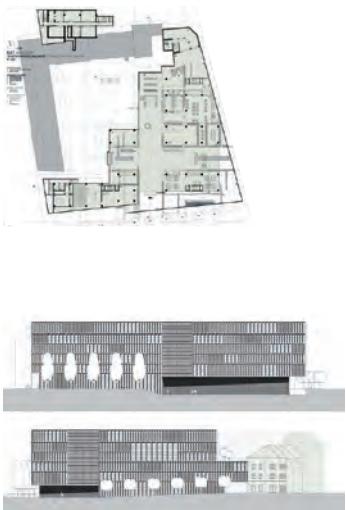
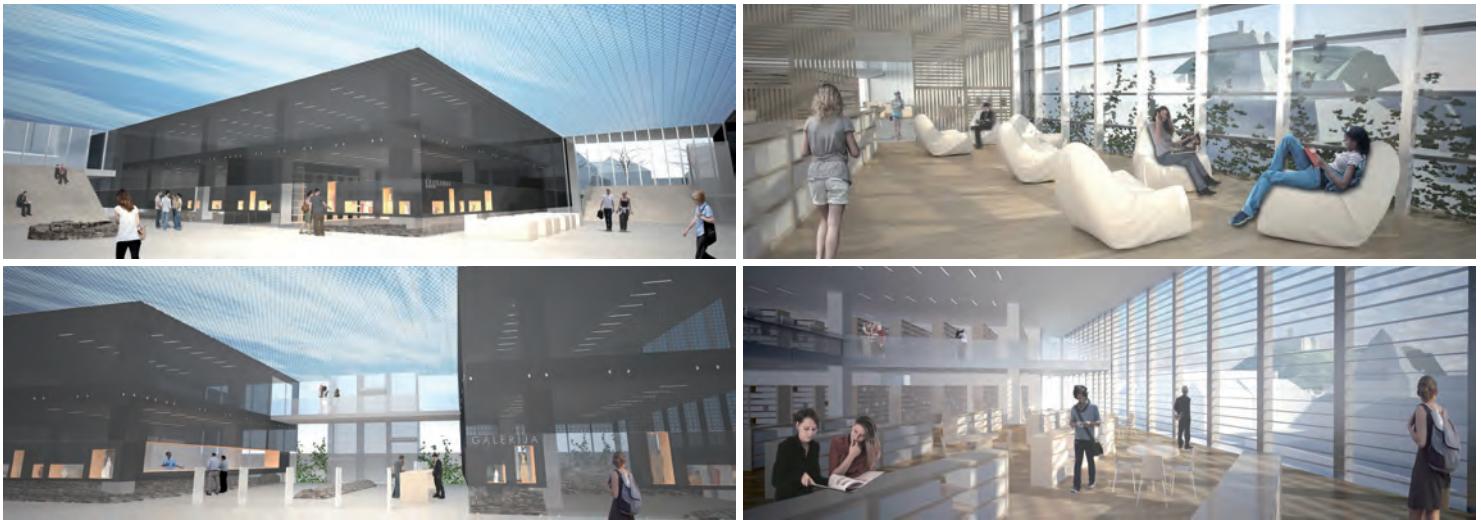


039.10225

OBJEKT V CELOTI ZASEDA OBMOČJE DOVOLJENE ZAZIDAVE. HIŠO RIMSKA 1 NADOMEŠTI Z NOVOGRADNJO, KI JO V TEM DELU V TLORISNEM ZARISU POSKUŠA PRILAGODITI OBSTOJEĆIM IN JO NAPOLNI S PROGRAMOM, KI LAJKO FUNKCIONIRA LOČENO OD CENTRALNEGA DELA. VENDAR JE REŠITEV ZARADI VIŠINE IN ODELAVE FASADNIH PLOŠKEV PROBLEMATIČNA. VSTOPNI NIVO KNJIŽNICE JE NAD ARHEOLOŠKIM NIVOJEM, KI JE ODPRT IN JAVNO DOSTOPEN. OBJEKT POSKUŠA DAJATI VVIS LEBDENJA NAD »ZGODOVINO«. CENTRALNI PROSTOR KNJIŽNICE, KI JE RAZVIT VERTIKALNO NAD CARDO IN DECUUMANUS, SEGA PREK VSEH ETAŽ IN S STREŠNO ZASTEKLITVIJO OMOGOČA OSVETLJENJE NOTRANJOSTI. VPRASLJIVA JE CELOTNA ZASNJAVA FASAD, KI NE ODRAŽA NOTRANJEGA PROGRAMA OBJEKTA, OBENEM PA V CELOTI ODPIRA OBJEKT PROTI ZOISOVI IN OBRATNO, ZAPIRA PA PROTI EMONSKI CESTI. SICER ČLENJENA, A ZAPRTA FASADA PROTI EMONSKI CESTI KLJUB PARAFAZI NA PLEČNIKOVO OKNO NA NUK-U PREVEČ NASILNO POSEGА V OBČUTLJIV PROSTOR PARKA, KRIŽANK IN TRGA FRANCOSKE REVOLUCIJE.



THE BUILDING IS ENTIRELY SITUATED IN THE AREA OF PERMITTED CONSTRUCTION. THE BUILDING ON RIMSKA 1 IS REPLACED WITH A NEW BUILDING WHICH IN THIS SECTION OF THE GROUND PLAN IS ADJUSTED TO THE EXISTING BUILDING AND CONTAINS A PROGRAMME WHICH CAN FUNCTION INDEPENDENTLY FROM THE CENTRAL SECTION. HOWEVER, THE SOLUTION IS PROBLEMATICAL DUE TO THE HEIGHT AND FINISHING ON THE FAÇADE PLATES. THE ENTRANCE LEVEL TO THE LIBRARY IS SITUATED ABOVE THE ARCHAEOLOGICAL FLOOR, WHICH IS OPEN AND PUBLICLY ACCESSIBLE. THE BUILDING IS AN ATTEMPT TO CREATE AN IMPRESSION OF FLOATING ABOVE 'HISTORY'. THE CENTRAL AREA OF THE LIBRARY PRESENTED VERTICALLY ABOVE THE CARDO AND DECUUMANUS STREETS EXTENDS THROUGH ALL FLOORS AND PROVIDES A LIGHT INTERIOR WITH GLASS ROOFING. THE ENTIRE DESIGN OF FAÇADES IS QUESTIONABLE, BECAUSE IT DOES NOT REFLECT THE INTERIOR PROGRAMME OF THE BUILDING. SIMULTANEOUSLY, IT OPENS THE BUILDING ENTIRELY TOWARDS ZOISOVA AND CONVERSELY, CLOSES IT TOWARDS EMONSKA STREET. THE DIVIDED, BUT CLOSED FAÇADE TOWARDS EMONSKA STREET IN SPITE OF ITS REFERENCE TO PLEČNIK'S WINDOW IN NUK, TOO AGGRESSIVELY INTERVENES WITH THE SENSITIVE SPACE OF THE PARK, KRIŽanke AND TRG FRANCOSKE REVOLUCIJE SQUARE.



041.11235

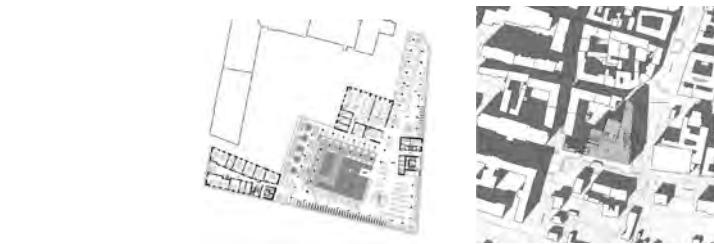
URBANISTIČNO ARHITEKTURNA ZASNOVA OBJEKTA JE DEFINIRANA S KRIŽIŠČEM DVEH RIMSKIH CEST IN ŠTIRIMI, ZARADI DANAŠNJIH GRADBENIH LINIJ ODREZANIMI INZULAMI, KI JU OBDAJAJO. NOTRANJA ZASNOVA OBJEKTA Z NIZANJEM VSEBIN, KI PREK SEM ETAŽ IN PROGRAMOV OHRANJA PRINCIPI KRIŽIŠČA, JE PREGLEDNA IN JASNA. GLAVNA ČITALNICA NAD CARDO IN DECU MANUS JE OSREDNJI VEČETAŽNI PROSTOR, OKROG KATEREGA SO V TREH ETAŽAH NANIZANI VSI PROGRAMI. VHODNI JAVNI PARTER JE NA NIVOJU ARHEOLOGIJE, KI JO VKLJUČUJE V VSTOPNO AVLO KNJIŽNICE. GLAVNA VHODA STA S ZOISOVO IN EMONSKO CESTO. PROJEKT OHRANJA GRADBENO MASO RIMSKE CESTE 1 S svojim programom, ki ga navezuje na centralno stavbo, tako omogoči parterni prehod v notranju del kareja in ustrezno zaključuje ambient trga francoske revolucije. Objekt je proti zoisovi in emonski cesti kompaktna celota, ki se logično členi v polju obeh rimskih cest. Višinsko je ob zoisovi cesti prilagojen višinam sosednjih objektov, medtem ko se vz dolž emonske ceste na severu prilagodi višini in drobnejšim strukturam trga francoske revolucije. Fasadni plastič je oblikovan enovito z motivom vertikalnih in v polju obeh rimskih cest s horizontalnimi elementi, ki z različnim ritmiziranjem odražajo notranjost objekta.

THE URBAN ARCHITECTURAL DESIGN OF THE BUILDING IS DEFINED BY THE CROSSING OF TWO ROMAN ROADS AND FOUR SURROUNDING INSULAE WHICH HAVE BEEN CUT DUE TO PRESENT BUILDING LINES. THE INTERIOR DESIGN OF THE BUILDING, WITH AN ARRANGEMENT OF CONTENT WHICH THROUGHOUT ALL FLOORS AND PROGRAMMES PRESERVES THE PRINCIPLE OF THE CROSSING, IS TRANSPARENT AND CLEAR. THE MAIN READING ROOM ABOVE CARDO AND DECU MANUS IS THE CENTRAL MULTI-STORY SPACE AROUND WHICH ALL PROGRAMMES ARE ARRANGED ON THREE FLOORS. THE PUBLIC GROUND FLOOR ENTRANCE IS ON THE LEVEL OF THE ARCHAEOLOGICAL FLOOR, WHICH IS PART OF THE ENTRANCE HALL OF THE LIBRARY. THE MAIN ENTRANCES ARE FROM ZOISOVA AND EMONSKA STREETS. WITH ITS PROGRAMME, THE PROJECT PRESERVES THE CONSTRUCTION MASS ON RIMSKA STREET 1 AND CONNECTS IT TO THE CENTRAL BUILDING. IT THUS ENABLES A GROUND FLOOR PASSAGE INTO THE INTERIOR OF THE URBAN BLOCK AND SUITABLY COMPLETES THE SPACE AT TRG FRANCOSKE REVOLUCIJE SQUARE. THE BUILDING IS A COMPACT UNIT TOWARDS ZOISOVA AND EMONSKA STREETS, WHICH IS LOGICALLY DIVIDED IN THE GRID OF BOTH ROMAN ROADS. THE HEIGHT OF THE BUILDING IS ADJUSTED TO THE NEIGHBOURING BUILDINGS ALONG ZOISOVA, WHILE ON THE NORTH SIDE ALONG EMONSKA, THE HEIGHT IS ADJUSTED TO THE SMALLER STRUCTURES IN TRG FRANCOSKE REVOLUCIJE SQUARE. THE SKIN OF THE FAÇADE IS DESIGNED UNIFORMLY, WITH THE THEME OF VERTICAL ELEMENTS, AND ON THE GRID OF BOTH ROMAN ROADS WITH HORIZONTAL ELEMENTS WHICH REFLECT THE INTERIOR OF THE BUILDING WITH DIFFERENT RHYTHMS.

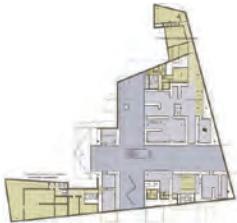


047.23681

OBJEKT SKUŠA DOGRAJEVATI OBSTOJEČI KARE V ZAKLJUČENO CELOTO. ZOISOVO CESTO INTERPRETIROA KOT NOTRANJI MESTNI OBROČ IN SLEDI LINIJI IN VOLUMNU FILOZOFSKE FAKULTETE. ZARADI VIŠINSKIH GABARITOVA ŽAMKA ZADNJO ETAŽO, NA SOSEDNJE STAVBE SE NE NAVEZUJE. RAHLJA TRANSPARENTNOST FASADE SPODNJIH ETAŽ PROTI ZOISOVI IN EMONSKI CESTI TER ZAPRTOST ZGORNJIH (DEPOJI) USTREZNOM RAHLJATA GRADBENO TOGST OBJEKTA, VENDAR STA OBA BISTVENA VOGALA ZOISOVA - SLOVENSKA IN TRG FRANCOSKE REVOLUCIJE S STALIŠČA ZELO RAZLIČNEGA KARAKTERJA OBEH VOGALOV OBLIKOVANA SLABŠE. PREDVSEM JE VPRAŠLJIVO OBLIKOVANJE VOGALA NA TRGU FRANCOSKE REVOLUCIJE, KI JE S VOJIMI VIŠINSKIMI GABARITTI IN KARAKTERJEM OBČUTNO DRUGAČEN OD JZ VOGALA. PROGRAM JE DOKAJ SMISELNO UMEŠEN: TIHI DEL PROTI TRGU FRANCOSKE REVOLUCIJE, HRUPNEJŠI PROTI ZOISOVI CESTI. CARDO IN DECMUMANUS JE SMISELNO VGRAJEN V JAVNI DEL OBJEKTA. GLAVNA VHODA STA ODPTRA S ZOISOVE IN EMONSKO CESTO, ČITALNICA JE DOSTOPNA TUDI S TRGA FRANCOSKE REVOLUCIJE.



THE BUILDING IS AN ATTEMPT TO UPGRADE THE EXISTING URBAN BLOCK INTO A COMPLETE UNIT. ZOISOVA STREET IS INTERPRETED AS AN INNER CITY RING AND FOLLOWS THE LINE AND VOLUME OF THE FACULTY OF ARTS. DUE TO THE HEIGHT DIMENSIONS, THE LAST FLOOR IS SHIFTED INWARDS. THE BUILDING IS NOT CONNECTED TO THE NEIGHBOURING BUILDINGS. THE SLIGHT TRANSPARENCY OF THE LOWER FLOOR FAÇADE TOWARDS ZOISOVA AND EMONSKA AND THE CLOSURE OF THE UPPER FLOORS (STORAGE) SUITABLY LOOSENS THE BUILDING'S RIGIDITY; HOWEVER, BOTH MAIN CORNERS - ZOISOVA-SLOVENSKA AND TRG FRANCOSKE REVOLUCIJE SQUARE - ARE POORLY DESIGNED IN TERMS OF THE VERY DIFFERENT CHARACTERS OF BOTH CORNERS. THE DESIGN OF THE CORNER ON TRG FRANCOSKE REVOLUCIJE SQUARE IS PARTICULARLY QUESTIONABLE BECAUSE IT SIGNIFICANTLY DIFFERS WITH ITS HEIGHT DIMENSIONS AND CHARACTER FROM THE SOUTHWEST CORNER. THE PROGRAMME IS SITED QUITE SENSIBLY, WITH THE QUIET SECTION TOWARDS TRG FRANCOSKE REVOLUCIJE SQUARE AND THE NOISIER SECTION TOWARDS ZOISOVA. CARDO AND DECMUMANUS ARE INTEGRATED SENSIBLY INTO THE PUBLIC SECTION OF THE BUILDING. THE MAIN ENTRANCES ARE FROM ZOISOVA AND EMONSKA; THE READING ROOM CAN ALSO BE ACCESSED FROM TRG FRANCOSKE REVOLUCIJE SQUARE.



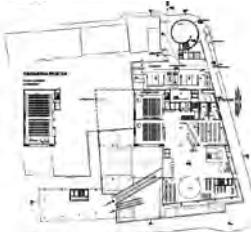
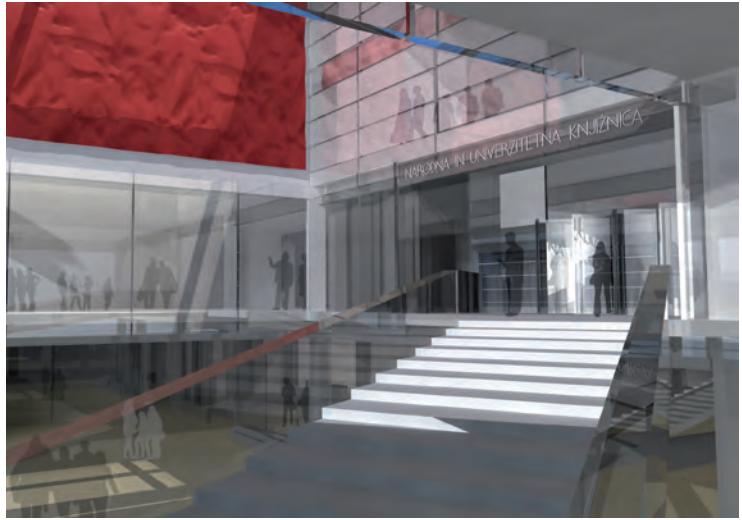
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ZASNOVA IZHaja iz simbolne oblike spirale razvoja znanja, ki se izvije iz zazidave uličnega oboda in dviguje od arheološkega nivoja do strehe nove knjižnice okoli vstavljenih svetlobnikov, ki od atrija nad križiščem carda in decumanusa spremljajo polžasto zavito pot skozi nadstropja knjižnice. Strnjeno stavbno telo je oblikovan iz ploskev, ki spremljajo dviganje spirale. Ovito je v enotno povrhnjico iz navpičnih kamnitih lamel, prispodobe knjižnih listov, ki se proti vrhu gostijo in ustvarjajo vtis valovanja. Glavna vhoda v knjižnico v visokem pritličju sta prek lože iz smeri trga Francoske revolucije in prek monumentalnega stopnišča z vogala zoisove in emonske ceste pod poševno izrezanim stavbnim volumonom. V kleti so med predstavljenimi rimskimi ostalnimi dopolnilni programi javnega značaja. Interne delovne enote knjižnice so pretežno združene v konstrukcijsko ločenem južnem krilu, prostori knjižnice s čitalnicami v javnem dostopu so združeni v osrednjem delu in vzdolž emonske ceste v spodnjih nadstropjih, skladišča knjig zavzemajo celoten tloris gornjih nadstropij, na vrhu je razgledna kavarna in zelena streha. Razporeditev funkcionalnih sklopov in organizacija poti zagotavljajo obiskovalcem in uslužbencem primereno delovanje knjižnice. Zaradi arheologije oslabljena konstrukcija v polkleti in skladišča v gornjih nadstropjih ni primerena za prenos potresnih sil.

Žirija je menila, da klubakakovostnim in premišljenim rešitvam mogočno stavbo teko učinkuje preveč introvertirano. Konzolni izrezi in poševnine strešnih ploskev zunanjost poslojava pre malo členijo, zato se ustvarja vtis zaprte javne stavbe.

THE DESIGN DERIVES FROM THE SYMBOLIC FORM OF A SPIRAL DEVELOPMENT OF KNOWLEDGE WHICH IS WRENCHED FROM THE STREET CIRCUMFERENCE AND RISES FROM THE ARCHAEOLOGICAL LEVEL TO THE ROOF OF THE NEW BUILDING AROUND INSERTED SKYLIGHTS WHICH FROM THE ATRIUM ABOVE THE CROSSING OF CARDO AND DECUMANUS FOLLOW THE SPIRAL PATH THROUGH THE FLOORS OF THE LIBRARY. THE COMPACT BUILDING IS MADE OF SURFACES WHICH FOLLOW THE RISING OF THE SPIRAL. IT IS WRAPPED IN A UNIFORM SKIN OF VERTICAL STONE LAMELLAS WHICH SYMBOLISE THE PAGES IN A BOOK AND WHICH THICKEN TOWARDS THE TOP, CREATING AN IMPRESSION OF WAVES. THE TWO MAIN ENTRANCES ARE SITUATED AT THE RAISED GROUND FLOOR THROUGH AN ANTEROOM FROM THE DIRECTION OF TRG FRANCOSKE REVOLUCIJE SQUARE AND THROUGH THE MONUMENTAL STAIRCASE FROM THE CORNER OF ZOISOVA AND EMONSKA STREETS BELOW THE BUILDING VOLUME WHICH IS CUT IN A SLANTING MANNER. IN ADDITION TO THE PRESENTED ROMAN REMAINS, THE BASEMENT ALSO INCLUDES SUPPLEMENTARY PUBLIC PROGRAMMES. THE INTERNAL WORKING UNITS ARE MAINLY SITUATED IN A SEPARATE SOUTH WING; THE LIBRARY AREA WITH PUBLICLY ACCESSIBLE READING ROOMS IS IN THE CENTRAL SECTION AND ALONG EMONSKA ON THE LOWER FLOORS. THE ENTIRE GROUND PLAN OF THE UPPER FLOORS IS OCCUPIED BY THE STORAGE FACILITIES FOR BOOKS; A CAFÉ WITH A VANTAGE POINT AND GREEN ROOF IS ON THE TOP. THE ARRANGEMENT OF FUNCTIONAL SETS AND ORGANISATION OF ROUTES ENSURE FUNCTIONAL OPERATING OF THE LIBRARY FOR VISITORS AND STAFF. DUE TO THE ARCHAEOLOGICAL FLOOR AND STORAGE ON THE UPPER FLOORS, THE WEAKENED CONSTRUCTION IN THE SEMI-BASEMENT IS NOT SUITABLE FOR THE TRANSFER OF SEISMIC FORCES.

THE JURY THINKS THAT, DESPITE HIGH QUALITY AND THOUGHTFUL SOLUTIONS, THE POWERFUL BUILDING FUNCTIONS AS TOO INTROVERTED. THE CONSOLE CUTTINGS AND INCLINATIONS OF THE ROOF SURFACES DO NOT DIVIDE THE EXTERIOR OF THE BUILDING ENOUGH, THUS CREATING AN IMPRESSION OF A CLOSED PUBLIC BUILDING.



053.23312

STRNJENA IN ENAKOMERNO ZASTRITA OBODNA STAVBA SLONI NA STEBRNEM PRITLIČIU ARHEOLOŠKE POKLETI IN VHODNEGA VISOKEGA PRITLIČJA, KI SE RAZTEZA PO VSEJ DOLŽINI JUŽNEGA KRILA IN SEGA PREK VOGLA. VENEC STAVBE IMA PROTI ZOISOVI CESTI PORAVNANO VIŠINO, KI SE OD VOGALA STOPNIČASTO ZNIŽUJE DO POLŽASTEGA CILINDRA NA VIŠINI OBODA RIMSKE CESTE. ENOVITO PLOŠKEV ODZIVNE FASADNE OPNE HIGH-TECH ČLENIJO V ŠAHOVSKEM VZORCU RAZPOREJENA POLJA GIBLJIVIH SENČIL PRED ZASTEKLJENO OBODNO STENO. MREŽA KONSTRUKCIJE SE NASLANJA NA RIMSKO GEOMETRIJO, OBOD SLEDI ULIČNI LINII. NAD KRIŽIŠČEM **CARDA IN DEUMANUSA** JE SVETLOBNIK IN TAM PANORAMSKO DVIGALO POVEZUJE VSA NADSTROJPJA KNJIŽNICE. ČITALNICE SO RAZPOREJENE V JUŽNEM KRILU, DELOVNE ENOTE KNJIŽNICE SO V VZHODNEM KRILU, V ZAPRTI KOCKI JE MED OBODNIMI KRILI NA DVORIŠČNO STRAN POSTAVLJENO SKLADIŠČE KNJIG. PRITLIČIU IN PRVEM NADSTROPU SO JAVNI PROSTORI KNJIŽNICE, V GORNJIH ČITALNICE, NA VRHU POSEBNE ZBIRKE. PROSTORI SO ZASNOVANI FLEKSIBILNO, PRETOKI GRADIVA IN POTI OBISKOVALCEV DOBRO REŠENI. PREDLAGANA JE SOPREŽNA SKELETON KONSTRUKCIJA V KOMBINACIJI S TOGIMI JEDRI. VZDRŽEVANJE KLIMATSKEGA UGOĐAJA JE RAČUNALNIŠKO KRMILJENO, SVETLOBNIK S PREMIČNO STREHO SODELUJE PRI HLAJENJU IN OGREVANJU KNJIŽNICE. POTRESNO ODPORNOST SICER ZAGOTAVLJAJO ARMIRANOBETONSKA JEDRA, VENDAR JIH JE GLEDE NA RAZPOREDITEV OBREMENITVE V GORNJIH NADSTROPJIH PREMALO, VPRAŠLJIVO JE TUDI ZAVETROVANJE JEKLENIH OKVIRJEV. ŠE TAKO RAZNOLIKI IN LIKOVNO ZANIMIVI VZORCI ZASLANJANJA MEHANIČNIH SENČIL NE MOREJO NADOMESTITI PROSTORSKEGA UČINKOVANJA ČLENITVE STAVBNEGA VOLUMNA. ŽIRIJA JE MENILA, DA IZRAZITO PLOSKOVEN, TEHNOLOŠKI IZRAZ STAVBE NE OZNAČUJE PRIMERNO NITI NAMENA NITI POMENA NACIONALNE UNIVERZITETNE KNJIŽNICE NA TEJ LOKACIJI.

THE COMPACT AND EVENLY SCREENED BOUNDARY ALIGNED BUILDING IS SITUATED ON A GROUND FLOOR OF COLUMNS OF THE ARCHAEOLOGICAL SEMI-BASEMENT AND THE RAISED ENTRANCE GROUND FLOOR, WHICH STRETCHES ALONG THE ENTIRE LENGTH OF THE SOUTH WING AND EXTENDS OVER THE CORNER. THE EAVE OF THE BUILDING TOWARDS ZOISOVA IS LEVELLED AND GRADUALLY DESCENDS TO THE SPIRAL CYLINDER AT THE HEIGHT OF THE CIRCUMFERENCE OF RIMSKA STREET. THE UNIFORM SURFACE OF HIGH-TECH RESPONSIVE FAÇADE SKIN IS DIVIDED INTO SECTIONS OF MOVING BLINDS ARRANGED IN THE FORM OF A CHESSBOARD IN FRONT OF THE GLAZED EXTERIOR WALL. THE CONSTRUCTION GRID IS BASED ON THE ROMAN GEOMETRY; THE CIRCUMFERENCE FOLLOWS THE STREET LINE. A SKYLIGHT IS SITUATED ABOVE THE CROSSING OF **CARDO AND DEUMANUS**, WHERE A PANORAMIC ELEVATOR CONNECTS ALL THE LIBRARY FLOORS. THE READING ROOMS ARE ARRANGED IN THE SOUTH WING, WORKING UNITS ARE IN THE WEST WING, AND THE BOOK STORAGE IS SITUATED IN A CLOSED CUBE BETWEEN CIRCUMFERENTIAL WINGS ON THE SIDE OF THE COURTYARD. THE PUBLIC AREAS OF THE LIBRARY ARE SITED ON THE GROUND AND 1ST FLOORS; READING ROOMS ARE ON THE UPPER FLOORS, AND SPECIAL COLLECTIONS ARE ON THE TOP. SPACES HAVE A FLEXIBLE DESIGN; FLOWS OF MATERIAL AND VISITORS' ROUTES ARE WELL ARRANGED. AN INTERCONNECTED SKELETON CONSTRUCTION IN COMBINATION WITH RIGID CORES IS SUGGESTED.

THE MAINTENANCE OF CLIMATIC WELL-BEING IS COMPUTER-CONTROLLED; THE SKYLIGHT WITH A RETRACTABLE ROOF ASSISTS THE COOLING AND HEATING OF THE LIBRARY. EARTHQUAKE RESISTANCE IS PROVIDED BY REINFORCED CONCRETE CORES, BUT THERE ARE TOO FEW OF THEM WITH REGARD TO THE ARRANGEMENT OF LOAD ON THE UPPER FLOORS; THE BRACING OF STEEL FRAMES IS ALSO QUESTIONABLE. NO MATTER HOW DIVERSIFIED AND ARTISTICALLY INTERESTING, PATTERNS OF SHADING WITH MECHANICAL BLINDS CANNOT REPLACE THE SPATIAL EFFECT OF DIVIDING THE BUILDING'S VOLUME. THE JURY THOUGHT THAT THE EXPRESSIVELY FLAT AND TECHNOLOGICAL APPEARANCE OF THE BUILDING DOES NOT APPROPRIATELY DEFINE THE PURPOSE OR SIGNIFICANCE OF THE NATIONAL AND UNIVERSITY LIBRARY AT THIS LOCATION.

NARODNA IN UNIVERZITETNA KNJIŽNICA NUK II,
JAVNI ARHITEKTURNI NATEČAJ
NATIONAL AND UNIVERSITY LIBRARY NUK II,
PUBLIC ARCHITECTURAL DESIGN COMPETITION

NATEČAJNI KATALOG
COMPETITION CATALOGUE

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

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REPUBLIKA SLOVENIJA
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MASARYKOVA CESTA 16
1000 LJUBLJANA

V SODELOVANJU Z
ZBORNICO ZA ARHITEKTURO IN PROSTOR SLOVENIJE (ZAPS)
VEGOVA 8
1000 LJUBLJANA

JAVNI, PROJEKTNI, ODPRTI, ANONIMNI, ENOSTOPENJSKI, ARHITEKTURNI
NATEČAJ ZA IZBIRO STROKOVNO NAJPRIMERNEJŠE REŠITVE ZA OBJEKT S
PRIPADAJOČO ZUNANJO UREDITVIVO
NARODNA IN UNIVERZitetna KNJIŽNICA NUK II

REPUBLIC OF SLOVENIA
MINISTRY OF EDUCATION, SCIENCE, CULTURE AND SPORT
MASARYKOVA CESTA 16
1000 LJUBLJANA

IN COOPERATION WITH
SLOVENIAN CHAMBER OF ARCHITECTURE AND SPATIAL PLANNING (ZAPS)
VEGOVA 8
1000 LJUBLJANA

NATIONAL AND UNIVERSITY LIBRARY NUK II
AN OPEN, ANONYMOUS, PUBLIC, ONE-STEP ARCHITECTURAL PROJECT COM-
PETITION TO SELECT THE MOST SUITABLE PROFESSIONAL SOLUTION FOR THE
BUILDING WITH CORRESPONDING EXTERNAL ARRANGEMENT

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Z veseljem in zaskrbljenostjo hkrati sem sprejel vabilo, naj napišem nekaj vrstic uveda v katalog razstave izdelkov natečaja za načrt nove Narodne in univerzitetne knjižnice, bolje poznane kot NUK II.

Z veseljem zato, ker se novega NUK res veselim. To naj bi bila prva nova pomembna javna stavba v prestolnici po osamosvojitvi Slovenije in edina nova večja stavba v najožjem središču mesta. Če v, katere mora stopiti arhitekt, še povečuje skoraj mitski status, ki ga ima za slovensko arhitekturo in za slovenskega duha Plečnikov NUK. To ne bo še ena knjižnica, še ena javna stavba.

In od tod tudi zaskrbljenost. Kot minister sem odgovoren za sprejetje končne rešitve, torej načrta, po katerem bomo novo knjižnico zares gradili. Z enim načrtom razpolagamo že skoraj dvajset let in v delu stroke uživa veliko podporo. Drugega, mogoče celo več drugih, smo dobili letos – za knjižnico. Toda knjiga kot medij izginja in nihče si danes ne upa dati roke v ogenj, čemu vse bomo rekli »knjiga« čez zo let; če jo bomo sploh držali v roki in če bomo zanjo potrebovali police.

Bilo bi neodgovorno, da bi kot minister sprejel stališča, ki bi napovedovala tako ali drugačno rešitev. Bilo bi tudi neutemeljeno, ker projektov s tega natečaja niti ne poznam. Prav tako lahko samo slutim, kaj smo zamudili, ker k projektu nismo povabili slavnih svetovnih arhitektov.

Vem, da je skrajno neolikano, če človek citira samega sebe, ampak tokrat bom prekršil bonton in ponovil, kar sem napisal v času, ko na zadevo nisem imel nobenega vpliva.

Pred tremi leti in pol, natanko 21. decembra 2008, sem na svojem blogu opozoril, da novi NUK ne bi smel biti zgolj skladnišče knjig, ampak stavba, ki bo jemala dih, izražala samozavest naroda, nas odpirala v svet in spodbujala ustvarjalnost. Navedel sem kar nekaj razlogov, zakaj moramo gradnjo dobro premisliti: med njimi tudi obrabljeno trditev, da skladnišča za knjige v središču Ljubljane ne potrebujemo, da je NUK 2 smiseln kot stičišče ljudi,

It was with pleasure but also concern that I accepted the request to write a few introductory lines for the exhibition catalogue of competition proposals for the design of the new National and University Library, better known as NUK II.

With pleasure - because I genuinely look forward to the new NUK. This is supposed to be the first new important public building in the capital since Slovenian independence and the only new larger building in the actual centre of the city. The shoes which the architect has to fill are magnified by the almost mythical status of Plečnik's NUK in Slovenian architecture and the Slovenian spirit. This will definitely not be just another library, just another public building.

And hence, also concern. As a minister, I am responsible for approving the solution i.e. the design according to which the new library will actually be built. We acquired a design almost twenty years ago which had considerable support from some experts. This year, we acquired the second design for the library, or perhaps even more. But the book as a medium is gradually disappearing, and today no one can say with certainty what a 'book' will be like in twenty years time - whether we will hold it in our hands at all or if shelves will be required for its storage.

It would be irresponsible of me, as a minister, to adopt opinions which foresee a particular solution. It would also be unfounded, as I am unfamiliar with the projects in this competition. And I can only imagine what we have missed by not inviting internationally recognised architects to participate in the project.

I am aware that it is not done to quote oneself, but on this occasion I will break with etiquette and repeat what I wrote when I had no influence on the matter.

Three and a half years ago - on 21 December 2008, to be precise - I pointed out on my blog that the new NUK should not only be a repository for books, but a breathtaking building that would express the confidence of a nation, open our minds toward the world and encourage creativity. I provided a few reasons for a particularly well-considered construction: one of these

prostor za srečanja in manj prostor za branje, dodal sem nekaj mnenj o urbanistični ureditvi in na koncu opozoril, da bi bilo primerno k pobudi povabiti kakega tujega arhitekta. »Saj res, da znamo marsikaj sami, ampak če se ne bi učili od drugih, bi še vedno piskali na neandertalsko piščal,« sem bil napisal. In da, bil sem tudi polemičen do brezpogojnega varovanja ostalih provincialnih rimskega mesteca na škodo drznosti projekta. Ob koncu sem predlagal, naj ne naredimo še drugega NUK, ampak prostor, ki bo spodbujal sodelovanje ter ustvarjanje novih vsebin in storitev – na podlagi bogate dediščine, ki je zdaj za zidovi. Tisti praktično pomembni NUK 2 naj ponuja digitalizirane vsebine.

Nimam razloga, da bi si zdaj premislil. Ali da bi pozabil na svoje mnenje. Morda kdo celo pričakuje, da minister stališča sploh ne bi smel imeti, ker je vse že opravila stroka, zbrana v natečajni žiriji. Ampak tudi kak minister pred menoj je imel svoje mnenje in ga izrazil tako, da po načrtih, ki so obstajali, ni gradil ali pa je objavil nov natečaj.

Ne poznam še izdelkov natečaja, ki jih predstavlja ta katalog; z velikim zanimanjem sem prebral, kar so objavili mediji, to pa je pre malo, da bi ta uvod končal s konkretno zavezo. Zato se moram omejiti na pohvalo za delo, ki je bilo opravljeno. Bilo je vsekakor koristno, ker smo bogatejši za vrsto idej, tudi za zamisel, ki jo je vaša komisija ocenila za najprimernejšo. Vzpostavlja zelo zanimiv dialog s Plečnikovim NUK in veselim se, da jo bom pobliže spoznal. Enako se veselim pregledati še tiste rešitve, ki so izpadle zaradi morda preveč omejujočih pogojev razpisa.

Vsem, ki so se natečaja udeležili, gre seveda zahvala, zmagovalcem pa čestitke za uspeh.

was the hackneyed notion that a book repository is not needed in the centre of Ljubljana, that the purpose of NUK II is to be a meeting point for people, a place for meetings and to a lesser degree a place for reading. I also added a few thoughts on the urban arrangement, and in the conclusion, I noted that a foreign architect should be invited to the project. ‘It is true that we can do many things by ourselves, but if we had not learned from others, we would still be blowing on Neanderthal flutes,’ I wrote. And I was also against the unconditional protection of the remains of the small provincial Roman town to the detriment of the project’s audacity. In conclusion, I suggested not building another NUK, but a space that would encourage cooperation and the creation of new contents and services - on the basis of the rich heritage which is now hidden behind walls. The practically important NUK II should provide digitalised content.

I have no reason to change my mind, or to disregard my opinion. Perhaps it is even expected that a minister should not even have an opinion, because the experts on the competition jury have already done their job. Nevertheless, there have been other ministers who had opinions and who expressed them in such a way that buildings were either not constructed according to the proposed designs, or new competitions were run.

I am not yet familiar with the proposals from the competition presented in this catalogue. I read everything that was published in the media with great interest; however, that was not enough to conclude this introduction with an actual commitment. Thus, I must limit myself to expressing commendation for the work performed. It was certainly beneficial, as we are richer for a variety of ideas and also for the idea assessed by the jury as the most appropriate. It establishes a very interesting dialogue with Plečnik’s NUK, and I look forward to learning more about it. I am equally looking forward to reviewing all the other proposals, some of which, perhaps because of the unduly restrictive competition conditions, were not selected.

Thanks to all who participated in the competition, and congratulations to the winners on their success.

Slovenska kulturna javnost že več desetletij čaka na začetek gradnje nove, druge stavbe Narodne in univerzitetne knjižnice, imenovane NUK II. Pričakovanja so velika, saj je to najpomembnejša pedagoška in znanstvenoraziskovalna ustanova, osrednji »hram modrosti«, ki se obenem v naši zavesti povezuje s Plečnikovim delom.

Mednarodni arhitekturni natečaj za objekt NUK II zato ni le izjemnega pomena za arhitekturno stroko, temveč za širšo kulturo, znanost in umetnost. Naloga je bila zelo težka zaradi programskev in tehničnih zahtev sodobne knjižnice, ki terjajo posebno prilagodljivost prostora, zaradi izredno kompleksnega urbanističnega stanja in raznovrstnosti obstoječega stavbnega tkiva v neposredni soseščini novogradnje, pa tudi zaradi izjemno slabih geomehanskih razmer na kraju predvidene gradnje z dvema nivojem podtalnice, ki onemogoča tehnično neoporečno in racionalno izvedbo kletnih etaž, ter zaradi zahtev po ohranitvi arheoloških najdb rimske Emone, ki morajo biti v skladu z Evropsko konvencijo o varstvu arheološke dediščine predstavljene »in situ«, zasedajo pa večji del prostora, namenjenega za gradnjo. Kljub vsemu temu je odziv domače in mednarodne strokovne javnosti s 118 prispevimi predlogi presegel vsa strokovna pričakovanja. Kakovost prispevkih del ter zlasti izbor nagrjenih in odkupljenih natečajnih projektov zagotovljata, da je natečaj uspel, prvonagrajeni elaborat pa je odlično izhodišče za nadaljnjo izdelavo projektne dokumentacije.

Stavba NUK II bo namenjena študiju, učenju, pridobivanju informacij, pregledovanju knjižničnih zbirk, izmenjavi zamisli itd. Nova knjižница bo »kulturno središče, ki bo namenjeno negovanju študijske znanstvene, umetniške in univerzitetne komunikacije. To bo prostor hranjenja, varovanja in zaščite slovenske pisne kulturne in znanstvene dediščine za prihodnost ter prostor posredovanja znanja sedanjim in prihodnjim rodom.« Knjižnica je torej predvsem hiša kulture in modrosti. Devetčlanska

For decades, the Slovenian cultural public has been waiting for the construction of the new National and University Library, so-called NUK II, to begin. Expectations are high, as this is the most important educational, scientific and research institution, 'a house of wisdom', which we regard as being connected to Plečnik's work.

Thus the international architectural competition for the NUK II facility is of exceptional importance, not only for the architectural profession, but also for the wider culture, science and art. The task was extremely difficult, due to the programme and technical requirements of a modern library - which demands special spatial adjustability - the extremely complex urban situation and heterogeneity of the existing building tissue in the immediate neighbourhood of the new facility, very poor geo-mechanical conditions at the site, with two levels of groundwater preventing the full technical and rational implementation of basement floors, and also due to the need to preserve archaeological finds from Roman Emona, which in accordance with the European Convention on the Protection of the Archaeological Heritage, must be presented 'in situ'; however, they occupy most of the space intended for the construction. Nevertheless, the response from the domestic and international expert public of 118 submitted proposals exceeded all professional expectations. The quality of the proposals and the selection of projects that were purchased and received awards guarantee the success of the competition, with the winning detailed report being an excellent starting point for further preparation of the project documentation.

The NUK II building will be for studying, learning, obtaining information, reviewing library collections, exchanging ideas, etc. The new library will be 'a cultural centre intended for cultivating study, scientific, artistic and university communication. This will be a place for the preservation and protection of Slovenian written cultural and scientific heritage for the future, and a place for the dissemination of knowledge to current and

ocenjevalna komisija s štirimi nadvse uglednimi tujimi arhitekti (Kenneth Frampton, Roger Riewe, Carme Pigem in Saša Begović, vsi profesorji na raznih šolah za arhitekturo) je zato postavila v ospredje predvsem tiste projekte, ki oblikujejo objekt knjižnice kot introvertiran prostor miru in tišine, obenem pa zagotavljajo trajnejše kvalitete ravnotežja in skladnosti arhitekture, medtem ko so predlogi, ki iščejo vznemirljivo veličastnost stavbe, tako njene zunanjosti kot notranjosti, po mnenju komisije manj uspešni. Statično vzdušje notranjosti, ki temelji na enostavnosti in jasni preglednosti ter s tem zagotavlja lahko orientacijo, je bilo ocenjeno kot primernejše od dinamičnih prostorskih labirintov.

Namen natečaja je bil pridobiti najustreznejšo arhitekturno rešitev, ki bo s spoštljivim odnosom do kulturne dediščine vnesla v prostor novo arhitekturno kvaliteto s prepoznavno naravo. Natečajni projekti so najboljši dokaz, da so ohranjene arheološke najdbe izjemno dobrodošla obogatitev knjižnične stavbe. Ocenjevalna komisija je bila povsem soglasnega mnenja, da bo s prvonagrainim natečajnim projektom za NUK II Ljubljana pridobila sodoben, tehnološko napreden in uporabno prilagodljiv objekt knjižnice, ki združuje izvirne arhitekturne in urbanistične kvalitete.

Naj ob koncu omenim še nekaj za našo stroko manj prijetnih strani natečajev. Vse številnejše pritožbe stanovskih kolegov, natečajnih udeležencev, zmanjšujejo ugled natečajev in družbi in zlasti v očeh vlagateljev. Zaradi tega postaja pravnoformalni del ocenjevanja nadrejen iskanju najboljših arhitekturnih rešitev. V tem smislu je bila tudi ta natečajna komisija primorana še pred začetkom ocenjevanja na podlagi pridobljenih pravnih mnenj z obžalovanjem izločiti vse tiste elaborate, ki so kakor koli kršili določila razpisa.

future generations'. Therefore, the library is primarily a house of culture and wisdom. Thus the jury of nine members, including four highly respected foreign architects (Kenneth Frampton, Roger Riewe, Carme Pigem and Saša Begović, all professors at various schools of architecture), gave priority mainly to those projects which designed the library as a secluded place of peace and quiet, which at the same time ensures lasting qualities of architectural balance and harmony; according to the jury, projects offering spectacular interiors and exteriors were less successful. A static interior atmosphere based on simplicity and clear transparency, allowing for easy orientation, was evaluated as more suitable than dynamic spatial labyrinths. The purpose of the competition was to obtain the most suitable architectural solution which, by means of a respectful attitude to cultural heritage, would introduce into the environment a new architectural quality with a distinctive character. The competition projects are the best evidence of the fact that the archaeological finds are an extremely welcome enrichment of the library building. The jury was completely unanimous in their belief that the winning competition project for NUK II give Ljubljana a modern, technologically up-to-date, useful and flexible library, combining original architectural and urban qualities.

In conclusion, let me mention a few aspects of competitions which from a professional point of view are less pleasant. The increasing frequency of complaints from our professional colleagues, competition participants, are destroying the public reputation of competitions, particularly among investors. Thus the legal and formal part of the evaluation is assuming priority over the search for the best architectural solutions. Unfortunately, in this regard, prior to commencing evaluation, the jury was obliged, after taking legal advice, to eliminate those detailed reports which in any way violated the provisions of the tender.

Mateja Komel Snoj

ravnateljica Narodne in univerzitetne knjižnice, članica ocenjevalne komisije
Director of the National and University Library, Evaluation Committee Member

Tehnološka, računalniška revolucija je – če nam je to všeč ali ne – zasukala kompase tudi v kulturi, znanosti in znanju, še več, pri dojemangu sveta. Nova knjižnična stavba mimo tega ne more in bolj kot kdaj prej izziva premislek o tem, kako naj knjižnica v novih razmerah sploh deluje in se prilagaja drugačnim potrebam svojih uporabnikov. Sprehod skozi (odlične) knjižnične stavbe, ki so v zadnjem desetletju zrasle po evropskih prestolnicah in drugih univerzitetnih mestih, nam odkrije vrsto zelo podobnih odgovorov; razkriva arhitekturo, ki je računalniško revolucijo že vzela za svojo in je zasnovana tako, da bo hitremu tehnološkemu razvoju zlahka sledila tudi v prihodnje. To so stavbe, ki jih z uporabniške plati zaznamujejo odprtost, dostopnost, preglednost, pretočnost, gibkost, zračnost, živahnost. Morda se sliši naivno, vendar v takem ritmu dihajo sodobne knjižnice.

Ne glede na skokovit razvoj, ki ga je informacijska veda doživel v zadnjih desetletjih, bo morala biti nova knjižnična stavba v središču Ljubljane, če naj v manjšem delu podpre delovanje nacionalne knjižnice in v večjem univerzitetne, še vedno varuhinja knjige v najširšem pomenu besede – in poleg tega »razstavišče« novih informacij, prostor za misel, razmišljanje in izmenjavo mnenj. Želimo si knjižnico, ki bo s preprosto, vendar uporabno organiziranostjo zmogla ponuditi množico digitalnih storitev ter vzpostaviti pretok med raziskovanjem, izobraževanjem, poučevanjem in umetniškim ustvarjanjem, ki bo vozlišče znanosti in kulture.

Nacionalna knjižnica, ki spada med najbolj tradicionalne ustanove v državi, saj zbira in ohranja pisno dediščino od začetkov do današnjega dne, mora hkrati delovati kot najsodobnejša ustanova. Ne sme biti skladnišče ali grobница, ampak prevodnica te zapuščine v sodobno življenje, in sicer ob pomoči nove, navznoter in navzven izzivalne stavbe. Taka stavba ji edina lahko omogoči, da ob nacionalni vlogi razvije tudi univerzitetno. To pomeni, da bo lahko študentom, učiteljem in raziskovalcem Univerze v Ljubljani, ki so že desetletja večinski uporabniki stare Plečnikove knjižnice, ponudila to, kar potrebujejo, pričakujejo in si po dolgih letih čakanja na vsezadnje tudi zaslужijo: sodobno knjižnico, ki bo v izhodiščuupoštevala stanje informacijske družbe in bo, zasnovana s pogledom v prihodnost, zrasla iz današnjega duha časa, knjižnico, ki bo s svojo zunanjо in notranjo podobo tankočutno kazala narodovo (za)vest ter bo eden od stebrov narodne istovetnosti in bo kot taka to zavest tudi usmerjala ...

Whether we like it or not, the technological, computer revolution has also spun the compass in culture, science and knowledge or, even more, in the perception of the world. The design of the new library structure cannot ignore this and, more than ever, this revolution prompts a consideration of how the library should even function in the new conditions and adapt to the different needs of its users. A walk through the (excellent) library buildings which have appeared in European capitals and other university towns over the past decade reveals a number of similar responses: architecture which has already adopted the computer revolution and is designed to follow rapid technological development easily in the future. From the user's perspective, these buildings are characterised by openness, availability, orderliness, flow capacity, flexibility, airiness, and vivaciousness. At the risk of sounding naïve, this is the rhythm in which modern libraries breathe.

Regardless of the rapid development that information science has experienced in recent decades, the new library building in the centre of Ljubljana will still have to be a treasury of books in the broadest sense of the word and also an exhibition area for new information, a place for thinking, reflection and the exchange of opinion if it is to support the operation of the national library and university library to a smaller and greater extent, respectively. We wish to have a library that is a hub of science and culture offering, with simple but practical organisation, a multitude of digital services, and to establish a flow between research, education, teaching and artistic creation. The National Library is one of the most traditional institutions in the country, as it collects and preserves written heritage from the beginnings until today, and therefore it must also function as the most modern institution. It must not be a warehouse or tomb, but a conductor of this heritage to modern life by means of the new building, which is provocative both inside and out. Such a building is the only thing that can enable the Library to develop its university and national functions, which means that it will offer students, teachers and researchers of the University of Ljubljana, who have been the majority users of the old Plečnik library for decades, what they need, expect and, after long years of waiting, deserve: a modern library, the starting point of which considers the conditions of the information society, and which is designed with a view to the future and developed from the spirit of today. A library which will sensitively reflect the national consciousness through its exterior and interior appearance, and present itself as a pillar of national identity and, as such, guide this consciousness...

Janez Koželj

podžupan MOL, član ocenjevalne komisije

Deputy Mayor of the Municipality of Ljubljana, Evaluation Committee Member

Kolikor vem, so bile v vseh mestih, ki so tudi kulturna središča, v zadnjih dvajsetih letih zgrajene nove knjižnice – nacionalne, univerzitetne, tehnične ali mestne. V Ljubljani nam ni uspelo v tem času zgraditi nobene, vse novo urejene knjižnice v mestu gostujejo v stavbah, ki temu niso bile namenjene, v trgovini, v poslovni stolpnici, v zadružnem domu. Gradnja sodobne Narodne univerzitetne knjižnice, ki jo uspešen izid mednarodnega natečaja ponovno napoveduje, lahko ta zaostanek v celoti nadomesti. Nova monumentalna stavba bo dopolnila univerzitetno magistralo Aškerčeve in Zoisove ceste in nakazala velikopotezno zamisel nizanja pomembnih ustavov ob notranjem mestnem obroču, ki ga pravkar povezujemo z novim Fabianijskim mostom čez Ljubljanico. Nova knjižnica bo tudi obogatila Plečnikovo kulturno os Vegove ulice in dala njenemu kulturnemu težišču, ki ga okoli Trga Francoske revolucije sestavlajo stará Narodna univerzitetna knjižnica, Mestni muzej in poletno gledališče na prostem v Križankah, novo razsežnost. Novo urejeni in oživljeni javni prostori v mestnem središču, ki nadaljujejo zamisel o oblikovanju glavnega mesta in nacionalnega središča, potrebujejo le še primeren vsebinski in simbolni poudarek, kakršnega predstavlja monumentalna stavba nove knjižnice. Kljub nepričakovanemu razvoju informacijskih in komunikacijskih tehnologij se pomen javnega prostora kot tudi pomen javne knjižnice v življenju sodobnega mesta nista spremenila. Knjižnice so še vedno prostori, kjer vlada posebno, svečano vzdušje, ki ga napolnjuje vznemirjenje pri iskanju želene knjige in v pričakovanju njene vsebine. Posebno vzdušje pomiritve in odmaknjenosti v javni prostor, kjer se lahko zbrano posvetimo knjigi, povsem odgovarja opredelitvi knjižnice za hram učenosti, ki ima sakralen značaj. Sodobna knjižnica je torej katedrala družbenega napredka, kar ji daje pomen mestnega spomenika in obeležja najplemenitejših družbenih stremljenj. Na natečaju izbrana zasnova nove narodne in univerzitetne knjižnice ta pričakovanja izpolnjuje, uresničila pa jih bo šele takrat, ko se bo zgrajena vključila v življenje in podobo mesta.

In the last twenty years, as far as I know, new libraries - national, university, technical or city - have been built in cities which are also cultural centres. During this time, we were unable to build any of these in Ljubljana. All of the newly arranged libraries in the city are located in buildings which were not intended for such use, either in stores, multi-storey commercial buildings, and co-operative halls. The building of a modern National and University Library, which is foreseen by the successful result of the international competition, can fill this void completely. The new monumental building will complement the university main line of Aškerčeva and Zoisova streets and outline a bold concept in the arrangement of important buildings and institutions on the inner city circle, which is being presently concluded with a new Fabiani bridge across the River Ljubljanica. The new library will also enrich the Plečnik cultural axis at Vegova Street and add a new dimension to its cultural centre, which is comprised of the old National and University Library, the City Museum of Ljubljana and Križanke, the open-air theatre, around Trg Francoske Revolucije. The newly arranged and revived public areas in the city centre, which continue the idea of the design of a capital and national centre, require only suitable content and the symbolic emphasis represented by the monumental structure of the new library. In spite of the unimagined development of information and communication technologies, the importance of a public space and a public library in the life of a modern city has not changed. Libraries are still spaces where a special, serious atmosphere prevails, filled with the excitement of searching for a desired book and the anticipation of its content. The special atmosphere of calmness and isolation in a public space where one can concentrate on a book is entirely in accord with the definition of a library as a house of wisdom, which has a sacred character. A modern library is thus a cathedral of social advancement, which makes it a city monument and a symbol of the noblest social aspirations. The selected design for the new national and university library meets these expectations, but it will only realise them when it has been built and included in the life and image of the city.

Darja Matjašec

komisarka za natečaje pri Zbornici za arhitekturo in prostor Slovenije
Competition Commissioner at the Slovenian Chamber of Architecture and Spatial Planning

Pred nami so rezultati enega najpomembnejših javnih arhitekturnih natečajev, ki jih je od začetka svojega obstoja izvedla Zbornica za arhitekturo in prostor Slovenije v sodelovanju z Ministrstvom za izobraževanje, znanost, kulturo in šport kot naročnikom tega natečaja. Javni natečaj je bil izveden v času, ki ni preveč naklonjen javnim natečajem, ki je sicer mednarodno priznan postopek pridobivanja kakovostnih rešitev urejanja prostora in gradnje objektov.

Stroka že nekaj časa opozarja, da so potrebne spremembe predpisov, ki urejajo javne natečaje. Spremembe bi natečaje poenostavile za naročnike in natečajnike. Ker se javni natečaji izvajajo kot javna naročila, kadar gre za javne investicije, je poleg prostorskih in gradbenih predpisov treba upoštevati tudi Zakon o javnem naročanju, ki zaradi neuskrajljene zakonodaje javnih natečajev tako oteži celoten postopek, da formalna pravila postanejo odločujoča pri tem, kateri natečajni elaborati se uvrstijo in ocenjevanje in kateri ne. Pri tem velja navesti dejstvo, da so zaradi možnosti pritožb, ki jih natečajniki vedno bolj izkoriščajo, ocenjevalne komisije toliko bolj zavezane k upoštevanju formalnih pravil pri ocenjevanju natečajnih rešitev, kar natečaj slabi z vidika možnosti čim večjega števila natečajnih rešitev in zato boljših možnosti izbire kakovostnih rešitev.

Zaskrbljujoče je tudi dejstvo, da niti izvedeno javno naročilo oz. izvedba javnega natečaja nič več ne zagotavlja odgovornega vodenja javne investicije, ki bi končno privedla do novega objekta NUK II. Neučinkovita dogovarjanja, politična negotovost, izključevanje javnosti in prezra strokovna načela so stalna popotnica tudi pri izvajanjih javnih investicij, čeprav gre za objekte, ki so nacionalnega in mednarodnega pomena. Politiki bi tovrstne natečaje morali prepoznati in podpreti kot vrhunsko

Before us are the results of one of the most important open architectural competitions implemented by the Slovenian Chamber of Architecture and Spatial Planning since its establishment in cooperation with the client, the Ministry of Education, Science, Culture and Sport. The open competition was implemented at a time that was not very favourable to open competitions, which are otherwise internationally recognised procedures for acquiring high-quality solutions in the field of spatial management and building. For some time now, experts have been indicating that changes are needed in the regulations which govern open competitions. The changes would simplify competitions for clients and competitors. In cases of public investment, open competitions are run as public procurements and the Public Procurement Act has to be observed, in addition to spatial and building regulations, and the lack of harmony in the legislation on open competitions hinders the entire procedure to the point where formal rules play a decisive role in determining which competition entries qualify for further assessment and which are rejected. It must be pointed out that, due to the option to complain, which is being exercised by competitors more and more frequently, evaluation committees will be increasingly focused on observing formal rules when assessing competition solutions, which limits the competition in terms of attracting a large number of applications to competitions and, as a result, limits the selection of high-quality solutions. The fact that implementing public procurement or the implementation of an open competition is no longer a guarantee for the responsible management of a public investment - which would result in a new NUK II building - is also alarming. Inefficient negotiations, political instability, the exclusion of the public and ignorance of expert principles are also constant features

promocijo države in zgled preostalim javnim naročnikom, ki so manj vešči vodenja javnih investicij (šole, vrtci, bolnišnice, športne dvorane in drugi javni objekti, pomembni na lokalni ravni).

Izvedba javnega natečaja NUK II je zahtevala dolgotrajne predhodne priprave in usklajevanja z vsemi udeleženci, preden je bil čas za javno objavo. V predhodne priprave so bili vključeni izdelovalci urbanističnih in programskih preveritev s Fakultete za arhitekturo v Ljubljani, poglobljene strokovne ekspertize o varstvu kulturne dediščine (arheologije), izvedenci za knjižnični program in drugi strokovnjaki, ki so se v celoti strinjali, da je zaradi zastarelosti stare programske in projektne naloge treba postopek načrtovanja novega NUK II začeti znova in pridobiti nove projektne rešitve, saj stare niso bile več sodobne. Zdaj imamo pred seboj novo rešitev NUK II, veličastno v vsej svoji podobi. Upam, da smo se iz zgodbe projektiranja NUK I kaj naučili in da bomo takoj začeli pripravljati projektno dokumentacijo in gradnjo, da nam čez nekaj let ali desetletij ne bo treba govoriti o NUK III.

of public investment implementation, although involving buildings of national and international importance. Politicians should recognise and support such competitions as the greatest promotion of a country and as an example to other public contracting authorities who are less skilled in public investment management (schools, kindergartens, hospitals, sports halls and other public facilities important on the local level).

The implementation of the open competition for NUK II involved lengthy preliminary preparations and harmonisation with all participants before its publication. The preliminary preparations included experts from the Faculty of Architecture, who prepared urban and programme verifications, in-depth expert evaluations from the field of cultural heritage protection (archaeology), specialists for the library programme and other experts who shared the uniform opinion that due to the obsolescence of the old programme and project task, the procedure of planning NUK II should be returned to the starting point and new solutions found, since the old ones were no longer current. Thus, the new solution for NUK II is before us in all its magnificent form. I hope that we have learned something from the story of the NUK I design and that the preparation of the project documentation and building will start immediately, so that in several years' time or decades we will not have to discuss NUK III.

Ocenjevalno komisijo so sestavljali:

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Namestnik predsednika ocenjevalne komisije, ki ga je imenoval naročnik:
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Člani, ki jih je imenoval naročnik:

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prof. mag. Peter Gabrijelčič, univ. dipl. inž. arh.
prof. Janez Koželj, univ. dipl. inž. arh., za MOL
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Izvedenci:

Izvedenca za učinkovito rabo energije:

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Friderik Knez, univ. dipl. fiz.

Izvedenca za gradbene konstrukcije:

mag. Marjana Lutman, univ. dipl. inž. grad
mag. Franc Capuder, univ. dipl. inž. grad.

Izvedenca za varstvo kulturne dediščine:

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dr. Andrej Gaspari, univ. dipl. arheol., MK

Izvedenka za knjižnični program:

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Skrbnica natečaja:

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An evaluation committee was appointed, composed of:

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Alternative to the president of the evaluation committee appointed by the Contracting Authority:

Mitja Valič, BSc Econ

Members appointed by the Contracting Authority:

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Prof Peter Gabrijelčič, MSc, BSc Arch

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Experts on the efficient use of energy:

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Dr Aleš Gaspari, BSc Archaeol., MK

Expert on library programme:

Dr Melita Ambrožič BSc Polit

Competition Custodian:

Špela Kryžanowski, BSc Arch

PROF. DR. ALEŠ VODOPIVEC

arhitekt (rojen 1949, Ljubljana, Slovenija)
architect (born 1949, Ljubljana, Slovenia)

MITJA VALIČ

ekonomist (rojen 1960, Kranj, Slovenija)

Mitja VALIČ, economist (born 1960, Kranj, Slovenia)

Diplomiral je na Fakulteti za arhitekturo v Ljubljani pri prof. Edvardu Ravnikarju. Med študijem arhitekture je študiral tudi filozofijo na Filozofski fakulteti v Ljubljani. Na ljubljanski Fakulteti za arhitekturo je nosilec predmetov Projektiranje in kompozicija ter Zgodovina in teorija arhitekture 3. Je gostujoči profesor in predavatelj na različnih univerzah, mednarodnih simpozijih in strokovnih srečanjih doma in na tujem. Prejel je številne nagrade na arhitekturno-urbanističnih natečajih, poleg tega pa tudi nagrada Prešernovega sklada (1991), priznanje Piranesi (1990), nagrada Piranesi (2000), Plečnikovo nagrado (2001), tri Plečnikove medalje, Ernst A. Plischke Preis (Dunaj, 2011) ter uvrstitev v ozzi izbor za nagrado Mies van der Rohe (2001), je tudi avtor ali urednik knjig: Arhitektura Ljubljane, Ab, Ljubljana 1974 in 1978; Iz arhitekture (z J. Koželj) – Vprašanja umetnosti gradnje, Krt 48, Ljubljana 1987 in Hac Via, Ljubljana 1991; Edvard Ravnikar, Umetnost in arhitektura, Zbornik esejev, Slovenska matica, Ljubljana 2007; Edvard Ravnikar – Architect and Teacher (z R. Žnidaršič), Springer, Dunaj/New York 2010.

He graduated from the Faculty of Architecture in Ljubljana under Prof. Edvard Ravnikar. During his architecture studies, he also studied philosophy at the Faculty of Arts in Ljubljana. He is a lecturer at the Faculty of Architecture in Ljubljana, where he lectures on design and composition and history and theory of architecture. He is a visiting professor and lecturer at various universities, international symposiums and expert meetings at home and abroad. He has received numerous awards in architectural-urban competitions, including the Prešeren Fund Award (1991), Piranesi Recognition (1990), the Piranesi Award (2000), the Plečnik Award (2001), three Plečnik Medals, the Ernst A. Plischke Award (Vienna, 2011); he was also shortlisted for the Mies van der Rohe Award (2001). He has written or edited: Arhitektura Ljubljane, Ab, Ljubljana, 1974 and 1978; Iz arhitekture (with J. Koželj) – Vprašanja umetnosti gradnje, Krt 48, Ljubljana, 1987 and Hac Via, Ljubljana, 1991; Edvard Ravnikar, Umetnost in arhitektura, Zbornik esejev, Slovenska matica, Ljubljana, 2007; Edvard Ravnikar – Architect and Teacher (with R. Žnidaršič), Springer, Vienna/New York, 2010.

Diplomiral je na Ekonomski fakulteti Univerze v Ljubljani. V tem trenutku deluje kot sekretar, vodja NOE na MIZKŠ, pred tem pa je bil zaposlen kot generalni direktor Direktorata za investicije na MVZT, med drugim odgovoren za učinkovito porabo proračunskega sredstev. V tem delu velja posebej navesti sodelovanje pri oblikovanju sistemskih predpisov subvencioniranja bivanja študentov. Leta 2009 je bil imenovan za direktorja družbe Študentski dom Korotan na Dunaju. Pred prihodom na ministrstvo je opravljal delo in naloge svetovalca uprave poslovnega sistema Mercator, za delovno področje razvoja in investicij na domačih in tujih trgih. Pred tem je deloval kot direktor direktorata MJU, kjer je od leta 2000 do 2005 vodil največjo vladno službo, odgovorno za t. i. logistično-investicijsko podporo delu državnih upravnih organov na primarni in sekundarni ravni. V predhodnih letih je opravljal različne vodstvene in vodilne funkcije v različnih državnih organizah.

He graduated from the Faculty of Economics, University of Ljubljana. He currently works as a secretary and the head of the internal organisational unit at the Ministry of Education, Science, Culture and Sport. He was previously employed as Director General at the Directorate for Investments at the Ministry of Higher Education, Science and Technology, where he was responsible for the efficient application of budgetary funds. At this point, his cooperation on the formation of systematic regulations on subsidizing student residences should be mentioned. In 2009, he was appointed a director of the company Študentski dom Korotan in Vienna. Before transferring to the ministry, he was an advisor to the management of the Mercator business system for the field of development and investment in domestic and foreign markets. He was also director of a directorate at the Ministry of Public Administration, where he managed the largest governmental service responsible for so-called logistic-investment support for national regulatory authorities at the primary and secondary levels between 2000 and 2005. Prior to that, he performed various managerial and leading functions in various public institutions.

PROF. KENNETH FRAMPTON

arhitekt (rojen 1930, Woking, Velika Britanija)

Prof. Kenneth FRAMPTON, architect (born 1930, Woking, Great Britain)

Je kritik, zgodovinar in profesor arhitekture na Fakulteti za arhitekturo, urbanizem in konservatorstvo na Columbia University v New Yorku. Znan je po pisaniju o arhitekturi 20. stoletja. Njegove knjige vključujejo Modern Architecture: A Critical History (1980; popravljena 1985, 1992 in 2007) in Studies in Tectonic Culture (1995). S svojim esejem »Towards a Critical Regionalism« (1983) je povečal svoj sloves in vpliv na arhitekturno izobraževanje. Frampton poskuša s svojim pogledom na arhitekturo braniti različico modernizma, ki se spogleduje s kritičnim regionalizmom ali trenutnim razumevanjem avtonomnosti arhitekturne prakse v smislu lastnega ukvarjanja s formo, ki se ne sme udinjati ekonomskim pritiskom, hkrati pa ohranja svoje stališče, da ima arhitektura pomembno družbeno odgovornost.

He is a critic, historian and professor of architecture at the Graduate School of Architecture, Planning and Preservation at Colombia University in New York. He is known for his writings on the architecture of the 20th century. His books include Modern Architecture: A Critical History (1980; revised 1985, 1992 and 2007) and Studies in Tectonic Culture (1995). He acquired his reputation with the essay 'Towards a Critical Regionalism' (1983) which increased his influence on architectural education. With his view of architecture, Frampton tries to defend a variant of modernism which looks to critical regionalism or current understandings of the autonomy of architectural practice in terms of its own concern with form, which must not be subordinate to economic pressures. Frampton simultaneously maintains his view that architecture has an important social role.

PROF. MAG. PETER GABRIJELČIČ

arhitekt (rojen 1947, Maribor, Slovenija)

Prof. Peter GABRIJELČIČ, MSc, architect (born 1947, Maribor, Slovenia)

Leta 1973 je diplomiral pri prof. E. Ravnikarju na FAGG v Ljubljani. Poleg pedagoških obveznosti na ljubljanski Fakulteti za arhitekturo, kjer deluje kot dekan, je prevzel več odgovornih družbenih funkcij, med drugim je bil tudi predsednik Društva arhitektov Ljubljane. Razvil in uveljavil je izbirni predmet rurizem in ruralna arhitektura. Poleg pedagoških in znanstvenoraziskovalnih obveznosti pri urejanju zunajmestnega prostora se teoretično in praktično posveča tudi arhitektonskemu in urbanističnemu projektiranju, in sicer z raziskovalnimi nalogami, s sodelovanjem na javnih strokovnih natečajih in s številnimi aplikativnimi nalogami. Je prejemnik več nagrad, med drugim je prejel nagrado Prešernovega sklada (1988), priznanje Salona arhitekture v Beogradu (1988), ECCS Evropsko nagrado za projekte iz jekla (European steel design award) (1999) ter skupaj s konstruktorjem Viktorjem Markljem nagrado Društva arhitektov Beograda (2012). Kot gostujoči profesor je predaval na mnogih tujih univerzah.

He graduated under Prof. Edvard Ravnikar from the Faculty of Architecture in Ljubljana in 1973. In addition to his teaching obligations at the Faculty of Architecture in Ljubljana, where he is the Dean, he has assumed various social functions, including President of the Architects' Society of Ljubljana. He developed and established the elective course Ruralism and Rural Architecture. Besides lecturing and scientific research obligations in the area of outer-city space arrangement, he is theoretically and practically involved in architectonic and urban design with research assignments and by participating in public expert competitions and numerous practical assignments. He is a recipient of several awards. He received the Prešeren Fund Award (1988), the Belgrade Salon of Architecture Award (1988), the ECCS European Steel Design Award (1999), and the Architects' Association of Belgrade Award (2012) together with the engineer Viktor Markelj. As a visiting professor, he has lectured at many foreign universities.

PROF. JANEZ KOŽELJ

arhitekt (rojen 1945, Ljubljana, Slovenija)

Prof. Janez KOŽELJ, architect (born 1945, Ljubljana, Slovenia)

MATEJA KOMEL SNOJ

komparativistka (rojena 1966, Celje, Slovenija)

Mateja KOMEL SNOJ, MA Comp. Lit. (born 1966, Celje, Slovenia)

Podžupan MOL Janez Koželj, rojen v Ljubljani, je redni profesor na Fakulteti za arhitekturo Univerze v Ljubljani, kjer poučuje predmet Urbanistično oblikovanje. Bil je gostujoči predavatelj in mentor na številnih mednarodnih urbanističnih delavnicah doma in v tujini. Od leta 1974 do 1994 je bil urednik mednarodne revije za teorijo arhitekture AB, arhitekturni bilten. Med letoma 1980 in 1985 je sodeloval v Skupini Kras in Studiu znak. V svojem raziskovalnem delu se sistematično usmerja k proučevanju in razvijanju operativnih metod pri načrtovanju sodobnega mesta. Svoje razprave je objavil v knjigah in številnih znanstvenih člankih in jih predstavljal na mednarodnih srečanjih. Pri svojem strokovnem delu preverja teoretska dognanja v urbanističnih študijah razvoja mest in projektov prestrukturiranja zapuščenih mestnih predelov. Za svoja dela je prejel več prvih nagrad na natečajih in nagrade za umetniške dosežke. Razstavljal je na predstavivah slovenske sodobne arhitekture v Evropi in Ameriki.

Deputy Mayor of the Municipality of Ljubljana, Janez Koželj, born in Ljubljana, is a full professor at the Faculty of Architecture, University of Ljubljana, teaching urban design. He has been a visiting lecturer and mentor at numerous international urban planning workshops in Slovenia and abroad. Between 1974 and 1994, he was the editor of the international magazine for theory of architecture, AB, Architect's Bulletin. Between 1980 and 1985, he participated in the Kras Group and Studio znak. In his research, he systematically focuses on studying and developing operational methods for modern city planning. He has published books and numerous scientific papers, and given presentations at international meetings. In his professional work, he examines theoretical findings in urban planning studies of city development and projects of restructuring abandoned urban areas. He has received several first prizes in competitions and awards for artistic achievements. He has had exhibitions at presentations of Slovenian contemporary architecture in Europe and America.

Leta 1991 je diplomirala na oddelku za primerjalno književnost in literarno teorijo na Filozofske fakultete Univerze v Ljubljani. Za diplomski delo je prejela Prešernovo nagrado. Ima osemnajst let delovnih izkušenj v novinarstvu in knjižničarstvu. Od leta 1991 do 1996 je bila novinarka in urednica kulturnega uredništva časnika Slovenec, kot literarna kritičarka je sodelovala z revijami Literatura, Sodobnost, Tretji dan in drugimi. Leta 1996 je prevzela vodenje Slovanske knjižnice v Ljubljani, leta 2008 je bila imenovana za ravnateljico NUK.

She graduated in 1991 at the Department of Comparative Literature and Literary Theory at the Faculty of Arts, University of Ljubljana. She received the Prešeren Award for her graduation thesis. She has 18 years of experience in journalism and library science. Between 1991 and 1996, she was a journalist and the editor of the culture section at Slovenec newspaper, and a literary critic for Literatura, Sodobnost, Tretji dan and other journals. She assumed the leadership of Slovanska Library in Ljubljana in 1996, and became director of NUK in 2008.

PROF. ARH. DI ROGER RIEWE

arhitekt (rojen 1959, Bielfeld, Nemčija).
Prof. Arch. DI Roger RIEWE, architect (born 1959, Bielfeld, Germany)

Študiral je arhitekturo v Aachnu v Nemčiji in na Berlage Inštitutu na Nizozemskem. Biro Riegler Riewe Architects, ustanovljen leta 1987 v Gradcu, je mednarodno priznan arhitekturni biro, ki ga vodita prof. arh. Florian Riegler in prof. arh. Roger Riewe. Prejel je več nagrad, med drugim Best architects 12 (2011), nominacijo za državno arhitekturno nagrado (2010), best architects 10 (2009), ZT award (2009), nominacijo (2005, 2008) in finalist (1999) za nagrado Mies van der Rohe, Chicago Athenaeum International Architecture award (2006) in številne druge, vključno s prvonagradjenimi domačimi in mednarodnimi natečaji (od zadnjih velja omeniti New car park P1 airport Hamburg in Med Campus Graz). Od leta 2001 je Riewe profesor na Inštitutu za arhitekturno tehnologijo, TU Gradec, Austria.

He studied architecture in Aachen, Germany, and at Berlage Institute in the Netherlands. Riegler Riewe Architects, founded in 1987 in Graz, is an internationally renowned architecture bureau led and managed by Prof. Arch. DI Florian Riegler and Prof. Arch. DI Roger Riewe. They have received several awards, including Best Architects 12 (2011), a nomination for the national architectural award (2010), Best Architects 10 (2009), the ZT award (2009), nomination (2005, 2008) and finalists (1999) for the Mies van der Rohe Award, the Chicago Athenaeum International Architecture Award (2006) and many others, including first prizes at national and international competitions (among the latter, it is worth mentioning the new car park P1 Airport Hamburg and Med Campus Graz). Since 2001, Prof. Riewe has taught at the Institute for Architecture Technology, TU Graz, Austria.

SAŠA BEGOVIĆ

arhitekt (rojen 1967, Bjelovar, Hrvaška)
Saša BEGOVIĆ, architect (born 1967, Bjelovar, Croatia)

Saša Begović je ustanovni partner biroja 3LHD arhitekti. Je gostujoči profesor in vodja mednarodne poletne šole na Fakulteti za arhitekturo, GAF, v Splitu. Bil je gostujoči predavatelj na Tehnološki univerzi v Gradcu in predava na univerzah po celi svetu. Arhitekturni biro 3LHD se ukvarja s povezovanjem različnih panog – arhitekture, urbanizma, oblikovanja in umetnosti. Arhitekti biroja 3LHD stalno raziskujejo nove možnosti sodelovanj med arhitekturo, družbo in posamezniki. Delo biroja 3LHD je bilo predstavljeno na pomembnih univerzah, razstavah in ustanovah po celi svetu in je prejelo pomembne mednarodne nagrade, med njimi nagrado WAF 2008 za najboljšo zgradbo v kategoriji športa na prvem Svetovnem festivalu arhitekture, nagrado IOC/IAKS za najboljši športni objekt, nagrado AR za vzhajajoč arhitekturo, nagrado ID Magazine in hrvaško strokovno nagrado.

Saša Begović is a founding partner of 3LHD architects. He is a Guest Professor and Head of the International Summer School at GAF Architecture Faculty in Split. He was a visiting lecturer at TU Graz and teaches at Universities around the world. 3LHD is an architectural bureau focused on the integration of various disciplines - architecture, urban planning, design and art. 3LHD architects constantly explore new possibilities of interaction between architecture, society and individuals. The work of 3LHD has been presented at important universities, exhibitions and institutions around the world and received important international awards, including the WAF 2008 award for best building in the sport category at the first World Architecture Festival, the IOC/IAKS Award for Best Sports Facilities, the AR Emerging Architecture Award, the ID Magazine Award and Croatian professional awards.

CARME PIGEM

arhitektka (rojena 1962, Olot, Španija)
Carme PIGEM, architect (born 1962, Olot, Spain)

ALEŠ TIŠLER

arhitekt (rojen 1961, Kranj, Slovenija)
Aleš TIŠLER, architect (born 1961, Kranj, Slovenia)

Diplomirala je leta 1987 na Višji tehnični šoli za arhitekturo Vallès (ETSAV). Rafael Aranda, Carme Pigem in Ramon Vilalta delujejo kot arhitekti od leta 1987, svoj studio, RCR ARQUITECTES pa so ustanovili leta 1988 v Olotu. So prejemniki nacionalne nagrade za arhitekturo v Kataloniji za leto 2005, prejemniki naziva častnega viteza umetnosti in literature za leto 2008, ki ga je podelila Francija, leta 2010 so postali častni člani ameriškega arhitekturnega inštituta (AIA), leta 2011 pa so prejeli mednarodno belgijsko nagrado Belgian Building Awards. So avtorji esejev in člankov o arhitekturi in krajini. Zmagali so na različnih mednarodnih natečajih (med zadnjimi so: muzej Soulages v Franciji, mediateka Waalsekrook v Gentu v Belgiji in nova sodna stavba v Barceloni) in prejeli odlikovanja za svoje delo (nazadnje mednarodno nagrado Contractworld za razstavo Hammershoi v luči Dreyerja v C.C.C.B. v Barceloni). Njihovo delo je bilo razstavljen na različnih dogodkih (nazadnje na razstavi High-Tech & Tradition v Tokyo Design Center in na razstavi ob 25. obletnici Global Ends v galeriji TOTO GalleryxMA v Tokiu), poudariti pa velja tudi zadnjo publikacijo El Croquis št. 138 (V) RCR Arquitectes 2003–2007, »Los atributos de la naturaleza«.

Graduated in 1987 from the Vallès School of Architecture (ETSAV). Rafael Aranda, Carme Pigem and Ramon Vilalta have been architects since 1987, and began their own studio in 1988, RCR ARQUITECTES, in Olot. They won the National Award 2005 of Architecture in Catalonia, the Chevalier de l'ordre des arts et des lettres 2008 de la République Française, were made Honorary Fellows of the American Institute of Architecture (AIA) 2010 and received the International Award 2011 of the Belgian Building Awards. They are the authors of essays and articles about architecture and landscape. They have won various international competitions (the most recent: the Soulages Museum in France, the Mediateca Waalsekrook in Ghent (Belgium) and the New Jury in Barcelona), and they have received commendations for their work (the most recent being the International Award Contractworld for the exhibition Hammershoi on the light of Dreyer, at the C.C.C.B. in Barcelona). Their work has been exhibited at various events (the latest being at High-Tech & Tradition in Tokyo Design Center and the Global Ends 25th anniversary exhibition of the TOTO GalleryxMA in Tokyo); their most recent publication worth highlighting is El Croquis no. 138 (V) ‘RCR Arquitectes 2003-2007 Los atributos de la naturaleza’.

Diplomiral na Fakulteti za arhitekturo Univerze v Ljubljani. Od leta 2009 zaposlen najprej na MVZT, zdaj na MIZKŠ kot podsekretar direktorata za investicije, ukvarja se z investicijami v visokem šolstvu, zlasti s projekti, ki jih prek sredstev strukturnih skladov sofinancira EU. Pred tem je bil več kot deset let zaposlen na oddelku za prostorsko načrtovanje Mestne občine Kranj, od sredine osemdesetih in v devetdesetih letih prejšnjega stoletja je bil zaposlen kot vodja projektov oziroma odgovorni projektant v Projektivnem podjetju Kranj, od leta 1996 naprej pa v lastnem projektantskem biroju.

He graduated from the Faculty of Architecture, University of Ljubljana. Since 2009, he has been employed at the Ministry of Higher Education, Science and Technology, now the Ministry of Education, Science, Culture and Sport, as Undersecretary in the Directorate for Investments, and deals with investments in higher education, particularly with projects co-funded by the EU through structural funds.

Before that, he worked for more than ten years in the Department of Spatial Planning at the Municipality of Kranj; he was project manager or responsible project designer in Projektivno podjetje Kranj from the mid-1980s to the mid-1990s, and from 1996, he worked in his own project design office.

PROF. META HOČEVAR

arhitektka (rojena 1942, Ljubljana, Slovenija)
Prof. Meta HOČEVAR, architect (born 1942, Ljubljana, Slovenia)

Leta 1965 je končala študij arhitekture na FAGG Univerze v Ljubljani. Po letu 1972 se je skorajda izključno posvetila gledališču, najprej oblikovanju odrskega prostora in kostumografiji, v osemdesetih letih prejšnjega stolnega pa tudi režiji. Kot redna profesorica na diplomskem in poddiplomskem študiju na ljubljanski Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani je bila nosilka predmeta scenografija – nauk o prostoru. Kot predavateljica je ob stalnih nastopih v Sloveniji in nekdanji Jugoslaviji kot gostujuča predavateljica delovala tudi na mnogih drugih univerzah v tujini. S svojimi »prostori igre« je uvedla močan in očiten prelom s tradicijo. Vzporedno s svojim delom v gledališču in na ljubljanski AGRFT se je po diplomi ter specializaciji na Nizozemskem in v Veliki Britaniji posvečala arhitekturi. Za svoje projekte je v Sloveniji, nekdanji Jugoslaviji in Avstriji prejela odkupe in nagrade.

She graduated from architecture at Faculty of Architecture, University of Ljubljana, in 1965. After 1972, she dedicated herself almost exclusively to theatre, first to set and costume design, and in the 1980s to directing. As a full professor at the Ljubljana Academy of Theatre, Radio, Film and Television, University of Ljubljana, she lectured on set design - the science of space. In addition to being constantly present as a lecturer in Slovenia and the area of the former Yugoslavia, she has also been a visiting lecturer at many universities abroad. Her 'Play Spaces' introduced a strong and distinct break with tradition. Concurrently with her work in theatre and at Ljubljana AGRFT, after graduating and specialising in the Netherlands and in the UK, she also dedicated herself to architecture. Her projects in Slovenia, the former Yugoslavia and Austria have been purchased and received awards.

IZSEK IZ ZAKLJUČNEGA POROČILA SECTION FROM THE FINAL REPORT

Ministrstvo za visoko šolstvo, znanost in tehnologijo (danes Ministrstvo za izobraževanje, znanost, kulturo in šport) je v sodelovanju z Zbornico za arhitekturo in prostor Slovenije (ZAPS) razpisalo javni, projektni, odprti, anonimni, enostopenjski, arhitekturni natečaj za izbiro strokovno najprimernejše rešitve za objekt s pripadajočo zunanjim ureditvijo – Narodna in univerzitetna knjižnica NUK II.

Namen natečaja je bil pridobiti:

- najustreznejšo urbanistično arhitekturno rešitev;
- zagotoviti primerne prostorske možnosti ob hkratni rešitvi ureditve zunanjih površin in mirujočega prometa in
- pridobiti izdelovalca projektne dokumentacije.

Natečaj za Narodno in univerzitetno knjižnico NUK II je tako po vsebini, saj gre za »vrhunsko kulturno in znanstvenoraziskovalno« ustanovo, in širini odziva, ne le domače, temveč mednarodne strokovne javnosti, s 116 prispevimi elaborati, ki jih je ocenjevala mednarodna strokovna žirija, pomemben arhitekturni dogodek, ki je presegel vsa strokovna pričakovanja, brez dvoma pa je tudi najpomembnejši arhitekturni natečaj v zgodovini samostojne Slovenije. Kakovost prispevih del in zlasti izbor nagrjenih in odkupljenih natečajnih projektov kaže, da je natečaj uspel, izbrani projekt pa je odlično izhodišče za nadaljnjo izdelavo projektne dokumentacije in s tem tudi gradnje objekta NUK II, ki ga slovenska kulturna javnost željno pričakuje že več desetletij.

Ocenjevalna komisija se je med delom in presojanjem posameznih projektov stalno srečevala z dejstvom, da mora na naši natečajni praksi iskanje arhitekturno najprimernejše rešitve slediti tudi veljavnim predpisom, ki urejajo postopek javnega naročanja. Tako smo ocenjevanje arhitekturnih kakovosti, ki je v glavnem subjektivno in izjemno strokovno zahtevno in odgovorno delo, prisiljeni podrediti pravniški logiki iskanja formalnih kršitev, ki lahko ogrozijo uspeh natečaja in s tem nadaljevanje projekta. To je seveda na takoj zgodnjih stopnjih iskanja najboljše rešitve pogosto povsem nesmiselno, saj vsi vemo, da se arhitekturni projekt v naslednjih stopnjah obdelave vedno razvija in dodeljuje v skladu z naročnikovimi željami in zaradi najosnovnejše logike ustvarjalnega procesa. Vendar nas vse številnejše pritožbe stanovskih kolegov silijo v situacijo, ko postaja formalopravni del natečaja pomembnejši od iskanja najboljših arhitekturnih rešitev. Zato je bila ocenjevalna komisija prisiljena še pred začetkom ocenjevanja na podlagi pridobljenih pravnih mnenj z obžalovanjem izločiti vse tiste elaborate, ki so kršili bodisi rok oddaje ali anonimnost, pa čeprav gre le za nekaj minut, ki nedvomno ne prinašajo nobene prednosti, ali pa za razkritje sodelavcev, ki nikakor niso avtorji arhitekture.

In cooperation with the Chamber of Architecture and Spatial Planning of Slovenia (ZAPS), the Ministry of Higher Education, Science and Technology (today, the Ministry of Education, Science, Culture and Sport) opened an invitation for an open, public, project, anonymous, one-step architectural competition for the selection of the most suitable professional solution for the building, with corresponding external arrangement, of the National and University Library NUK II.

The purpose of the competition was to:

- obtain the most suitable urban architectural solution,
- ensure suitable spatial conditions while at the same time providing a design solution for the arrangement of external areas and stationary traffic, and
- recruit an expert to prepare project documentation.

The competition for National and University Library NUK II, both in terms of its content, as it is a 'top-level cultural, scientific and research' institution, and in terms of the extent of the response of the domestic and international expert public, with 116 submitted competition entries evaluated by the international expert committee, is an important architectural event exceeding all professional expectations and undoubtedly the most important architectural competition in the history of independent Slovenia. The quality of the submissions and particularly the choice of awarded and purchased competition projects show that the competition has succeeded and the project of choice is an excellent starting point for the further preparation of project documentation and construction of the NUK II building, which has been eagerly awaited by the Slovenian cultural sphere for several decades. In the course of the work and assessment of individual projects, the evaluation committee have constantly faced the fact that our competition practice of searching for the most suitable architectural solution requires compliance with the regulations governing public procurement procedures. In this way, we had to subordinate the evaluation of architectural qualities, which is a largely subjective and professionally extremely demanding and responsible task, to the legal logic of looking for formal breaches which could endanger the success of the competition and therefore the continuation of the project. In this early phase of seeking the best solution, this is often pointless, as we are all aware that an architectural project is always further developed and completed, both according to the client's wishes and because of the elementary logic of the creative process. However, more and more numerous complaints from our professional colleagues have put us in the position where the legal and formal aspects of the competition have become more important than finding the best architectural solutions. In this respect, the

Tudi pri merilih za ocenjevanje je natečajna komisija spoznala, da nekateri prispeti predlogi prinašajo boljše rešitve, če ne upoštevajo veljavnih prostorskih aktov in določil, npr. za zahtevane odmike od sosednjih zemljišč in stavb. Kako naj udeleženci natečaja, skoraj polovica iz tujine, razumejo povsem nespametne zahteve, da se novogradnja ne sme prisloniti k stranski fasadi obstoječega stanovanjskega objekta, ki je namenoma brez okenskih odprtin prav zato, da bi bilo mogoče nadaljevati sklenjeno robno zazidavo kareja? Kako naj potem komisija išče najboljše rešitve, če je nad njo Damoklejev meč stalne grožnje s pritožbo? Oba nezaključena vogala natečajnega območja sta se tako izkazala kot prostora, ki ju v skladu z zdaj veljavnimi predpisi ni mogoče urediti dokončno in je zato bolje iskati rešitev, ki pušča odprte možnosti za pozidavo v prihodnosti.

Stavba NUK II bo namenjena študiju, učenju, pridobivanju informacij, pregledovanju knjižničnih zbirk, izmenjavi idej itd. Nova knjižnica bo kulturno središče, namenjeno negovanju študijske znanstvene, umetniške in univerzitetne komunikacije. To bo prostor hrانjenja, varovanja in zaščite slovenske pisne kulturne in znanstvene dediščine. Knjižnica je potem takem predvsem hiša kulture in modrosti. Zato je ocenjevalna komisija menila, da so manj primerne rešitve, ki iščejo vznemirljivo spektakularnost stavbe, njene zunanjosti in notranjosti, više pa je uvrstila tiste projekte, ki ponujajo trajnejše kakovosti ravnotežja in skladnosti ter oblikujejo objekt knjižnice kot introvertiran prostor miru in tišine. Statična atmosfera notranjosti, ki temelji na preprostosti in jasni preglednosti in s tem zagotavlja lahko orientacijo, se zdi zato primernejša od dinamičnih prostorskih labirintov.

Namen natečaja je bil pridobiti najustreznejšo arhitekturno rešitev, ki bo s spoštljivim odnosom in vključevanjem kulturne dediščine vnesla v prostor novo arhitekturno kakovost s prepoznavnim značajem. Natečajni projekti so najboljši dokaz, da je predstavitev arheoloških najdb rimske Emone lahko izjemno dobrodošla in pomembna obogatitev knjižnične stavbe. Ocenjevalna komisija se je strinjala v oceni, da bo s prvonagrajenim natečajnim projektom za NUK II Ljubljana pridobila sodoben, tehnološko moderen in uporabno fleksibilen objekt knjižnice, ki združuje izvirne arhitekturne in urbanistične kakovosti s spoštljivim odnosom do kulturne dediščine.

Ocenjevalna komisija je s presenečenjem ugotovila, da velika večina predlogov obravnava konstrukcijo stavbe kot manj pomembni del projekta, ne pa kot temelj arhitekturnega reda, merila, ritma in s tem kot izhodišče zunanjega izraza in oblikovanja notranjega prostora. Prvonagrajeni projekt je tudi v tem pogledu izjema.

evaluation committee, with regret, were obliged to eliminate before the beginning of the evaluation all competition entries which breached either the deadline for submissions or anonymity, even if this was only a matter of minutes which undoubtedly was of no advantage, or the disclosure of co-workers who were not authors of the architecture.

In terms of evaluation criteria, the evaluation committee also realised that some of the proposals offered better solutions if they did not comply with the applicable spatial planning documents and provisions, e.g. for the required offsets from neighbouring plots and buildings. How should the competitors, almost half of them from abroad, understand the entirely unreasonable requirements stating that the new building should not lean against the side façade of an existing residential object, which is intentionally without windows in order to enable the continuous edge of the urban block? How are the committee supposed to find the best solutions if a ‘sword of Damocles’ hangs above them in the form of a constant threat of complaint? Both the unfinished corners of the competition area proved to be spaces which, according to the applicable regulations, cannot be completely arranged; therefore, it is better to seek a solution which leaves open the possibilities for future building.

The NUK II building will be for study, learning, obtaining information, reviewing library collections, the exchange of ideas, etc. The new library will be a cultural centre intended for cultivating study, and scientific, artistic and university communication. This will be a place for storing, protecting and securing Slovenian written cultural and scientific heritage. The library is therefore primarily a house of culture and wisdom. In this regard, the evaluation committee believed that solutions offering exciting spectacular designs, both inside and outside, were less suitable, and ranked higher those projects which offered more sustainable qualities of equilibrium and harmony and treated the library building as an introverted place of peace and silence. A static atmosphere in the interior, based on simplicity and clear transparency, thereby allowing easy orientation, seems to be more suitable than dynamic spatial labyrinths.

The purpose of the competition was to obtain the most suitable architectural solution which by means of a respectful attitude and the inclusion of cultural heritage will introduce a new architectural quality with a distinctive character into the environment. The competition projects are the best proof that the exhibition of the archaeological finds of Roman Emona can provide a very welcome and important enrichment of the library building. The evaluation committee were unanimous in their belief that the winning competition project for NUK II would give Ljubljana a modern, technologically up-to-date and useful flexible library building, combining original architectural and urban qualities with a respectful attitude to cultural heritage.

The evaluation committee were surprised to find that the majority of proposals considered the building structure as the less important part of the project and not as the foundation of the architectural order, measure, rhythm and thereby starting point for both the external expression and interior spatial design. The winning project is also an exception in this respect.

- 01 NAGRAJENI NATEČAJNI ELABORATI
AWARD-WINNING COMPETITION ENTRIES
- 02 VIŠJE UVRŠČENI NATEČAJNI ELABORATI
HIGHER-RANKED COMPETITION ENTRIES
- 03 PREOSTALI ELABORATI
REMAINING COMPETITION ENTRIES



1. NAGRADA / 1ST PRIZE

AUTORJI / AUTHORS AVTORSKI TIM BEVK PEROVIĆ ARHITEKTI: MATIJA BEVK, U.D.I.A., VASA J. PEROVIĆ, MA BIA, BLAŽ GORIČAN, U.D.I.A., TINA MARN, U.D.I.A., IDA SEDUŠAK, U.D.I.A., IRENE SALORD, U.D.I.A., ANDREJ UKMAR, U.D.I.A., DAVOR POČIVĀŠEK, U.D.I.A., JURE KOZIN, U.D.I.A., JOŽEF KALČIK, U.D.I.A., URBAN PETRANOVIĆ, ABS.ARH., RADIM LOUDA, U.D.I.A.
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042.30412

Zmagovalna zasnova izpolnjuje vse programske zahteve, najbolj pa pozornost vzbuja način, kako uteleša in predstavlja univerzo v mestu in državi, način, ki je primerljiv s simbolično močjo bližnje Plečnikove knjižnice. Drugi najpomembnejši vidik je vključitev ruševin rimskega *carda in decumanusa* v nižje pritličje knjižnice, celovito obravnavano kot častni vstopni prostor, ki se med drugim odpira v informacijski pult, predavalnico, revijalno čitalnico, trajno arheološko razstavo in proti stopnišču *scala regia*, ki vodi v tri metre dvignjeno pritličje knjižnice. Pravzaprav gre za petnadstropno čitalno sobano, ki s svojim tlorisom sledi obrisom spodaj ležečega *decumanusa*. Prostor je na vsakem koncu opremljen z velikim panoramskim oknom. Ta veličastna dvorana, osvetljena od zgoraj in obdana s knjigami, je narejena iz stopničastih spojev visečih bralnih ploščadi, od katerih so nekatere zastekljene od tal do stropa in omogočajo delno tiha bralna območja, druge pa ostajajo samostojne enote, a so hkrati popolnoma odprte proti neprekinjeni prostornini dvorane.

Apart from meeting all the requirements of the programme, the most salient feature of the winning design is the way in which it is able to embody and represent the university to both the city and the state in a manner comparable to the symbolic power of the nearby Plečnik Library. The second most important aspect is the integration of the remains of the Roman *Cardo and Decumanus* into the lower ground floor of the library, treated in its entirety as an honoured entry space leading to, among other facilities, the information counter, the lecture hall, the magazine reading room, a permanent archeological exhibit and a *scala regia* which leads to the ground floor of the library 3 metres above. In effect, this is a five-storey reading hall that in plan follows the outline of the Decumanus beneath. This space is furnished with two large picture windows at each end. This monumental hall, top-lit and lined with books, is layered in section by a concatenation of suspended reading platforms, some of which are glazed from floor to ceiling in order to provide semi-silent reading areas, while others remain self-contained, but totally open to the continual volume of the hall.



Kot kaže vzdolžni prerez, se z ene bralne ploščadi vidi diagonalno na naslednjo ploščad in diagonalno po celotni dvorani. Število ploščadi se proti vrhu zmanjšuje, kar daje prostor mostičkom, ki prečkajo zgornje prostore in povezujejo dve nadstropji pisarn na obeh straneh dvorane, pod skladiščnim prostorom in tehničnimi službami, ki skupaj predstavljajo vrh konstrukcije. Najvišja nadstropja so opremljena z lanternami, ki svetlobo pošiljajo do glavnega prostora in še dlje, v avlo nižjega pritličja, na nivo rimskih ruševin.

Servisni del na južni strani dvorane vključuje dvigalo, stopnice, toaletne prostore in podobno ter je razdeljen v prizme na obeh straneh škarjastega stopnišča, ki vodi do vseh nadstropij knjižnice. Tako so različne funkcije knjižnice ločene druga od druge, a v istem servisnem delu. To ne omogoča le preprostega prehajanja iz enega sektorja v drugega, ampak omogoča tudi določeno stopnjo prožnosti z vidika prihodnje uporabe in glede razvoja projekta. Glede na nedoločno prihodnost knjižnice v digitalni dobi vgrajena prožnost povečuje prilagodljivost knjižnice različnim načinom uporabe, hkrati pa ji omogoča optimizacijo vloge javne ustanove, ki je na široko odprta družbi.

As the longitudinal section shows, it is possible to view diagonally from one reading platform to the next and also diagonally through the entirety of the hall. The number of platforms tends to diminish towards the top of this volume, giving way to passerelles crossing the upper reaches of the space to serve two floors of offices on either side of the hall, beneath the storage space and mechanical services above, which jointly serve to cap the structure. These uppermost floors are illuminated by lantern lights which radiate light down into the main space and even further down, into the foyer of the lower ground floor, the level of the Roman remains.

A service strip on the south side of the hall comprising elevators, stairs and lavatories, etc. is divided into prisms on either side of scissors stairs which feed all the floors of the library. In this way, the different functions of the library are articulated from each other, while in the same service strip. This not only affords ease of access from one sector to the next, but also introduces a margin of flexibility, not only with regard to future use, but also with respect to the development of the project. Given the indeterminate future of the library as a type of facility in our digital age, this







Drugi ugoden dejavnik glede organiziranosti lokacije sta dve krili, ki segata iz glavnega prostora vzdolž dveh nasprotnih osi. Ti enonadstropni konstrukciji obsegata dva ločena vhodna trga, ki nakazujeta dostop do nižjega pritličja. V vsakega od kril, ki potekata vzporedno z Aškerčevim in Emonskim cestom, vodi široko stopnišče, ki se spušča v nižje pritličje in se v prvem primeru uporablja za službeni, v drugem pa za javni vhod. V prvem prizidku je odpremni in poštni oddelek, drugi pa povezuje glavno knjižnico z nočno čitalnico in kavarno na severovzhodnem vogalu lokacije.

Končno je treba opozoriti tudi na bogato plastično obdelavo dela kot celote, pretežno izhajajoče iz »drhtavega« značaja obodne strukture, ki jo sestavljajo montažni votli in trdni armiranobetonski stebri dveh različnih premerov. Ti stebri se izmenjujejo drug z drugim in s polnilom, steklom, ki sega od tal do stropa in ustvarja sinkopiran plastični učinek po površini celotne stavbe. Vseobsegajočo prevleko prekinjajo zunanje stene, ki na glavnih oseh po celi višini obdajajo panoramski okni in po širini ustrezajo meram spodaj ležečega *carda in decumanusa*. Cevasto sinkopiranje namiguje na značilni tektonski značaj Plečnikovega dela, ki ga lahko vidimo po celiem mestu. Posrečena *répétition différente* je hkrati aluzija na delo cjenjenega slovenskega mojstra in pomemben izraz privzidnjene oblike brez primere.

Podlaga za arhitekturno zasnovno nove knjižnične stavbe je zelo dobro razumevanje programa Narodne in univerzitetne knjižnice in poznavanje sodobnih knjižnic sploh. Projekt v izhodišču ne prisluhne samo arhitektturnemu in arheološkemu kontekstu, temveč v ospredje postavi vlogo nove knjižnice kot jedra univerzitetne mreže in mestnega življenja v celoti. Z mislio na večinske uporabnike nove knjižnice, torej študente, stavbo odločno odpre z vhodom nasproti Filozofske fakultete, vhod z Emonske pa poišče navezavo s Plečnikovo knjižnico. Osrednjo čitalnico oblikuje kot sodoben, razgiban prostor z različnimi vrstami manjših čitalniških prostorov in mest, hkrati pa jo spremeni v veliko »sobo knjig«. V prizidek k stavbi na Rimski 1 ustrezeno umesti nočno čitalnico.

built-in flexibility enhances the adaptability of the library to different modes of use, while simultaneously enabling it to optimise its role as a civic institution open to society at large.

Another advantageous factor in terms of site organisation is the two wings which extend from the main mass along two opposing axes. These single storey structures span over two separate entry plazas which presage access to the lower ground floor. These wings, running parallel to Askerceva and Emonska streets respectively, are each attended by broad flight steps descending to the lower ground floor in order to provide staff entry in the first instance and public entry in the second. The first of these addenda houses the shipping and mailing department, while the second connects the main library to the night reading room and café situated in the northeast corner of the site.

Finally, one needs to remark on the rich plastic treatment of the work as a whole, which stems in large measure from the ‘vibrational’ character of the perimeter structure, which is comprised of pre-cast hollow and solid reinforced concrete columns of two different diameters. These columns regularly alternate with one another and with infill, and floor to ceiling glazing, so as to create a syncopated plastic effect across the surface of the entire building. This all-enveloping revetment is interrupted by curtain walls which enclose full height picture windows on the main axes corresponding in width to the respective dimensions of the *Cardo and Decumanus* beneath. This tubular syncopation makes an allusion to the idiosyncratic tectonic character of the work of Plecnik which is to be found throughout the city. Such a felicitous *répétition différente* is simultaneously both an allusion to the work of the esteemed Slovenian master and a vital assertion of a totally unprecedented elevational form.

Projektna rešitev, ki pretežno upošteva konservatorska priporočila, predvideva arheološko etažo kot vhodni nivo, v katerem je lociran del javnega programa knjižnice. Upoštevanje rimskej ostalin se odraža v prostorski zasnovi stavbe, ki v skladu s pogoji natečaja mestni ulici s križiščem ohranja prosti, pa tudi v zastekljenih prostorih, postavljenih med rimske zidove v notranjosti inzul. Zamišljena izvedba vključuje izvedbo terazzo tlakov v teksturah, podobnih antičnim površinam. Impluvij v inzuli 17 naj bi bil predstavljen pod stekleno pohodno površino zunaj stavbe. Z vidika predstavitev arheoloških ostalin je projektna rešitev zadovoljiva, vendar bodo obseg in način predstavitev ter umeščanje zamišljenega programa in nosilnih struktur, predvsem jeder s stopnišči, zahtevali tesno sodelovanje in upoštevanje konservatorskih pogojev oziroma navodil.

S stališča varovanja dediščine projekt odstopa v še sprejemljivih mejah višinskih gabaritov. Drevored ob Emomski cesti je rekonstruiran. Obe križišči (Zoisova – Slovenska c. in Trg francoske revolucije) sta prosti oziroma sprejemljivi in dopuščata poznejše posege. Problematično je vhodno stopnišče na severni strani objekta.

Navpično nosilno konstrukcijo sestavljajo AB-stene in okrogli stebri, ki so z vutami priključeni na AB-medetažne plošče. Temeljenje je predvideno na AB-pilotih, povezanih s talno AB-ploščo. Pričakovati je, da bo izvedba talne plošče glede na arheologijo najverjetneje problematična. Ključna prednost predlagane konstrukcije je pravilna razporeditev stebrov po obodu in jeder v notranjosti tlorisa in pravilnost konstrukcije po višini. Pri projektiraju konstrukcije bodo nosilni elementi dimenzionirani za prevzem potresnih obremenitev v skladu s standardi Evrokod, kot je že predvideno v nalogi.

Projekt trajnostno naravnost izkazuje s kompaktno zasnovo in energetsko učinkovitim ovojem s štirislojno topotnoizolacijsko zasteklitvijo. Ta omogoča veliko količino dnevne svetlobe v prostorih, hkrati pa s prilagodljivim senčenjem rešuje problem pregrevanja. Optimizacija konstrukcijskih sklopov pri dani zasnovi dejansko lahko zagotovi energetsko učinkovito stavbo. Kot obnovljiv vir energije za ogrevanje in hlajenje, ki je izvedeno s sevali, uporablja talno vodo. Na stavbi, ki je krmiljena s centralnim nadzornim sistemom, predvideva sončno elektrarno. Zasnova stavbe kot tako omogoča tudi uporabo trajnostnih rešitev, kot je »zeleni« beton, integracija lesa, uporaba lokalnih materialov ali tudi zelena streha.

Po mnenju komisije si elaborat zaradi navedenih vrednosti zasluži prvo nagrado.

The basis for the architectural design of the new library building is an excellent understanding of the programme of National and University Library and knowledge of modern libraries in general. From its starting point, the design not only attends to the archaeological and archaeological context, but also gives most prominence to the role of the new library as the core of the university network and all urban life. With the majority users i.e. students, of the new library in mind, the project firmly opens the building with an entrance facing the Faculty of Arts, while the entrance from Emomska Street seeks a connection with Plečnik's library. It designs the main reading room as a modern, diverse space with different rows of smaller reading areas and places, and at the same time transforms it into a large 'room of books'. A night reading room is conveniently placed in the addendum to the building at Rimska 1.

The project solution, which mainly considers the conservation recommendations, envisages the archaeological floor at the entry level where part of the public library programme is situated. Consideration of the Roman remains is reflected in the spatial design of the building which, in accordance with the competition conditions, keeps free the city streets with the crossing, as well as in the glazed rooms set among the Roman walls within the insulae. The design includes the implementation of the terazzo pavement in textures similar to the ancient surfaces. The impluvium in insula 17 is supposed to be exhibited under a glass floor outside the building. From the aspect of exhibiting archaeological remains, the project solution is sufficient, but the extent and manner of exhibition and placement of the planned programme and load-bearing structures, particularly the cores with staircases, will require close cooperation and a consideration of the conservation conditions or instructions. From the aspect of protecting heritage, the project deviates within the acceptable limits of the vertical dimensions. The tree-lined alley along Emomska Street is reconstructed. Both crossings (Zoisova-Slovenska streets and Trg francoske revolucije square) are free or acceptable and permit further interventions. The entry staircase on the northern side of the building is problematic.

The vertical load-bearing structure is composed of reinforced concrete walls and round columns connected with capitals to reinforced concrete plates between the floors. The foundations are envisaged on reinforced concrete pylons connected with a reinforced concrete floor plate. Considering the archaeology, the implementation of the floor plate is expected to be problematic. The key advantage of the proposed structure is the correct distribution of columns on the perimeter and cores on the inside of the ground plan and correct construction in terms of height. In designing the structure, the load-bearing elements will be dimensioned to stand an earthquake load in accordance with Eurocode standards, as envisaged in the task.

The sustainability of the project is demonstrated by the compact design and energy-efficient skin with four-layered thermal insulation glazing. This provides large quantities of daylight to enter the rooms, and at the same time, by means of adaptable shading, solves the problem of overheating. Optimisation of the construction sets in the given design can actually provide an energy-efficient building. Groundwater is used as a renewable energy source for heating and cooling implemented with radiation elements. A solar power plant is planned on the building controlled by a central control system. The building design also allows the use of sustainable solutions such as 'green' concrete, the integration of wood, the use of local materials or even a green roof.

The committee awarded first prize to the detailed report for the qualities mentioned.



2. NAGRADA / 2ND PRIZE

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Umestitev nove stavbe poskuša razrešiti zahtevno nalogu, kako z obodno zazidavo zaključiti, zapreti in obdati tradicionalni stavbni otok s stanovanjskimi dvorišči na sredini in hkrati izoblikovati vogalno palačo, ki bi odgovarjala namenu in pomenu narodne in univerzitetne knjižnice. Stavbni otok je okvir serijskemu tkivu mesta in anonimni arhitekturi, palača pa je mestni spomenik in spada v omrežje izstopajočih stavb edinstvenega mestnega tkiva.

Predlagana zasnova razrešuje ta problem preprosto in učinkovito. Podstavek knjižnice je razpotegnjen v dve krili, ki oklepata notranje dvorišče, medtem ko je med Emonsko in Zoisovo cesto za dve nadstropji višje vogalno stavbno telo v obliki palače. Na danosti lokacije se naslanja tudi dvojna geometrija stavbe. V pritličju določa njeno strukturo in organizacijo rimska geometrija križanja *cardo in decumanus* ter razporeditev antičnih ostalin v inzulah, v nadstropijih pa obstoječa geometrija ulične mreže. Z zlaganjem različnih geometrij po prerezu je v različnimi previsi in odkloni posameznih etaž po višini razčlenjeno stavbno telo. Tako sta izoblikovana podstavek in vogalni stolpič ter z nadstreškom poudarjen glavni vhod v knjižnico. Zasukane geometrije se po prerezu stavbe skozi posamezne etaže

Positioning of the new building attempts to resolve the demanding task of enclosing the traditional building site, with courtyards in the centre, with a boundary aligned building and at the same time creating a corner palace which would correspond both to the purpose and meaning of the National and University Library. The building site is a framework for the urban tissue and for anonymous architecture, while a palace is an urban monument belonging to the grid of outstanding buildings of the unique urban tissue.

The proposed concept has a simple and efficient solution to the problem. The base of the library is extended into two wings surrounding the inner courtyard, while there is a palace-shaped corner building, which is two floors higher than the base, between Emonska and Zoisova streets. The double geometry of the building is based on the resources of the location. Its structure and organisation on the ground floor are determined by the Roman geometry of the *Cardo and Decumanus* crossing, and by the alignment of the archaeological remains within the insulae, while on other floors they are determined by the existing geometry of the street network. The building is diversified in height by piling up various



prepletajo in z razlikovanjem smeri obodnih ploskev, nosilnih jeder, dinamike, delitve prostorov in postavitev opreme soustvarjajo dinamičen značaj tudi v notranjosti knjižnice. Poleg postavitev in členitve stavbnega telesa je prilagojena značilnostim lokacije tudi razporeditev programa po prerezu knjižnice. V odprttem pritličju, spuščenem iz obodnih ulic na arheološki nivo, so med antičnimi ostalinami združeni vsi javnosti dostopni programi knjižnice okoli vhodne avle v križišču *carda in decumanusa*, kjer je vozlišče vseh poti in dostopov v knjižnico. V prvih dveh zaprtih nadstropijih so skladišča knjig z internimi delovnimi enotami knjižnice. V vrhnjih štirih nadstropijih, od koder se odpirajo pogledi na mestne znamenitosti, so v osrednjem delu tipične knjižnice in čitalnice, v obeh krakih 3. in 4. nadstropja so specializirane delovne enote knjižnice in sklopi pisarn z lastnimi komunikacijami, posebnost je knjižni klub v 4. nadstropju s teraso in razgledna streha nad vogalnim stolpičem. Duh Plečnikove knjižnice povzema svetlobni atrij po vsej višini knjižnice, skozi katerega se k svetlobi dvigujejo obiskovalci po tekočih stopnicah iz temičnega arheološkega nivoja skozi skladišče knjig in posamezne čitalnice do vrha, tudi veliko okno po vsej višini svetlobnika se pogovarja s slovito mojstrovo čitalnico. Interne poti uslužbencev in knjižnega gradiva do obiskovalcev so smiselnopovezane in tekočo organizirane še posebno po prerezu stavbe, vertikalne komunikacije zagotavljajo tudi priložnostno povezovanje prostorov knjižnice s prostori v javnem pritličju. Nosilna konstrukcija stavbe se zaradi čim manjšega posega v arheologijo opira na sedem masivnih armiranobetonskih jeder-pilonov. Nanje se v podstavku skladišča opirajo mostovni nosilci v

geometries along the cross-section, and various overhangs and deviations of individual floors. Thus the base and the corner tower, and the main entrance, emphasised with a projecting roof, are formed. The turned geometries along the cross-section of the building are intertwined through individual floors and co-create a dynamic character in the interior of the library by differentiating the directions of the exterior surfaces, the dynamics of the load-bearing cores, dividing the spaces and by the organisation of equipment. In addition to the organisation and diversification of the building, the alignment of the programme along the cross-section of the library is also adjusted to the characteristics of the location. On the open ground floor, lowered from the exterior streets to the archaeological floor, all the publicly accessible library programmes around the entrance hall at the *Cardo and Decumanus* crossing, which is the hub of all the routes and access to the library, are joined with the antique remains. The book storage area with in-house working units of the library is on the first two closed floors. In the central section of the upper four floors, from where views of the city landmarks are seen, there are typical libraries and reading rooms. In both sections of the third and fourth floors there are specialised working units of the library and sets of offices with their own communications. On the fourth floor, there is a special feature, a book club, with a terrace and observation deck above the corner tower. The spirit of Plečnik's library is encapsulated in the light atrium along the entire height of the library, through which visitors ascend by escalator from the dark archaeological floor through the book storage area and individual reading rooms to the top. The big window



obliki jeklenega paličja višine dveh etaž, ki naj deluje kot lebdeča temeljna plošča, na katero se opira jeklena skeletna konstrukcija gornjih nadstropij knjižnice. Konstrukcijska mreža ima v vz dolžnih in prečnih smerih različne razpone, da je zagotovljena večja fleksibilnost pri urejanju prostorov. Predlagana konstrukcija je računsko preverjena s statično analizo obremenitev in deformacij. Trajnostna zasnova osvetljevanja, senčenja, ogrevanja in hlajenja ter prezračevanja prostorov v stavbi zagotavlja udobno delovno okolje in akustično udobje še zlasti v osrednjih, javno dostopnih prostorih knjižnice s čitalnicami.

Enotna fasadna opna, ki ovija nadstropja, je navpičnih lamel iz travertina, ki senčijo steklene površine. Kamnite lamele so postavljene pod različnimi koti poševno na fasadno ravnino in izoblikujejo različne vzorce glede na vpadni kot sonca, funkcionalne zahteve in glede na različne vizure, ki se odpirajo v različni smereh. Tako je ustvarjen privlačen videz enotnosti in različnosti globoke fasade, ki ga dopolnjuje spreminjača se igra svetlobe in sence od zunaj in od zunanj. Ponavljajoči se item kamnitih zaslonov na fasadi knjižnice deluje monumentalno, vendar lahko in dinamično.

Zasnova knjižnice je mestovtorna in rešuje obstoječe urbanistične probleme dalj časa razvrednotenega območja ob notranjem cestnem obroču mestnega središča. Zasnova knjižnice je celovito premišljena in prepričljivo argumentirana, predlagana vodilna zamisel je izpeljana dosledno v vseh vidikih in v vseh komponentah stavbe. Podoba knjižnice je umirjena, vendar primerno poudarjena glede na njen simbolni pomen. V mestni sliki se prepoznavno dopolnjuje s Plečnikovo knjižnico, vendar ji ne konkurira niti po svoji obliki niti po izrazu. Inovativna je tridelna razporeditev programskih sklopov po prerezu, linearno skladišče knjig v vrinjenem podstavku knjižnice je manj primerno od vertikalne organizacije. Izvirna zasnova vključuje večino dobrih rešitev, ki so jih sorodni natečajni predlogi podali le delno ali manj celovito. Žiriji se ni uspelo poenotiti, ali je za novo narodno in univerzitetno knjižnico kombinacija obodne zazidave s poudarjenim vogalnim delom primernejša od tipa vogalne palače, zato je na podlagi ugotovljenih kako-vosti celovito rešenemu predlogu izglasovala drugo nagrado.

along the entire height of the skylight also refers to the famous master's reading room. The internal routes of the staff and books to users are logically connected and fluently organised, especially along the cross-section of the building, with vertical communications ensuring the occasional connection of library spaces to spaces on the public ground floor.

The load-bearing construction of the building is supported by seven massive reinforced concrete cores/pylons in order to disturb the archaeological floor as little as possible. Bridge pylons in the form of steel rods with a height of two floors are based on them at the base of the storage area. These are intended to act as a floating floor base supporting the steel skeleton structure of the upper floors of the library. The structural grid in its longitudinal and transverse directions has various spans in order to ensure greater flexibility when arranging the spaces. The proposed structure is verified by calculations of the static analysis of the loads and deformations. The sustainable design of lighting, shading, heating and cooling, and of ventilation of the rooms in the building ensures a comfortable working environment and acoustic comfort, especially in the main, publicly accessible spaces of the library with the reading rooms.

The unified façade membrane wrapping the floors is made from vertical lamellas of travertine shading the glass surfaces. The stone lamellas are positioned at various angles oblique to the flat surface of the façade, forming various patterns according to the angle of incidence of the sun, functional requirements, and according to the different lines of sight opening in different directions. This creates the deep façade's attractive appearance of unity and diversity, supplemented by the changing play of light and shadow from outside and inside. The repeated rhythm of the stone screens on the façade appears monumental, but smooth and dynamic. The design of the library contributes to the form of the city and solves the existing urban problems of the long devalued area along the inner ring of the city centre. The design of the library is integrally thought out and convincingly substantiated; the principal idea is consistently carried out in all aspects and components of the building. The appearance of the library is tranquil, but suitably emphasised considering its symbolic meaning. In the appearance of the city, it noticeably supplements Plečnik's library, but it does not compete with in either form or expression. The innovative aspect is the three-part arrangement of programme sets along the cross-section. The linear book storage area in the inserted base of

Projekt kaže na razmeroma dobro razumevanje programa nove univerzitetne knjižnice. Posebno pozornost posveča odnosu do Plečnikove knjižnice, odpiranju arheološkega pritličja najširši (kulturni) javnosti z različnimi vrstami podpornega programa, ponudi pa tudi drobni izvirni rešitvi: oblikovanje »prostora filozofije« (Žižkov kot nasproti filozofske fakultete) in terasnih vrst na severni strani stavbe, ki bi vabil k branju na prostem. Poti obiskovalcev, gradiva in zaposlenih v stavbi skrbno in racionalno načrtuje. Uporabnike od podpornega programa v pritličnih prostorih po tekočih stopnicah skozi dve nadstropji zaprtih knjižničnih skladišč pripelje do zelo razgibano zasnovane »odprte knjižnice«.

Arheološka etaža, ki jo od mestnega parterja loči transparenten fasadni ovoj, po projektu vključuje del javnega programa knjižnice. Rešitev bolj ali manj v celoti upošteva konservatorska priporočila v umestitvi nosilnih elementov in vključevanju in artikuliranju antičnih urbanističnih prvin in ne zahteva bistvenih prilagoditev. Predvidena je tudi predstavitev vodnjaka na kardu in term na severu inzule 46. Elaborat upošteva podane elemente varovanja kulturne dediščine: gabarite, odnos do Emunske ulice in Križanke je pozitiven, nekoliko odstopa na Trgu francoske revolucije.

Konstrukcija je obešena na sedmih AB-jedrih, ki so temeljeni na pilotih. V prvem in drugem nadstropju, kjer so skladišča, je konstrukcija okvirno-palična jeklena, v zgornjih nadstropjih, kjer so čitalnice, pa okvirna jeklena. Medetažne AB-konstrukcije so lahke sопrežne in jeklene. Prednosti rešitve so lahka konstrukcija, lega skladišč v spodnjih nadstropjih, kjer je konstrukcija bolj toga, in relativno pravilna tlorisna razporeditev AB-jeder. Konstrukcijska rešitev je v nalogi obširno obdelana.

Zasnova je kompaktna, zasteklitev omogočajo dobro zajemanje sončne energije ter svetlobe. Fasada je dvojna, zaščita pred pregrejanjem pa je v delu pomična in nastavljava. Deloma ozelenjena streha prispeva h kakovosti zasnove, enako velja za ozelenjeno pergolo na terasi. Stavba izkorišča nočno hlajenje v vročih obdobjih. Predvidena je raba dveh obnovljivih virov energije: sprejemnikov sončne energije in toplotne črpalk. Čeprav materiali še niso obdelani, ni ovir za rabo okolju prijaznih, lokalnih materialov, kot so les, zeleni beton, reciklirani materiali.

Po mnenju komisije si elaborat zaradi navedenih vrednosti zaslubi drugo nagrado.

the library is less appropriate than the vertical organisation. The original design includes most good solutions which were only partly or less integrally introduced by the similar competition proposals. The jury could not agree on whether the combination of a boundary aligned building with the emphasised corner section is more appropriate than the corner palace for the new National and University Library, which is why it awarded second prize to the proposal with an integral solution on the basis of the established qualities.

The project shows a relatively good understanding of the programme of the new university library. Special attention is paid to the relationship with Plečnik's library, the opening of the archaeological floor to the wider (cultural) public with different kinds of support programme, and it also offers small original solutions: creating a 'place of philosophy' (Žižek's corner opposite the Faculty of Arts) and terrace garden on the north side of the building, which would invite people to read outdoors. It carefully and rationally plans the routes of visitors, material and employees. Users can ascend by escalator from the support programme on the ground floor through two floors of the closed library storage area to the very diversified 'open library'.

As to the archaeological floor, which is separated from the level of the city by a transparent façade wrap, the project includes part of the public programme of the library. The solution partly considers the conservation recommendations in the positioning of the load-bearing elements, as well as in the inclusion and articulation of the ancient urban elements, and does not require major adjustments. The presentation of the fountain on the Cardo and of the thermae on the north side of insula 46 is also anticipated.

The detailed report considers the required elements for the protection of cultural heritage: dimensions, the attitude to Emontska Street and Križanke is positive; it deviates slightly regarding Trg francoske revolucije square.

The structure is suspended on seven reinforced concrete cores based on pylons. On the first and second floors, with storage area, the structure has a skeleton of steel rods, while on the upper floors with reading rooms it has a steel skeleton. The structures between floors can be interconnected and made of reinforced concrete and steel. The advantages of the solution are a light structure, the position of the storage area on the lower floors, where the structure is more rigid, and the relatively regular floor plan arrangement of the reinforced concrete cores. The structural solution is comprehensively treated in the project.

The design is compact, the glazing enables good accumulation of solar energy and light. There is a double façade with protection from overheating being partly movable and adjustable. The partly green roof contributes to the quality of design and the same holds true for the green pergola on the terrace. The building makes use of night cooling in periods of high temperatures. The use of two renewable energy sources is anticipated: solar collectors and heat pumps. Although the materials have not been treated yet, there are no obstacles to the use of environmentally friendly materials, such as wood, green concrete, recycled materials.

The committee awarded second prize to the detailed report for the qualities mentioned.



3. NAGRADA / 3RD PRIZE

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Predlagana urbanistična rešitev sledi v celoti razpisnim pogojem in usmeritvam natečaja, tako da obravnava objekt nove knjižnice kot vogal oziroma zapolnitve vzhodne in južne stranice mestnega kareja, ki leži na križišču dveh pomembnih mestnih ulic: na križišču Zoisove ceste, ki je del notranjega mestnega ringa, s pomembnimi mestnimi palačami, in Vegove ulice, ki predstavlja notranjo univerzitetno os, ob kateri ležita rektorat univerze in Plečnikova NUK. Urbanistično zasnova novega objekta pogovorjjeta predvsem dva vidika: omejenost parcele, ki je podana z regulacijskimi linijami, in arheološke izkopanine rimske Emone, ki jih je treba ohraniti na jugovzhodnem vogalu in osrednjem delu parcele. Volumen nove knjižnice se tako razprostira po celotnem razpoložljivem prostoru in idealno zaključi mestni kare v horizontalni in vertikalni smeri. Arhitekturna zasnova knjižničnega objekta izhaja neposredno iz opisane urbanistične zasnove: to je iz upoštevanih regulacijskih linij in arheologije ter iz razumevanja pomembnih prostorskih in programskih elementov ožjega in širšega okolja lokacije. Zaradi arheologije je mogoče novi objekt nasloniti na raščlen teren v kletni etaži le na severni in zahodni strani, zato sta oba navedena vogala poudarjena kot dve nosilni nogi,

The proposed urban solution follows the tender specifications and orientation of the competition in full by treating the new library facility as a corner or completion of the east and south sides of the urban block lying at the crossroads of two important city streets. At the crossroads of Zoisova Street, which is a part of the inner city ring, with important city buildings, and of Vegova Street, which represents the inner university axis, where the university Rector's office and Plečnik's NUK are situated. The urban design of the new facility is determined by two aspects, i.e. the boundaries of the plot given with the regulation lines, and the archaeological excavations of Roman Emona, which need to be preserved, in the southeast corner and in the central section of the plot. The volume of the new library thus extends across the entire available space and ideally concludes the urban block both horizontally and vertically. The architectural design of the library facility is derived directly from the described urban design: that is from the considered regulation lines and archaeology, and from understanding the important spatial and programme elements of the narrower and wider surrounding area of the location. Due to archaeology, the new facility may be based on the overgrown area in the basement only on the north and



hkrati pa vogala formirata dve diagonalni točki nove knjižnice. Prvi vogal na križišču Aškerčeve in Slovenske ceste je pendant objektu filozofske fakultete in sooblikuje v mestni sliki močan vhodni portal, ki na simbolni ravni pomeni interpretacijo nekdanjih vrat v emonskem obzidju. Drugi vogal je diagonalna točka na križišču Rimske in Emanske – na Trgu francoske revolucije. Če sta oba primarna vogalna objekta vpeta na tla, je tretji vogal na križišču Emanske in Zoisove obravnavan drugače: vogal je v parterju in nadstropju spodrezan, tako da lebdi v prostoru oziroma nad izkopaninami rimske Emone. Dematerializiranost vogala omogoči neposredne poglede z ulice na izkopanine rimske Emone. Izkopanine so tako obiskovalcu najbolje prikazane, hkrati pa odprto pritličje v vogalu deluje kot velik portal, ki nagovarja mimoidoče, da vstopijo v stavbo. Preostali vogali stavbe so na notranji dvoriščni strani in nimajo simbolnih vlog, marveč le funkcionalno zaključujejo stavbno telo. V primerjavi z objekti filozofske fakultete in srednjšeolskega centra na Aškerčevi, ki sta masivna, kompaktna volumna, postavljena na tla, je nova stavba knjižnice zasnovana v obiskovalcu vidnem delu kot lebdeči volumen s spodrezanim pritličjem. Praznina pritličja je hkrati odgovor polnosti kamnitega zidu Križanke, saj je razmerje med višino polnega kamnitega zidu in praznino knjižnice približno isto. Projektna mreža novega objekta je naslonjena na cestno mrežo rimske Emone, v »kletni« etaži objekta, ki je na nivoju nekdanjega mestnega parterja Emone, se ohranja križišče dveh emonskih ulic, ki ležijo v smeri *carda in decumanusa*. Na nivo arheologije se spuščamo oziroma vstopamo pod previsnim delom objekta, kot skozi veliko javno predverje, pokrito z velikim napuščem. Sekvenčno dojemanje

west sides, so both corners in question are emphasised as two load-bearing legs, and the two corners create two diagonal points of the new library at the same time. The first corner at the crossroads of Aškerčeva and Slovenska streets is a supplement to the Faculty of Arts and co-creates a powerful east portal symbolically representing an interpretation of the former gate in the walls of Emona. The second corner represents a diagonal point at the crossroads of Rimska and Emonska streets – at Trg francoske revolucije square. If both primary corners of the facility are integrated into the floor, the third corner at the crossroads of Emonska and Zoisova streets is treated differently: the corner is undercut on the ground and other floors, so that it floats in space or above the excavations of Roman Emona. Dematerialisation of the corner enables a direct view from the street to the excavations of Roman Emona. In this way, the excavations are best presented to the visitor, while the open ground floor in the corner functions as a large portal tempting passers-by to enter the building. The other corners of the building are on the inner side, the courtyard side, and have no symbolic role, but only comprise the functional conclusion of the building. Whereas the facilities of the Faculty of Arts and the secondary school centre on Aškerčeva Street are massive, compact volumes, set on the ground, the new library building is designed in the section visible to the visitor as a floating volume with an undercut ground floor. The emptiness of the ground floor is also a response to the fullness of the stone wall of Križanke, because the ratio between the full stone wall and the emptiness of the library is approximately the same. The grid plan of the new facility is based on the road network of Roman Emona. In the basement of



prostora in miselnih premik v dojemanju mestnega parterja nas prisili v razmišljjanje o pomenu arheologije, saj smo tako v povsem konkretnem in funkcionalnem stiku z zgodovinsko plastjo Emone. V arheološko »pritličje« objekta vstopamo po nekdanjih rimskih cestah iz Vegove in Zoisove. Nad križiščem emonskih cest je večnadstropni odprt prostor kot osrednji doživljaljski prostor knjižnice, ob katerem potekajo glavne javne stopnice v objektu. Višinsko poudarjeni skladiščni prostor knjižnice ima obliko zaprtega silosa, ki je umeščen na dvoriščno stran objekta. Vsi preostali prostori, ki potrebujejo svetlobo, so razporejeni na vzhodni in južni stranici novega objekta. Fasadna opna je nosilna, izvedena kot armiranobetoniski skelet iz belega štokanega betona. Pravilni raster vertikalnih betonskih lamel je po etažah zamaknjen, kar vizualno ustvarja dinamiko fasade. To dinamičnost znotraj klasičnega reda razumemo kot interpretacijo Plečnikove fasade, kjer so v neregularno zasnovani opečni mreži s kombinacijo naključno namizanih grobih kamnitih blokov vstavljeni enakomerno zasnovane okenske odprtine. Po eni strani zelo klasična, po drugi strani pa dinamična fasada. Kljub številnim prednostim ima predlagana rešitev tudi več pomanjkljivosti. Avtorji projekta so žeeli dosledno slediti določilom natečajne naloge, vendar ostaja zato stik novega objekta z obstoječimi objekti oblikovno nedorečen, le nekajmetrska ožina med njimi pa ustvarja vtip začasnosti rešitve. Zasnova velikega vogalnega previsa nad arheološkim nivojem je izpeljiva le z zahtevno in drago konzolno gradnjo z razponi do 17 m. Velike steklene fasadne površine ne omogočajo energetske varčnosti. Zasnova ne izkoristi dovolj atraktivnih pogledov proti Križankam in grajskemu hribu, prav tako ni dosledno izpeljana ideja o ločenem skladiščnem silosu in mehkem obrobju, večnadstropni odpri prostor nad križiščem emonskih cest je premalo atraktiven itd.

Projekt nove knjižnice kaže dobro razumevanje načrtovanega programa. Veliko pozornost posveča prepletjanju osnovnega in podpornih programov knjižnice ter ustrezeno predvidi, kateri prostori morajo biti dostopni najširši (kulturni) javnosti, kateri pa samo uporabnikom knjižničnega gradiva in storitev. Del prostorov

the facility on the level of the former Emona, the crossroads of two Emona streets, lying in the direction of *Cardo and Decumanus*, is preserved. We descend to, or enter, the archaeological floor under the overhang of the facility, like through a large public entrance hall covered with a large overhang. The sequential perception of space and shift in thinking about the level of the city make us think about the meaning of archaeology, because in this way we are in actual and functional contact with the historical layer of Emona. We enter the archaeological 'ground floor' of the facility by the former Roman roads from Vegova and Zoisova streets. Above the crossroads of the Emona roads, there is an open space on several floors comprising the central space for the library experience, along which run the main public stairs in the facilities. The storage area of the library, with emphasised height, is in the form of a closed silo and positioned on the courtyard side of the facility. All the remaining spaces in need of light are arranged on the east and south sides of the new facility. The façade membrane is load-bearing, implemented as a reinforced concrete skeleton of white stamped concrete. The accurate grid plan of the vertical concrete lamellas is pulled back on each floor, which gives a visual dynamic to the façade. This dynamic of a traditional kind may be understood as an interpretation of Plečnik's façade, where consistently designed window openings are inserted into the irregularly designed net of bricks with a combination of randomly strung rough stone blocks. On the one hand, the façade is very traditional, and on the other hand, very dynamic. Despite numerous advantages, the proposed solution has several shortcomings. The authors of the project wanted to consistently follow the provisions of the competition task, but because of this, the form of contact of the new facility with the existing facilities remains unresolved, and the narrower area, just a few metres wide, between them gives an impression of temporariness to the solution. The design of the large corner overhang above the archaeological floor can be realised only with a demanding and expensive console construction with spans of up to 17 metres. The big glass façade surfaces do not enable energy efficiency. The design does not make sufficient use of the attractive views of Križanke and Castle

(večnamenska dvorana, nočna čitalnica) umesti v stavbo tako, da so lahko odprti tudi v času, ko je knjižnica zaprta, uporabnike pa povabi k sprostitvi na teraso. Prostore »odprte knjižnice« oblikuje pregledno in dovolj razgibano, knjižnično gradivo pa umakne v »kocko«, vendar predvidi ustrezan in hiter prenos do uporabnikov.

Arheološka etaža je v projektu zamišljena kot vhodna avla in prostran amfiteater, ki s stopnišči prehaja v okoliške površine. Veliki razponi omogočajo preglednost etaže in jasno razpoznavnost arheoloških struktur. Nad križiščem *carda in decumanus* se v zgornjih etažah odpira svetlobnik. Ostaline, ki so predstavljene v objektu, od zunanjih ločuje transparentna fasada. Impluvij v inzuli 17 je predstavljen v tlaku pločnika, projektna rešitev pa predvideva, da ostane del raziskanega območja (npr. terme v inzuli 46) zakrit. Z vidika predstavitev arheoloških ostalin je projektna rešitev ustrezna in ne zahteva bistvenih prilagoditev. S stališča varovanja kulturne dediščine v prostoru je elaborat sprejemljiv. Z izjemo osrednjega stolpa se prilagaja obstoječim gabaritom. Delno odprt vhodni del pritličja ob Emonski cesti korespondira s Križankami. Drevored ob Emonski bo potrebeno rekonstruirati.

Navpično konstrukcijo objekta sestavljajo AB-stebri, stene in jedra v notranjosti ter AB-lamelni okviri po obodu. Prednost so lahke medetažne AB-plošče, ki so votle in prednapete in ponekod z jeklenimi vešalkami obešene na strešne oboke. Za boljši odziv objekta pri potresu bi bilo treba konstrukcijo dopolniti z dodatnimi navpičnimi elementi. Predvsem bi bilo treba stene in stebre po obodu skladiščnega volumna razporediti enakomerno in simetrično, da bi se tako izognili neugodnim torzijskim učinkom pri potresni obremenitvi. Priporočljivo je tudi zmanjšanje previsnega dela na JV vogalu.

Stavba je manj kompaktna, a dobro razmejena s conami. Odlikuje se tudi po drugih lastnostih, kot je zelena streha, velika topotna izolativnost ovoja stavbe ter velike steklene površine za zajem svetlobe. Zanimiva je tudi zunanja ureditev. Predvideva rabo sive vode in namestitev fotovoltaik na strehi. Materiali, izbrani na podlagi konkretnih okoljskih podatkov, so trajni in lokalni, uporabili pa naj bi se reciklirani materiali. Za regulacijo sončnega obsevanja so predvideni avtomatski roloji. Stavba je avtomatizirana in pametno krmiljena. Dodatno lahko pridobi z natančnejšo študijo razpoložljivih obnovljivih virov energije.

Po mnenju komisije si elaborat zaradi navedenih vrednosti zaslubi tretjo nagrado.

Hill, and the ideas for a separate storage silo and soft edge are not consistently executed. The open space with several floors above the crossroads of the Emona roads is not attractive enough etc.

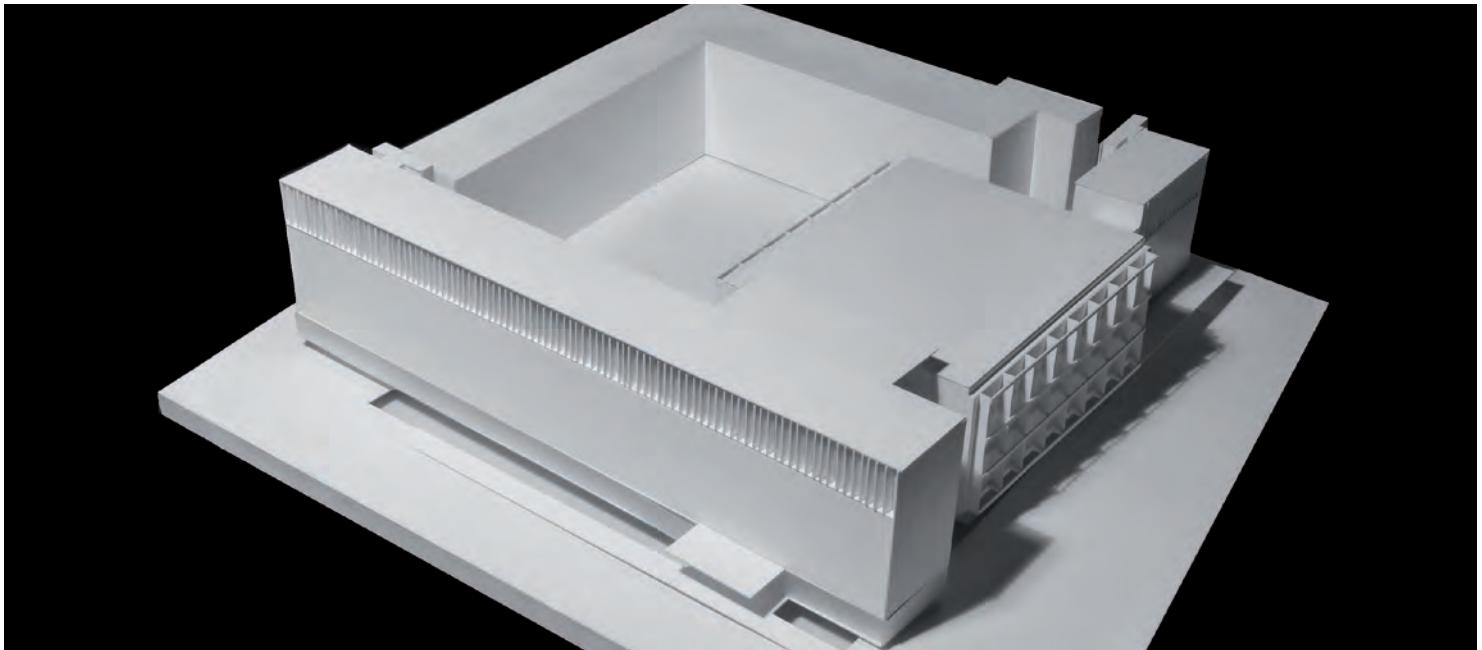
The new library project displays a good understanding of the planned programme. A great deal of attention is paid to the interrelationship of the basic and supplementary programmes of the library, and the project suitably envisages which spaces must be accessible to the wider (cultural) public and which only to users of the library material and services. A part of the space (multipurpose hall, night reading room) is positioned inside the building, so that it can be open at times when the library is closed, and it also invites users to relax on the terrace. The 'open library' space is created in a clear and diversified manner, while the library material is pulled back into a 'cube', but it envisages a suitable and expeditious transfer to users.

The project envisages the archaeological floor as an entrance hall and a spacious amphitheatre being transferred to the surrounding areas by means of staircases. The wide spans enable visibility of the floor and clear recognisability of the archaeological structures. There is a skylight above the *Cardo and Decumanus* crossing on the upper floors. The remains presented in the facility are separated from the exterior ones by a transparent façade. The impluvium in insula 17 is presented in the pavement, but the project solution anticipates a part of the explored area (e.g. the thermae in insula 47) remaining covered. From the aspect of the presentation of the archaeological remains, the project solution is suitable and does not require major adjustments. The detailed report is acceptable from the aspect of cultural heritage in the area. With the exception of the main tower it conforms to the existing dimensions. Partially opened entrance area along Emonska street corresponds with Križanke. The avenue along Emontska will have to be re-established

The vertical structure of the facility is comprised of reinforced concrete pillars, walls and cores within the block, and reinforced concrete lamella frames along the perimeter. An advantage are light reinforced concrete plates between the floors, which are hollow and made of pre-stressed concrete and in some places attached to the roof arches with steel hooks. For a better reaction of the facility to earthquake, the structure should be supplemented by additional vertical elements. Mainly the walls and pillars along the perimeter of the storage volume should be allocated evenly and symmetrically in order to avoid unpleasant torsion effects of seismic load. Reducing the overhang segment on the SE corner is also advisable.

The building itself is less compact, but well delimited with zones. It is distinguished by other characteristics, such as a green roof, good thermal insulation of the skin of the building and large glass surfaces to capture light. The exterior design is also interesting. It anticipates the use of grey water and the installation of photovoltaics on the roof. The materials selected on the basis of the actual environmental data are durable and of local origin, and they should be recycled materials. Automatic roller blinds are anticipated to regulate solar radiation. The building is automated and comprises smart controls. It could be improved with a more precise study of the available renewable energy sources.

The committee awarded third prize to the detailed report for the qualities mentioned.



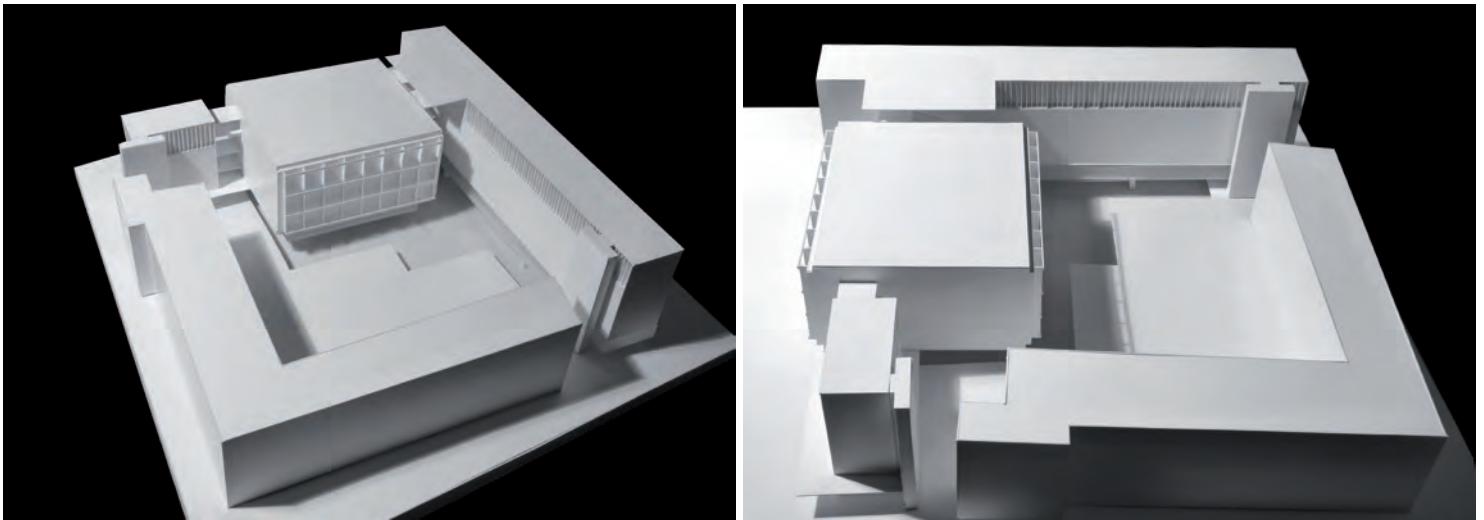
PRIZNANJE / HONOURABLE MENTION

AVTORJI / AUTHORS ESTUDIOS DE ARQUITECTURA CARLOS MERI CUCART AND J.G. INGENIEROS
PREVZEMNIK POSLA / CONTRACT ACCEPTOR CARLOS MERI CUCART, ARCHITECTE AND CIVIL ENGINEER

020.50327

Ta projekt je vreden posebne omembe zaradi jasnosti koncepta. V primerjavi s preveč zapletenimi drugimi projekti se zdi, da ta predlog jasno orisuje vse od lokacije do programske in strukturne organizacije. Njen položaj na lokaciji izhaja iz zelo jasne premise. Projekt ob Zoisovo cesto postavlja širok podaljšan petnadstropni volumen, ki lahko slikovito doseže tudi Slovensko cesto. Poleg tega je drugi volumen z bolj uravnoteženimi razmerji postavljen pravokotno na prvi volumen. Ta volumen, sestavljen iz štirih nadstropij, se umika od razporeditve enega od kratkih koncev prvega volumena, zato da se ne posega v poševno razporeditev Emanske ceste. Volumna združuje glavno vertikalno komunikacijsko središče, ki morda ni dovolj dobro izraženo. Tretjič, manjši volumen, ki je prav tako povezan v pravokotnem položaju, je umaknjen od drugih, da ne posega v poševno razporeditev Emanske ceste. Tako predlog obstoječemu vzorcu omogoča nadaljevanje do Rimske ceste in se v kareju umešča kot celota.

This project is worthy of special mention for its conceptual clarity. In comparison to the excessive complexity of the other projects, this proposal appears to incorporate everything from its site to its programmatic and structural organisation in a clear outline. Its position at the site derives from a very clear premise. The project situates a broad elongated five floor volume along Zoisova Street, also allowing it to arrive vividly on Slovenska Street. Furthermore, a second volume of more balanced proportions is situated perpendicular to the first volume. This volume, consisting of four floors, draws away from the alignment of one of the short ends of the first volume in order to avoid interfering with the oblique layout of Emonska Street. Both volumes are merged with the main vertical communication centre, which is perhaps not well enough expressed. The third, a smaller volume, also related in a perpendicular position, is situated back from the others in order not to interfere with the plan of Emonska Street. In this way, the proposal allows the existing pattern to continue to Rimska Street, and situate itself as a whole on the block.



Njegova volumetrična obravnava je preprosta. Vsak od treh volumnov želi lokaciji dati edinstveno rešitev: fasada na Zoisovi cesti, prisotnost na koncu Emonske ceste in razširitev proti trenutni narodni knjižnici z Rimske ceste. Zdi se, da je program prav tako obravnavan v jasni konceptualni obliki, čeprav mu manjka razvoj. Skladišče knjig in pisarne se nahajajo v povečanem delu. Pisarne so zaradi boljšega razgleda in več svetlobe v zgornjih nadstropjih. Knjižnica se uporablja kot študijsko področje v delu, ki ima obliko prizme, sestavljene iz različnih prostornih področij, ki so na vsakem nivoju fleksibilna in prosojna. Aktualnost programske razdelitve tega predloga ne razvrednoti njegove vredne fleksibilnosti. Še več, struktura, ki ustvarja te prostore, je konceptualno jasna in ustreza dvojnemu kriteriju. Prvi kriterij je prosojnost prostorov, drugi pa odločitev, da se umesti le nekaj stebrov, da se ne vmešava v rimske ruševine, ki predstavljajo rojstvo mesta Ljubljane. Ti stebri so glavna podpora stavbe in so hkrati odgovorni za prej navedeno prosojnost.

Zaradi vseh navedenih vrednosti je ta predlog vreden posebne omembe.

Ta projekt si zaslужi častno omembo zahvaljujoč jasnosti položaja na lokaciji (razporeditev glede na Zoisovo cesto) ter preprostosti programskega in volumetričnega pristopa. Zaslужi si omembo zaradi spoštovanja ruševin v prilagojeni strukturni rešitvi.

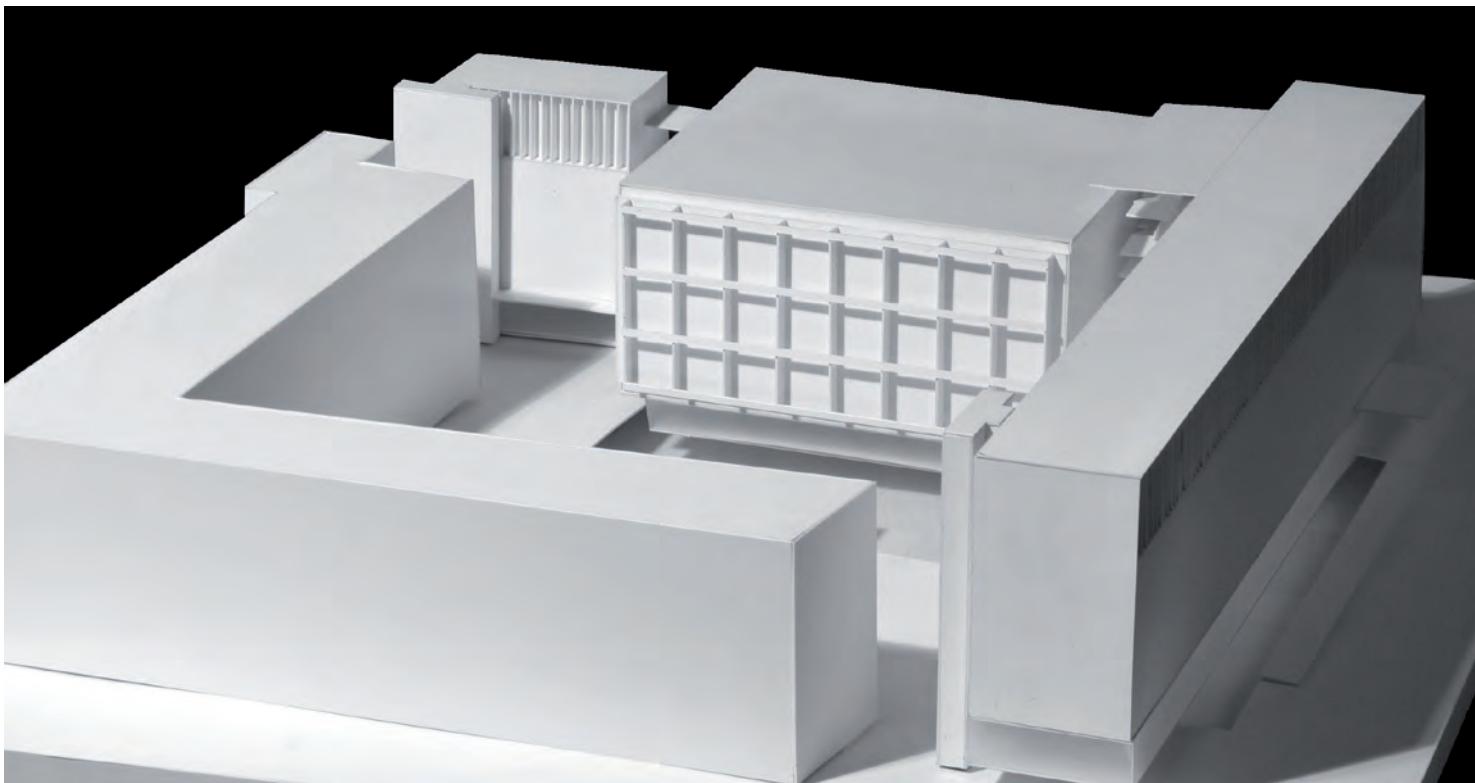
Projekt nove knjižnične stavbe si prizadeva slediti programskim izhodiščem in prostorskim danostim (prometna ureditev v okolici). Zato ob najbolj obremenjeno prometnico (Zoisova cesta) umesti v nižjih nadstropjih zaprta knjižnična skladišča in v višjih delovne prostore zaposlenih, »odprtji knjižnici« pa nameni prostor v »kocki«, ki jo pomakne proti notranjosti kareja in s tem umakne pred hrupom.

Its volumetric treatment is simple. Each of the three volumes seeks to give a unique answer to the site: the façade to the Zoisova Street, the presence on top of Emonts Street, and the expansion toward the current national library, from the Rimska Street. The programme also appears to be treated in a clear conceptual form, although it lacks development. The book storage and offices are situated in the enlarged section. In the case of the offices, they are in the upper floors in order to provide better views and more light. The library is used as a study area in the prism shaped section and comprised of various spacious areas that are flexible and translucent on every level. The immediacy of the programme assignation of this proposal does not devalue its worthy flexibility. Moreover, the structure that constructs these spaces is clear in terms of its conception and its response to a double criteria. The first criteria is the diaphanous quality of the spaces, and the second is the decision to use very few pillars so as not to meddle with the Roman ruins that exhibit the birth of the city of Ljubljana. These pillars are the main support of the building and are at the same time responsible for the diaphanous quality mentioned before.

It is for all the mentioned values that this proposal receives a special mention.

This project receives honourable mention thanks to the clarity of its position on the site (its alignment in respect of Zoisova Street), and to the simplicity of its programmatic and volumetric approach. It receives a mention for the respect shown for the ruins in the structural solution.

The project for the new library building is an attempt to follow both the programme starting points as well as the sources of the location (traffic arrangement in the surrounding area). Thus it positions closed library storage area on the lower floors and workspaces for employees on the upper floors along the busiest traffic route (Zoisova



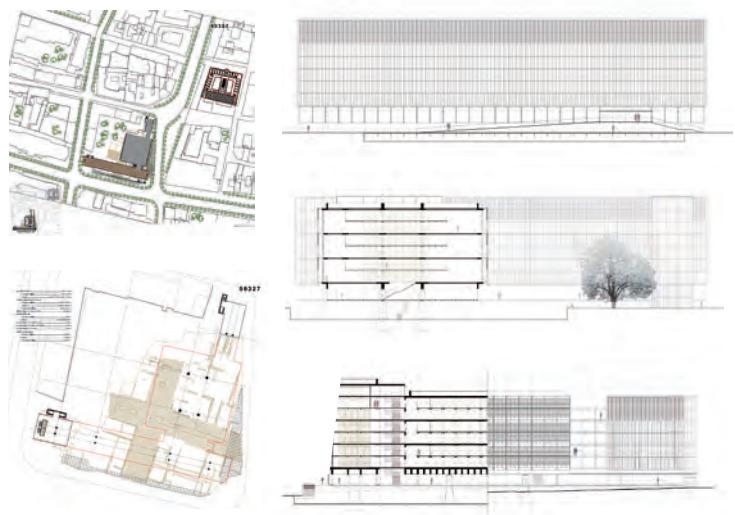
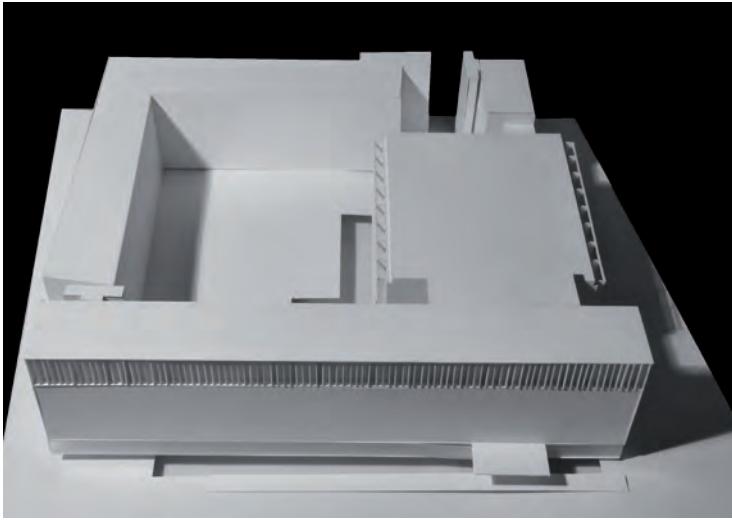
Programske sklope pušča odprte, čitalniških prostorov, posameznih oddelkov in delovnih enot še ne umešča v predvidene površine.

Predstavitev rimskih ostalin je po projektu zasnovana kot arheološki park pod vhodno etažo. Načrt predvideva ohranitev večine raziskanih in ohranjenih struktur, pri čemer so impluvij in vzhodni del inzule 17 ter terme in inzuli 46 predstavljeni na prostem. Pari AB-pilotov in 4 stebri zagotavljajo varovanju ostalin ustrezno izvedbo temeljenja stavbe, skupaj z visokim stropom pa tudi dobro vidljivost ostalin. Z vidika predstavitev arheoloških ostalin je projektna rešitev primerna in ne zahteva bistvenih prilagoditev. Elaborat delno odstopa od izhodišč varovanja dediščine. Drevored ob Emonski je rekonstruiran, objekt ob Trgu francoske revolucije ni primerno pozicioniran.

Kvadratni objekt v arheološki etaži podpirajo štirje, podolgovati objekt pa osem granitnih stebrov. Zaradi centralne lege stebrov so dolžine previsov ponekod večje od 10 m. Stropna konstrukcija nad arheološko etažo je rebričasta in prek ležišč

Street), while it anticipates the ‘open library’ to be in a ‘cube’ pushed towards the centre of the urban block, thus moving it away from noise. The programme sets are left open, reading spaces, individual departments and working units have not yet been positioned on the planned surfaces.

According to the project, the presentation of the Roman remains is designed as an archaeological park under the entrance floor. The design anticipates the preservation of most of the explored and preserved structures, with the impluvium and the eastern section of insula 17, and the thermae in insula 46 being presented outdoors. Pairs of reinforced concrete piles and four pillars ensure a suitable implementation of the foundation of the building to protect the remains and, together with the ceiling, ensure good visibility of the remains. From the aspect of the presentation of the archaeological remains, the project solution is suitable and does not require major adjustments. The detailed report partly deviates from the guidelines for heritage protection. The tree-lined alley along Emonska Street is reconstructed; the building at Trg francoske revolucije square is not suitably positioned.



podprta z granitnimi stebri. Navpični nosilni elementi zgornjih etaž so razpojeni po obodu in notranjosti neodvisno od lokacije podpor. Zaradi potresne nevarnosti v Ljubljani bi bilo treba nosilno konstrukcijo, ki je koncentrirano podprta, ima večje previse in se hipno spremeni nad arheološko etažo, ustrezno dopolniti oziroma korigirati.

Stavba ima trodeleno zasnovo, odprto v vse smeri. Manjšo kompaktnost nadomesti dober ovoj stavbe z dvojno fasado, ki omogoča relativno visok zajem sončne energije. V tem sklopu so tudi pomicna, nastavljava senčila kot zaščita pred pregrevanjem. Predvideno je sevalno ogrevanje in hlajenje, kot emergent pa je predvidena raba energije zemlje in talne vode. Čeprav drugi obnovljivi viri energije v projektu niso navedeni, je njihova raba mogoča. Enako velja za materiale, ob točnejši specifikaciji materialov je pričakovati, da bo beton, t. i. zeleni beton, materiali pa lokalni.

Po mnenju komisije si elaborat zaradi navedenih vrednosti zaslubi priznanje.

The square building on the archaeological floor is supported by four granite pillars, and the longitudinal building by eight pillars. Due to the central position of the pillars, the lengths of the overhangs in some places exceed ten metres. The ceiling structure above the archaeological floor is ribbed and supported by granite pillars with joist hangers. The vertical load-bearing elements for the upper floors are arranged along the perimeter and inside the building, independently of the location of the support. Due to the seismic risk in Ljubljana, the load-bearing structure, which is strongly supported, has large overhangs and momentarily changes above the archaeological floor, should be appropriately supplemented or corrected.

The building has a three-part design open to all directions. Lesser compactness is substituted by a good skin, with a double façade enabling a relatively high accumulation of solar energy. This set also includes movable, adjustable blinds as protection from overheating. Radiant heating and cooling are anticipated. The use of the Earth's energy and groundwater are anticipated as energy sources. Although other renewable energy sources are not mentioned in the project, it would be possible to use them. The same applies to materials. With a more precise specification of the materials, we can expect the concrete to be so-called green concrete, and the materials to be of local origin.

The committee awarded a prize to the detailed report for the qualities mentioned.



ZNIŽANO PRIZNANJE / REDUCED HONOURABLE MENTION

AVTOR / AUTHOR MARKO STUDEN, UNIV.DIPL.INŽ.ARH.,M.SC.

SOAVTORJI / CO-AUTHORS MIHA DOBRIN, UNIV.DIPL.INŽ.ARH., M.PHIL., BORIS MATIĆ, MAG INŽ.ARH., JERNEJ ŠIPOŠ, UNIV.DIPL INŽ.ARH., MIHA BREZAVŠČEK, MAG.INŽ.ARH., ALEXANDER NINO RUIZ, UNIV.DIPL.INŽ.ARH., REBEKA BUČINEL, UNIV.DIPL.INŽ.ARH., MATIĆ BLATNIK, MAG.INŽ.ARH., EVA MATJAŠIĆ UNIV.DIPL.INŽ.ARH.

PREVZEMNIK POSLA / CONTRACT ACCEPTOR SCAPELAB D.O.O., LEVSTIKOV TRG 4A, 1000 LJUBLJANA

008.67087

Projekt številka 008 spada v kategorijo tipologije »velikega volumna« na vogalu Zoisove in Emonske ceste. To je eden od najbolj razdeljenih in natančnih projektov na natečaju. Stavba je temeljito načrtovana in razdeljana, vsak vidik stavbe in program so izdelani s skrbnimi in podrobnnimi risbami. Tudi zaradi vrhunske predstavitev je ta projekt eden od najboljših na natečaju. Glede na predlagani koncept stavbe velikega volumna, načrt stavbe in njeno preprostost bi lahko močno vplival na videz mesta in postal resničen spomenik in naslednik stare Plečnikove knjižnice. Koncept nove knjižnice je sestavljen iz treh ločenih volumnov; ene velike knjižnice v jugovzhodnem vogalu kareja in dveh manjših volumnov v jugozahodnem in severovzhodnem vogalu. Dva manjša volumna ustrezno stojita v drugih dveh vogalih in tako nadaljujeta in zaključujeta obstoječi vogalni kare in ustvarjata povezavo s preostalim delom kareja. Veliki volumen zaradi svoje velikosti in obsega predstavlja znamenitost na ravni mesta. Prav tako ta položaj volumnov poskuša nadaljevati luknjičasto strukturo karejev v okolici te lokacije. Vsi trije volumni so med seboj povezani na nivoju arheoloških ostankov. Na tem nivoju leži glavna konceptualna in strukturna težava predloga, ker jedro strukture prekrije del ostankov. To je žal

Project number 008 is in the category of *Big Scale Volumes* on the corner of Zoisova and Emontska streets. This is one of the most elaborate and precise projects of the competition. The building is carefully designed and elaborated; every aspect of the building and programme is treated with care and detailed drawings. Also, the very sophisticated presentation makes this proposal one of the finest in the competition. Considering the proposed concept of a large volume building, the design of the building and its simplicity, it could have a serious impact on the cityscape, and be a true monument and successor to Jože Plečnik's old Library. The concept of the New Library consists of three separate volumes: one large library volume on the southeast corner of the block and two small volumes on southwest and northeast corners. The two small volumes appropriately stand on the other two corners, continuing and completing the existing corner block and creating a connection to the rest of the block. The large volume, due to its size and scale, constitutes a landmark of the city; this positioning of the volumes is also an attempt to continue the porous structure of the city blocks around the site. All three volumes are interconnected at the level of the archaeological remains. It is on this level that the main conceptual and structural



nepotrebna napaka, ki bi se ji bilo mogoče izogniti. Kljub zelo jasnemu konceptu volumna in zelo dobremu načrtu ima ta predlog po mnenju žirije več napak, ki konceptualno niso dovolj jasne. Vprašanje vhoda v stavbo je vedno ena glavnih težav javnih institucij. Kljub logičnemu položaju vhoda na javni osi, ki tvori tangencialno logiko ulice od stare Plečnikove knjižnice do nove lokacije, mislimo, da sta njen položaj in velikost malo neprimerne glede na pomembnost take vrste stavbe. Tudi dvorana knjižnice je neprimerne velikosti. Vertikalni vzpon bi moral poudarjati več značilnih stopnic. Žirija prav tako misli, da bi moral biti fizični model tega dobrega projekta predstavljen veliko bolje. Drugače pa je ta zelo elegantni teoretični konstrukt vreden omembe kot eden od zelo dobrih predlogov.

Idejna zasnova projekta nove knjižnice se ne uresničuje v eni stavbi, temveč v treh različne velikosti, med katerimi so predvideni prepoznavni urbani prostori. Jedro univerzitetne knjižnice je največja stavba, v kateri so osnovni in podporni programi preprosto, jasno in pregledno prostorsko umeščeni. To omogoča razmeroma lahko organizacijo dela zaposlenih in dobre komunikacijske poti za uporabnike knjižnice in njениh storitev ter gradiva iz zaprtih skladišč do informacijskih točk. Projekt odlikuje tudi gibka zasnova: programe je glede na razvoj dejavnosti v prihodnjih letih mogoče premeščati po stavbi in celo širiti.

Arheološki nivo je v projektni nalogi zasnovan kot vhodna etaža stavbe, ki jo klančine in stopnišča povezujejo z mestnim parterjem. Del javnega programa, vključno

problem of the proposal lies, because the structural core disturbs part of the remains by covering them over. This is, sadly, an unnecessary mistake that could have been avoided. Despite the very clear concept of volume and very good design, this proposal, in the jury's opinion, also has several flaws due to a lack of conceptual clarity. The question of the entrance to a building is always one of the main problems of every public institution. Despite the logical positioning of the entrance on the public axis that constitutes the tangential logic of the street from Plečnik's old library to the site, we think that its positioning and the size is somewhat inappropriate for the significance of this kind of building. Also, when you approach the library, the lobby is of inappropriate size. The rising height should be more emphasised with more appropriate stairs. Also, the jury think that this good project should have been presented much better in terms of the physical model. Otherwise this very elegant black box is worthy of mention as one of the very good proposals.

The concept design of the new library project is not realised in one building, but in three buildings of different sizes, among which recognisable urban areas are anticipated. The core of the university library is the biggest building, which includes simply and clearly positioned basic and supplementary programmes. This enables a relatively easy organisation of work and good communication paths for users of both the library and its services, and material, from the closed storage area to the information points. The project is also distinguished by its flexible design: the programmes can be moved around the building and even expanded according to



z avlo, razstavnim prostorom, kavarno, trgovino in recepcijo, je umeščen v prostore za fasadami inzul. Vidnost ostalih povečujejo mezzanine kot obodna galerija z razgledom in transparentni ovoj pritličja. Projekt ne predvideva predstavitve severnega dela inzule 46, pomembna pomanjkljivost zasnove, vsaj s konservatorskega vidika, pa je temeljenje s 4 masivnimi jedri, ki ogrožajo ohranjene ostanke.

Konstrukcijo sestavljajo AB-jedra na vogalih večjega volumna, sovprežne medetažne konstrukcije iz jekla in lesa, ki so z jeklenimi zategami obešene na AB-jedra. Prednosti rešitve so tlorisna pravilnost, pravilna izbira materialov glede na obremenitve in sorazmerno nizka lastna teža konstrukcije. Priporočljivo bi bilo odpraviti ekscentričnost postavitev težjih skladisč in zmanjšati previs predavalnice v severni lameli. Pri dimenzionirjanju AB-jeder bi jim bilo treba zagotoviti zadostno nosilnost in s tem konstrukcijo kot celoti omogočiti duktilno obnašanje pri potresu.

Zasnova stavbe je trodelna, zasteklite so velike, odprte na vse strani. Kot ovoj je predvidena dvojna, prezračevana fasada, kjer so lahko integrirana senčila. Vmesna

the development of activities in the future.

The project designs the archaeological floor as the entrance floor of the building, linked to the level of the city by ramps and staircases. A part of the public programme, including a hall, an exhibition area, a café, a shop and a reception, is positioned in the area behind the façades of the insulae. The visibility of the remains is increased by the mezzanine as a boundary aligned gallery with a view and the transparent skin of the ground floor. The project does not anticipate the representation of the northern section of insula 46. An important shortcoming of the design from the aspect of conservation is the foundation, with four massive cores endangering the preserved remains.

The structure consists of reinforced concrete cores on the corners of the larger volume, and interconnected steel and wood structures between floors hung on reinforced concrete cores with steel cables. The advantages of the solution are the accuracy of the floor plan, the correct choice of materials regarding burdening and



cona je aktivna in se uporablja kot tampon. Prezračevanje izkorišča naravno ventilacijo, kolikor je mogoče, predviden pa je tudi učinkovit mehanički prezračevalni sistem. Za ogrevanje in hlajenje so načrtovani sevalni sistemi. Predlog za obnovljive vire energije je fotovoltaika v obliki potiska fotocelic na zastekljeni fasadi in sprejemniki sončne energije za potrebe sanitarno vode. Slednje je mogoče nadgraditi tudi v podporni sistem ogrevanja.

Po mnenju komisije si elaborat zaradi navedenih vrednosti zaslubi znižano priznanje.

the relatively low weight of the structure itself. It would be advisable to eliminate the eccentricity of the organisation of the heavier storage area and reduce the overhang of the lecture room in the northern lamella. When determining the dimensions of the reinforced concrete cores, they should be ensured with sufficient load capacity, thus enabling ductile behaviour for the whole building in the case of earthquake.

The building is designed in three parts; the glazed surfaces are large and open in all directions. The skin is planned as a double, ventilated façade with the possibility of integrated blinds. The intermediate zone is active and acts as a tampon. Ventilation is natural to the greatest possible extent, and an efficient ventilation system is also anticipated. Radiation systems are planned for heating and cooling. Photovoltaics in the form of photovoltaic cells on the glazed facade and solar collectors for the needs of sanitary water are proposed as renewable energy sources. The latter of these can be upgraded into a heating support system.

The committee awarded a reduced prize to the detailed report for the qualities mentioned.



ZNIŽANO PRZNANJE / REDUCED HONOURABLE MENTION

AVTOR / AUTHOR JORDI HIDALGO TANE', ARCHITECT
PREVZEMNIK POSLA / CONTRACT ACCEPTOR JORDI HIDALGO TANE', ARCHITECT

097.22167

Ta projekt je izražen kot sestav raznolikih volumnov, med katerimi so ozke odprtine. Ti volumni so dvignjeni nad arheološko področje in zdi se, da jih zapirajo velika okna, ki v notranje jedro prepuščajo dnevno svetlobo. Jedro s čitalnicami je očitno mišljeno kot področje za razmišljanje, prostor, kamor se lahko umakneš od aktivnega vsakdana in se lahko osredotočiš na branje in raziskovanje. Projekt ima zelo močan zunanjji videz.

Različni volumni imajo jasne namene, na primer kot program shranjevanja in skladišč ali kot čitalnice. Volumni za shranjevanje so vzdolž ulice. Čitalnicam v notranjem delu stavbe dajejo prostornost in hkrati omogočajo učinkovito zvočno oviro. Vhod je dobro umeščen in omogoča zelo učinkovit dostop do notranjega dela stavbe. Dvignjeno pritličje je zelo jasno organizirano, zato bi se obiskovalci zlahka znašli. Hkrati obiskovalca potegne v igro volumetričnih kompozicij in šele, ko bo prehodil dvignjeno pritličje, bo dobil prostorsko predstavo stavbe, v katero je vstopil.

Celotna stavba je sestavljena iz jeklene in steklene strukture. Nosilna konstrukcija je veliko tridimenzionalno jekleno ogrodje, fasade pa so obložene s kovinskimi ploščami. Čitalnice so narejene kot viseči ploščadi, ki se ne dotikajo bližnjih skladišč.

The project is articulated as a composition of various volumes with narrow cavities between them. These volumes are elevated above the archaeological zone and appear closed, with large windows letting daylight into the inner core. The core area with its reading rooms is obviously meant to be an area of contemplation, a space where one can withdraw from the busy everyday life outside and be able to concentrate on reading and research. The project has a very strong external appearance.

The different volumes have clear designations, such as the programme for storage of magazines and or reading rooms. The volumes for storage are situated alongside the street and present a spatial barrier between the reading rooms situated in the inner part of the building; at the same time, they provide an effective acoustic barrier. The entrance is situated well, giving access to the inner part of the building very effectively. The elevated ground floor is organised in a very clear way, so that visitors could find their way very easily. At the same time, the visitor is pulled into the play of volumetric compositions and only by walking across the elevated ground floor, has a spatial understanding of the whole building.

The whole building is composed of a steel and glass structure. The load-bearing

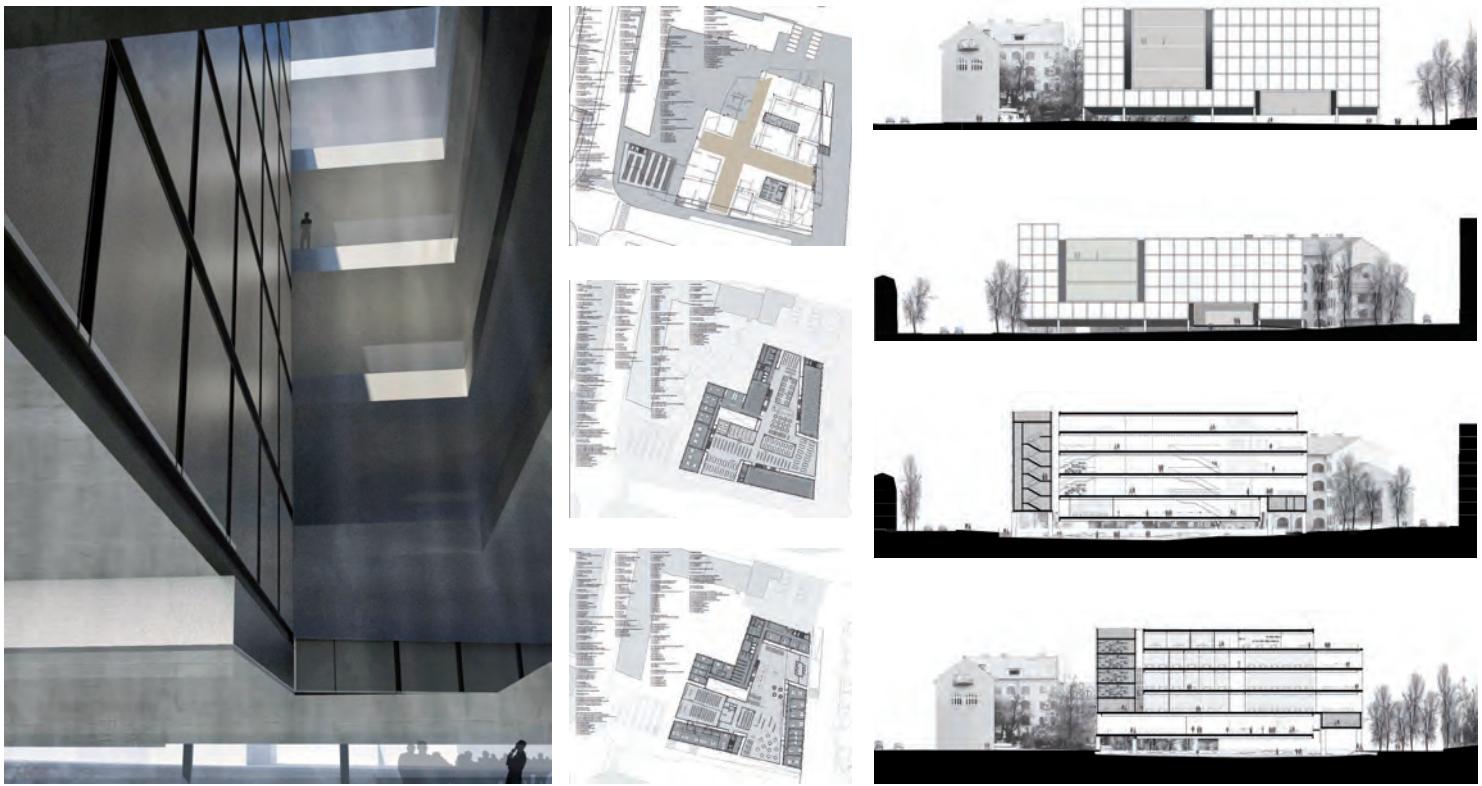


Odprtine med temi ploščadmi skupaj z velikimi okni zagotavljajo čitalnicam dnevno svetlubo. Medtem ko imajo odprtine zenitalno svetlubo v nasprotju z velikimi sestavljenimi okni, pa čitalnicam v jedru zagotavljajo stransko svetlubo. Sestav volumov je presenetljiv in prostorsko zelo kakovosten. Koncept obdajanja čitalnic s skladišči je jasno izražen. Preobrazba začetnega koncepta v izdelan projekt je zelo uspešna. Hkrati ta koncept umeščanja skladišč ob obod in čitalnic v jedra zmanjšuje dnevno svetlubo v čitalnicah. V tem kontekstu se je treba vprašati, če bo prišlo dovolj dnevne svetlobe v čitalnice skozi velika okna in če bo zenitalna svetloba, ki prekriva stene, zadostna podpora svetlobe v jedru stavbe. Perspektive notranjosti namigujejo na možnost pomanjkanja dnevne svetlobe, namesto da bi poskušale prepričati žirijo, da je zagotovljene dovolj dnevne svetlobe. Kakovostnejše risbe bi morda odprle vrata boljšim priporočilom.

Projekt posveča knjižničnemu programu precejšnjo pozornost, prav tako pa išče rešitve tudi za predstavitev arheološke dediščine; ustrezno jo »razstavi« v vhodni avli, med nočno čitalnico in večnamensko dvorano, torej tistim delom podpornega

structure is a large three-dimensional steel skeleton, and the facades are clad with metal sheets. The reading rooms are designed as suspended decks not touching the adjacent storage areas. The cavities between these decks and the large windows provide the reading rooms with daylight, whereas the cavities have zenithal light as opposed to the large articulated windows providing the core reading rooms with lateral light.

The composition of volumes is intriguing and of high spatial quality. The concept of enclosing the reading rooms with storage areas is clearly articulated. The transformation of the initial concept into a designed project is very successful. At the same time, this concept of situating the storage areas alongside the perimeter and having the reading rooms in the core areas, reduces daylight in the reading areas. In this context, there is a question as to whether there will be enough daylight for the reading rooms from the large windows and if the zenithal light flooding the walls will be enough supporting light in the core area of the building. The perspectives of the interior give a hint of the possibility of lack of daylight rather than convincing the



programa, ki naj bo dostopen tudi v času, ko je knjižnica zaprta. Prostорom »odprte knjižnice« – od zunaj so z nekaj točkami vidni kot v izložbi – in prostemu pristopu do gradiva namenja osrednji del razgibano zasnovanih nadstropij, medtem ko zaprta skladišča postavlja na različne dele stavbnega oboda, s čimer oteži organizacijo dela oziroma hiter pretok gradiva do uporabnikov.

Zasnova stavbe sicer ne odseva antičnega urbanizma, vendar predvideva temeljenje v rastru AB-pilotov predstavitev skoraj vseh ohranjenih ostalin. V arheološki etaži je lociran del programa, in sicer v prostorih nekdanjih inzul 17 in 46. Z vidika predstavitev arheoloških ostalin je projektna rešitev ustrezna, vendar načrtovana ureditev delno posega na Emonsko ulico.

Elaborat delno upošteva izhodišča varovanja kulturne dediščine v prostoru. Problematičen je predvsem gabarit na Trgu francoske revolucije, ki pa ne sega do ulične linije, drevored bo potreбno rekonstruirati.

Nosilna konstrukcija je izvedena v jeklu z velikimi razponi, ki pa niso razvidni iz grafičnih prilog. Zaradi uporabe jekla je konstrukcija lažja od izvedbe v armiranem betonu, tudi obremenitev na uvrtnane pilote je manjša. Za zagotavljanje zadostne odpornosti konstrukcije proti projektirani obremenitvi za gradnjo je treba jasne definirati vertikalno nosilno konstrukcijo, predvideti zavetrovanje in jasne definirati medetažne konstrukcije. Pri projektiranju je treba uporabiti ustrezne standarde Evrokod in njihove nacionalne dodatke.

jury at this point that enough daylight is provided. Higher quality drawings might have opened doors to higher recommendations.

The project pays a great deal of attention to the library programme and also seeks solutions for the presentation of the archaeological heritage, which it suitably ‘exhibits’ in the entrance hall between the night reading room and the multipurpose hall, so part of the supplementary programme is accessible also at times when the library is closed. The central section of the diversely designed floors is intended for the area of an ‘open library’ (from some points outside it can be seen as a shop window) and free access to the material, while the closed storage area is positioned in different sections of the building perimeter, making work organisation and the quick flow of material to users more difficult.

The building design does not reflect ancient urbanism, but it anticipates the foundation in the grid plan of the reinforced concrete piles and the presentation of almost all the preserved remains. A part of the programme is located on the archaeological floor in the area of former insulae 17 and 46. From the aspect of the presentation of the archaeological remains, the project solution is suitable, but the planned design partly interferes with Emonska Street.

The project partially considers the guidelines for the protection of cultural heritage in the area. The dimension of the building at the French revolution square is problematic, but it does not reach the street line. The avenue would have to be reconstructed.



Predlagana zasnova z odprtimi svetlobnimi hodniki nekoliko zmanjšuje svojo potencialno kompaktnost. Z velikimi zasteklitvami proti vsem orientacijam omogoča direkten zajem sončne energije. Poseben izziv so dimenzijske odprtih hodnikov za zajem dnevne svetlobe in možnost njihovega zapiranja za zmanjšanje toplotnih izgub. Stavba uporablja učinkovite podporne sisteme, vključno s potencialom naravnega hlajenja, predvidena je rekuperacija in osnovna avtomatika svetil. Deževnica se zbira in rabi za zalivanje, na stavbi se vgradijo materiali z nizko sivo energijo, sistem gradnje minimizira odtis CO₂.

Po mnenju komisije si elaborat zaradi navedenih vrednosti zaslubi znižano priznanje.

The load-bearing structure is implemented with steel, with wide spans which are not evident from the graphic attachments. The use of steel makes the structure lighter than if it was made of reinforced concrete, and the weight on the piles drilled into the ground is reduced. To ensure sufficient structural resistance for the project loads for the construction, it is necessary to define the vertical load-bearing structure more clearly, to anticipate horizontal load-bearing elements and to define the structures between floors more precisely. When designing, it is necessary to use suitable Eurocode standards and their national supplements.

The proposed design with open light halls somewhat reduces its potential compactness. Large glazed surfaces in all directions enable the direct capture of solar energy. The dimensions of the open halls for capturing daylight and the possibility of their closing to reduce heat loss present a special challenge. The building uses efficient support systems, including the potential of natural cooling, with anticipated recuperation and the basic automation of illuminants. Rainwater is gathered and used for watering. Materials with low grey energy are used on the building and the construction system minimises the carbon footprint.

The committee awarded a reduced prize to the detailed report for the qualities mentioned.



ZNIŽANO PRIZNANJE / REDUCED HONOURABLE MENTION

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114.48295

Ta projekt spada v skupino rešitev, ki so umешene na vogalu Zoisove in Emonske ceste, dokler ne dosežejo ulic, ki potekajo pravokotno nanje. Stoji diagonalno od obstoječih stanovanjskih stavb v kareju in njihovih zemljišč na Rimski in Slovenski cesti, katerih vrednost je nepomembna. Glede na močno večanje stavbe se zdi, da je njena višina konstantna in ne zelo visoka in omogoča pojav edinega dela kvadratne geometrije, ki v odprttem središču priznava združitev nekdanjih rimskeh ulic, *cardo in decumanus*, ki sta zmetka mesta Ljubljane.

Element, ki je značilnost projekta, je mesto, kjer je glavna zaloga knjig in kjer pride svetloba v vertikalno komunikacijsko jedro ter ponuja razgled proti nebu z nižjega nivoja in se odpira elegantnejšim prostorom knjižnice.

Najbolj izjemen element tega predloga je obravnava nivoja -2,00 m, kjer se pojavijo ruševine starodavnega rimskega mesta. To je razlog, zakaj je ta projekt vreden posebne omembe. Ta nivo omogoča svobodo in odprtost z vsake strani prek klančin in nagibov ter se zdi kot mestni javni prostor, ki omogoča lahek in preprost dostop, pa tudi prostodušno vidno razkazuje zgodovinsko vrednost. To niso ruševine, ki ležijo v stavbi ali muzeju, ampak mestni prostor, javni trg ali

This project is among a group of solutions that are situated on the site occupying the corner of Zoisova and Emonska streets until reaching their perpendicular streets. It is located diagonally from the existing residential buildings and their land plots on the block, which are irrelevant on Rimska and Slovenska streets. Given the massive construction of the building, its height appears to be constant and not very great, allowing a sole section of squared geometry emerge that acknowledges within its opened centre the union of the former Roman streets, Cardus and the Decumanus, that were the origin of the city of Ljubljana.

The element that characterises the project is where the main stock of books is located and where light enters the vertical communication nucleus, offering a view of the sky from its lower level and opening up to the more noble spaces of the library.

The most remarkable element of this proposal is the treatment of the -2.00 m level, where the ruins of the ancient Roman city appear. This is the reason this project is worthy of special mention. This level is made by allowing total freedom and openness from every each of its sides through ramps and slopes, and appears as an urban public space that enables easy and fast access, as well as visibly confirming the historical



zgodovinska pokrajina. Ta pokrajina je prikazana z obema pokritima področjema (v projekciji višjih volumnov) in razkritima področjema (v dostopu s stranskih ulic in zadnjem delu stavb ter v vertikalni odprtini, kjer se srečata *cardo in decumanus*). Prav tako se pokrajina vidi skozi zastekljene dele, ki odpirajo program stavbe in mu omogočajo odprtost in javnost. Hkrati to med njimi ustvarja podprostore in s tem odprti in javni prostor za mesto.

Vhod v knjižnico, ki je v višjih nadstropjih nad nižjim, je prav tako sestavljen iz zastekljenega volumna, dostopnega s treh različnih strani. Ena od njih je združena s križiščem *carda in decumanusa*.

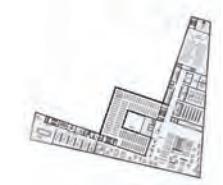
Ta projekt je vreden pomembne omembe zaradi obravnave obstoječih rimskih ruševin, kar ga spremeni v mestni javni prostor, delno pokrit trg, ki sprejme tokove iz različnih smeri mesta in se združi z vhodom v knjižnico.

Podlaga za arhitekturno zasnova nove knjižnice je zelo dobro razumevanje knjižničnega programa. Pri vlogi nacionalne knjižnice poudari predvsem skrb za varno hranjenje knjižničnega gradiva (postavi ga v »kocko« nad križiščem

value in a frank manner. They are not ruins that lie inside a building or a museum, but an urban space, a public square, or a historical landscape. This landscape is shown with both covered zones (in the projection of the superior volumes) and discovered ones (in the access from the lateral streets and the rear part of the buildings, as well as in the vertical space where Cardus and the Decumanus meet). It is also shown through the glazed sections distributed for the more open and public programme of the building. At the same time, this creates sub-spaces in between and in this open and public space also towards the city.

The entrance of the library, situated in the higher floors above this lower one, is also comprised of a glazed volume, which is accessible from three different sides. One of them is joined by the crossing of Cardus and Decumanus.

This project receives a noteworthy mention thanks to its treatment in regards to the existing Roman ruins, which converts it into an urban public space, a partially covered plaza that picks up the circulation flows from different directions of the city, and is combined with the entrance to the library.



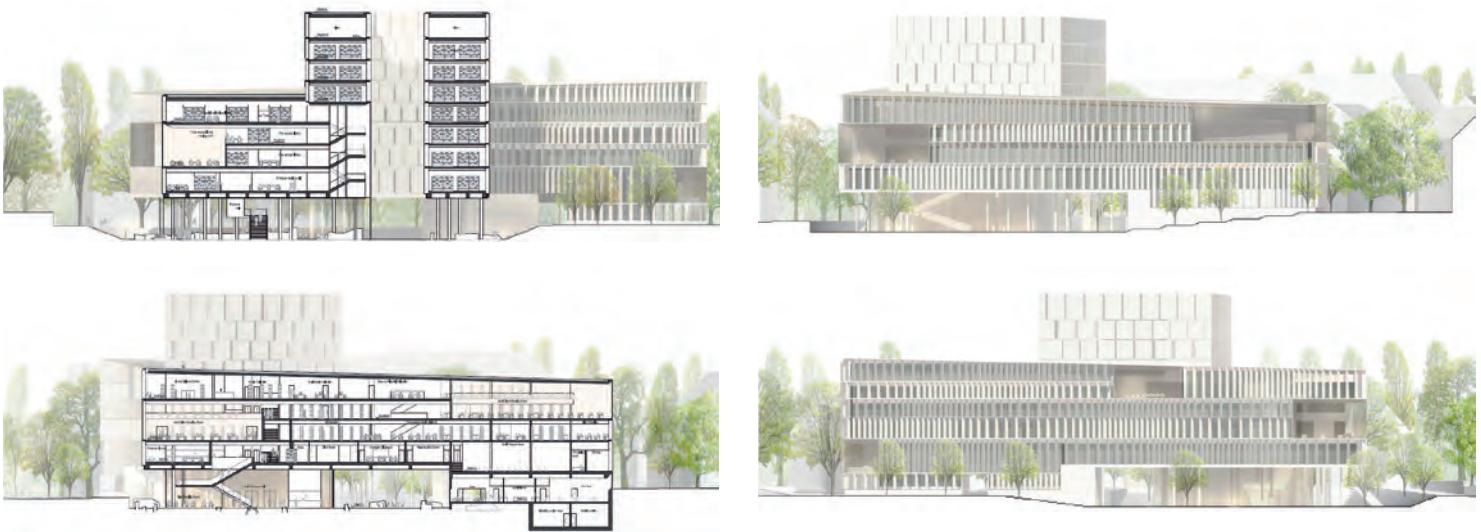
rimskih ulic), izvajanju univerzitetne funkcije, ki je v novi stavbi vsekakor ustrezno postavljena v ospredje, pa nameni razgibano in privlačno zasnovanje odprte proste. Ti naj bi zagotavljal udobno in dinamično izkušnjo za različne skupine uporabnikov, hkrati pa omogočili hiter pretok gradiva do informacijskih točk. Fleksibilna zasnova prostorov dopušča knjižnici širitev dejavnosti glede na prihodnji razvoj.

Projektna rešitev poudarja segment rastra antične Emone in uveljavlja *decumanus* kot komunikacijsko os z glavnima vhodoma. Arheološka etaža je napolnjena z javnim programom knjižnice, vendar ponekod zakriva precejšen del ohranjenih struktur v notranjosti inzul. Z vidika predstavitev arheoloških ostalin je projektna rešitev pogojno ustrezna, saj v načrtovani obliki ogroža severno fasado inzule 17 in zato zahteva ustrezne prilagoditve.

Projekt delnoupošteva izhodišča varovanja dediščine, problematičen je gabarit objekta na Trgu francoske revolucije.

The basis for the architectural design of the new library is an excellent understanding of the library programme. Regarding the role of the national library, it especially emphasises care for the safekeeping of the library material (which it places in a ‘cube’ above the crossroads of the Roman streets), and it devotes diverse and attractively designed open spaces to the implementation of the university function, which is accurately put to the forefront of the new building. The open spaces would ensure a comfortable and dynamic experience for various groups of users and at the same time they would enable a quick flow of material to the information points. The flexible design of the area allows the library to expand its activity, depending on future developments.

The project solution emphasises the grid plan of ancient Emona and establishes Decumanus as a communication axis with the main entrances. The archaeological floor contains the public programme of the library, but in some places it blocks the view of a significant portion of the preserved structures inside the insulae. From the aspect of the presentation of the archaeological remains, the project solution is



Konstrukcijo v osrednjem delu arheološke etaže in pritličja sestavljajo nepravilno razporejeni okrogli AB-stebri in eno AB-jedro, v zgornjih etažah pa AB-stene s popolnoma drugačno tlorisno razporeditvijo. Lega nosilnih sten se v posameznem nadstropju spreminja glede na lego v spodnjem nadstropju. Medetažne konstrukcije so AB-plošče z AB-nosilci na večjih razponih. Za ustrezен prevzem potresne obremenitev bi bilo treba povečati pravilnost razporeditve nosilnih elementov po tlorisu, da bi se bilo mogoče izogniti mehki etaži pa v čim večjem obsegu zagotoviti kontinuiranost togih nosilnih elementov po višini.

Stavba je srednje kompaktna zasnova, ki se z razmeroma velikimi zastekljenimi površinami odpira na vse strani. Fiksna senčila na fasadi nekoliko zmanjšujejo možnost neposrednega zajema sončne energije, zunanjia senčila, vodenia s strani centralnega nadzornega sistema, pa omogočajo dobro regulacijo proti pregravanju. Načrtovan odprt atrij priomore k vnosu dnevne svetlobe v notranjost. Coniranje v stavbi je dobro. Ozelenjena streha, park in drevored izboljšujejo mikroklimo in dvigujejo kakovost bivanja. Tehnični sistemi so podprtji z naravnim hlajenjem, rabo energije pa izboljšujejo rotacijski rekuperatorji.

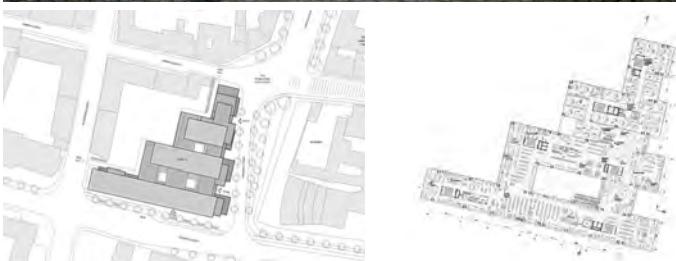
Po mnenju komisije si elaborat zaradi navedenih vrednosti zaslubi znižano priznanje.

conditionally suitable, because the planned form endangers the northern façade of insula 17 and consequently requires suitable adjustments. The project partly follows the guidelines for heritage protection, while the dimension of the facility on Trg francoske revolucije square presents a problem.

The structure in the central section of the archaeological and ground floor consists of incorrectly allocated round reinforced concrete pillars and one reinforced concrete core, and the structure of the upper floors is made from reinforced concrete walls with a completely different floor plan. The position of the load-bearing walls on an individual floor changes according to the position on the lower floor. The structures between the floors are reinforced concrete plates with reinforced concrete pylons with wider spans. For suitable seismic weight, the accuracy of the load-bearing element allocation needs to be improved, and the continuity of the rigid load-bearing elements by height should be ensured to the greatest possible extent to avoid soft flooring.

The building is a fairly compact design, open to all directions, with relatively large glazed surfaces. Fixed blinds on the façade somewhat diminish the possibility of directly capturing solar energy, while exterior blinds, controlled by a central control system, enable good regulation against overheating. The anticipated open atrium contributes to the intake of daylight into the interior. The zoning of the building is well executed. A green roof, a park and a tree-lined alley improve the microclimate and quality of life. The technical systems are supported by natural cooling, and the use of energy is improved by rotary recuperators.

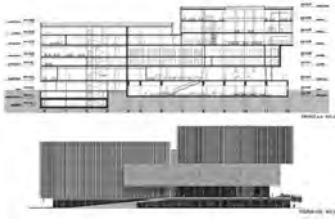
The committee awarded a reduced prize to the detailed report for the qualities mentioned.



054.42165

ELABORAT ŠTEVILKA 054 JE ZELO EDINSTVEN IN ZATO JE VREDNO NAVESTI POSEBNOSTI, PREDLAGANE V TEM NATEČAJU. Z OSNOVNIMI PROSTORSKIMI ELEMENTI INTERPRETIRA RIMSKO CESTO. SESTAV PODOLGOVATIH KVADROV IMITIRA KRIŽIŠČE ULIC CARDO IN DECUMANUS. TA PREPROSTA OBLIKA V NAČRTU KNJIŽNICE PRIKAZUJE LOGIKO ZGODOVINSKEGA PROSTORA. ZGRADBA JE NA ZUNAJ OBLIKOVANA S SESTAVLJENIMI KVADRI - TRAMI V DVEH PRAVOKOTNIH SMEREH, KI DAJEJO ZGRADBI ENOTEN VIDEZ. TAKO SESTAVLJEN VOLUMEN SEGMENTIRA PROČELJE IN V POSAMEZNIH RAZDELKIH PONUJA PET NIVOJEV PLOŠČ Z ATRIJI, TE GENERIČNE ETAŽE BREZ VMESNIH STEBROV SO POPOLNOMA PROSTE, ODPRTE PROSTORE JE MOGOČE ZAPOLNITI Z ZAHTEVANIMI PROGRAMI POD ENAKIMI POGOJI. POLEG ZELO FORMALNEGA PRISTOPA SO TE PLOŠČE V CELOTI STEKLENE, KAR JE, GLEDANO Z ENERGETSKEGA VIDIKA, PRECEJ PROBLEMATIČNO, ŠE POSEBNO ZATO, KER SO VSE STEKLENE POVERŠINE DODATNO POKRITE Z BRISOLEJI. ŽIRIJA MENI, DA JE TA IZREDNO DOVRŠEN IN PODROBEN PROJEKT GENERIČEN IN FORMALEN Z VIDIKA KONCEPTA IN DA V PODOBNI NOVE KNJIŽNICE KVADRI NIŠO PREPRIČLJIVI.

PROJECT NUMBER 054 IS A UNIQUE AND SPECIFIC PROPOSAL IN THIS COMPETITION AND WORTHY OF MENTION. IT INTERPRETS ROMAN STREET AS BASIC SPATIAL ELEMENTS. ASSEMBLING ELONGATED RECTANGULAR BOXES IMITATE THE CROSSING OF CARDO AND DECUMANUS. WITH THIS SIMPLE GESTURE, THE LOGIC OF HISTORICAL SPACE IS INTERPRETED IN THE DESIGN OF THE LIBRARY. FROM THE OUTSIDE, AND THUS GIVING THE WHOLE A UNIFIED APPEARANCE, THE BUILDING IS DESIGNED AS STACKED RECTANGULAR BOXES, BEAMS, IN TWO MUTUALLY PERPENDICULAR DIRECTIONS. THIS VOLUME STACKING PRODUCES A SEGMENTED FAÇADE AND SPATIALLY, THE INTERIOR SECTION PROVIDES FIVE LEVELS OF GENERIC PLATES WITH ATRIUMS. THESE GENERIC FLOORS WITHOUT INTERMEDIATE COLUMNS ARE COMPLETELY FREE, AND IN THIS OPEN SPACE ONE CAN ORGANISE THE REQUIRED PROGRAMME UNDER THE SAME CONDITIONS. BESIDES THIS VERY FORMAL APPROACH, THE SLABS ARE ALL FULLY GLAZED, WHICH IN TERMS OF ENERGY IS RATHER PROBLEMATIC, ESPECIALLY GIVEN THAT ALL THE GLAZED FACADES ARE THEN COVERED WITH BRISE SOLEIL. THE JURY FOUND THIS HIGHLY ELABORATED AND DETAILED PROJECT GENERIC AND FORMAL IN ITS CONCEPTUAL APPROACH AND THE RECTANGULAR BOXES UNCONVINCING IN ANY WAY AS A NEW LIBRARY.



055.64887

PO OBODU STAVBNEGA OTOKA RAZVITA STAVBA JE ZLOŽENA IZ TREH VOLUMNOV RAZLIČNIH OBLIK IN VIŠIN, KI SO V RAZLIČNI GEOMETRIJI NALOŽENI NA PROZOREN IN ODPRTE PODSTAVEK V DVOETAŽNEM VOLUMNU, V KATEREM STA POVEZANA OSREDNJA VHODNA AVLA IN ARHEOLOŠKI PARK Z LEPO PREDSTavljenimi ANTIČNIMI OSTALINAMI. POSAMEZNI VOLUMNI SE MED SEBOJ ZLAGAJO, PREŠEŽAMOJO, STIKajo IN PREVISEVAJO V ZADRŽANI, Vendar dinamični kompoziciji sestavljene monumentalne stavbe sodobnega izraza. KRilo internih prostorov delovnih enot knjižnice se naslanja na niz univerzitetnih stavb ob aškerčevi cesti, vstavljenko konzolno krilo skladišča knjig na razidavo ob rimski cesti, nanj postavljeno osrednje telo knjižnice nagovarja s svojo obliko plečnikovo knjižnico. Nadstropja s prostori knjižnic in čitalnic povezuje stopničasto izoblikovan svetlobni atrij različnih tlorigsnih odprtin s panoramski dvigali, kamor se odpirajo galerije čitalnic. fasada knjižnice ima zanimivo tripartitno zasnovo v sosledju odprtega postavka z vhodno avlo, kamor vodijo klančini in stopnice obeh glavnih vhodov z juga in vzhoda, vmesnim vložkom zaprtega skladišča in s kamnitimi lamelami na pol zastroto gmoču prostorov knjižnice na vrhu. Razporeditev in povezovanje enot zaposlenih, skladišča in območja odprte knjižnice zagotavlja udobno delovno okolje zaposlenim, primerno vzdusje in primoerno osvetljeno, spodbudno okolje obiskovalcem. Stavba je smiselnou razdeljen na tri dilatacijske objekte, nosilno konstrukcijo sestavljajo armirane betonske stene in okvirji. problem predstavljajo dvojni razponi plošč v knjižnici in armiranobetonske stene na obodu gornjih nadstropij, ki slabljo potresno odpornost oporne konstrukcije na arheološkem nivoju. Stekleno fasadno opno senčijo navpično postavljene kamnite lamele, skozi katere se odpirajo zanimivi pogledi po mestu s terasno urejenih ravnih streh. Žirija je menila, da učinkuje sicer smiselnou zasnovan in predvsem v notranjosti knjižnice kakovostno oblikovan predlog kot povečana, preveč grobo oblikovana arhitekturna skulptura.

THE BUILDING DEVELOPED ON THE CIRCUMFERENCE OF THE BUILDING SITE IS MADE OF THREE VOLUMES WITH VARIOUS FORMS AND HEIGHTS WHICH ARE IN DIFFERENT GEOMETRIES SET ON A TRANSPARENT AND OPEN PEDESTAL IN A TWO-STORY VOLUME CONNECTED TO THE CENTRAL ENTRANCE HALL AND THE ARCHAEOLOGICAL PARK WITH WELL-PRESENTED ANCIENT REMAINS. THE INDIVIDUAL VOLUMES ARE STACKED, PRESSED, CONNECTED AND OVERHANGING AMONG EACH OTHER IN A RESERVED YET DYNAMIC COMPOSITION OF A COMPOSED MONUMENTAL BUILDING WITH A MODERN APPEARANCE. THE WING WITH THE INTERNAL WORKING UNITS OF THE LIBRARY IS BASED ON THE SERIES OF UNIVERSITY BUILDINGS ALONG AŠKERČEVA STREET AND THE INSERTED CONSOLE WING FOR BOOK STORAGE IS BASED ON THE BUILDING AT RIMSKA. THE FORM OF THE CENTRAL BODY OF THE LIBRARY SET ON THE LATTER WING REFERS TO PLEČNIK'S LIBRARY. THE FLOORS WITH LIBRARY AND READING AREAS CONNECT THE LIGHT ATRIUM, DESIGNED TO RESEMBLE STEPS WITH VARIOUS GROUND PLAN OPENINGS AND PANORAMIC ELEVATORS, FROM WHERE GALLERIES OF READING ROOMS ARE OPEN. THE FAÇADE HAS AN INTERESTING TRIPARTITE DESIGN PRESENTED WITH AN OPEN PEDESTAL WITH THE ENTRANCE HALL TO WHERE TWO RAMPS AND STAIRS OF BOTH MAIN ENTRANCES, SOUTH AND EAST, LEAD, AND THE INTERIM INSERTION OF A CLOSED STORAGE AREA AND THE HALF-SCREENED MASS OF LIBRARY AREAS COVERED WITH STONE LAMELLAS ON THE TOP. THE ARRANGEMENT AND CONNECTIONS BETWEEN THE STAFF AND STORAGE UNITS AND OPEN AREA OF THE LIBRARY ENSURES A COMFORTABLE WORKING ENVIRONMENT FOR THE STAFF, AND A GOOD ATMOSPHERE, AND SUITABLY LIT AND ENCOURAGING ENVIRONMENT FOR THE VISITORS. THE BUILDING IS LOGICALLY DIVIDED INTO THREE BUILDINGS, WITH JOINT EXPANSIONS; THE LOAD-BEARING CONSTRUCTION IS COMPOSED OF REINFORCED CONCRETE WALLS AND FRAMES. DOUBLE SPANS OF PLATES IN THE LIBRARY AND THE REINFORCED CONCRETE WALLS ON THE CIRCUMFERENCE OF THE UPPER FLOORS ARE PROBLEMATIC, BECAUSE THEY WEAKEN THE EARTHQUAKE RESISTANCE OF THE RETAINING CONSTRUCTION ON THE ARCHAEOLOGICAL FLOOR. THE GLASS FAÇADE SKIN IS SHADED BY VERTICALLY POSITIONED STONE LAMELLAS THROUGH WHICH INTERESTING SIGHTS OF THE CITY CAN BE VIEWED, AS WELL AS FROM THE FLAT ROOFS ARRANGED AS TERRACES. ALTHOUGH SENSIBLY DESIGNED AND OF PARTICULARLY HIGH QUALITY IN THE INTERIOR, THE JURY THINKS THAT THE PROPOSAL FUNCTIONS AS AN ENLARGED, TOO ROUGHLY DESIGNED ARCHITECTURAL SCULPTURE.

057.99866



PREDLAGANA STAVBA KNJIŽNICE, KI ZAPOLNUJE OBOD STAVBNEGA OTOKA, JE SESTAVLJENA IZ NIŽJEGA PODSTAVKA Z VOGALNIH POUĐARKOM PROTI SLOVENSKI CESTI, KI LEBDI NAD ODPRTIM PRITLIČJEM, IN SORAZMERNO VISOKEGA STOLPA, KI JE NA ANTIČNI MREŽI ODKLONJEN OD ULIČNE ČRTE. Z RAVNO STREHO IZRavnana NEVTRALNA OBLIKA PODSTAVKA ZAPOLNUJE OBOD STAVBNEGA BLOKA, STOLP, POSTAVLJEN NAD KRIŽIŠČE **CARDO IN DEUMANUSA**, PA PREDSTAVLJA PO VIŠINI IN OBLIKI IZSTOPAJOČ VOLUMEN MESTNEGA SPOMENIKA. DVOJNOSTI RAZPOREDETVE STAVBNIH VOLUMNOV LOGIČNO SLEDI TUDI RAZPOREDETVE FUNKCIONALNIH SKLOPOV V STAVBI. V PODSTAVKU NAD VHODNO ETAŽO ARHEOLOŠKEGA TRGA SO RAZPOREJENE INTERNE DELOVNE ENOTE IN SERVISI, V STOLPU SO INTROVERTIRANI PROSTORI KNJIŽNICE. ZAPRTA SKLADIŠČA SO POSTAVLJENA OB HRUPNO ZOISOVO CESTO, DELOVNI PROSTORI SO RAZPOREJENI OB EMONSKI CESTI, ODPRTI PROSTORI S PROSTIM PRISTOPOM DO GRADIV IN ČITALNICAMI SO OSREDINJENI OKOLI SVETLOBNEGA ATRIJA V STOLPU. ZASNova KOMBINIRANE KONSTRUKCIJE IZ ARMIRANOBETONSKIH STEN IN OKVIRJEV JE USTREZNOK REŠENA IN STATIČNO PREVERJENA, PREDVSEM KNJIŽNIČNI STOLP, KI SLONI NA 4 MASIVNIH JEDRIH VERTIKALNIH KOMUNIKACIJ TER OBODNIH STEBRIH. OB POTRESU BI LAHKO BILA PROBLEMATIČNA SKLADIŠČA V GORNJIH NADSTROPJIH. SISTEM UČINKOVITE OSKRBE IN RABE ENERGIJE TER PREZRAČEVANJA JE PRIMERNO REŠEN, OGREVANJE IN HLAJENJE JE V TEHNIČNEM STROPH IN PODHU. PO MNENJU ŽIRIJE JE KNJIŽNIČNI STOLP PREBLIZU STRANICI OBODA IN UČINKUJE NA SREDINI JUŽNE FAŠADE NESKLADNO, SAJ NE POUĐARJA NITI VOGALNEGA ZAKLUČKA MED ZOISOVO IN EMONSKO CESTO NITI NE NAGOVARJA PLEČNIKOVE KNJIŽNICE NITI NE OBKLJUČE TEČAJA OBEH OBODNIH KRIL. V PREDLOGU PREDPOSTAVLJENO IZGINEVANJE POSEBEJ OBDELANE ZASTEKLTITVE STOLPA V DNEVNI SVETLOBI NE BI REŠILA TEGA PROBLEMA.

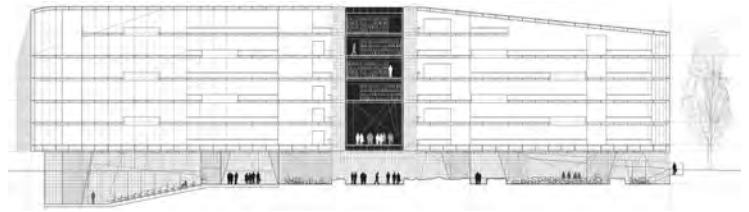
THE PROPOSED BUILDING FILLS IN THE CIRCUMFERENCE OF THE BUILDING SITE AND IS COMPOSED OF A LOWER PEDESTAL WITH AN ACCENTUATED CORNER TOWARDS SLOVENSKA WHICH FLOATS ABOVE THE OPEN GROUND FLOOR, AND A PROPORTIONALLY TALL TOWER WHICH DEVIATES FROM THE STREET LINE IN THE ANCIENT GRID. THE NEUTRAL FORM OF THE PEDESTAL WHICH FILLS IN THE CIRCUMFERENCE OF THE BUILDING SITE HAS A FLAT ROOF. ACCORDING TO ITS HEIGHT AND FORM, THE TOWER SET ABOVE THE CROSSING OF CARDO AND DEUMANUS REPRESENTS THE DEVIATING VOLUME OF A TOWN MONUMENT. THE DUALITY OF THE ARRANGEMENT OF BUILDING VOLUMES IS LOGICALLY FOLLOWED BY THE ARRANGEMENT OF FUNCTIONAL SETS IN THE BUILDING. INTERNAL WORKING UNITS AND SERVICES ARE ARRANGED IN THE PEDESTAL ABOVE THE ENTRANCE FLOOR OF THE ARCHAEOLOGICAL SQUARE, AND THE TOWER HOUSES INTROVERTED LIBRARY AREAS. THE CLOSED STORAGE FACILITIES ARE SITUATED ALONG THE NOISY ZOISOVA STREET; THE WORKING AREAS ARE ARRANGED ALONG EMONSKA STREET, AND THE OPEN AREAS WITH FREE ACCESS TO MATERIAL AND THE READING ROOMS ARE CENTRED AROUND THE LIGHT ATRIUM IN THE TOWER. THE DESIGN OF THE COMBINED CONSTRUCTION COMPRISED OF REINFORCED CONCRETE WALLS AND FRAMES IS SUITABLY SOLVED AND STATICALLY VERIFIED, PARTICULARLY THE LIBRARY TOWER, WHICH IS BASED ON FOUR MASSIVE CORES OF VERTICAL COMMUNICATIONS AND CIRCUMFERENTIAL COLUMNS. THE STORAGE FACILITIES ON THE UPPER FLOORS MAY BE PROBLEMATIC IN THE EVENT OF AN EARTHQUAKE. THE SYSTEMS OF EFFICIENT ENERGY SUPPLY AND USE AND VENTILATION ARE SUITABLY DESIGNED; HEATING AND COOLING IS MANAGED WITH TECHNICAL CEILING AND FLOORING SYSTEMS. THE JURY BELIEVES THAT THE LIBRARY TOWER IS SITUATED TOO CLOSE TO THE SIDE OF THE CIRCUMFERENCE AND FUNCTIONS DISPROPORTIONATELY IN THE MIDDLE OF THE SOUTH FAÇADE BECAUSE IT DOES NOT EMPHASISE THE CORNER CONCLUSION BETWEEN ZOISOVA AND EMONSKA STREETS, NOR DOES IT REFER TO PLEČNIK'S LIBRARY OR FORM THE HINGE OF BOTH CIRCUMFERENTIAL WINGS. THE SUPPOSED DISAPPEARANCE OF THE EXTRA TREATED GLAZING OF THE TOWER IN DAYLIGHT WOULD NOT SOLVE THIS PROBLEM.



058.11222

NAJVIŠJE JUŽNO KRILO VZDOLŽ ZOISOVE CESTE POVZEMA OBRIS STAVBE FILOZOFSKE FAKULTETE IN NADALJUJE NIZ UNIVERZITETNIH POSLOPJOV OB NOTRANJEM CESTNEM OBROČU. NIŽJE VZHODNO KRILO JE VZDOLŽ EMONSKE CESTE PORAVNANO Z NIZOM OB RIMSKI CESTI TAKO, DA SE Z BRALNE TERASE NA NJEGOVE STREHI ODPIRAJO LEPI POGLEDI NA KRIŽanke, TRG FRANCOSKE REVOLUCIJE IN LJUBLJANSKI GRAD. V KRILO OB HRUPNI ZOISOVI CESTI SO POSTAVLJENA ZAPRTA SKLADIŠČA, KI ZASLANJAJO MIRNEJŠE DELE STAVBE, KJER SO DELOVNE ENOTE ZA ZAPOLNENE, PROSTORI ODPRTE KNJIŽNICE IN ČITALNICE Z ZASTEKLJENO FASADO. VHOD V KNJIŽNICO VODI PREK VISOKEGA PRITLIČJA Z VHODNO AVLO V FUNKCIJI NOTRANJEGA TRGA, OSVETLJENEGA PREK SVETLOBNIKA NAD KRIŽIŠČEM EMONSKIH ULIC. MASIVNO KONSTRUKCIJO SKLADIŠČNEGA KRILA SESTAVLJajo ARMIRANOBETONSKE STENE, JEDRA, STEBRI IN ARMIRANOBETONSKE PLOŠČE, KONSTRUKCIJE KNJIŽNIČNEGA KRILA LAŽJE IN SOPREŽNE, TEMELJENJE NA PILOTIH. POMANJKLJIVOSTI PREDLAGANE KONSTRUKCIJE STA MEHKA ARHEOLOŠKA ETÀžA S STEBRI POD ETÀžAMI Z NOSILNIMI STENAMI, IN VOGALNI PREVIS, KI GA NOSIJO POLNSTENSKI NOSILCI. RAČUNALNIŠKO KRMILJEN SISTEM ENERGETSKE OSKRBE VKLJUČUJE TUDI PASIVNO UPORABO SONČNE IN GEOTERMALNE ENERGIJE. PREMIŠLJEN JE TUDI PREDLOG TOPLOTNEGA AKTIVIRANJA ARMIRANOBETONSKIH PLOŠČ V SISTEM OGREVANJA IN HLJAJENJA PROSTOROV. PO MNENJU ŽIRIJE TAKO STROGA DELITEV POSLOPJA KNJIŽNICE NA POVSEM ZAPRTO NA ENI IN NA DRUGI STRANI NA POVSEM ODPRTO STRANICO NI PRIMERNA ARHITEKTURA PALACE ZNANJA, KI BI POLEG TEGA NASE OPORIZARJALA ŠE S PLOČEVINASTO FASADNO OBLOGO. TEGA SO SE ZAVEDALI TUDI AVTORJI, KO SO PREDLAGALI POVEZAVE IN PREBOJE KNJIŽNIČNEGA KRILA SKOZI ZAPRTO SKLADIŠČNO KRILO.

THE HIGHEST SOUTH WING ALONG ZOISOVA STREET ASSUMES THE OUTLINE OF THE FACULTY OF ARTS AND CONTINUES THE SERIES OF UNIVERSITY BUILDINGS ALONG THE INNER RING ROAD. THE LOWER EAST WING IS ALONG EMONSKA STREET, LEVELLED WITH THE BUILDINGS ALONG RIMSKA, SO THAT THE READING TERRACE ON THE ROOF OFFERS PLEASANT VIEWS OF KRIŽanke, TRG FRANCOSKE REVOLUCIJE SQUARE AND LJUBLJANA CASTLE. THE CLOSED STORAGE FACILITIES ARE ARRANGED IN THE WING ALONG THE NOISY ZOISOVA STREET, WHICH SCREEN THE QUIETER SECTIONS OF THE BUILDING WITH WORKING UNITS FOR THE STAFF, OPEN LIBRARY AREAS AND READING ROOMS WITH A GLASS FAÇADE. THE ENTRANCE TO THE LIBRARY LEADS THROUGH THE RAISED GROUND FLOOR WITH AN ENTRANCE HALL WHICH FUNCTIONS AS AN INNER SQUARE, AND IS LIT WITH A SKYLIGHT SITUATED ABOVE THE CROSSING OF THE EMONA STREETS. THE MASSIVE CONSTRUCTION OF THE STORAGE WING IS COMPOSED OF REINFORCED CONCRETE WALLS, CORES, COLUMNS AND PLATES; THE CONSTRUCTION OF THE LIBRARY WING IS LIGHTER AND INTERCONNECTED; THE FOUNDATIONS ARE ON PYLONS. THE DEFICIENCIES OF THE PROPOSED CONSTRUCTION ARE THE SOFT ARCHAEOLOGICAL FLOOR WITH COLUMNS UNDER THE FLOORS, WITH LOAD-BEARING WALLS AND A CORNER OVERHANG SUPPORTED BY WALL BEAMS. THE COMPUTER-CONTROLLED SYSTEM OF ENERGY SUPPLY ALSO INCLUDES THE PASSIVE USE OF SOLAR AND GEOTHERMAL ENERGY. THE PROPOSAL OF HEAT ACTIVATION OF REINFORCED CONCRETE PLATES IN THE HEATING AND COOLING SYSTEM IS ALSO THOUGHTFUL. ACCORDING TO THE JURY, SUCH A STRICT DIVISION OF THE LIBRARY INTO A COMPLETELY CLOSED AREA ON THE ONE HAND AND A COMPLETELY OPEN AREA ON THE OTHER HAND IS NOT A SUITABLE SOLUTION FOR A PALACE OF KNOWLEDGE, WHICH WOULD IN ADDITION ATTRACT ATTENTION WITH A TIN SHEET FAÇADE SKIN. THE AUTHORS WERE ALSO AWARE OF THESE FACTS WHEN THEY PROPOSED THE CONNECTIONS AND PENETRATIONS OF THE LIBRARY WING THROUGH THE CLOSED STORAGE WING.



061.31014

PREDLAGANA ZASNOVA ZASEDO ANTIČNO MREŽO V OBLIKI KRIŽA, KI POVZEMA OBRIS INZUL V KRIŽIŠCU EMONSKIH ULIC. KRIŽ JE JEDRO, KI DELI IN POVEZUJE ŠTIRI STAVBE RAZLIČNEGA TLORISA IN VIŠINE, PRILAGOJENIH OBODU. VHODI NA ARHEOLOŠKI NIVO S PODPORNIМИ JAVNIM PROGRAMI KNJIŽNICE IN PREDSTAVLJENO ARHEOLOGIJO SO IZ VSE ŠTIRIH STRANI LOKACIJE, TUDI NEPOREDNO PREK VOGLA S TRGA FRANCOSKE REVOLUCIJE. V KRIŽU, KI LEBDI NAD RIMSKIM KRIŽIŠČEM, SO V VISOKEM PRITLIČJU VHODNA DVORANA, KONTROLNA TOČKA IN 4 NADSTROPJA KNJIŽNIČNIH SKLADIŠČ, KI ZAGOTAVLJAJO PRETOP KNJIŽNEGA GRADIVA DO INFORMACIJSKIH TOČK IN HORIZONTALNE POVEZAVE MED POSAMEZNIMI PROGRAMSKIMI SKLOPI. V POSAMEZNIH KVADRANTIH - STAVBAH SO OKOLI KOMUNIKACIJSKEGO VOZLISČA RAZPOREJENI SKLOP TEHNIČNIH IN SERVISNIH PROSTOROV, SKLOP DELOVNIH ENOT IN DVA SKLOPA ODPRTE TER SPECIALNE KNJIŽNICE. KONSTRUKCIJA STAVBE JE SESTAVLJENA IZ ŠTIRIH, Z DILATACIJAMI LOČENIH OBJEKTOV. KONSTRUKCIJE SESTAVLJajo MARSIVNA ARMIRANA BETONSKA JEDRA NA PILOTIH IN DEBELA ARMIRANOBETONSKA PLOŠČA NAD ARHEOLOŠKO ETAŽO V FUNKCIJU LEBDEČE TEMELJNE PLOŠČE. NANJO SE OPIRajo NADSTROPJA POSAMEZNIH KVADRANTOV, KI JIH NOSI LAHKA JEKLENA KONSTRUKCIJA, ZASNOVANA V OBLIKI ŠKATEL. POTRESNA ODPORNOST KONSTRUKCIJE ZAGOTavlja 8 MASIVNIH JAŠKOV IN 6 JEDER VERTIKALNIH KOMUNIKACIJ, KI OSKRBUJEJO POSAMEZNE KVADRANTE. PROBLEMATIČNA JE KONSTRUKCIJA VISEČIH SKLADIŠČ V KOMUNIKACIJSKEM KRIŽU, KI SE OPIRajo NA NOTRANJE OBODNE STENE KVADRANTOV. ŽIRIUJO JE PREPRIČALA IZVRNA IN DOSLEDNO RAZVITA PREDSTAVITEV RIMSKE EMONE S STRUKTuro IN ORGANIZACIJO KNJIŽNICE. MANJ PREPRIČLJIVA JE AMORFNA OBLIKA STAVBNEGA VOLUMINA IN SLABO PREPOZNAVNA PODoba STAVBE, KI JO ČLENIJO LE PREBOJI KOMUNIKACIJSKEGA KRIŽA.

THE PROPOSED DESIGN OCCUPIES THE ANCIENT TOWN GRID IN THE FORM OF A CROSS WHICH ASSUMES THE OUTLINE OF INSULAE AT THE CROSSING OF THE EMONA STREETS. THE CROSS IS THE CORE WHICH DIVIDES OR CONNECTS FOUR BUILDINGS WITH THEIR DIFFERENT GROUND PLANS AND HEIGHTS ADAPTED TO THE CIRCUMFERENCE. THE ENTRANCES TO THE ARCHAEOLOGICAL FLOOR WITH PUBLIC SUPPLEMENTARY PROGRAMMES OF THE LIBRARY AND PRESENTED ARCHAEOLOGY ARE FROM ALL FOUR SIDES OF THE LOCATION, INCLUDING DIRECTLY FROM THE CORNER OF TRG FRANCOSKE REVOLUCIJE SQUARE. IN THE CROSS WHICH FLOATS ABOVE THE ROMAN CROSSING, THE ENTRANCE HALL AND A CONTROL POINT ARE SITUATED ON A RAISED GROUND FLOOR. FOUR FLOORS OF LIBRARY STORAGE FACILITIES ENSURE THE FLOW OF LIBRARY MATERIAL TO INFORMATION POINTS AND HORIZONTAL CONNECTIONS BETWEEN INDIVIDUAL PROGRAMME SETS. IN INDIVIDUAL QUADRANTS, I.E. BUILDINGS, SETS OF TECHNICAL AND SERVICE FACILITIES, WORKING UNITS AND TWO SETS OF OPEN AND SPECIAL LIBRARY ARE ARRANGED AROUND THE COMMUNICATION NODE. THE CONSTRUCTION IS COMPRISED OF FOUR INDIVIDUAL BUILDINGS SEPARATED WITH EXPANSION JOINTS. THE CONSTRUCTION IS COMPOSED OF MASSIVE REINFORCED CONCRETE CORES ON PYLONS AND A THICK REINFORCED CONCRETE PLATE ABOVE THE ARCHAEOLOGICAL FLOOR WHICH FUNCTIONS AS A FLOATING FOUNDATION PLATE. THE FLOORS OF INDIVIDUAL QUADRANTS, WHICH ARE CARRIED BY A LIGHT STEEL CONSTRUCTION DESIGNED IN THE FORM OF BOXES, REST UPON IT. THE EARTHQUAKE RESISTANCE OF THE CONSTRUCTION IS PROVIDED BY EIGHT MASSIVE SHAFTS AND SIX CORES OF VERTICAL COMMUNICATIONS WHICH FURNISH INDIVIDUAL QUADRANTS. THE CONSTRUCTION OF FLOATING STORAGE FACILITIES IN THE COMMUNICATION CROSS, WHICH REST ON THE INNER CIRCUMFERENTIAL WALLS OF THE QUADRANTS, IS PROBLEMATIC. THE JURY WAS CONVINCED BY THE ORIGINAL AND CONSISTENTLY DEVELOPED PRESENTATION OF ROMAN EMONA, WITH THE STRUCTURE AND ORGANISATION OF THE LIBRARY. LESS CONVINCING IS THE AMORPHOUS FORM OF THE BUILDING'S VOLUME AND THE POORLY RECOGNISED IMAGE OF THE BUILDING, WHICH IS DIVIDED ONLY BY THE PENETRATIONS BY THE COMMUNICATION CROSS.



063.15016

AVTORJI PROJEKTA SO ŽELELI ODPRETI VSE NAJPOMEMBNEJŠE PROSTORE NEPOSREDNO V KAKOVOSTNI JAVNI PROSTOR OB VEGOVI ULICI IN ZOISOVI CESTI. S TEM SLEDIJO PLEČNIKOVI IDEJI O NIVOJSKI VEČPLASTNOSTI CESTNEGA PARTERJA TAKO, DA OB OBJEKTU OBLIKUJEJO POKRITE PLATFORME IN SPREHAJALIŠČA, KI SO HKRATI RAZGLEDIŠČA RIMSKIH OSTALIN IN FORJE KNJIŽNICE. NAD NOTRANJIM TRGOM, KI JE NAJAVAŽNEJŠI AKCENT KNJIŽNICE, SE DVIGA VISOK PRAZEN PROSTOR KOT JAVNI NOTRANJI VOLUMEN KNJIŽNICE. OBJEKT KNJIŽNICE V POPOLNOSTI IZKORISTI RAZPOLOŽljivo GRADBENO PARCELO, S TEM DA ZAKLJUČI OBSTOJEČO KAREJSKO GRADNJO Z OBJEKTEM OBLIKE L, KI JE VIŠINSKO PORAVNAN S SOSEDNJIMI OBJEKTI. TUDI FASADA NOVO DODANIH STRANIC MESTNEGA KAREJA JE OBLIKOVNO UMIRJENA Z VERTIKALNIMI KANELURAMI, KI JI Dajejo v bližini objekta zanimivo teksturo. PROJEKT POVSEM PREPROSTO REŠUJE SUPERPOZICIJO TREH PROJEKTNIH RASTROV: RIMSKEGA, RECENTNEGA IN KONSTRUKCIJSKEGA, KI IZHaja iz POTREB PROGRAMA KNJIŽNICE. TAKO JE OBJEKT SESTAVLJEN Iz več vzporedno z zoisovo cesto nanizanih LAMEL, MED KATERIMI OBLIKUJE TUDI VIŠINSKO IZPRAZNjen JAVNI PROSTOR. POKRITA PLAZA PREDSTAVLJA SKUPAJ Z RIMSKIMI RUŠEVINAMI OSREDNJI JAVNI PROSTOR KNJIŽNICE, KI JE DOSTOPEN 24 UR NA DAN. KRIŽIŠče RIMSKIH CEST JE V SREDIŠČU PLAZE, OD KODEJ SE ODPIRA VISOK ODPRTI PROSTOR PROTI VEGOVI ULICI IN PONUJA LEPE POGLEDE PROTI KRIŽANKAM. KNJIŽNIČNI PROSTORI IN PISARNE SO OBLIKOVANI KOT OPTIMALNO FLEKSIBILNI PROSTORI, KI OMOGOČajo NENEHNO PRILAGAJANje NOVIM POTREBAM. MEDTEM KO SO ZGORNJA NADSTROJPA KNJIŽNICE DOBRO ZAŠČITENI PRED SONCEM, SO PRITLIČNI JAVNI PROGRAMI Z VELIKIMI STEKLENIMI Površinami ZASENČENI S PREVISOM, KI GA TVORIJO ZGORNJA NADSTROJPA. ČEPRAV JE NOTRANJA ORGANIZACIJA OBJEKTA DOBRA, MOTIJO NAVIDEZNO NEPOVEZANE PREČNE POVEZAVE MED PROGRAMSKIMI LAMELAMI, KI V RESNICI DOLGOROČNO IZKLJUČUJEJO V PROJEKTU DEKLARIRANO FLEKSIBILNOST PROSTOROV.

THE AUTHORS OF THE PROJECT WANTED TO OPEN THE MOST IMPORTANT SPACES DIRECTLY INTO A QUALITY PUBLIC SPACE ALONG VEGOVA AND ZOISOVA STREETS. THUS THEY FOLLOW PLEČNIK'S IDEA OF LAYERED COMPLEXITY WITH THE STREET FLOOR BY FORMING COVERED PLATFORMS AND PROMENADES ALONG THE BUILDING WHICH SERVE AS VIEWING POINTS OVER THE ROMAN REMAINS AND AS THE FOYER OF THE LIBRARY. A HIGH EMPTY SPACE AS THE PUBLIC INNER VOLUME OF THE LIBRARY RISES ABOVE THE INNER SQUARE, WHICH IS THE MOST IMPORTANT FEATURE OF THE LIBRARY. THE BUILDING OF THE LIBRARY FULLY UTILISES THE AVAILABLE BUILDING PLOT BY COMPLETING THE EXISTING URBAN BLOCK WITH A BUILDING IN THE FORM OF A LETTER L WHICH IS AT THE SAME HEIGHT AS THE NEIGHBOURING BUILDINGS. THE FAÇADE OF THE NEWLY ADDED SIDES OF THE URBAN BLOCK IS FORMALLY CALMED WITH VERTICAL FLUTINGS, WHICH PROVIDE AN INTERESTING TEXTURE IN THE PROXIMITY OF THE BUILDING. IN A SIMPLE MANNER, THE PROJECT SOLVES THE SUPERPOSITION OF THREE PROJECT GRIDS: THE ROMAN AND THE RECENT, AND THE CONSTRUCTION GRID DERIVING FROM THE NEEDS OF THE LIBRARY PROGRAMME. THUS THE BUILDING IS COMPOSED OF SEVERAL LAMELLAS ARRANGED IN PARALLEL WITH ZOISOVA STREET BETWEEN WHICH THE EMPTIED PUBLIC SPACE IS FORMED WITH REGARD TO THE HEIGHT. TOGETHER WITH THE ANCIENT REMAINS, THE COVERED PLAZA IS A CENTRAL PUBLIC AREA WHICH CAN BE ACCESSED 24 HOURS A DAY. THE CROSSING OF THE ROMAN STREETS IS SITUATED AT THE CENTRE OF THE PLAZA, WHERE A HIGH OPEN SPACE OPENS UP TOWARDS VEGOVA STREET AND OFFERS PLEASANT VIEWS TOWARDS KRIŽanke. THE LIBRARY FACILITIES AND THE OFFICES ARE DESIGNED AS OPTIMAL FLEXIBLE AREAS WHICH ENABLE CONSTANT ADJUSTMENTS TO NEW NEEDS. WHILE THE UPPER FLOORS OF THE LIBRARY ARE WELL PROTECTED FROM THE SUN, THE PUBLIC PROGRAMMES ON THE GROUND FLOOR WITH LARGE GLAZED SURFACES ARE SHADED, WITH AN OVERHANG FORMED BY THE UPPER FLOORS. ALTHOUGH THE INNER ORGANISATION OF THE BUILDING IS GOOD, THE APPARENTLY UNCONNECTED TRANSVERSAL CONNECTIONS BETWEEN PROGRAMME LAMELLAS, WHICH IN THE LONG TERM ACTUALLY EXCLUDE THE FLEXIBILITY OF THE SPACES STATED IN THE PROJECT, ARE DISTURBING.

066.23312



PREDLAGANA ZASNJAVA TEMELJI NA NADGRADNJI OSTALIN RIMSKIH INZUL OB KRIŽIŠČU RIMSKIH ULIC, KI SO PRESLIKANE V STAVBNO TETO NOVE KNJIŽNICE. TAKO IZOBLOIKOVANE KVADRANTE LOČUJE IN POVEZUJE PRAZNINA KRIŽIŠČA, KI SE IZTEKA V SMERI DOSTOPOV IN GLAVNIH VHODOV V KNJIŽNICO S ZOISOVE IN EMONSKE CESTE. STAVBNI VOLUMNI POSAMEZNIH KVADRANTOV SE OD SLOVENSKE CESTE POSTOPOMA ZNIŽUJEJO PROTI EMONSKI IN RIMSKI CESTI, LEBDIJO NA UMAKNJENEM TRANSPARENTNEM PODSTAVKU VHODNIH ETAZ, KJER VODIJO NA DVIGNIJENO VHODNO PLOŠČAD KLANČINE IN STOPNICE DO NOTRANJEGA TRGA V KRIŽIŠČU *CARDA IN DECU MANUSA*, KI SE ODPIRA V SVETLOBNIK S STEKLENOM STREHO. SKLOP SKLADIŠČ Z DELOVNIMI ENOTAMI JE LOČEN V JZ KVADRANTU, PROSTORI KNJIŽNICE IN ČITALNIC SO V JV IN SV KVADRANTIH, NAD NJIMI SO PROSTORI UPRAVE IN SAMOSTOJEN SKLOP PREDAVALNICE S KLUBOM IN TERASO. POVEZUJEJO JIH NOTRANJE ULICE, KI JIH V VSEH SMEREH PREMOŠČAJO ŠIROKI MOSTOVŽI. PROSTORI KNJIŽNICE SO ZASNOVANI JASNO IN PREGLEDNO. OBISKOVALCI KNJIŽNICE LAHKO SLEDIJO STOPNEVANJU RAZLIČNIH ZNAČAJEV PROSTOROV OD JAVNEGA PODPORNEGA PROGRAMA K POLJAVNIM OBMOČJEM KNJIŽNICE S PROSTIM PRISTOPOM DO NAJBOLJ TIHIN ČITALNIC V MIRNEM DELU STAVBE. DEL JAVNEGA PROGRAMA KNJIŽNICE JE VKLJUČEN V ARHEOLOŠKO ETÀŽO, VEČINA OSTALIN JE PRIMERNO PREDSTAVLJENA IN DOBRO VIDNA IZ PARTERJA SKOZI STEKLEN VOJ IMPLUVIJ. STAVBAIMA SODOBNO OBLIKOVANE, TEHNOLOŠKO ZAHTEVNE ZUNANJE FASADE IN NOTRANJE, BOLJ KLASIČNE, TEKTONSKE FASADE, KI SILIJO NAVZVEN SKOZI IZTEKE RIMSKIH ULIC. KONSTRUKCIJO SESTAVLJajo OKROGLI ARMIRANOBETONSKI STEBRI VEČJEGA PREMERA, KI TEMELJijo NA PILOTIH DO TRDNE PODLAGE. K TOGOSTI KONSTRUKCIJE PRISPEVAJO DODATNI POŠEVNI STEBRI. PRIMERNO SO ZASNOVANE Z DILATACIJAMI LOČENE ENOTE IN V TLORISU IN PREREZU PRAVILNA KONSTRUKCIJA. PROBLEMATIČNE SO LE TEŽJE MEDETAŽNE KONSTRUKCIJE. PREDLAGANA ZASNJAVA JE SICER NAJBOLJ PREPRIČLJIVA DO SORODNIH REŠITEV, KI NA RAZLIČNE NAČINE PREDSTAVLJAJO KRIŽIŠČE EMONSKIH ULIC, VENDAR USTVARJA VTIS NEENOTNOSTI IN KOPičENJA ARHITEKTURNIH TEM.



THE PROPOSED DESIGN IS BASED ON UPGRADING THE REMAINS OF THE ROMAN INSULAE AT THE CROSSING OF THE ROMAN STREETS, WHICH ARE COPIED IN THE BODY OF THE NEW LIBRARY. THE QUADRANTS THUS FORMED ARE DIVIDED AND CONNECTED BY THE VOID OF THE CROSSING, WHICH ENDS IN THE DIRECTIONS OF THE ACCESSES AND MAIN ENTRANCES TO THE LIBRARY FROM ZOISOVA AND EMONSKA STREETS. THE BUILDING VOLUMES OF INDIVIDUAL QUADRANTS FROM SLOVENSKA STREET onwards ARE GRADUALLY LOWERED TOWARDS EMONSKA AND RIMSKA STREETS. THEY FLOAT ON RETRACTED TRANSPARENT PEDESTALS OF THE ENTRANCE FLOORS, WHICH LEAD onto A RAISED ENTRANCE PLATFORM OF A RAMP AND STAIRS LEADING TO THE INNER SQUARE AT THE CROSSING OF *CARDO* AND *DECUMANUS*, WHERE A SKYLIGHT WITH A GLAZED ROOF IS SITUATED. THE SET OF STORAGE FACILITIES WITH WORKING UNITS IS LOCATED IN THE SW QUADRANT. THE LIBRARY AND READING ROOMS ARE SITUATED IN THE SE AND NE QUADRANTS, AND ABOVE THEM, THE OFFICES AND AN INDEPENDENT SET WITH A LECTURE ROOM, A CLUB AND A TERRACE ARE LOCATED. THE QUADRANTS ARE CONNECTED WITH INNER STREETS WHICH ARE BRIDGED WITH WIDE FOOTBRIDGES IN ALL DIRECTIONS. THE LIBRARY AREAS HAVE A CLEAR AND TRANSPARENT DESIGN. VISITORS CAN FOLLOW THE GRADUAL DEVELOPMENT OF THE VARIOUS CHARACTERS OF THE ROOMS FROM THE PUBLIC SUPPLEMENTARY PROGRAMME TO THE SEMI-PUBLIC FREE ACCESS LIBRARY AREAS AND TO THE QUIETEST READING ROOMS IN THE QUIET SECTION OF THE BUILDING. A PART OF THE PUBLIC PROGRAMME OF THE LIBRARY IS SITUATED ON THE ARCHAEOLOGICAL FLOOR; MOST OF THE REMAINS ARE PRESENTED APPROPRIATELY AND ARE CLEARLY VISIBLE FROM THE GROUND FLOOR THROUGH THE GLASS SKIN OF THE IMPLUVIUM. THE BUILDING HAS TECHNOLOGICALLY DEMANDING EXTERIOR FAÇADES OF MODERN DESIGN, AND ON THE INTERIOR, MORE CLASSICAL AND TECTONIC FAÇADES WHICH PUSH OUTWARDS THROUGH THE ENDS OF THE ROMAN STREETS. THE CONSTRUCTION IS COMPOSED OF ROUND REINFORCED CONCRETE COLUMNS OF LARGE DIAMETER WHICH ARE BASED ON PYLONS AND A SOLID BASE. ADDITIONAL SLANTING COLUMNS ADD TO THE RIGIDITY OF THE CONSTRUCTION. THE DIVIDED UNITS ARE DESIGNED APPROPRIATELY WITH EXPANSION JOINTS; CORRECT CONSTRUCTION IN THE GROUND PLAN AND CROSS-SECTION. ONLY THE HEAVY STRUCTURES BETWEEN FLOORS ARE PROBLEMATIC. THE PROPOSED DESIGN IS THE MOST CONVINCING OF THE POSSIBLE RELATED SOLUTIONS WHICH IN VARIOUS WAYS PRESENT THE CROSSING OF THE EMONA STREETS; BUT IT NEVERTHELESS CREATES AN IMPRESSION OF DISUNITY AND ACCUMULATION OF ARCHITECTURAL THEMES.

070.75318

AVTORJI NATEČAJNE REŠITVE SO SE ZAVEDALI NEDOREČENOSTI URBANISTIČNIH POGOJEV, KI ZARADI LASTNIŠKIH RAZMERIJ NE DOVOLUJEJO STIKA NOVEGA OBJEKTA S SLEPIMI FASADAMI NEDOKONČANEGA MESTNEGA KAREJA. ZATO SO ZASNOVALI OBJEKT KOT DOPADLJIVO, ENOVITO IN PROGRAMSKO KOMPLEKSNO ZGRADBO KRISTALINIČNE OBLIKE, KI STOJI SAMOSTOJNO NA VOGLAU EMONKE IN ZOISOVE CESTE, MEDTEM KO PREPUŠČA PROBLEM DEGRADIRANIH SLEPIH FASAD LOČENIM ESTETSKIM KOREKCIJAM, KI SO SAMO KOZMETIČNE NARAVE.

PROJEKT IMA SPOŠTLJIV ODNS DO HISTORIČNEGA SEDIMENTA RIMSKE EMONE, NA KATEREM GRADI CELOTNO ZASNOVO OBJEKTA. HISTORIČNI NIVO JE V CELOTI SPROŠČEN IN ZARADI DVIGNJENEGA OBJEKTA DOSTOPEN IN VIDEN IZ ULICE. PROGRAM OBJEKTA JE JASNO RAZPOREJEN PO PREREZU OBJEKTA OZ. PO VERTIKALI OD JAVNEGA PROTI ZAPRTEMU DELU. GLAVNI ČITALNIŠKI PROSTOR JE PREDVIDEN NAD KRIŽIŠČEM RIMSKIH CEST. ZARADI ZAHTEVE PO DVVIŠINSKEM PROSTORU IN ZARADI MOŽNOSTI ZDRAUŽEVANJA FUNKCIONALNIH ZAHTEV IN ARHEOLOŠKIH DANOSTI JE GLAVNA ČITALNIČA LAHKO PROSTOR, KJER SE SREČATA PRETEKLOST IN PRIHODNOST. JAVNI ČITALNIŠKI PROGRAM KNJIŽNIČNEGA DELA JE RAZPOREJEN VEČINOMA PO JUŽNI IN VZHODNI FASADI. V S IN SY DELU OBJEKTA JE OBMOČJE, KI JE NAMENJENO VEČINOMA KNJIŽNIČNEMU OSEBju OZ. RAZLIČNIM SLUŽBAM KNJIŽNICE, KI SO VEZANE DELOMA NA DELO Z UPORABNIKI KNJIŽNICE, DELOMA PA NA DEJAVNOSTI, KI SO VEZANE NA SHRANJEVANJE IN VZDRŽEVANJE KNJIŽNIČNEGA FONDA. ZARADI ZAGOTavljanja KAKOVOSTNE SVETLOBE V ČITALNIŠKEM DELU SO ZAPRTI DELI OBJEKTA OZ. SKLADIŠČNI PROSTORI NAMEŠČENI V CENTRU TLORISA. TAKA ZASNOVA OMOGOČA PREK VERTIKALNIH KOMUNIKACIJ RACIONALNE POVEZAVE ZA DOSTOP OSEBJA IN RAZVOD INSTALACIJ IN TRANSPORTNIH NAPRAV.

THE AUTHORS OF THE COMPETITION SOLUTION WERE AWARE OF THE VAGUENESS OF URBAN PLANNING CONDITIONS, WHICH DUE TO OWNERSHIP RELATIONS DO NOT ALLOW CONTACT OF THE NEW BUILDING WITH THE BLIND FAÇADES OF THE UNFINISHED URBAN BLOCK. THEY thus DESIGNED THE BUILDING AS AN ATTRACTIVE, UNIFORM AND PROGRAMME COMPLEX BUILDING, WITH A CRYSTALLINE SHAPE, WHICH SITS INDEPENDENTLY AT THE CORNER OF EMONSKA AND ZOISOVA STREETS, WHILE IT LEAVES THE PROBLEM OF THE DEGRADING BLIND FAÇADES TO SEPARATE AESTHETIC CORRECTIONS WHICH ARE MERELY OF COSMETIC NATURE.

THE PROJECT RESPECTFULLY TREATS THE HISTORICAL SEDIMENT OF ROMAN EMONA ON WHICH THE ENTIRE DESIGN OF THE BUILDING IS BASED. THE HISTORICAL LEVEL IS ENTIRELY FREE, AND THUS DUE TO THE RAISED BUILDING, IS ACCESSIBLE AND VISIBLE FROM THE STREET. THE PROGRAMME OF THE BUILDING IS CLEARLY ARRANGED ALONG THE CROSS-SECTION OR VERTICALLY FROM THE PUBLIC TOWARDS THE CLOSED SECTION. THE MAIN READING AREA IS TO BE SITUATED ABOVE THE CROSSING OF THE ROMAN STREETS. THE MAIN READING ROOM CAN BE A PLACE WHERE PAST AND FUTURE MEET, GIVEN THE REQUIREMENT FOR AN UNEVEN SPACE AND THE POSSIBILITY OF COMBINING FUNCTIONAL REQUIREMENTS AND ARCHAEOLOGICAL CHARACTERISTICS. THE PUBLIC READING PROGRAMME OF THE LIBRARY SECTION IS ARRANGED MOSTLY ALONG THE SOUTH AND EAST FAÇADES. THERE IS AN AREA IN THE NORTH AND NORTH-EAST SECTION OF THE BUILDING WHICH IS TO A LARGE EXTENT INTENDED FOR LIBRARY STAFF OR VARIOUS LIBRARY SERVICES RELATED PARTLY TO WORK WITH USERS OF THE LIBRARY AND PARTLY TO ACTIVITIES RELATED TO THE STORAGE AND MAINTENANCE OF THE LIBRARY STOCK. FOR THE PROVISION OF HIGH QUALITY LIGHT IN THE READING AREA, THE CLOSED SECTIONS OF THE BUILDING OR STORAGE FACILITIES ARE SITUATED AT THE CENTRE OF THE GROUND PLAN. SUCH A DESIGN ENABLES RATIONAL CONNECTIONS THROUGH VERTICAL COMMUNICATIONS FOR THE ACCESS OF STAFF AS WELL AS FOR THE INSTALLATION OF EQUIPMENT AND TRANSPORT DEVICES.





073.73521

ELABORAT ŠTEVILKA 073 JE EDEN IZMED POSEBNIH PREDLOGOV IN SE OD DRUGIH RAZLIKUJE PREDVSEM V SVOJEM FORMALNEM IN KONCEPTUALNEM PRISTOPU. SPADA MED PROJEKTE, KI SLEDIJO GRADBENI LINIJI IN VOGLALNIM VOLUMONOM (HIŠ). PRAV TAKO VARIIRA V SVOJI VELIKOSTI – OD VEČJEGA VOLUMNA OB AKTIVNI ZOISOVI CESTI DO MANJŠEGA MESTNEGA VOLUMNA OB EMONSKI CESTI. GLAVNI KONCEPT IN KNJIŽNIČNI PROSTORI IMajo TERASASTO KONFIGURACIJO, RAZLICNE VELIKOSTI ZGRADBE PA SINHRONIZIRajo IN SESTAVLJAjo KARE. GLAVNA ODLIKA TEga PROJEKTA JE ČUDOVITO ORGANIZIRAN KNJIŽNIČNI PROSTOR NA ZATEKLENIH TERASAH S FANTASTIČNIM RAZGLEDOM NA STARO MESTO. POLEG TE ZELO DOBRE ZASNove TERASASTIH KNJIŽNIČnih PROSTORov PREDSTAVLJA TEŽAVE OSVETLJENOST NE-KATERIH PROSTORov V NOTRANJOSTI. ŽIRIJA TUDI NE MORE RAZUMETI NENAVADNE RAZDELITVE FORMALNEGA VOLUMNA, ČEPRAV SLEDI LINIJAM ULIC IN TUDI RAZLICnim PROČELJEM NA DVEH STRANEH FASADE. ŽIRIJA PA PREDVSEM NI NAŠLA RAZLOGOV ZA RABO VELIKIH IN MOČNIH OBOKANIh STEN KOT PODPORO IN GLAVNO FORMALNO PODODO V KLETI ARHEOLOŠKE ETAGE, KI BI MORALA BITI JASNO PREDSTAVLJENA KOT ENA IZMED GLAVNIh ARHEOLOŠkih POSEBNOSTI STARE LJUBLJANE.

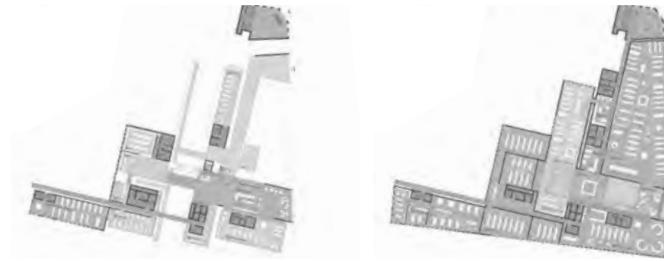
PROJECT NUMBER 073 IS ONE OF THE SPECIFIC PROPOSALS, DIFFERENT FROM THE OTHERS, MAINLY IN ITS FORMAL AND CONCEPTUAL APPROACH. IT IS AMONG THOSE PROJECTS WHICH FOLLOW THE SITE LINES AND CORNER VOLUMES (HOUSES), BUT ALSO VARY IN DIMENSIONS FROM THE BIGGER SCALE OF DYNAMIC ZOISOVA STREET, TO THE SMALLER INNER CITY SCALE OF EMONSKA STREET. THE MAIN CONCEPT AND LIBRARY SPACES ARE DEVELOPED IN A TERRACE CONFIGURATION, AND DIFFERENT BUILDING SCALES SYNCHRONISE AND INTEGRATE THE CITY BLOCK. THIS BEAUTIFULLY ORGANISED LIBRARY SPACE ON INNER GLAZED TERRACES WITH FANTASTIC VIEWS OF THE OLD CITY IS THE MAIN QUALITY OF THIS SPECIFIC PROPOSAL. BESIDES THIS VERY GOOD DESIGN OF THE INTERIOR TERRACED LIBRARY SPACES, THERE ARE PROBLEMS WITH THE LIGHTING OF SOME OF THE SPACES DEEP INSIDE. ALSO, THE JURY COULD NOT UNDERSTAND THE POINT OF THE STRANGE FORMAL VOLUME SEPARATION, ALTHOUGH FOLLOWING STREET LINES, AND DIFFERENT FAÇADE TREATMENT ON TWO FAÇADE SIDES. MORE ESPECIALLY, THE JURY COULD FIND NO REASON TO USE LARGE, STRONG BRICK-VAULTED WALLS AS A SUPPORT AND MAIN FORMAL APPEARANCE IN THE BASEMENT ARCHAEOLOGICAL LEVEL, WHICH SHOULD BE PRESENTED CLEARLY AS ONE OF THE MAIN ARCHAEOLOGICAL FEATURES OF OLD LJUBLJANA.



074.72198

OBJEKT KNJIŽNICE JE LOCIRAN TAKO, DA POZIDA CELOTNO RAZPOLOŽljIVO PARCELO. Z ENO STRANICO SE ZAPIRA PROTI HRUPNI ZOISOVI CESTI, KI JE DEL NOTRANJEGA MESTNEGA RINGA, Z DRUGO PA V ZELENO, PARKOVNO VEGOVO ULICO. ZATO GRADI TUDI ZASNOV OBJEKTA NA TEJ DVOJNOSTI, ZOISOVE CESTE KOT GLAVNE DOSTOPNE POTEZE IN VEGOVE ULICE S KRIZANKAMI KOT GLAVNE AMBIENTALNE POTEZE. FUNKCIONALNO SE PREK GLAVNEGA VHODA OBJEKT NAVEZUJE NA ZOISOVO, KOMUNIKACIJE SO RAZVITE V SMERI S-J, MEDTEM KO JE PROGRAM IN PROSTORSKI KONCEPT RAZVIT V SMERI V-Z. V SMERI OD VEGOVE CESTE, KI JE MIREN IN KAKOVOSTEN AMBIENT, PROTI SLOVENSKI CESTI, KI JE NA TEM MESTU HRUPEN IN OZEK PROMETNI KORIDOR, SLEDIJO PROSTORI IN PROGRAMI. OD PROSTOROV, KI SO ODPRTI, POTREBUJEJO MIR IN KAKOVOSTEN AMBIENT, PROTI PROSTOROM, ZA KATERE HRUP NI MOTEČ IN SO ZAPRTI. OB VEGOVI ULICI SO RAZPOREJENI ČITALNIŠKI PROSTORI, V ZALEDUJ ČITALNIC JE POVEZOVALNI PAS KNJIŽNICE Z GRADIVOM V PROSTEM PRISTOPU, SLEDI SERVISNI PAS S SANITARIJAMI, GARDEROBAMI IN INFOPULTI Z ZALEDJU, ZA SERVISnim PASOM PA SO ZAPRTA SKLADIŠČA ZA KNJIGE. ZARADI BOljše POVEZANosti NOTRANJOSTI KNJIŽNIČNEGA DELA S PARKOM TER ZARADI ZAGOTavljanja PRIMERNE VIŠINE ČITALNICIM IMAJO ČITALNICE DVOJNO VIŠINO. ČITALNICE SO UREJENE V VSEH ETAŽAH, ZATO SO KOT IZTEGNjeni PRSTI Iz PROSTORA Z GRADIVOM, KI SE V ENI ETAŽI ZAMAKNEJO, V VSAKI DRUGI PA UJAMEJO. PREK PRAZNIN, KI NASTANEJO MED PRSTI, SE KNJIŽNICA OPTIČNO POVEZUJE PO VERTIKALI IN TVORI PROSTORSKO CELOTO. KLJUB RAZSEŽNOSTI PROGRAMA JE ZARADI TEGA ORIENTACIJA V STAVBI PREPROSTA, PRINCIP DELOVANJA STAVBE JE JASEN NA PRVI POGLED. NA NIVOJU PRITLIČJA KNJIŽNICE SE Iz KNJIŽNICE ODPIRajo POGLEDI Na ARHEOLOŠKE IZKOPANINE. ARHEOLOŠKA ETAŽA, KI JE PREK STOPNIC IN RAMPE V IzTEKU RIMSKIH CARDa IN DECUMANUSA PROSTO DOSTOPNA ZA OBISKOVALCE, JE TAKO VIZUALNO IN FUNKCIONALNO POVEZANA S KNJIŽNICO. ARHEOLOŠKA ETAŽA TAKO NI TEMEN IN MRTEV MUZEJSKI PROSTOR, AMPAK ŽIVI IN DIHA S KNJIŽNICO. KLJUB NAVedenIM VREDNOSTIM OBJEKTA PA NJEGOV NAGOVOR NE IzRAŽA BREZČASOVNEga DOSTOJANSTVA VRHOVNE NACIONALNE ZAKLADNICE ZNANJA IN SE SPOGLEDEJUZ MODNEJŠIMI, VENDAR NE NUJNO NEKAKOVOSTNIMI REŠITVAMI.

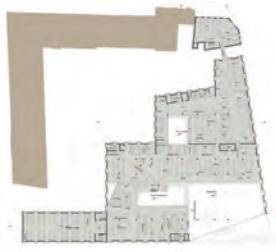
THE BUILDING UTILISES THE ENTIRE AVAILABLE BUILDING PLOT. ON ONE SIDE, IT IS CLOSED AGAINST THE NOISY ZOISOVA STREET, WHICH IS PART OF AN INNER CITY RING, AND ON THE OTHER SIDE, IT OPENS TOWARDS THE GREEN VEGOVA STREET, WHICH IS ARRANGED AS A PARK. THE DESIGN OF THE BUILDING ALSO DERIVES FROM THIS DUALITY - ZOISOVA STREET AS THE MAIN ENTRANCE FEATURE AND VEGOVA STREET WITH KRIZANKA AS THE MAIN SCENIC FEATURE. THE BUILDING IS FUNCTIONALLY CONNECTED TO ZOISOVA STREET BY THE MAIN ENTRANCE; COMMUNICATIONS ARE DEVELOPED IN THE N-S DIRECTION, WHILE THE PROGRAMME AND SPATIAL CONCEPT ARE DEVELOPED IN THE E-W DIRECTION. THE AREAS AND PROGRAMMES FOLLOW IN THE DIRECTION FROM VEGOVA STREET, WHICH IS A QUIET AND QUALITY SPACE, TOWARDS SLOVENSKA STREET, WHICH AT THIS POINT IS A NOISY AND NARROW TRAFFIC CORRIDOR. FROM THE SPACES WHICH ARE OPEN AND REQUIRE PEACE AND QUALITY SURROUNDINGS, TOWARDS CLOSED SPACES NOT DISTURBED BY NOISE. THE READING ROOMS ARE ARRANGED ALONG VEGOVA STREET. A CONNECTING STRIP IS SITUATED AT THE BACK OF THE READING ROOMS WHICH CONNECTS THE LIBRARY WITH FREE ACCESS MATERIAL, THEN FOLLOWS A SERVICE ROUTE WITH TOILETS, CLOAK ROOMS AND INFO COUNTERS WITH APPERTAINING AREAS. CLOSED STORAGE FOR BOOKS IS SITUATED BEHIND THE SERVICE ROUTE. THE READING ROOMS ARE OF UNEVEN HEIGHT FOR A BETTER CONNECTION BETWEEN THE INTERIOR OF THE LIBRARY SECTION AND THE PARK AND FOR THE PROVISION OF SUITABLE HEIGHT IN THE READING ROOMS. THE READING ROOMS ARE ARRANGED ON ALL FLOORS AND RESEMBLE OUT-STRETCHED FINGERS FROM THE AREA WITH MATERIAL WHICH RETRACT ON ONE FLOOR AND THEN ON EVERY OTHER FLOOR TOUCH AGAIN. THE LIBRARY IS VISUALLY CONNECTED ALONG THE VERTICAL BY THE VOIDS BETWEEN THE FINGERS, AND THUS FORMS A SPATIAL UNITY. DESPITE THE EXTENT OF THE PROGRAMME, THE ORIENTATION IN THE BUILDING IS SIMPLE AND THE PRINCIPLE OF THE BUILDING'S FUNCTION IS CLEAR AT FIRST SIGHT. ON THE GROUND FLOOR LEVEL, IT IS POSSIBLE TO VIEW THE ARCHAEOLOGICAL REMAINS. Thus THE ARCHAEOLOGICAL FLOOR IS VISUALLY AND FUNCTIONALLY CONNECTED TO THE LIBRARY AND FREELY ACCESSIBLE BY STAIRS AND THE RAMP LOCATED AT THE END OF THE ROMAN CARDO AND DECUMANUS. THE ARCHAEOLOGICAL FLOOR IS THEREFORE NOT A DARK AND DEAD MUSEUM SPACE, BUT ALIVE AND BREATHING TOGETHER WITH THE LIBRARY. IN SPITE OF THE MENTIONED QUALITIES OF THE BUILDING, IT DOES NOT EXPRESS THE TIMELESS DIGNITY OF THE SUPREME NATIONAL TREASURY OF KNOWLEDGE AND FLIRTS WITH MODERN BUT NOT NECESSARILY BAD SOLUTIONS.



075.03839

OBODNA STAVBA JE ZASNOVANA NA RIMSKI MREŽI IN ZAVZEMA CELOTNO RAZPOLOŽljivo ZEMLJISČE. V STRUKTURI STAVBE POVZETO KRIŽIŠČE CARDO IN DEUMANUSA DELI STAVBNO TELO, RAZMEJUJE INTERNO KRilo S SKLADIŠČI OD JAVNEGA DELA KNJIŽNICE IN DOLOČA SMERI NOTRANJIH KOMUNIKACIJ. ZAHODNO KRilo SKLADIŠČI Z DELOVNIMI PROSTORI JE STRNJEZO, NOTRANJOST VZHODNEGA KRILA KNJIŽNICE JE V VSEH SNEREH IZVOLJENA Z RAZLIČNIMI OBLIKAMI JAVNIH PROSTOROV, PREHODOV IN STOPNIŠČ. POD STAVBO, KI LEBDI NAD PROSTO ARHEOLOŠKO IN VHODNO ETAŽO, SO IZ VSEH SMERI UREJENI PREHODI, GLAVNI VHOD V KNJIŽNICO JE IZ SMERI TRGA FRANCOSKE REVOLUCIJE PO DOLGI KLANČINI DO VHODNE AVLE V PRVEM NADSTROPU. ZUNANJOST STAVBNEGA VOLUMENA ČLENITA VELIKI OKNI PREBOJEV RIMSKEGA KRIŽA V ENOTNEM FASADNEM PLAŠČU IZ LAMEL, KI OBLIKUJEJO RAZLIČNE VZORCE GLEDE NA ZAHTEVANO STOPNJO ZASTIRANJA FASADE OPNE. ZASNova RAZGIBANIH PROSTOROV S PROSTIM DOSTOPOM DO GRADIVA SI PRIZADEVA USTVARITI ODPRTO KNJIŽNICO, KI BO DAJALA NOVO UPORABIŠKO IZKUŠNJO, PRT ČEMER ZANEMARJA PRETOKE GRADIVA IZ ZAPRTIH KNJIŽNIČNIH SKLADIŠČ DO UPORABNIKOV. POSEBNA JE OBЛИKA PANORAMSKE KAVARNE NA VRHU KNJIŽNICE. PODPORNO KONSTRUKCIJO TVORIJO STENE, STEBRI IN MASIVNA JEDRA JAŠKOV VERTIKALNIH KOMUNIKACIJ IN SANITARIJ. MASIVNA JEDRA NE BI MOGLA PRENESTI HORIZONTALNIH IN VERTIKALNIH OBREMenITEV V PROSTEM PRITLIČJU KNJIŽNICE, MEDTEM KO IMA LOČENO JZ KRilo S SKLADIŠČI PRIMERNO KONSTRUKCIJO. PREDLAGANA ZASNova PREDVIDEVA PREDSTAVITEV VEČINE RAZISKANIH ARHEOLOŠKIH STRUKTR, VKLJUČNO Z DELOM IMPLOVIJA IN TERMAMI, KI SO PREDSTAVLJENE ZUNAJ STAVBE. ARHEOLOŠKA ETAŽA VKLJUČUJE DEL JAVNEGA PROGRAMA KNJIŽNICE IN OMogoča CELOVIT OGLED OSTALIN. TEMELJENJE STAVBE UPOSTEVA KONSERVATORSKE SMERnice. ŽIRIJA JE MENILA, DA DAJE LABIRINT NOTRANJIH POTI IN POVEZAV V PROSTORU LEBДЕCIH VOLUMOV KNJIŽNICE SICER POSEBNO DOŽIVETJE, VENDAR NA RAČUN ORIENTACIJE IN FUNKCIONALNIH POVEZAV.

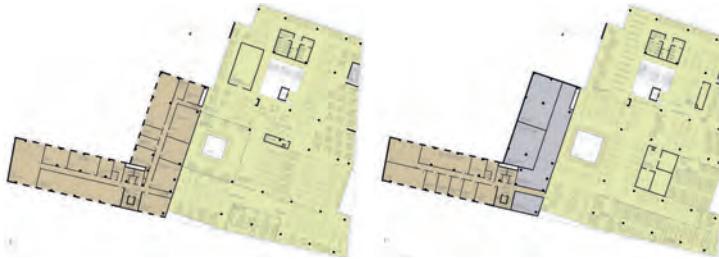
THE BOUNDARY ALIGNED BUILDING IS DESIGNED ON THE ROMAN GRID AND OCCUPIES ALL THE AVAILABLE LAND. THE CROSSING OF CARDO AND DECUMANUS REPRODUCED IN THE STRUCTURE OF THE BUILDING DIVIDES THE BUILDING BODY, LIMITS THE INTERNAL WING WITH STORAGE FACILITIES FROM THE PUBLIC SECTION OF THE LIBRARY, AND DEFINES THE DIRECTIONS OF INTERNAL COMMUNICATIONS. THE WEST WING OF THE STORAGE FACILITIES WITH WORKING UNITS IS COMPACT; THE INTERIOR OF THE EAST WING OF THE LIBRARY IS EXCAVATED IN ALL DIRECTIONS BY VARIOUS FORMS OF PUBLIC SPACE, PASSAGeways AND STAIRWAYS. BEneath THE BUILDING, WHICH FLOATS ABOVE THE FREE ARCHAEOLOGICAL AND ENTRANCE FLOOR, PASSAGeways ARE ARRANGED FROM ALL DIRECTIONS; THE MAIN ENTRANCE TO THE LIBRARY CAN BE REACHED FROM THE DIRECTION OF TRG FRANCOSKE REVOLUCIJE SQUARE ON A LONG RAMP TO THE ENTRANCE HALL IN THE FIRST FLOOR. THE EXTERIOR OF THE BUILDING VOLUME IS DIVERSIFIED BY LARGE WINDOWS IN THE FORM OF THE ROMAN CROSS IN A UNIQUE FAÇADE COAT OF LAMELLAS THAT FORM VARIOUS PATTERNS BY CONSIDERING THE REQUIRED LEVEL OF COVERAGE OF THE FAÇADE MEMBRANE. THE DESIGN OF DYNAMIC SPACES WITH FREE ACCESS TO MATERIAL STRIVES TO CREATE AN OPEN LIBRARY THAT WILL PROVIDE A NEW EXPERIENCE FOR USERS, BY NEGLECTING THE FLOWS OF MATERIAL FROM CLOSED LIBRARY STORAGE FACILITIES TO USERS. THE PANORAMA COFFEE HOUSE ON TOP OF THE LIBRARY HAS A SPECIAL FORM. THE SUPPORTING CONSTRUCTION IS FORMED BY WALLS, COLUMNS AND MASSIVE CORES OF SHAFTS OF VERTICAL COMMUNICATIONS AND SANITATION. MASSIVE CORES COULD NOT BEAR HORIZONTAL AND VERTICAL LOADS IN THE FREE GROUND FLOOR OF THE LIBRARY, WHILE THE SEPARATED SOUTH-WESTERN WING WITH STORAGE FACILITIES HAS AN APPROPRIATE CONSTRUCTION. THE PROPOSED DESIGN FORESEES A PRESENTATION OF MOST OF THE EXAMINED ARCHAEOLOGICAL STRUCTURES, INCLUDING THE IMPLOVUM AND THERMÆ, WHICH ARE PRESENTED OUTSIDE THE BUILDING. THE ARCHAEOLOGICAL FLOOR INCLUDES PART OF THE PUBLIC LIBRARY PROGRAMME AND ENABLES A COMPLETE VIEW OF THE REMAINS. THE FOUNDATIONS OF THE BUILDING TAKE ACCOUNT OF CONSERVATION GUIDELINES. THE JURY CONSIDERED THAT THE LABYRINTH OF INTERNAL PASSAGES AND CONNECTIONS OF VOLUMES OF THE LIBRARY THAT FLOAT IN SPACE OFFERS A SPECIAL EXPERIENCE BUT ON ACCOUNT OF ORIENTATION AND FUNCTIONAL CONNECTIONS.



077.23568

OBJEKT KNJIŽNICE OZNAČUJE VERTIKALNI STOLPIČ, S KATERIM SE KNJIŽNICA KOT POMEMBEN NACIONALNI PROGRAM VPIŠE V PROSTOR OSREDNJE LJUBLJANSKE PROMETNE IN PERCEPCIJSKE OSI, KI SE ZAČENJA Z JUŽNIMI IN ŽAKLJUČUJE S SEVERNIMI MESTNIMI VRATI. STAVBA JE SESTAVLJENA IZ TRINADSTROPNEGA PLOŠČATEGA GLAVNEGA VOLUMNA, KI ZAVZEMA CELOTEN GABARIT V OBMOČJU GRADBENIH MEJA IN 12- NADSTROPNEGA STOLPIČA NA JZ, KI STA S PODSTAVKOM POVEZANA V ENOTNO STAVBNO MASO. STOLPICA JE VISOKA 410 M INIMA TLORISNI GABARIT 11,5 X 32,0 M. GLAVNI VOLUMEN STAVBEIMA ENOTNO VIŠINO IN JE PORAVNAN Z VENCIJ FILOZOFSKE FAKULTETE. NEKOLIKO NIŽJI GABARIT POMENI BOLJŠO PRILAGOJENOST NA VIŠINO STAVB OB VEGOVI ULICI IN RIMSKI CESTI, HKRATI PAIMA NJEGOVAJUŽNA STRANICA ZARADI NIŽJE VIŠINE PODOLGOVATO RAZMERJE, KI POUĐARJA VZDOLŽNOST MESTNE AVENIJE. ENOTNI VOLUMEN GLAVNEGA DELA STAVBE JE V ODNOSU DO ULICE OBDELJAN S TREMI IZRASITIMI VOLUMSKIMI POSEGI, S KATERIMI SE NAVZVEN ODZIVA NAROBNE POGOJE OKOLICE ALI PA ODZNOTRAJ SPOROČA SVJO PROGRAM. Z DOMISELNIM IZMIKANJEM FASAD SO IZOBLIKOVANE POKRITE JAVNE Površine na parterju emonske ceste, kjer je tudi glavni vhod v objekt. PRIČAKOVAN VEČJI JAVNI PROSTOR PRED OBJEKTOM TAKO NADOMEŠČA TRG FRANCOSKE REVOLUCIJE IN CESTNI PROSTOR VEGOVE ULICE. CELOTEN OVOJ GLAVNEGA DELA STAVBE IN STOLPNICE JE OGRNJEN V PLAŠČIZBELIH FASADNIH PLOŠČ, KI SO GLOBINSKO ZAMAKNJENE V DVEH RAVNINAH FASADE, KAR PONAZARJA VSEBINO ZGRADBE. V KLETI PRESEG A OBJEKT DOVOLJENO MEJO ZA 7 M. KLJUB ARGUMENTIRANI OBRAZLOŽITVI OBLIKOVANJA VERTIKALNEGA POUĐARKA JE KOMISIJA MENILA, DA NI PRIMEREN ZA JUŽNI, NIŽJI DEL MESTNEGA OBMOČJA LJUBLJANE.

THE LIBRARY FACILITY FEATURES A SMALL VERTICAL TOWER, WHICH MARKS THE LIBRARY AS AN IMPORTANT NATIONAL PROGRAMME IN THE AREA OF THE CENTRAL TRAFFIC ROUTE AND PERCEPTUAL AXIS OF LJUBLJANA, WHICH BEGINS WITH THE SOUTH AND ENDS WITH THE NORTH CITY GATES. THE BUILDING IS COMPRISED OF A THREE-STORY FLAT MAIN VOLUME THAT OCCUPIES THE ENTIRE VOLUME OF THE CONSTRUCTION LIMITS, AND A SMALL 12-STORY TOWER ON THE SOUTH-WEST, WHICH ARE CONNECTED WITH A BASE INTO A UNIFORM BUILDING. THE TOWER IS 410 M HIGH AND HAS GROUND-PLAN DIMENSIONS OF 11.5 X 32.0 M. THE MAIN VOLUME OF THE BUILDING HAS A UNIFORM HEIGHT AND IS LEVEL WITH THE COMPLEX OF THE FACULTY OF ARTS. SOMEWHAT LOWER DIMENSIONS SIGNIFY BETTER ADAPTATION TO THE HEIGHT OF THE BUILDINGS ALONG VEGOVA AND RIMSKA STREETS, AND DUE TO THE SMALLER HEIGHT, ITS SOUTH SIDE HAS AN ELONGATED PROPORTION THAT EMPHASISES THE LONGITUDINALLY OF THE CITY AVENUE. IN RELATION TO THE STREET, THE UNIFORM VOLUME OF THE MAIN SECTION OF THE BUILDING IS SUBJECT TO THREE EXPRESSIVE VOLUME INTERVENTIONS, WHICH PROVIDE FOR THE EXTERIOR RESPONSE OF THE BUILDING TO THE CONDITIONS OF THE ENVIRONMENT OR INTERNAL COMMUNICATION OF ITS PROGRAMME. WITH A THOUGHTFUL WITHDRAWAL OF FACADES, COVERED PUBLIC SURFACES ARE FORMED ON THE GROUND FLOOR OF EMONSKA STREET, WHERE THE MAIN ENTRANCE TO THE BUILDING IS LOCATED. THE EXPECTED BIGGER PUBLIC SPACE IN FRONT OF THE BUILDING THUS REPLACES TRG FRANCOSKE REVOLUCIJE SQUARE AND THE ROAD SPACE OF VEGOVA STREET. THE ENTIRE OF THE MAIN SECTION OF THE BUILDING AND TOWER IS COVERED WITH A COAT OF WHITE FAÇADE PLATES THAT ARE DEPTH-SHIFTED IN TWO LEVELS OF FAÇADE, WHICH SIGNIFIES THE CONTENT OF THE BUILDING. IN THE BASEMENT, THE BUILDING EXCEEDS THE PERMITTED LIMIT BY 7 M. IN SPITE OF THE ARGUED EXPLANATION OF THE DESIGN OF THE VERTICAL EMPHASIS, THE COMMISSION WAS OF THE OPINION THAT IT IS NOT SUITABLE FOR THE SOUTHERN, LOWER PART OF THE LJUBLJANA CITY AREA.



079.50103

OBODNA STAVBA JE ZASNOVANA V OBLOKI ENOTNE STAVBNE GMOTE ISTE VIŠINE, KI JE SESTAVLJENA IZ KRILA UPRAVNIH PROSTOROV IN KNJIŽNICE S SKLADIŠČI. PODOBO STAVBE ČLENIJO RAZLIČNO ODPRE OZIROMA ZASLOJENE FASADNE PLOSKVE, KI ODGOVARJajo POGOJEM OSVETLITVE POSAMEZNih SKLOPOV. KNJIŽNIČNO KRilo, ki lebdi nad izkopaninami, prebadata svetlobnika v križišču CARDa IN DECUmanusa ter glavnega stopnišča. ZASNOVA STAVBE UPOŠTEVA PRVINE EMONSKEGA URBANIZMA IN V ARHEOLOŠKO ETAŽO UMEŠČA DVOETAŽNO VHODNO AVLO Z RECEPCijo TER DEL JAVNEGA PROGRAMA KNJIŽNICE Z MUZEJEM, KLUBOM IN KAVARNO. PRIMERNO SO REŠENA VARNA KNJIŽNIČNA SKLADIŠČA IN RAZGIBANI PROSTORI KNJIŽNICE Z RAZNOLIKimi ČITALNIŠKIMi MESTI NAD NJIMI, ODKODER SE ODPIRAJO LEPI RAZGLEDI V OKOLICO. VENDAR JE PO DRUGI STRANI ZARADI UMESTITVE SKLOPA SKLADIŠČ POD ODPRTIMI KNJIŽNIČNIMI PROSTORI ŠTUDIJSKI PROGRAM KNJIŽNICE MANj POUĐARJEN IN GRADIVO DOSTOPNO ZA UPORABNIKE PO DALJŠI POTI. OBREMENITVE SO PO PREREZU STAVBE PRIMERNO RAZPOREJENE. KONSTRUKCIJO SESTAVLJAjo ARMIRANO-BETONSKI OKVIRJI Z OJAČITVENIMI MASIVNIMI STENAMI IN JEDRI. PROBLEMATIČNI SO VISOKI STEBRI V ATRIJU IN VELIKA KONZOLA, OBODNE NOSILNE STENE V PRITLIČJU BI POVZROČILE PRI POTRESU UČINEK MEHKE ETAŽE. ANTIČNE STRUKTURE SO PREDSTAVLJENE V CELOTI, VKLJUČNO Z IMPLUVIJEM IN TERMAMI. OSTALINE SO POUĐARJENE TUDI Z VIŠINO ETAŽE, RAZGLEDNO MEDETAŽO IN SVETLOBNIKOM NAD KRIŽIŠČEM CARDa IN DECUmanusa. INTROVERTIRANA STAVBA, KI NAJ BI PREDSTAVLJALA SODOBNO INTERPREACIJO PLEČNIKOVE KNJIŽNICE S PREPROSTIMI VOLUMINI IN PODOBNIMI VZORCI FASADE, UČINKUJE NEIZRASITO. PODobi KRPANKE, KI JO USTVARJAjo VZORCI RAZLIČNO TRANSPARENTNE FASADNE PLOSKVE, MANKA PRAV TISTA CELOVITOST, KI BI IZRAZILA POSEBEN POMEN KNJIŽNICE.

THE BOUNDARY ALIGNED BUILDING IS DESIGNED IN THE FORM OF A UNIFORM BUILDING MASS OF THE SAME HEIGHT, COMPRISED OF A WING OF ADMINISTRATIVE PREMISES AND LIBRARY WITH STORAGE FACILITIES. THE IMAGE OF THE BUILDING IS DIVIDED BY DIFFERENT OPEN OR FOLDED FAÇADE PANELS THAT CORRESPOND TO THE CONDITIONS OF ILLUMINATION OF INDIVIDUAL SETS. THE LIBRARY WING THAT FLOATS ABOVE THE REMAINS IS PIERCED BY SKYLIGHTS AT THE CROSSING OF CARDO AND DECUUMANUS AND THE MAIN STAIRWAY. THE DESIGN OF THE BUILDING TAKES ACCOUNT OF THE ELEMENTS OF EMONA TOWN PLANNING AND LOCATES THE TWO-FLOOR ENTRANCE HALL WITH A RECEPTION DESK AND A PART OF THE PUBLIC PROGRAMME OF THE LIBRARY WITH A MUSEUM, CLUB AND COFFEE HOUSE ON THE ARCHAEOLOGICAL FLOOR. SAFE LIBRARY STORAGE FACILITIES AND DYNAMIC SPACES OF THE LIBRARY WITH HETEROGENEOUS READING PLACES ABOVE THEM, FROM WHERE THERE ARE BEAUTIFUL VIEWS OF THE ENVIRONMENT, ARE SOLVED APPROPRIATELY. HOWEVER, ON THE OTHER HAND, DUE TO THE PLACEMENT OF A SET OF STORAGE FACILITIES UNDER OPEN LIBRARY SPACES, THE STUDY PROGRAMME OF THE LIBRARY IS LESS EMPHASISED AND THE MATERIAL IS ACCESSIBLE TO USERS BY A LONGER ROUTE. LOADS ARE APPROPRIATELY DISTRIBUTED BY THE SECTION OF THE BUILDING. THE CONSTRUCTION IS COMPRISED OF REINFORCED CONCRETE FRAMES WITH REINFORCING MASSIVE WALLS AND CORES. HIGH COLUMNS IN THE ATRIUM AND THE HUGE CONSOLE ARE A PROBLEM; IN THE EVENT OF AN EARTHQUAKE, THE LOAD-BEARING PARTITION WALLS IN THE GROUND FLOOR WOULD CAUSE THE SOFT-FLOOR EFFECT. ANCIENT STRUCTURES ARE PRESENTED IN THEIR ENTIRETY, INCLUDING THE IMPLUVIUM AND THERMAE. THE REMAINS ARE EMPHASISED ALSO THROUGH THE HEIGHT OF THE FLOOR, VIEWING MEZZANINE AND SKYLIGHT ABOVE THE CROSSING OF CARDO AND DECUUMANUS. THE INTROVERTED BUILDING, WHICH SHOULD BE A MODERN INTERPRETATION OF THE PLEČNIK LIBRARY WITH SIMPLE VOLUMES AND SIMILAR PATTERNS OF FAÇADE, IS NOT EXPRESSIVE. THE PATCHWORK IMAGE, WHICH IS COMPOSED OF PATTERNS OF FAÇADE PANELS OF DIFFERING TRANSPARENCY, LACKS THE UNITY NEEDED TO REPRESENT THE SPECIAL MEANING OF THE LIBRARY.



081.23520

OBLIKOVNA ZASNOVA OBJEKTA NOVE KNJIŽNICE SLEDI MISLI TREH ODPRTIH KNJIG OZIROMA TREH KRIL, KI SE SPUŠČajo NA VOGAL EMONSKE IN ZOISOVE CESTE, S TEM PA NAKAZUJEJO DINAMIKO SPUŠČANJA PROTI LJUBLJANICI. VSI TRIJE VOGALI SO URBANO JASNI: SV VOGAL Z OBSEŽNO VHODNO LOŽO, ZNIŽANIM VOLUMENOM IN STREŠNIM BRALNIM VRTEM NA VELIKO NIVOJAH KOMUNICIRA S TRGOM FRANCOSKE REVOLUCIJE, S PLEČNIKOVIM STAVBO IN S KRIŽANKAMI. JUGOZHODNI VOGAL Z DVIGOM VOLUMENA NASLAVLJA VELIKO VOLUMENA FILOZOFSKE FAKULTETE IN SREDNJE TEHNIŠKE ŠOLE TER VOZNIKE, KI PRIHAJajo V LJUBLJANO PO BARJANKI. S PROSTORNO VHODNO LOŽO VOLUMEN SPodbuja vhod - naslavljva populacijo študentov Aškerčeve ceste, nakazuje prisotnost emone. Jugozhodni vogal je nekakšen sklepnik dveh prej navedenih kril in je namenjen mirni študijski dejavnosti.

Opisani jasni kompoziciji treh »knjig« kril sledi tudi odločitev v zelo racionalno gradnjo in učinkovito obratovanje knjižnice. vsak sklop ima svoje konstrukcijske, funkcionalne in klimatske zahteve - s kompozicijo, ki vsakemu sklopu dodeli svoj volumen, ni kompromisov med sistemi z različnimi zahtevami (obremenitvene, klimatske pogoji). Volumeni so po vertikalni enaki, distribucija inštalacijskih razvodov je optimalna, poti uporabnikov so najkrajše. Kljub jasni zasnovi objekta knjižnice je njegova predstava v prostoru vse preveč shematska, vhodi preveč radikalno ločeni, vogal vegove in zoisove ceste oblikovno anemičen.

THE DESIGN OF THE FACILITY OF THE NEW LIBRARY FOLLOWS THE IDEA OF THREE OPEN BOOKS OR WINGS THAT DESCEND TO THE EDGE OF EMONSKA AND ZOISOVA STREETS, THUS INDICATING THE DYNAMICS OF DESCENDING TOWARDS THE LJUBLJANICA RIVER. ALL THREE CORNERS ARE CLEAR FROM THE URBAN PINT OF VIEW: THE NORTH-EASTERN EDGE WITH AN EXTENSIVE ENTRANCE BOX, LOWERED VOLUME AND ROOF READING GARDEN AT SEVERAL LEVELS COMMUNICATES WITH TRG FRANCOSKE REVOLUCIJE SQUARE, THE PLEČNIK BUILDING AND KRIŽanke. THE NORTH-WESTERN EDGE WITH VOLUME LEVERAGE ADDRESSES THE GREAT VOLUMES OF THE FACULTY OF ARTS AND TECHNICAL HIGH SCHOOL, AS WELL AS DRIVERS WHO COME TO LJUBLJANA BY BARJANSKA ROAD. BY THE SPACIOUS ENTRANCE BOX, IT STIMULATES THE ENTRANCE - ADDRESSES THE POPULATION OF STUDENTS OF AŠKERČEVA, AND INDICATES THE PRESENCE OF EMONA. THE SOUTH-EASTERN CORNER IS A SOMEWHAT CONCLUDING ELEMENT OF THE TWO WINGS MENTIONED ABOVE AND IS INTENDED FOR QUIET STUDY.

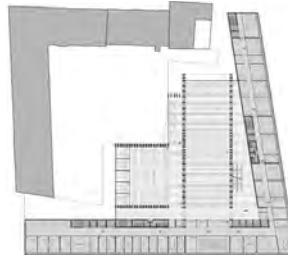
THE DESCRIBED CLEAR COMPOSITION OF THREE "BOOKS" OR "WINGS" IS FOLLOWED BY THE DECISION FOR A HIGHLY RATIONAL CONSTRUCTION AND EFFECTIVE OPERATION OF THE LIBRARY. EACH SET HAS ITS OWN CONSTRUCTION, FUNCTIONAL AND CLIMATIC DEMANDS; WITH A COMPOSITION THAT ASSIGNS ITS OWN VOLUME TO EACH SET; THERE ARE NO COMPROMISES BETWEEN THE SYSTEMS WITH DIFFERENT DEMANDS (LOAD, CLIMATIC CONDITIONS). THE VOLUMES HAVE THE SAME VERTICALS, THE DISTRIBUTION OF INSTALLATION DISTRIBUTIONS IS OPTIMAL, AND ACCESSES FOR USERS ARE THE SHORTEST. HOWEVER, IN SPITE OF THE CLEAR DESIGN OF THE LIBRARY FACILITY, ITS IMAGE IN THE SPACE IS TOO SCHEMATIC, THE ENTRANCES ARE TOO RADICALLY SEPARATED, AND THE DESIGN OF THE CORNER OF VEGOVA AND ZOISOVA STREETS IS ANAEMIC.

085.12121



PREDLAGANA STRUKTURA POLIGONALNEGA STOLPA POVZEMA V VOJI GEOMETRIJI SLEDI RIMSKE EMONE, DA BI SE SREČALE S SODOBNO LJUBLJANO. PROGRAMI KNJIŽNICE SO TAKO ORGANIZIRANI V ŠTIRIH BLOKIH Z JEDRI VERTIKALNIH KOMUNIKACIJ, KI SO RAZPOREJENI OKOLI OSREDnjEGA SVETLOBNIKA NAD KRIŽIŠTEM CARDA IN DECUMANUSA. PREK GRAJENE STRUKTURE V POVZETI OBLIKI KRIŽA JE NAPETA LAHKA FASADNA OPNA, KI OBDAJEA CELOTNO STAVBO IN OBLIKUJE ZVEZDE Z NEPRAVILNIMI KRAKI. ENOTNI PLAŠČ TVORI DVOJNA STRUKTURNATA FASADA MODULARNIH POLNIL V LAHKI, OBEŠENI KONSTRUKCIJI. NA ARHEOLOŠKEM NIVOJU JE POLEG PODPORNIN PROGRAMOV PREDVIDEN GLAVNI VHOD V KNJIŽNICO IZ SMERI TRGA FRANCOSKE REVOLUCIJE V DVOETAŽNO AVLO Z RECEPCIJO. IZ VHODNE AVLE VODI POT V PRVO NADSTROJJE, Kjer so PREDVALNICE, KLUBI, KAVARNA IN NOČNA ČITALNICA. SLEDIJO TIPIČNE ETÀZE KNJIŽNICE, KI POVEZUJEJO TRI SKLOPE. PROTI ZOISOVI CESTI JE SKLADIŠČE, NA DVORIŠČNO STRAN SO DELOVNE ENOTE KNJIŽNICE, OB EMONSKI CESTI PROTI KRIŽANKAM JE KNJIŽNICA V PROSTEM PRISTOPU. STALIŠČE AVTORJEV JE, DA KNJIŽNICE NISO SAMO »PROSTORI ZNANJA IN UŽIVANJA V KNJIGAH, TEMVEČ GLAVNE TOČKE MESTA. TO JE RAZLOG, DA SO NAMENILI VEĆI POUĐAREK ORGANIZACIJU PODPORNega PROGRAMA KNJIŽNICE, MANJ PA RAZLIČnim ORGANIZACIJAM PROGRAMOV ODPRTje KNJIŽNICE. KONSTRUKCIJA LETI IN PRITLIČJA JE ARMIRANOBETONSKA, V NADSTROJAH JE JEKLENA KONSTRUKCIJA, KI SE OPIRA NA TOGO ARMIRANOBETONSKO PLOŠČO. NOSILNI SISTEM SESTAVLJAjo STEBRI IN STENE, KI PA V NAČRTIH NISO POVSEM RAZVINDI. PROBLEMATIČNA SO SKLADIŠČA KNJIG V VRHNJAH NADSTROJAH, PRAV TAKO SE PODPORE PO VIŠINI NE POKRIVAJA. STAVBA OHRAŃA ANTIČNO MESTNO MREŽO. OSTALINE TERM, IMPLUVIA V VZHODNEGA DELA INSULE 46 SO PREDSTAVLJENE V KUBUSIH ZUNAJ OBJEKTA, KI JU GOVZHODNIM VOGALOM SEGNA EMONSKO ULICO. DEL PROSTOROV S PODPORNIM PROGRAMOM JE SPUŠČEN NAD RIMSKE ZIDOVE, KRIŽIŠČE CARDA IN DECUMANUSA PA JE NAGLAŠENO S SVETLOBNIKOM, KI SEŽE DO STREHE OBJEKTA. ARHEOLOŠKE PREDSTAVITVE NE ZAJEMAJA CELOTNEGA RAZISKANEGA PROSTORA, UMESTITEV NOSILNE STENE V INSULE 27 NE UPÓSTEVA KONSERVATORSKIH SMERNIC. ŽIRJA JE MENILA, DA PREDLAGANA ZASNOSA KNJIŽNICE NI PRIMEREN ODGOVOR NA DOLOČILA KONTEKSTA LOKACIJE. STAVBA S VOJO OBLIKO IN PODOBNO NE VZPOSTAVLJA KONTINUITET RAZVOJA MESTA, NJENA KRISTALNA OBLIKA IN TEKSTURA FASADE NIMATA NIČ SKUPNEGA Z ARHITEKTUROPLEČNIKOVE KNJIŽNICE, ČEMUR SO SE AVTORJI ZAVEZALI V svojih IZHODIŠČIH.

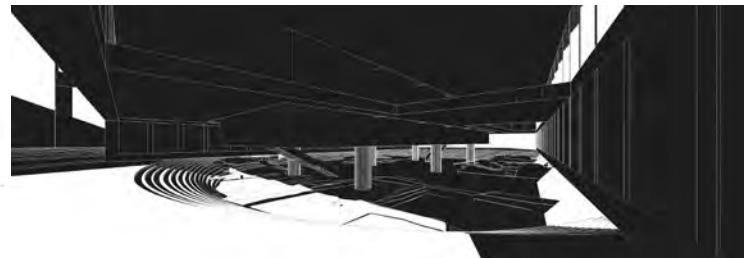
IN ITS GEOMETRY, THE PROPOSED STRUCTURE OF A POLYGONAL TOWER REFLECTS ROMAN EMONA IN ORDER TO MEET WITH MODERN LJUBLJANA. THE LIBRARY PROGRAMMES ARE THUS ORGANISED IN FOUR BLOCKS WITH CORES OF VERTICAL COMMUNICATIONS ARRANGED AROUND A CENTRAL SKYLIGHT ABOVE THE CROSSING OF CARDO AND DECUMANUS. ACROSS THE BUILT STRUCTURE IN AN ABSTRACT CRUCIFORM, A LIGHT FAÇADE MEMBRANE IS STRETCHED THAT SURROUNDS THE ENTIRE BUILDING IN THE FORM OF A STAR WITH IRREGULAR POINTS. THE UNIFORM COAT IS FORMED OF A DOUBLE STRUCTURAL FAÇADE OF MODULAR FILLS IN A LIGHT, HUNG CONSTRUCTION. AT THE ARCHAEOLOGICAL LEVEL, IN ADDITION TO SUPPLEMENTARY PROGRAMMES, THE MAIN ENTRANCE TO THE LIBRARY IS FORESEEN FROM THE DIRECTION OF TRG FRANCOSKE REVOLUCIJE SQUARE TO A TWO-LEVEL HALL WITH RECEPTION DESK. FROM THE ENTRANCE HALL, THE 1ST FLOOR WITH LECTURE ROOMS, CLUBS, COFFEE HOUSE AND A NIGHT READING ROOM CAN BE REACHED. THESE ARE FOLLOWED BY TYPICAL LIBRARIES THAT CONNECT THREE SETS: TOWARDS ZOISOVA STREET, THERE IS A STORAGE FACILITY; TO THE COURTYARD SIDE, THERE ARE WORKING UNITS OF THE LIBRARY; NEAR EMONSKA STREET TOWARDS KRIŽanke, THERE IS A LIBRARY WITH FREE ACCESS. ACCORDING TO THE AUTHORS, LIBRARIES ARE NOT MERELY 'PLACES OF KNOWLEDGE AND ENJOYING BOOKS', BUT ALSO MAJOR POINTS OF A CITY. FOR THIS REASON, THEY DEDICATED GREATER EMPHASIS TO THE ORGANISATION OF THE SUPPLEMENTARY PROGRAMME OF THE LIBRARY AND LESS TO THE VARIOUS ORGANISATIONS OF PROGRAMMES OF AN OPEN LIBRARY. THE CONSTRUCTION OF THE BASEMENT AND FIRST FLOOR IS MADE OF REINFORCED CONCRETE; IN THE FLOORS, THERE IS A STEEL STRUCTURE THAT RESTS ON A RIGID REINFORCED CONCRETE PANEL. THE LOAD-BEARING SYSTEM CONSISTS OF COLUMNS AND WALLS, WHICH, HOWEVER, ARE NOT VERY CLEAR IN THE PLANS. THE PROBLEM IS THE STORAGE FACILITIES FOR BOOKS IN THE UPPER FLOORS; SUPPORTS ARE NOT COVERED AS REGARDS THEIR HEIGHT. THE BUILDING MAINTAINS THE ANCIENT CITY GRID. THE REMAINS OF THERMAE, IMPLUVIUM AND THE EASTERN SECTION OF INSULA 46 ARE PRESENTED IN CUBES OUTSIDE THE FACILITY THAT REACH EMONSKA STREET AT ITS SOUTH-EASTERN CORNER. A PART OF THE PREMISES WITH THE SUPPLEMENTARY PROGRAMME IS LOWERED ABOVE THE ROMAN WALLS, AND THE CROSSING OF CARDO AND DECUMANUS IS EMPHASISED BY A SKYLIGHT THAT REACHES TO THE ROOF OF THE FACILITY. THE ARCHAEOLOGICAL PRESENTATIONS DO NOT INCLUDE THE ENTIRE SPACE EXAMINED; THE PLACEMENT OF THE LOAD-BEARING WALL INTO INSULA 27 DOES NOT TAKE INTO ACCOUNT CONSERVATION GUIDELINES. THE JURY WAS OF THE OPINION THAT THE PROPOSED LIBRARY DESIGN IS NOT A SUITABLE ANSWER TO THE PROVISIONS OF THE CONTEXT OF THE LOCATION. WITH ITS FORM AND IMAGE, THE BUILDING DOES NOT ESTABLISH A CONTINUITY OF TOWN DEVELOPMENT, ITS CRYSTAL FORM AND FAÇADE TEXTURE HAVE NOTHING IN COMMON WITH THE ARCHITECTURE OF THE PLEČNIK LIBRARY, TO WHICH THE AUTHORS WERE COMMITTED IN THEIR STARTING POINTS.



089.38200

KNJIŽNICA LEŽI NA IDEALNI LOKACIJI NA KRIŽIŠČU POTI SREČANJ ZNANJA. JE HIŠA KOLEKTIVNEGA SPOMINA SLOVENSKE KULTURE IN ZAKLADNICA NJENIH PISNIH DOKUMENTOV. OBJEKT JE ZASNOVAN KOT OBODNA VOGALNA ZAKLJUČITEV MESTNEGA KAREJA, KI SE VOLUMENSKO IZENAČI Z OBSTOJEĆIM KAREJSKIM VOGALOM. V TEM DELU SO NAMEŠČENI INTERNI PROGRAMI KNJIŽNICE, MEDTEM KO JE JAVNI PROGRAM KNJIŽNICE ORGANIZIRAN NA DVORIŠČNI STRANI OBJEKTA IN JE IZRAŽEN V ABSTRAKTNEJŠIH IN NEKOLIKO VIŠJIH VOLUMNIH. IMAMO TOREJ ZELO UMIRJENO LINEARNO FASADO ULIČNEGA DELA IN HETEROGENO FASADO V NOTRANJOSTI. NA VOGALU ZOISOVE CESTE IN VEGOVE Ulice je objekt spodrežan z dolgim vedutnim oknom, ki omogoča mimoidočim pogled na historični nivo rimske emone. Vprašljiva je orientacija javnih programov v sicer neugledni dvoriščni prostor. Objekt knjižnice se pojavi v mestni sliki kot zaključek tradicionalnega mestnega boka - kareja. To je še posebno poudarjeno s poševnim oblikovanjem strešin, ki spominjajo na klasične dvokapne strehe. Objekt torej ne želi izstopati iz tematskega kova mestne podobe in prepriča dominantno vlogo palace še vedno plečnikovemu nuk-u. Kljub spoštljivemu odnosu do plečnika pa je predlog v tem pogledu pre malo ambiciozen in predstavlja zamujeno priložnost, da bi se nova knjižnica zapisala v prostor kot imeniten dosežek svoje dobe.

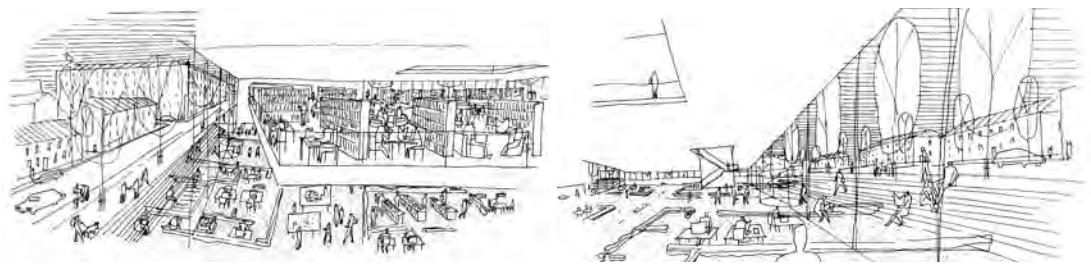
THE LIBRARY IS SITUATED AT AN IDEAL LOCATION AT THE CROSSROADS OF PATHS OF KNOWLEDGE. IT IS A HOUSE OF THE COLLECTIVE MEMORY OF SLOVENIAN CULTURE AND THE TREASURY OF ITS WRITTEN DOCUMENTS. THE BUILDING IS DESIGNED AS A CORNER BOUNDARY ALIGNED CONCLUSION OF THE URBAN BLOCK, LEVELLED IN VOLUME WITH THE EXISTING URBAN BLOCK CORNER. THE INTERNAL PROGRAMMES OF THE LIBRARY ARE PLACED IN THIS SECTION, WHILE THE PUBLIC PROGRAMME OF THE LIBRARY IS ORGANISED ON THE COURTYARD SIDE OF THE FACILITY AND EXPRESSED IN MORE ABSTRACT AND SOMEWHAT HIGHER VOLUMES. IT HAS, THEREFORE, A VERY GENTLE LINEAR FAÇADE ON THE STREET SIDE AND A HETEROGENEOUS INTERNAL FAÇADE. ON THE CORNER OF ZOISOVA AND VEGOVA STREETS, THE FACILITY IS CUT BY A LONG VEDUTA WINDOW THAT PROVIDES A VIEW ON THE HISTORICAL LEVEL OF ROMAN EMONA. THE ORIENTATION OF PUBLIC PROGRAMMES INTO OTHERWISE INSIGNIFICANT COURTYARD SPACE IS UNCERTAIN. THE LIBRARY FACILITY APPEARS IN THE CITY IMAGE AS A CONCLUSION OF THE TRADITIONAL CITY FLANK - AN URBAN BLOCK. THIS IS EMPHASISED IN PARTICULAR BY THE INCLINED DESIGN OF ROOFS THAT RESEMBLE CLASSICAL DOUBLE-RIDGED ROOFS. THE FACILITY DOES NOT SEEK TO BE DOMINANT IN THE THEMATIC CITY IMAGE AND LEAVES THE PLEČNIK NUK TO PRESERVE THE DOMINANT ROLE OF PALACE. IN SPITE OF THE ATTITUDE OF RESPECT FOR PLEČNIK, IN THIS CONTEXT, THE PROPOSAL IS NOT AMBITIOUS ENOUGH AND IS A MISSED OPPORTUNITY FOR THE NEW LIBRARY TO REPRESENT A REMARKABLE ACHIEVEMENT OF ITS ERA IN THE SPACE.



093.70012

KONCEPTUALNA ZASNOVA TEGA PROJEKTA JE IZRAŽENA V ZELO MOČNI STRUKTURNI IN VOLUMETRIČNI KOMPOZICIJI. KNJIGE KOT KULTURNA DEDIŠČINA SE HRANJU V VARNI LOŽI V JEDRU ZGRADBEE, OBKRŽENI Z OVOjem Iz PROSTOROV, KOT SO ČITALNICE, PISARNE ITN. LOGIČNA POSLEDICA JE, DA JE TA PROJEKT GLEDE TIPOLOŠKE KLASIFIKACIJE OSAMLJENA STAVBA, KOT POSLEDICA TOGOSTI ZASNOVE PA JE STAVBA RAZPETA PREK ARHEOLOŠKE CENE, NE DA BI SE JE DOTIKALA, RAZEN ŠESTIH STEBROV, KI NOSIJO VOLUMEN SKLADIŠČA. ZASNOVA, PREOBLIKOVANJE OD ZASNOVE DO PROJEKTA IN VIDEZ SO IZJEMNO TOGI. TUDI ZASNOVA NOSILNIH STRUKUR SLEDI TEJ TOGOSTI, KI ISTOČASNO POMENI TUDI TEŽAVO. NOSILNA FASADA Z NOTRANJIMI KONZOLAMI JE IZREDNO ZAPLETENA IN KONČNO DRAGA. POSTAVITEV SKLADIŠČNEGA PROSTORA NA ŠEST STEBROV JE LOGIČNA, VENDAR PA SO TI STEBRI NA NEKDANJI RIMSKI CESTI, KAR, GLEDE NA Poročilo, NI MOGOČE.

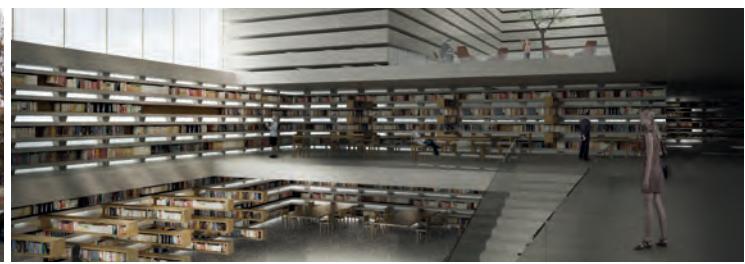
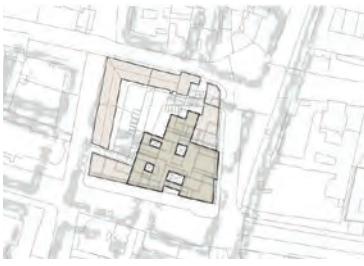
THE CONCEPTUAL IDEA OF THIS PROJECT IS ARTICULATED IN A VERY STRONG STRUCTURAL AND VOLUMETRIC COMPOSITION. THE BOOKS AS CULTURAL HERITAGE WOULD BE KEPT IN A SAFE-LIKE BOX AT THE CORE OF THE BUILDING, SURROUNDED BY AN ENVELOPE-LIKE WRAPPING OF FACILITIES SUCH AS READING ROOMS, OFFICES ETC. AS A LOGICAL CONSEQUENCE, THIS PROJECT IS A SOLITARY BUILDING IN ITS TYPOLOGICAL CLASSIFICATION, AND AS A CONSEQUENCE OF ITS RIGIDNESS IN CONCEPT, THIS BUILDING SPANS THE ARCHAEOLOGICAL ZONE WITHOUT TOUCHING IT EXCEPT FOR SIX COLUMNS WHICH BEAR THE STORAGE VOLUME. THE CONCEPT, THE CONVERSION FROM CONCEPT TO PROJECT, AS WELL AS THE APPEARANCE ARE EXTREMELY RIGID. ALSO, THE CONCEPT OF LOAD-BEARING STRUCTURES FOLLOWS THIS RIGIDITY, WHICH AT THE SAME TIME POSES A PROBLEM. THE LOAD-BEARING FAÇADE WITH INTERIOR CANTILEVERS ARE EXTREMELY COMPLICATED AND, FINALLY, EXPENSIVE. SETTING THE STORAGE ON SIX COLUMNS IS LOGICAL, BUT THESE COLUMNS ARE SITUATED IN THE FORMER ROMAN ROAD, WHICH IS CONTRARY TO THE COMPETITION BRIEF.



115.38529

AVTORJI NATEČAJNE REŠITVE SO ŽELELI PONUDITI PROSTORSKO USKLAIJENO, PROGRAMSKO SMOTRNO IN OKOLJU PRIJAZNO REŠITEV ZA OBJEKT NOVE UNIVERZITETNE KNIŽNICE. PROGRAM SO RAZPOREDILI V ŠTIRI STAVBNE VOLUMNE, KI SVOJO POJAVA/NOSTJO IN MATERIALNO OBDELAVO POUĐARJajo NJIHOVO FUNKCIJO. TAKO SO POSTAVLJENI VOGLA ZOISOVE CESTE IN VEGOVE Ulice OSNOVNI VOLUMEN KNJIŽNICE, V KATEREM SO VSII JAVNI ALI UPORABNIKOM DOSTOPNI PROGRAMI. TA OBJEKT JE ZASNOVAN KOT PRAVOKOTNIK, KI »LEBDI« NAD ARHEOLOŠKIM TERENOM EMONSKIH RUŠEVIN IN GA PO VERTIKALI PREBADA NOTRANJI PRÄREN VOLUMEN, TAKO DA JE VIDETI KOT ATRIJSKA ZGRADBA. TAKO DOBIMO V RESNICI DVOETAŽNI PRITLIČNI PROSTOR, KI PONUJA MIMOIDOČIM POGLED NA ARHEOLOŠKI NIVO EMONE IN NA DOGAJANJE V JAVNEM PRITLIČJU OBJEKTA. LEVO IN DESNO OD OSREDnjEGA VOGLNEGA VOLUMNA KNJIŽNICE STA POSTAVLJENA DVA KNJIŽNIČNA SKLADIŠČNA SILOSA, KI STA ZAPRTA VSE DO PRITLIČJA IN TVORITA DVE VIŠINSKI DOMINANTI. CELOTEN MEHANIZEM JAVNEGA, DOBRO OSVETLJENEGA IN ATRAKTIVNEGA OSREDnjEGA KUBUSA IN DVEH MONOLITNIH VERTIKAL JE FUNKCIONALNO IN POJAVNO UČINKOVIT. NA VOGLAU MED EMONSKO CESTO IN VEGOVO ULICO, KI SE ODPIRA NA TRG FRANCOSKE REVOLUCIJE, JE POSTAVLJEN ŠE PETI ELEMENT OZIROMA KUBUS KNJIŽNICE, KI SE ZDI POJAVNO IN FUNKCIONALNO LOČEN OD OSREDnjEGA KNJIŽNIČNEGA TELESA. TA DEL OBJEKTA JE V PRITLIČJU POVSEM ZAPRT PROTI ZUNANJEMU PROSTORU, ČEPRAV BI PRAV NA TEM VOGLAU PRIČAKOVALI VEČJO PROGRAMSKO IN VIZUALNOM POVEZAVO Z JAVNIMI PROGRAMI NA TRGU. TUDI CELOTNA PODoba NOVE KNJIŽNICE V MESTNI SLIKI JE PREVEČ RAZDROBLJENA IN NE DAJE PRAVE PREDSTAVE O DOSTOJANSTVU IN NACIONALNEM POMEMU NOVEGA OBJEKTA.

THE AUTHORS OF THE SOLUTION WANTED TO OFFER A SOLUTION FOR THE FACILITY OF THE NEW UNIVERSITY LIBRARY THAT WOULD BE SPACE-ADJUSTED, PROGRAMME-REASONABLE AND ENVIRONMENTALLY-FRIENDLY. THEY DIVIDED THE PROGRAMME INTO FOUR BUILDING VOLUMES THAT EMPHASISE THEIR FUNCTIONS BY MEANS OF THEIR APPEARANCE AND TREATMENT OF MATERIAL. ON THE CORNER OF ZOISOVA AND VEGOVA STREETS, THEY PLACED THE BASIC VOLUME OF THE LIBRARY WHERE ALL PUBLIC OR USER-ACCESSIBLE PROGRAMMES ARE LOCATED. THIS FACILITY IS DESIGNED AS A RECTANGLE THAT "FLOATS" ABOVE THE ARCHAEOLOGICAL TERRAIN OF THE EMOA RUINS; BY ITS VERTICAL, IT IS PERFORATED BY AN INTERNAL EMPTY VOLUME, SO IT GIVES THE APPEARANCE OF AN ATRIUM HOUSE. Thus, it forms a two-floor ground floor that provides a view of the historical level of emona, as well as events in the public ground floor of the facility. On the left and right sides of the central corner volume of the library, two library storage silos are placed, closed to the ground floor and forming two height dominants. The entire mechanism, the meaning of the public, well-illuminated and attractive central cube and two monolith verticals, is effective regarding its functionality and appearance. At the corner of emonska and vego streets that opens onto trg francoske revolucije square, a fifth element is placed which is a cube of the library that seems separate from the central library body in terms of appearance as well as functionality. This section of the facility is completely closed on its ground floor to the external space, although a greater programme as well as visual connection with public programmes in the square could be expected right at this corner. The entire image of the new library in the town image is too fragmented and does not provide a real idea of the dignity and national significance of the new facility.



118.19807

PROJEKT S SVOJO ZASNIVOZAGOGLJIVOSTJO ODGOVARJA SPECIFIČNIM KARAKTERISTIKAM LOKACIJE, NA KATERI SO BILI ODKRITI OSTANKI NEKDANJE RIMSKE EMONE. MASIVNO TELO KNJIŽNICE JE ZA PET METROV DVIGNJENO NAD OKOLIŠKE Ulice TER TAKO »LEBDI« NAD HISTORIČNIM NIVOjem EMONE. TAKO NASTALO PRITLIČJE JE PO OBODU POVSEM ZATEKLJENO IN OMOGOČA MIMO DOČIM POGLEDE NA ARHEOLOŠKE OSTANKE EMONE. KRIŽIŠČE OBEH EMONSKIH CEST JE POUDARJENO S ŠIRIMI VERTIKALNimi PRAZNIKAMI, SKOZI KATERE JE OSVETLJENO Z NARAVNO LUČJO. NADSTROJ PA KNJIŽNICE SO OBLIKOVANA KOT KRIŽNO NALOŽENA SKLADOVNIČA PODOLGOVATIH KVADROV. TAKO NASTAJA V PROSTORU ZANIMIVA KOMBINACIJA ZGOSTITEV NA MESTU KRIŽANJ IN PRAZNIN, KI SE ODPIRajo KOT ZUNANJE SOBE PROTIV FAŠADE OBJEKTA. TE PRAZNINE OBlikujejo skupaj z že omenjenimi praznimi vertikalnimi volumini nad križiščem emonskih cest zapleten in vizualne povezave med posameznimi programi knjižnice. Zanima je obravnavna knjižna polic, ki jih avtorji preoblikujejo v konstruktivni element objekta. Kljub nedvomno zanimivi zasnovi programske organiziranosti ter notranje in zunanje podobe knjižnice učinkuje notranjost objekta kot zapleten labirint, ki je prepletен z manjšimi, programsko povsem določenimi prostori, kar otežuje bodočo potrebo po fleksibilnosti objekta.

THE DESIGN OF THE PROJECT CORRESPONDS TO THE SPECIFIC CHARACTERISTICS OF THE LOCATION WHERE THE REMAINS OF THE FORMER ROMAN EMONA WERE DISCOVERED. THE MASSIVE LIBRARY BODY IS LEVELLED ABOVE THE NEIGHBOURING STREETS BY FIVE METRES AND THUS "FLOATS" ABOVE THE HISTORICAL LEVEL OF EMONA. THE GROUND FLOOR THUS FORMED HAS THE ENTIRE RIM GLAZED AND ENABLES A VIEW OF THE ARCHAEOLOGICAL REMAINS OF EMONA. THE CROSSROADS OF BOTH ROMAN STREETS IS EMPHASISED BY FOUR VERTICAL VACANCIES THROUGH WHICH NATURAL LIGHT ENTERS THE BUILDING. THE FLOORS OF THE LIBRARY ARE FORMED AS A PILE OF ELONGATED BLOCKS ARRANGED IN A CROSS-LIKE FORM. THIS RESULTS IN AN INTERESTING COMBINATION OF DENSITIES IN THE SPACE AT THE POINTS OF CROSSINGS AND EMPTY SPACES, WHICH OPEN AS EXTERNAL ROOMS TOWARDS THE FAÇADE OF THE BUILDING. TOGETHER WITH THE SAID EMPTY VERTICAL VOLUMES ABOVE THE CROSSROAD OF THE EMONA STREETS, THESE EMPTY SPACES FORM A COMPLICATED AND EXCITING SYSTEM OF "OPEN SPACES" THAT ENABLE COMMUNICATION AND VISUAL CONNECTIONS BETWEEN INDIVIDUAL LIBRARY PROGRAMMES. THE TREATMENT OF BOOKSHELVES THAT THE AUTHORS RE-FORM INTO A CONSTRUCTIVE ELEMENT OF THE BUILDING IS INTERESTING. IN SPITE OF THE UNDOUBTFULLY INTERESTING DESIGN OF PROGRAMME ORGANISATION AS WELL AS THE INTERNAL AND EXTERNAL IMAGE OF THE LIBRARY, THE INTERIOR OF THE BUILDING GIVES THE IMPRESSION OF A COMPLICATED LABYRINTH, INTERTWINED WITH SMALLER SPACES CLEARLY DEFINED AS TO PROGRAMMES, WHICH MAKES THE FUTURE NEED FOR FLEXIBILITY DIFFICULT.

Ocenjevalna komisija je na 11. seji po obsežni predstavitvi poročil strokovnjakov in poročevalcev izločila tiste elaborate, ki niso spoštovali natečajnih pogojev. Presenetljivo veliko število elaboratov je bilo izločenih zaradi odstopanja od natečajnih pogojev, predvsem glede grobega kršenja urbanističnih določil, neupoštevanja gradbenih meja, bistvenega preseganja gradbenih linij in potrebnih odmikov od sosednjih zemljišč. Nekaj projektov je bilo izločenih tudi zaradi neustrezne vsebine elaborata, predvsem zaradi grafičnih predstavitev v neustreznih merilih, kar ne omogoča preverjanja skladnosti s pogoji razpisnega gradiva. V nadaljevanju je komisija izločila tiste elaborate, ki niso zadostili pričakovanim urbanistično arhitekturnim merilom, navedenim v razpisnem gradivu.

At its 11th session, after an extensive presentation of the reports of experts and reporters, the jury excluded the detailed reports that did not consider the tender conditions. Surprisingly, a great number of detailed reports were excluded due to deviations from the tender conditions, in particular gross violations of urban provisions, non-respect of building boundaries, essential exceeding of building lines and necessary distances to neighbouring land. Some projects were excluded also on account of the inappropriate content of the detailed report, in particular graphical presentations with inadequate scales, which prevents verification of compliance with the conditions of the tender material. The commission also excluded detailed reports that did not satisfy the expected urban-architectural criteria indicated in the tender material.



001.59183

NATEČAJNI PROJEKT PREDLAGA STAVBNI VOLUMEN, ZASNOVAN PO CELOTNI PovršINI NATEČAJNEGA OBMOČJA. STAVBNI VOLUMEN ČLENI VERTIKALNI SVETLOBNIK, OBLIKOVAN NAD KRIŽIŠČEM ULIC CARDO IN DECMUMANUS. STAVBA SE NE NAVEZUJE NA OBSTOJEČO ROBNO ZAZIDAVO. GLAVNI VHOD JE UREJEN IZ VOGALA ZOISOVE IN EMONSKE CESTE.

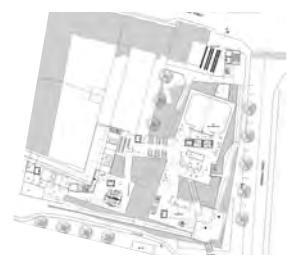
THE TENDER PROJECT PROPOSES THE BUILDING VOLUME DESIGNED OVER THE ENTIRE SURFACE OF THE TENDER AREA. THE BUILDING VOLUME IS DIVIDED WITH A VERTICAL SKYLIGHT ABOVE THE CROSSROAD OF CARDO AND DECMUMANUS STREETS. THE BUILDING IS NOT CONNECTED TO THE EXISTING EDGE FACADES. THE MAIN ENTRANCE IS ARRANGED FROM ZOISOVA AND EMONSKA STREETS.



003.84171

NATEČAJNA REŠITEV ZAKLJUČUJE OBODNO KAREJSKO ZAZIDAVO S STAVBNIM VOLUMNOM, OBLIKOVANIM PO CELOTNI POVERŠINI NATEČAJNEGA OBMOČJA. VOLUMEN STAVBE JE V ZGORNJIH ETAŽAH STRUKTURIRAN S FASADNIMI ZAMIKI, JZ VOGAL PA POUĐARJA VEĆJE, PROTI JUGU OBRNJENO OKNO. STAVBA SE NE NAVEZUJE NA OBSTOJEČO ROBNO ZIDAVO STAVBNEGA OTOKA. GLAVNI VHOD JE UREJEN S ZOISOVE IN EMONSKO CESTE.

THE TENDER SOLUTION CONCLUDES THE BOUNDARY ALIGNED URBAN BLOCK CONSTRUCTION WITH THE BUILDING VOLUME FORMED OVER THE ENTIRE SURFACE OF THE TENDER AREA. ON THE UPPER FLOORS, THE VOLUME OF THE BUILDING IS STRUCTURED BY FAÇADE SHIFTS; THE SW CORNER IS EMPHASISED BY A LARGE WINDOW, FACING SOUTH. THE BUILDING IS NOT CONNECTED TO THE EXISTING EDGE FACADES OF THE CONSTRUCTION UNIT. THE MAIN ENTRANCE IS ARRANGED FROM ZOISOVA AND EMONSKA STREETS.



004.22112

STAVBNI VOLUMEN JE OBLIKOVAN PO CELOTNI Površini NATEČAJNEGA OBMOČJA, SESTAVLJEN Iz MED SEBOJ ZAMAKNENIH LAMEL S POUĐARJENO VERTIKALNO REŽO NAD Površino ULICE DECUMANUS. STAVBA SE NE NAVEZUJE NA OBSTOJEČO ROBNO ZAZIDAVO. GLAVNI VHOD JE ORGANIZIRAN Z VOGLA EMONSKE CESTE IN ZOISOVE ULICE.

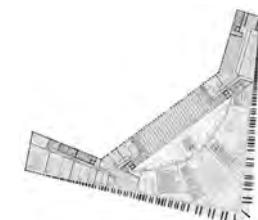
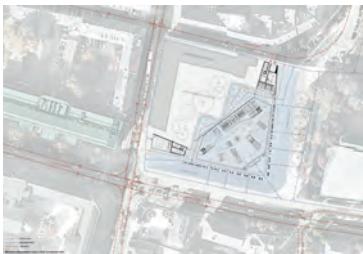
G VOLUME IS DESIGNED OVER THE ENTIRE SURFACE OF THE PROJECT AREA; IT IS COMPRISED OF INTER-SHIFTED LAMELLAS WITH AN EMPHASISED VERTICAL RIFT ABOVE THE SURFACE OF DECUMANUS STREET. THE BUILDING IS NOT CONNECTED TO THE EXISTING EDGE FACADES. THE MAIN ENTRANCE IS ORGANISED FROM THE CORNER OF EMONSKA AND ZOISOVA STREETS.



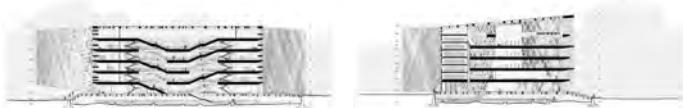
007.12448

NATEČAJNI PROJEKT PREDLAGA STAVBNI VOLUMEN, ZASNOVAN PO OBODU STAVBNEGA BLOKA. STAVBA JE ČLENJENA S SEVERNO IN ZAHODNO LAMELO IN V NOTRANJOST Z LAMELAMI V SMERI S-J. ZGORNJE ETÀZE JV VOGLALA STAVBE SO OBLIKOVANE NA NAČIN »ZIMSKEGA VRTA« OZ. ZELENEGA FOAJEJA. STAVBA SE NE NAVEZUJE NA OBSTOJEÇO ROBNO ZAZIDAVO. GLAVNI VHOD JE UREJEN IZ VSEH SMERI NA NIVO ARHEOLOŠKE ETÀZE IN S SEVERA NA NIVO PRITLIÇJA.

THE PROJECT PROPOSES THE BUILDING VOLUME DESIGNED ALONG THE EDGE OF THE TENDER AREA. THE BUILDING IS DIVIDED BY THE NORTHERN AND WESTERN LAMELLA AND IN THE INTERIOR BY LAMELLAS IN THE N-S DIRECTION. THE UPPER FLOORS OF THE SE CORNER OF THE BUILDING ARE DESIGNED IN THE MANNER OF A "WINTER GARDEN" OR GREEN FOYER. THE BUILDING IS NOT CONNECTED TO THE EXISTING EDGE FACADES. THE MAIN ENTRANCE IS ARRANGED FROM ALL DIRECTIONS TO THE LEVEL OF THE ARCHAEOLOGICAL FLOOR AND FROM THE NORTH TO THE GROUND FLOOR LEVEL.

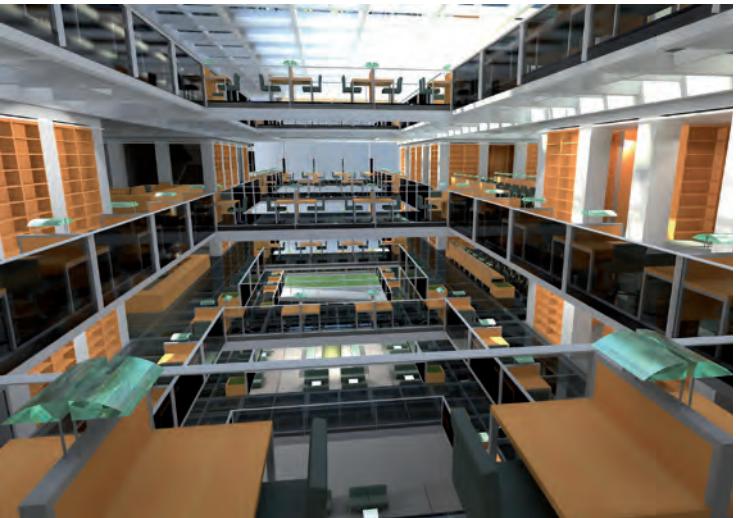


012.12106



STAVBNI VOLUMEN NATEČAJNE REŠITVE ZAKLJUČUJE OBSTOJEČO OBODNO ZAVIDAVO STAVBNEGA OTOKA, Vendar se fizično ne navezuje na obstoječe stavbe. Stavbo označuje enotno oblikovana fasadna opna in poudarjen zaobljen JV vogal, kjer je urejen tudi glavni vhod.

THE BUILDING VOLUME OF THE TENDER SOLUTION CONCLUDES THE EXISTING BOUNDARY ALIGNED BUILDING OF THE CONSTRUCTION UNIT; HOWEVER, PHYSICALLY, IT IS NOT CONNECTED TO THE EXISTING BUILDINGS. THE BUILDING IS SIGNIFIED BY THE UNIFORM DESIGN OF THE FAÇADE MEMBRANE AND EMPHASISED ROUNDED SE CORNER, WHERE THE MAIN ENTRANCE IS ARRANGED.



013.77177

NATEČAJNA REŠITEV ZAKLJUČUJE OBODNO KAREJSKO ZAZIDAVO STAVBNEGA OTOKA IN SE NA SEVERNEM DELU PRIPEŇJA NA STAVBO RIMSKA 1. STAVBO ČLENIJO HORIZONTALNO ZAMAKNJENE IN PREVISEVAJOČE ETAŽE. DOSTOPI V STAVBO SO UREJENI S ZOISOVE IN EMONSKO CESTO V SMERI ULIC CARDO IN DECUUMANUS, NAD KATERIMA SE ODPIRA VERTIKALNI PROSTOR V ZALEDJU STAVBNEGA VOLUMENA.

THE TENDER SOLUTION CONCLUDES THE BOUNDARY ALIGNED URBAN BLOCK BUILDING OF THE CONSTRUCTION UNIT; IN THE NORTHERN SECTION, IT IS ATTACHED TO THE BUILDING ON RIMSKA 1. THE BUILDING IS DIVIDED WITH HORIZONTALLY-SHIFTED AND OVERHANGING FLOORS. ENTRANCES TO THE BUILDING ARE ARRANGED FROM ZOISOVA AND EMONSKA STREETS IN THE DIRECTION OF CARDO AND DECUUMANUS STREETS, ABOVE WHICH A VERTICAL SPACE OPENS INSIDE THE BUILDING VOLUME.

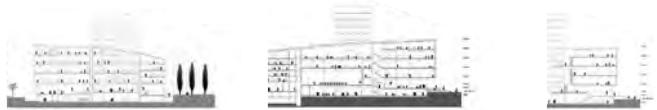
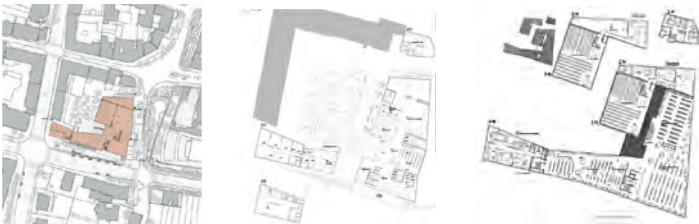


015.62756



STAVBNI VOLUMEN NATEČAJNE REŠITVE ZAKLJUČUJE OBSTOJEČO OBODNO ZAVIDAVO STAVBNEGA OTOKA, A SE NA OBSTOJEČO STAVBNO STRUKTURU NE NAVEŽE. STAVBA JE KRISTALINSKE OBLINE Z LOMLJENO STREHO IN NAGNjenimi FASADAMI. VHODI V STAVBO SO UREJENI S SEVERA IN VZHODA.

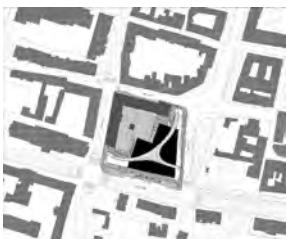
THE BUILDING VOLUME OF THE SOLUTION CONCLUDES THE EXISTING BOUNDARY ALIGNED BUILDING OF THE CONSTRUCTION UNIT; HOWEVER, IT IS NOT CONNECTED TO THE EXISTING BUILDING STRUCTURE. THE BUILDING HAS A CRYSTALLINE SHAPE, WITH COMBINATION ROOF AND SLOPING FACADES. ENTRANCES TO THE BUILDING ARE ARRANGED FROM THE NORTH AND EAST.



017.63838

NATEČAJNO REŠITEV PREDSTAVLJA OBODNA, POLIGONALNO OBLIKOVANA STAVBA, KI SE V NOTRANJOSTI STAVBNEGA OTOKA ZAKLJUČUJE S STOLPOM. STAVBNI VOLUMEN JE OD OBSTOJEĆE GRAJENE STRUKTURE ODMAKNjen, STAVBA RIMSKA 1 JE RE-KONSTRUIRANA. VHODI V STAVBO SO ZASNOVANI NA VZHODNEM DELU, OZNAČENI S SKULPTURALNIM POUDARKOM.

THE TENDER SOLUTION IS REPRESENTED BY A BOUNDARY ALIGNED, POLYGONALLY-SHAPED BUILDING, CONCLUDED INSIDE THE CONSTRUCTION UNIT WITH A TOWER. THE BUILDING VOLUME IS DISTANT FROM THE EXISTING BUILT STRUCTURE; THE BUILDING ON RIMSKA 1 IS RECONSTRUCTED. ENTRANCES TO THE BUILDING ARE IN THE EASTERN SECTION AND MARKED BY A SCULPTED EMPHASIS.



018.63481

STAVBNI VOLUMEN NATEČAJNE REŠITVE ZAKLJUČUJE OBSTOJEČO OBODNO ZAZIDAVO STAVBNEGA OTOKA, VENDAR SE FIZIČNO NE NAVEZUJE NA OBSTOJEĆE STAVBE. STAVBO PREDSTAVLJA MONOLITEN VOLUMEN, KI LEBDI NAD POVRŠINO ARHEOLOŠKE ETAŽE. STAVBNI VOLUMEN PO VERTIKALI ČLENI AMORFNO OBLIKOVANA ZAREZA – SVETLOBNIK, KI STAVBO RAZDELI NA TRI MANJŠE VOLUME. GLAVNI VHOD JE UREJEN IZ SLOVENSKE, RIMSKIE IN EMONSKIE ULICE NA NIVO ARHEOLOGIJE, Z JV VOGALA IN IZ RIMSKIE CESTE PA NA NIVO PRITLIČJA.

THE BUILDING VOLUME OF THE SOLUTION CONCLUDES THE EXISTING BOUNDARY ALIGNED BUILDING OF THE CONSTRUCTION UNIT; HOWEVER, PHYSICALLY, IT IS NOT CONNECTED TO THE EXISTING BUILDINGS. THE BUILDING IS REPRESENTED BY A MONOLITHIC VOLUME THAT FLOATS ABOVE THE SURFACE OF THE ARCHAEOLOGICAL FLOOR. THE BUILDING VOLUME IS DIVIDED VERTICALLY WITH AN AMORPHOUSLY-SHAPED GROOVE – A SKYLIGHT THAT DIVIDES THE BUILDING INTO THREE SMALLER VOLUMES. THE MAIN ENTRANCE IS ARRANGED FROM SLOVENSKA, RIMSKA AND EMONSKA STREETS TO THE LEVEL OF THE ARCHAEOLOGY, AND FROM THE SE CORNER AND RIMSKA STREET TO THE GROUND-FLOOR LEVEL.



019.33335

NATEČAJNA REŠITEV ZAKLJUČUJE OBODNO KAREJSKO ZAZIDAVO STAVBNEGA OTOKA, A SE NA OBSTOJEĆO STAVBNO STRUKTURU NE NAVEže. STAVBNI VOLUMEN JE ČLENJEN PO VIŠINI. STAVBA JE VIŠJA NA JZ DELU, Z VIŠINSKIM POUĐARKOM - STOLPOM - IN NIŽJA NA SEVERNEM DELU. NA OBMOČJU RIMSKE 1 SE STAVBA ZAKLJUČI Z NIŽJIM STOPNIČECEM. PRITLIČJE STAVBE JE ZAMAKNjENO V NOTRANjOST, VHODNI DEL POUĐARJA STOPNIšČNI PODSTAVEK.

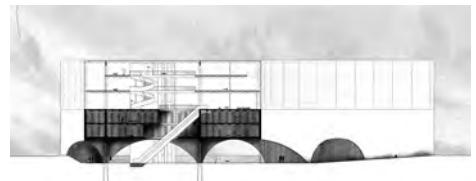
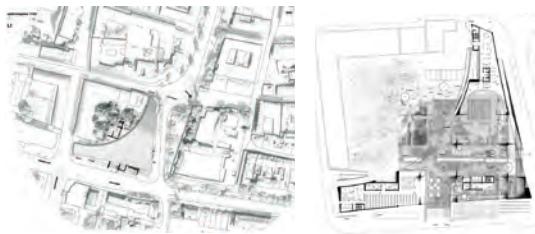
THE TENDER SOLUTION CONCLUDES THE BOUNDARY ALIGNED BUILDING OF THE CONSTRUCTION UNIT; HOWEVER, IT IS NOT CONNECTED TO THE EXISTING BUILDING STRUCTURE. THE BUILDING VOLUME IS DIVIDED BY HEIGHT. THE BUILDING IS HIGHER IN ITS SW SECTION, WITH A HEIGHT EMPHASIS, A TOWER, AND LOWER IN THE NORTHERN SECTION. IN THE AREA OF RIMSKA 1, THE BUILDING IS CONCLUDED BY A LOWER TOWER. THE GROUND FLOOR OF THE BUILDING IS WITHDRAWN TO THE INTERIOR; THE ENTRANCE SECTION IS EMPHASISED BY A STAIRCASE BASE.



021.31031

NATEČAJNA REŠITEV ZAKLJUČUJE OBODNO KAREJSKO ZAZIDAVO STAVBNEGA OTOKA IN SE NA SEVERNEM DELU PRIPENJA NA STAVBO RIMSKA 1, KATERO NADZIDA. STAVBNI VOLUMEN JE ČLENJEN Z LAMELAMI V SMERI V-Z. VHOD JE UREJEN S ZOISOVE CESTE.

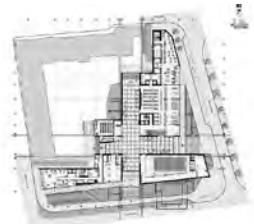
THE SOLUTION CONCLUDES THE BOUNDARY ALIGNED URBAN BLOCK BUILDING OF THE CONSTRUCTION UNIT; IN THE NORTHERN SECTION, IT IS ATTACHED TO THE BUILDING ON RIMSKA 1, WHICH IT UPGRADES. THE BUILDING VOLUME IS DIVIDED BY LAMELLAS IN THE E-W DIRECTION. THE ENTRANCE IS ARRANGED FROM ZOISOVA STREET.



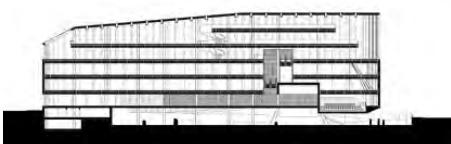
022.10440

STAVBNI VOLUMEN NATEČAJNE REŠITVE ZAKLJUČUJE OBSTOJEČO OBODNO ZAZIDAVO STAVBNEGA OTOKA, VENDAR SE FIZIČNO NE NAMEZUJE NA OBSTOJEČE STAVBE. STAVBO OZNAČUJE MONOLITNI VOLUMEN, KI JE V NOTRANJOSTI STAVBNEGA OTOKA LOČNO OBLIKOVAN IN ČLENJEN Z VERTIKALNIM SVETLOBNIKOM. FASADO OZNAČUJE TUDI OBOKANI DEL FASADE PARTERJA. VHODI SO UREJENI S ZOISOVE CESTE.

THE BUILDING VOLUME OF THE SOLUTION CONCLUDES THE EXISTING BOUNDARY ALIGNED BUILDING OF THE CONSTRUCTION UNIT; HOWEVER, PHYSICALLY, IT IS NOT CONNECTED TO THE EXISTING BUILDINGS. THE BUILDING HAS A MONOLITHIC VOLUME, WHICH IN THE INTERIOR OF THE CONSTRUCTION UNIT IS DESIGNED IN A FORM OF A CURVE AND DIVIDED BY A VERTICAL SKYLIGHT. THE FAÇADE IS SIGNIFIED ALSO BY AN ARCHED SECTION OF THE GROUND-FLOOR FAÇADE. THE ENTRANCES ARE ARRANGED FROM ZOISOVA STREET.

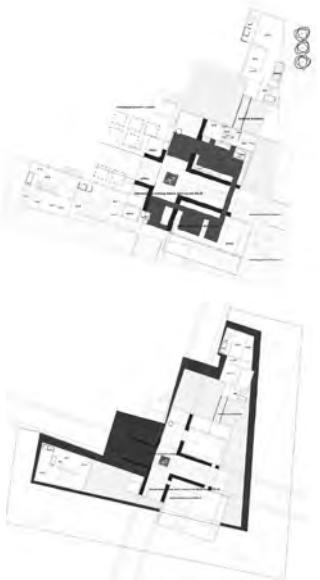
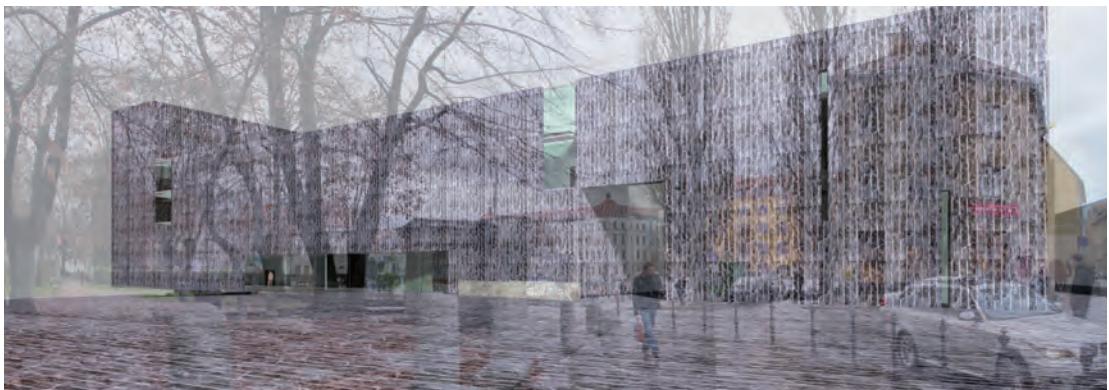


023.17038



NATEČAJNA REŠITEV ZAKLJUČUJE OBODNO KAREJSKO ZAZIDAVO STAVBNEGA OTOKA. STAVBNI VOLUMEN ČLENITA VERTIKALNA SVETLOBNIKA NAD OBMOČJEM ULIC CARDĀ IN DECUUMANUSA. VOLUMEN JE MONOLITNO OBLIKOVAN IN SE ZNIŽUJE PROTI SEVERU. PONEKOD JE DVIGNJEN NAD NIVO ARHEOLOŠKE ETÀZE Z UREJENIMI VHODI S ZOISOVE, EMONSKO, RIMSKE CESTE IN IZ NOTRANJOSTI STAVBNEGA OTOKA.

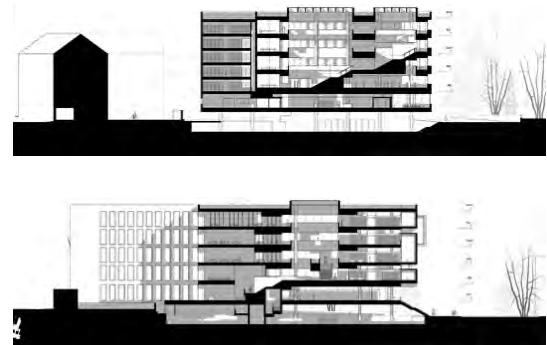
THE SOLUTION CONCLUDES THE BOUNDARY ALIGNED URBAN BLOCK BUILDING OF THE CONSTRUCTION UNIT. THE BUILDING VOLUME IS DIVIDED WITH VERTICAL SKYLIGHTS ABOVE THE AREA OF CARDO AND DECUUMANUS STREETS. THE VOLUME IS MONOLITH-SHAPED AND DESCENDS TOWARDS THE NORTH. IN SOME PLACES, IT IS RAISED ABOVE THE LEVEL OF THE ARCHAEOLOGICAL FLOOR, WITH ENTRANCES ARRANGED FROM ZOISOVA, EMONSKA, RIMSKA STREETS, AND FROM THE INTERIOR OF THE CONSTRUCTION UNIT.



026.97501

STAVBNI VOLUMEN ZAKLJUČUJE OBODNO KAREJSKO ZAZIDAVO STAVBNEGA OTOKA IN NA SEVERNEM DELU ZAZIDA OBMOČJE ODSTRANJENE STAVBE RIMSKE 1. STAVBO ČLENI VIŠJE ZASNOVANA LAMELA VZDOLŽ ZOISOVE CESTE IN NIŽJI VOLUMEN, OBLIKOVAN VZDOLŽ EMONSKE ULICE. VHODI SO UREJENI Z EMONSKO CESTO IN TUDI IZ DRUGIH SMERI.

THE BUILDING VOLUME CONCLUDES THE BOUNDARY ALIGNED URBAN BLOCK BUILDING OF THE CONSTRUCTION UNIT; IN THE NORTHERN SECTION, IT BUILDS THE AREA OF THE REMOVED BUILDING ON RIMSKA 1. THE BUILDING IS DIVIDED WITH A HIGHER LAMELLA ALONG ZOISOVA STREET AND A LOWER VOLUME DESIGNED ALONG EMONSKA STREET. ENTRANCES ARE ARRANGED FROM EMONSKA STREET AND FROM OTHER DIRECTIONS.



027.00910

NATEČAJNA REŠITEV ZAKLJUČUJE OBODNO KAREJSKO ZAZIDAVO S STAVBNIM VOLUMNOM, OBLIKOVANIM PO CELOTNI POVRŠINI NATEČAJNEGA OBMOČJA, ZAROTIRANIM NA GEOMETRIJO EMONE. STAVBNI VOLUMEN JE VZDOLŽ EMONSKE CESTE PONEKOD UMAKNJEN V NOTRANJOST STAVBNEGA KAREJA IN PROTI ZOISOVI ČLENJEN Z IZMAKNJENIMI LOŽAMI RAZLIČNIH GLOBIN. VHODI SO UREJENI S ZOISOVE IN EMONSKO CESTO.

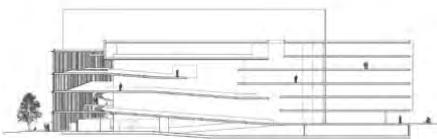
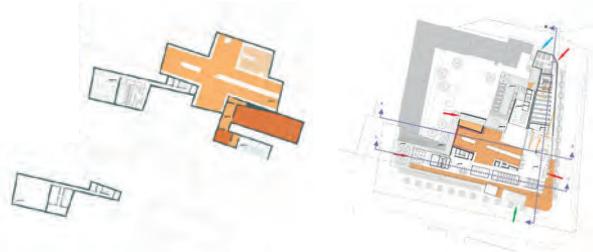
THE SOLUTION CONCLUDES THE BOUNDARY ALIGNED URBAN BLOCK CONSTRUCTION WITH THE BUILDING VOLUME FORMED OVER THE ENTIRE SURFACE OF THE SITE AREA, ROTATED ACCORDING TO THE GEOMETRY OF EMONA. ALONG EMONSKA STREET, THE BUILDING VOLUME IS WITHDRAWN IN CERTAIN PLACES INSIDE THE BUILDING URBAN BLOCK; TOWARDS ZOISOVA STREET, IT IS DIVIDED BY WITHDRAWN BOXES OF DIFFERENT DEPTHS. ENTRANCES ARE ARRANGED FROM ZOISOVA AND EMONSKA STREETS.



028.51818

STAVBNI VOLUMEN NATEČAJNE REŠITVE ZAKLJUČUJE OBSTOJEČO OBODNO ZAZIDAVO STAVBNEGA OTOKA, VENDAR SE FIZIČNO NE NAVEZUJE NA OBSTOJEČE STAVBE. VOLUMEN STAVBE JE ČLENJEN S POUĐARJENIM IZREZOM NAD OBMOČJEM ULIC **CARDO** IN **DECUMANUSA** NA TRI MANJŠE VOLUMENE. OBODNE FASADE ČLENIJO PREVISEVAJOCI IZMAKNJENI KUBUSI, VSE ZAROTIRANO NA GEOMETRIJO EMONE. VHODI SO UREJENI IZ VSEH SMERI C IN D NA NIVO ARHEOLOŠKE ETAŽE.

THE BUILDING VOLUME OF THE SOLUTION CONCLUDES THE EXISTING BOUNDARY ALIGNED BUILDING OF THE CONSTRUCTION UNIT; HOWEVER, PHYSICALLY, IT IS NOT CONNECTED TO THE EXISTING BUILDINGS. THE VOLUME OF THE BUILDING IS DIVIDED BY AN EMPHASISED CUTTING ABOVE THE AREA OF **CARDO** AND **DECUMANUS** STREETS INTO THREE SMALLER VOLUMES. PERIPHERAL FACADES ARE DIVIDED WITH OVERHANGING WITHDRAWN CUBES, ALL ROTATED TO THE EMONA GEOMETRY. ENTRANCES ARE ARRANGED FROM ALL C AND D DIRECTIONS TO THE LEVEL OF THE ARCHAEOLOGICAL FLOOR.



029.87654

NATEČAJNA REŠITEV OBLIKUJE VOLUMEN, SESTAVLJEN IZ LAMEL, KATERE NAD OBMOČJEM ULICE CARDO MED SEBOJ LOČUJE VERTIKALNI SVETLOBNIK. ENOTEN STAVBNI OVOJ KLJUB IZRASITI ČLENJENOSTI STAVBNE MASE DAJE VTIS MONOLITNEGA VOLUMENA. VHODI SO UREJENI Z EMONSKO CESTO NIVO PARTERJA. PROTI SLOVENSKI JE OBLIKOVAN TRG Z NADKRITJEM.

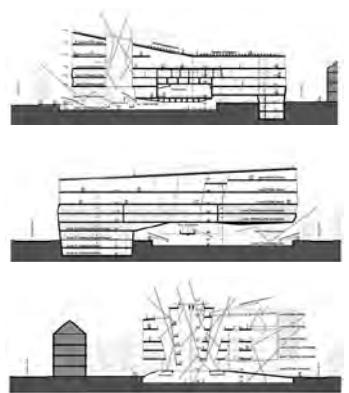
THE SOLUTION DESIGNS THE VOLUME CONSISTING OF LAMELLAS, WHICH ARE SEPARATED ABOVE THE CARDO STREET AREA BY A VERTICAL SKYLIGHT. DESPITE THE EXPLICIT DIVISION OF BUILDING MASS, THE UNIFORM BUILDING SKIN GIVES AN IMPRESSION OF A MONOLITHIC VOLUME. ENTRANCES ARE ARRANGED FROM EMONSKA STREET TO THE GROUND FLOOR LEVEL. TOWARDS SLOVENSKA STREET, THERE IS A COVERED SQUARE.

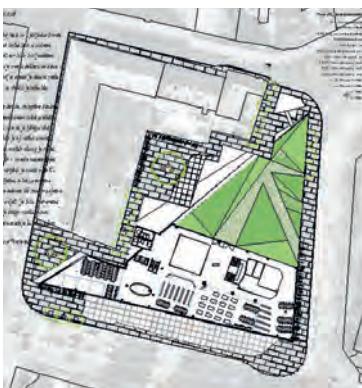
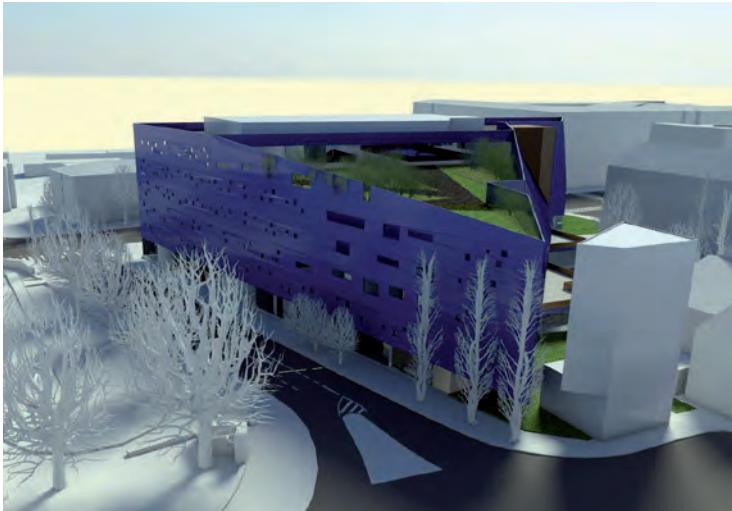


030.67376

STAVBNI VOLUMEN NATEČAJNE REŠITVE ZAKLJUČUJE Z OBSTOJEČO OBODNO ZAZIDAVO STAVBNEGA OTOKA, VENDAR SE FIZIČNO NE NAMEZUJE NA OBSTOJEĆE STAVBE, STAVBO OZNAČUJE KRISTALINSKO ZGUBAN FASADNI OVOJ, VOLUMEN PO VERTIKALI PРЕБАДА OSREDNJI SVETLOBNIK, ZASNovan NAD PRESEČIŠČEM C-D, S PODARJENO POTEZO DECUMANUS; VHODI SO UREJENI Z VSEH SMERI, NIVO ARHEOLOGIJE JE PROSTO DOSTOPEN JAVNOSTI.

THE BUILDING VOLUME OF THE TENDER SOLUTION CONCLUDES THE EXISTING BOUNDARY ALIGNED BUILDING OF THE CONSTRUCTION UNIT; HOWEVER, PHYSICALLY, IT IS NOT CONNECTED TO THE EXISTING BUILDINGS. THE BUILDING IS SIGNIFIED BY A CRYSTALLINE SHAPED FOLDED FAÇADE SKIN; THE VOLUME IS INTERRUPTED VERTICALLY WITH A CENTRAL SKYLIGHT DESIGNED ABOVE THE C-D INTERSECTION, WITH AN EMPHASISED DECUMANUS FEATURE. ENTRANCES ARE ARRANGED FROM ALL DIRECTIONS; THE ARCHAEOLOGY LEVEL IS FREELY ACCESSIBLE FOR PUBLIC.

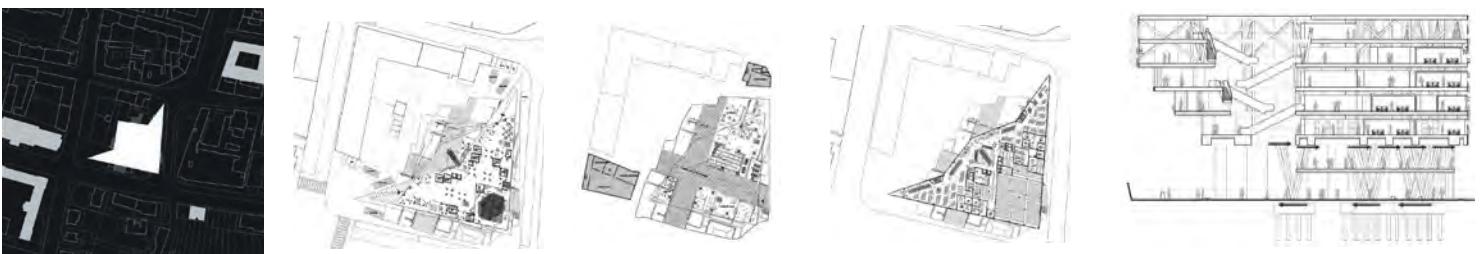




032.79312

NATEČAJNA REŠITEV PREDLAGA ZAZIDAVO NATEČAJNEGA OBMOČJA Z ENOTNO OBLIKOVANIM MONOLITNIM TRIKOTNIM VOLUMENOM, DVIGNJENIM NAD NIVO ARHEOLOŠKE ETAGE. STAVBA SE NE NAVEZUJE NA OBSTOJEĆO STAVBNO STRUKTURU. VHOD JE UREJEN NA JZ VOGALU.

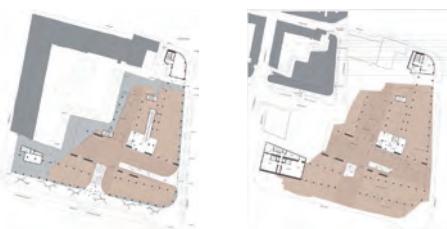
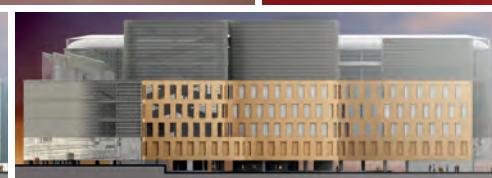
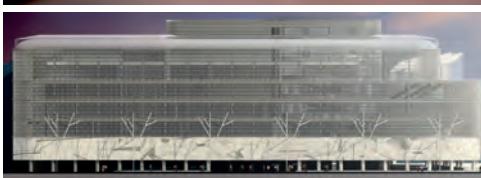
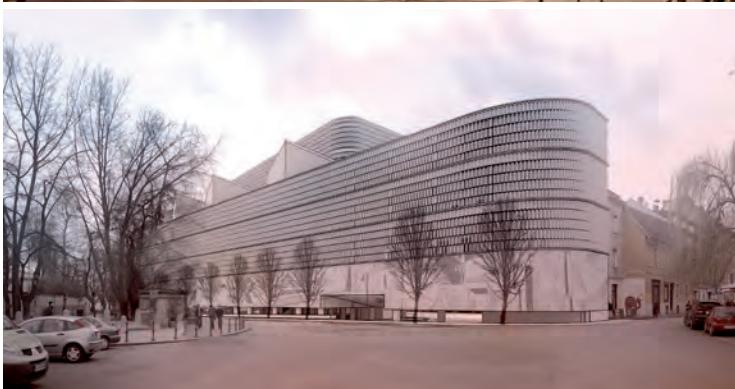
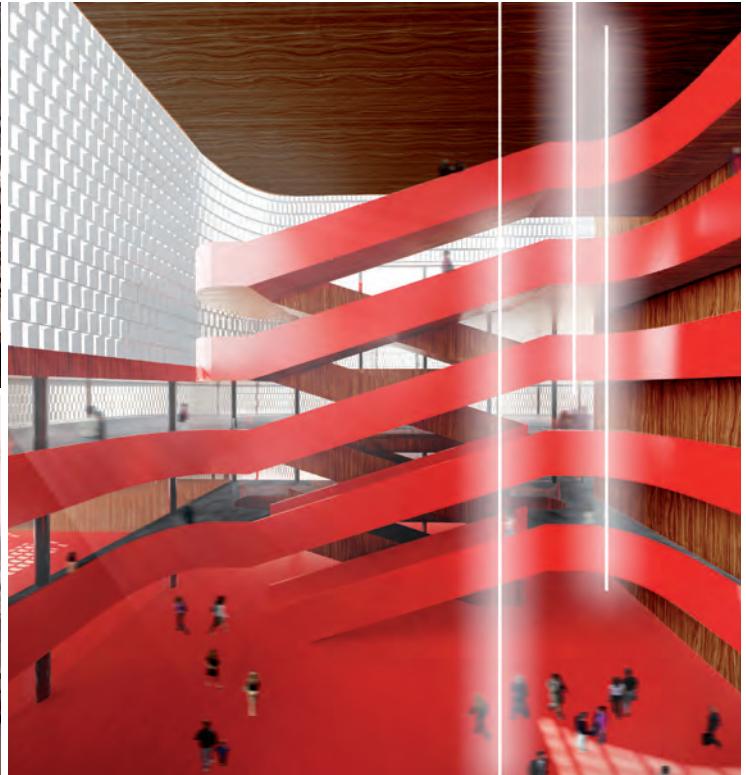
THE SOLUTION PROPOSES BUILDING OVER THE SITE AREA WITH A UNIFORMLY DESIGNED MONOLITHIC TRIANGLE VOLUME RAISED ABOVE THE LEVEL OF THE ARCHAEOLOGICAL FLOOR. THE BUILDING IS NOT CONNECTED TO THE EXISTING BUILDING STRUCTURE. THE ENTRANCE IS ARRANGED FROM THE SW CORNER.



033.00333

NATEČAJNA REŠITEV PREDLAGA ZAZIDAVO NATEČAJNEGA OBMOČJA Z ENOTNO OBLIKOVANIM VOLUMNOM V TLORISNI OBLIKI TRIGLAVA - TRIKRAKO. STAVBA JE OBLIKOVANA TAKO, DA STA JZ IN SV VOGALA PROSTA, V ZALEDUJU STAVBNEGA OTOKA JE VOLUMEN ČLENJEN Z ZAMIKANJEM ETAŽ. VHODI SO UREJENI NA JV IN S VOGALU NA NIVO PARTERJA TER NA JZ VOGALU NA NIVO ARHEOLOGIJE, KI POSTANE DEL JAVNEGA PROSTORA.

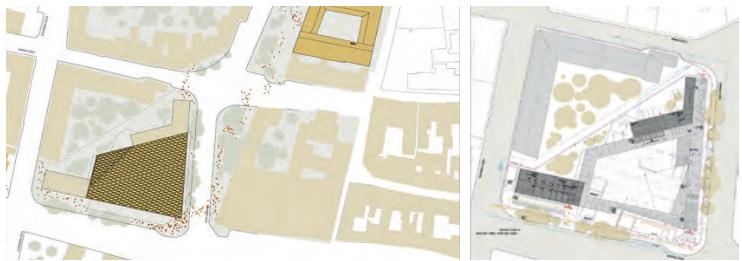
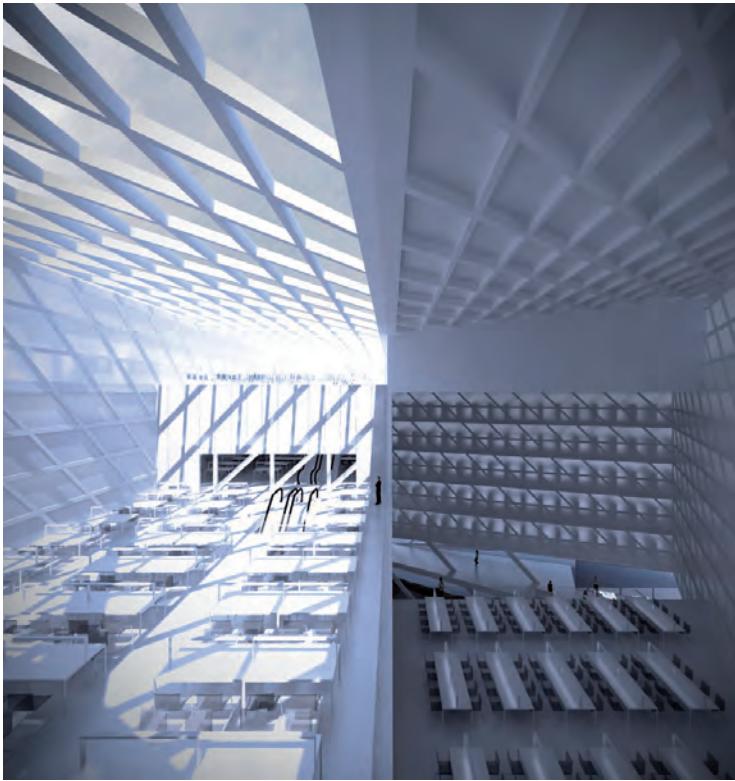
THE SOLUTION PROPOSES BUILDING ON THE SITE AREA WITH A UNIFORMLY DESIGNED VOLUME WITH A GROUND PLAN IN THE FORM OF MT. TRIGLAV - IN THREE SECTIONS. THE DESIGN OF THE BUILDING LEAVES THE SW AND NE CORNERS FREE; INSIDE THE URBAN BLOCK, THE VOLUME IS DIVIDED BY THE WITHDRAWAL OF FLOORS. ENTRANCES ARE ARRANGED AT THE SE AND N CORNERS TO THE GROUND FLOOR LEVEL AND AT THE SW CORNER TO THE ARCHAEOLOGY LEVEL, WHICH BECOMES PART OF THE PUBLIC SPACE.



036.45810

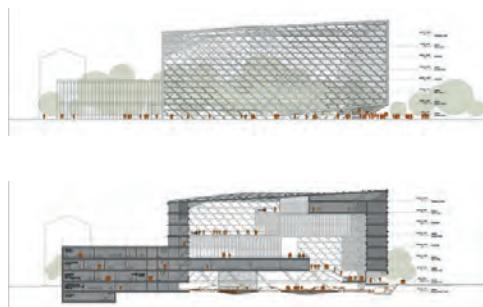
NATEČJANO REŠITEV PREDSTAVLJA STAVBNI VOLUMEN, SESTAVLJEN IZ OBODNIH POLKROŽNO ZAKLJUČENIH LAMEL TER OSREDNJEVIŠKEGA VOLUME, POMAKNJEVEGA V NOTRANJOST STAVBNEGA OTOKA. STAVBA SE NE NAVEZUJE NA OBSTOJEČO GRAJENO STRUKTURU. VHODI SO UREJENI S ZOISOVE, EMONSKO IN RIMSKO CESTE NA NIVO ARHEOLOGIJE, KI POSTANE DEL JAVNO DOSTOPNIH POVRŠIN.

THE SOLUTION IS THE BUILDING VOLUME COMPRISED OF EXTERIOR SEMICIRCULAR ENDED LAMELLAS AND A CENTRAL HIGHER VOLUME RETRACTED IN THE INNER SECTION OF THE URBAN BLOCK. THE BUILDING IS NOT CONNECTED TO THE EXISTING BUILDING STRUCTURE. ENTRANCES ARE ARRANGED FROM ZOISOVA, EMONSKA AND RIMSKA STREETS TO THE ARCHAEOLOGY LEVEL, WHICH BECOMES PART OF THE PUBLICLY ACCESSIBLE AREAS.



040.30111

NATEČAJNO REŠITEV DOLOČA STAVBA S POUĐARJENIM VOGLALNIM VOLUMENOM IN NIŽJIMI PODALJKŠKI VOLUMNA PROTI SEVERU IN JZ. VOGLALNI VIŠJI VOLUMEN JE KRISTALINSKIH OBLIK S POUĐARJENIM, PRIVZDIGNJENIM VHODNIM JV VOGLALOM. STAVBA NI NAVEZANA NA OBSTOJEČO GRAJENO STRUKTURU. VHODI SO UREJENI Z VOGLALA ZOISOVE/EMONSKE IN RIMSKIE CESTE. REŠITEV OBLIKUJE DVIGNJENA DOSTOPNA DVORANA VZDOLŽ EMONSKIE CESTE S KROŽNIM OBHODOM IN POGLEDOM NA ARHEOLOGIJO.



THE SOLUTION FEATURES A BUILDING WITH AN EMPHASISED CORNER VOLUME AND LOWER EXTENSIONS OF THE VOLUME TOWARDS THE N AND SW. THE CORNER'S HIGHER VOLUME IS MADE UP OF CRYSTALLINE SHAPES WITH AN EMPHASISED AND RAISED SE ENTRANCE. THE BUILDING IS NOT CONNECTED TO THE EXISTING BUILDING STRUCTURE. ENTRANCES ARE ARRANGED FROM THE CORNER OF ZOISOVA, EMONSKA AND RIMSKA STREETS. THE SOLUTION IS DESIGNED BY A RAISED ACCESS HALL ALONG EMONSKA STREET WITH A CIRCULAR BY-PASS AND VIEW OF THE ARCHAEOLOGY.



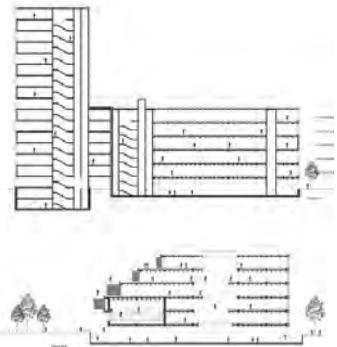
043.78135

STAVBNI VOLUMEN ZASEDA PODANO NATEČAJNO OBMOČJE. TLORISNO JE VOLUMEN, ČLENJEN S POUDARKOM C/D. SPODNJI DEL STAVBNEGA VOLUMENA JE TRANSPARENTEN, NAD NJIM LEBDI TEŽJI ZAPRTI DEL VOLUMENA. STAVBA JE NADZIDANA Z MANSARDNO ETAŽO 'ANTIČNE EMONE'. VHODI SO UREJENI S ZOISOVE, RIMSKE IN EMONSKIE CESTE.

THE BUILDING VOLUME OCCUPIES THE GIVEN SITE AREA. THE GROUND PLAN OF THE VOLUME IS DIVIDED BY AN EMPHASIS ON C/D. THE LOWER SECTION OF THE BUILDING VOLUME IS TRANSPARENT, ABOVE WHICH THE HEAVIER CLOSED SECTION OF THE VOLUME FLOATS. THE BUILDING IS UPGRADED WITH A MANSARD FLOOR OF ANCIENT EMONA. ENTRANCES ARE ARRANGED FROM ZOISOVA, RIMSKA AND EMONSKA STREETS.



045.31627



NATEČAJNA REŠITEV PODAJA ZAZIDAVO VOLUMINA VZDOLŽ ZOISOVE CESTE S POUĐARJENIM JZ VOGALOM, KI GA OBLIKUJE V PROSTORSKO DOMINANTO - STOLP. STAVBNI VOLUMEN SE ŠIRI IN STOPNIČASTO SPUŠČA PROTIV SEVERU. STAVBA SE NE NAVEZUJE NA OBSTOJEĆO GRAJENO STAVBNO STRUKTURU. VHOD JE UREJEN Z RIMSKE CESTE, KJER JE NA OBMOČJU PORUŠENE STAVBE RIMSKE 1 UREJEN TRG Z VODNJAKOM.

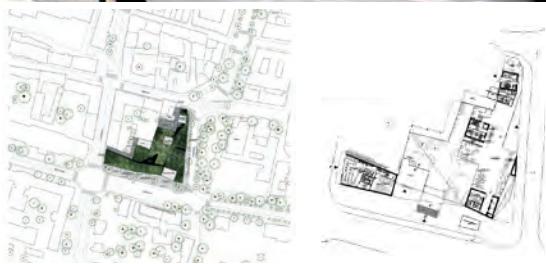
THE TENDER PROVIDES BUILDING THE VOLUME ALONG ZOISOVA STREET WITH AN EMPHASISED SW CORNER THAT IS DESIGNED IN A SPATIALLY DOMINANT TOWER. THE BUILDING VOLUME SPREADS AND GRADUALLY DESCENDS TOWARDS THE NORTH. THE BUILDING IS NOT CONNECTED TO THE EXISTING BUILDING STRUCTURE. THE ENTRANCE IS ARRANGED FROM RIMSKA STREET, WHERE A SQUARE WITH A FOUNTAIN IS ENVISAGED IN THE AREA OF THE DEMOLISHED BUILDING AT RIMSKA 1.



046.31667

STAVBNI VOLUMEN ZASEDA PODANO NATEČAJNO OBMOČJE S POUĐARJENO LAMELO OB ZOISOVI CESTI IN NOTRANJIM ATRIJEM - SVETLOBNIKOM NAD KRIŽIŠČEM C/D. VIŠINA STAVBE SE PROTI SEVERU NIŽA. NATEČAJNA REŠITEV REKONSTRUIRA STAVBO RIMSKE 1.

THE BUILDING VOLUME OCCUPIES THE GIVEN SITE AREA WITH EMPHASISED LAMELLA ALONG ZOISOVA STREET AND AN INTERNAL ATRIUM/SKYLIGHT ABOVE THE C/D CROSSROAD. THE HEIGHT OF THE BUILDING DESCENDS TO THE NORTH. THE SOLUTION RECONSTRUCTS THE BUILDING ON RIMSKE 1.

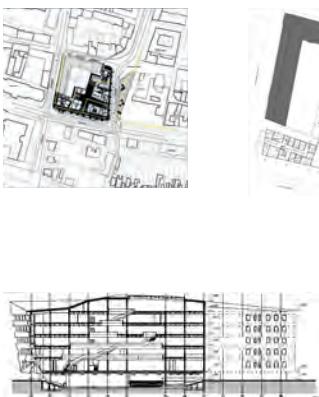
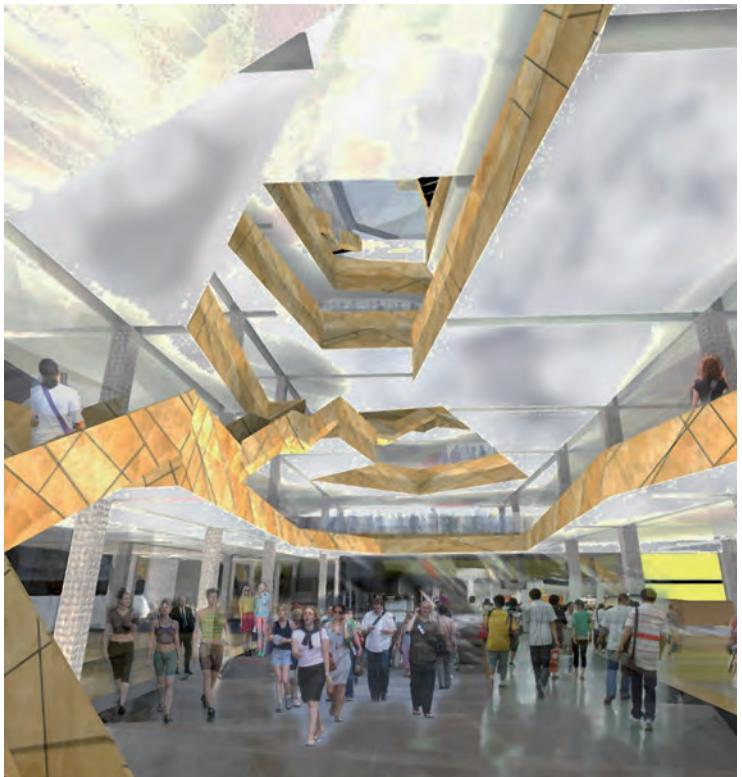


049.35628

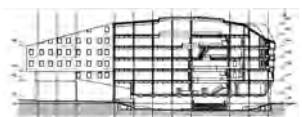


STAVBNI VOLUMEN ZASEDA PODANO NATEČAJNO OBMOČJE. VOLUMEN STAVBE JE ČLENJEN S POLNIMI, ZAPRTIMI VERTIKALNIMI JEDRI, KI POVEZUJEJO LAHKOTEN, »MEHEK« DEL VOLUMNA ZGORNJIH ETAŽ. STAVBA SE NE NAVEZUJE NA SOSEDNJE OBSTOJEĆE OBJEKTE. VHODI SO UREJENI S ZOISOVOVIM IN EMONSKIM CESTOM.

THE BUILDING VOLUME OCCUPIES THE GIVEN SITE AREA. THE VOLUME IS DIVIDED WITH FULL, CLOSED VERTICAL CORES THAT CONNECT THE GENTLE, "SOFT" SECTION OF THE VOLUME OF UPPER FLOORS. THE BUILDING IS NOT CONNECTED TO THE NEIGHBOURING EXISTING FACILITIES. ENTRANCES ARE ARRANGED FROM ZOISOVA AND EMONSKA STREETS.

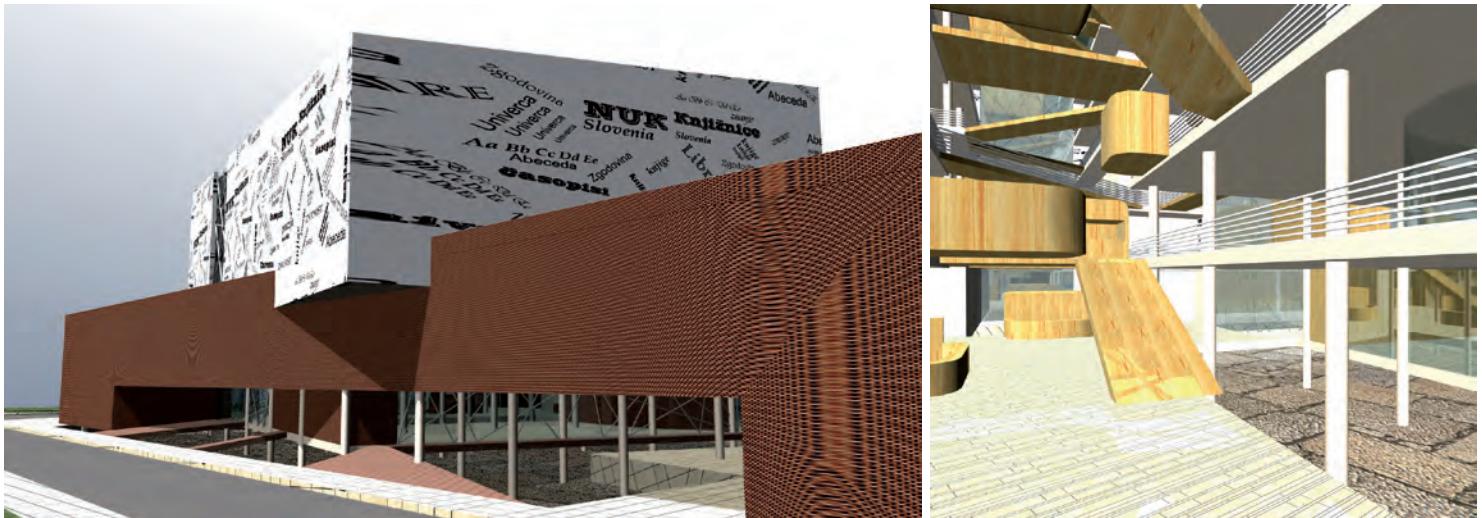


050.33333



NATEČAJNA REŠITEV PODAJA ZAZIDAVO VOLUMEN PO CELOTNEM NATEČAJNEM OBMOČJU. STAVBNI VOLUMEN KRISTALINSKIH OBLIK LEBDI, SE DVIGUJE NAD NIVOjem ARHEOLOŠKE ETÀZE, V KATERO POSEŽE LE PONEKOD. STAVBA SE NE NAVEZUJE NA SOSEDNJE OBSTOJEĆE OBJEKTE. VHODI SO UREJENI S ZOISOVE IN EMONSKO CESTO. ETÀZA ARHEOLOGIJE JE JAVNO DOSTOPNA Z VSEH STRANI C/D. NA SEVERNEM DELU STAVBE JE OBLIKOVAN TRG.

THE SOLUTION PROVIDES FOR BUILDING OF THE VOLUME OVER THE ENTIRE SITE AREA. THE BUILDING, OF CRYSTALLINE-SHAPED VOLUME, FLOATS, RISING ABOVE THE LEVEL OF THE ARCHAEOLOGICAL FLOOR INTO WHICH IT INTRUDES ONLY HERE AND THERE. THE BUILDING IS NOT CONNECTED TO THE NEIGHBOURING EXISTING FACILITIES. ENTRANCES ARE ARRANGED FROM ZOISOVA AND EMONSKA STREETS. THE ARCHAEOLOGY FLOOR IS PUBLICLY ACCESSIBLE FROM ALL SIDES C/D. A SQUARE IF FEATURED IN THE NORTHERN SECTION OF THE BUILDING.



051.21181

STAVBNI VOLUMEN SESTAVLJA NIZEK OBODNI VOLUMEN (P + 1) IN V NOTRANJOST POMAKNEN VIŠJI VOLUMEN, ZAROTIRAN NA GEOMETRIJO EMONE, IN VERTIKALNO ČLENJEN S TRANSPARENTNIM SVETLOBNIKOM V OBLIKI KRIŽA NAD OBMOČJEM CARDA IN DECURMANUSA. STAVBA SE NE NAVEZUJE NA OBSTOJEČO STAVBNO STRUKTURU. VHODI SO UREJENI S ZOISOVE IN EMONSKIE CESTE NIVO PARTERJA.

THE BUILDING VOLUME CONSISTS OF A LOW BOUNDARY ALIGNED VOLUME (P+1) AND A HIGHER VOLUME SHIFTED INWARDS AND ROTATED TO THE EMONA GEOMETRY AND DIVIDED VERTICALLY WITH A TRANSPARENT SKYLIGHT IN THE FORM OF A CROSS ABOVE THE CARDO AND DECUMANUS AREA. THE BUILDING IS NOT CONNECTED TO THE EXISTING BUILDING STRUCTURE. ENTRANCES ARE ARRANGED FROM ZOISOVA AND EMONSKA STREETS TO THE GROUND FLOOR LEVEL.



056.20117

NATEČAJNA REŠITEV PODAJA ZAZIDAVO VOLUMNA PO CELOTNEM NATEČAJNEM OBMOČJU, KI GA VERTIKALNO ČLENIJO NOTRANJI SVETLOBNIKI. VIŠINA STAVBNEGA VOLUMENA PADA PROTI SEVERU. STAVBA SE NE NAVEZUJE NA OBSTOJEČO GRAJENO STRUKTURU. VHODI SO UREJENI Z EMONSKE IN ZOISOVE CESTE V SMERI C/D. STAVBA JE DVIGNJENA NAD NIVO ARHEOLOŠKE ETAŽE, KI NI DEL JAVNE POVRSINE.

THE SOLUTION PROVIDES FOR THE BUILDING OF THE VOLUME OVER THE ENTIRE TENDER AREA, WHICH IS DIVIDED VERTICALLY WITH INTERNAL SKYLIGHTS. THE HEIGHT OF THE BUILDING VOLUME DESCENDS TOWARDS THE NORTH. THE BUILDING IS NOT CONNECTED TO THE EXISTING BUILDING STRUCTURE. ENTRANCES ARE ARRANGED FROM ZOISOVA AND EMONSKA IN THE DIRECTION OF CARDO AND DECMANUS.

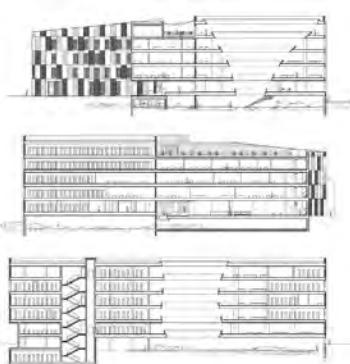
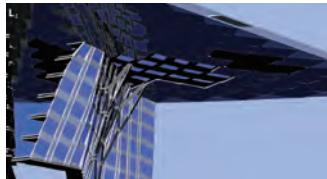
THE BUILDING IS RAISED ABOVE THE LEVEL OF THE ARCHAEOLOGICAL FLOOR, WHICH IS NOT A PART OF THE PUBLIC SURFACE.



059.01905

NATEČAJNA REŠITEV PODAJA TOČKOVNO ZASNOVAN STAVBNI VOLUMEN, POMAKNjen proti JV VOGLJU STAVBNEGA OTOKA. STAVBO ČLENIJO PO VIŠINI NALOŽENI VOLUMNI (3), ki se stopničasto zmanjšujejo v višino in se zamikajo proti notranjosti stavbnega otoka. REŠITEV PREDLAGA RUŠITEV STAVBE RIMSKE 1, KJER USTVARJA NOVO TRŽNO Površino. VHOD JE UREJEN S ZOISOVE IN EMONSKO CESTO. NA JZ VOGLJU NATEČAJNEGA OBMOČJA JE PREDVIDEN DODATEN TRG.

THE SOLUTION PROVIDES INDIVIDUALLY DESIGNED BUILDING VOLUME MOVED TOWARDS THE SE CORNER OF THE CONSTRUCTION UNIT. THE BUILDING IS DIVIDED WITH PILED VOLUMES (3) THAT GRADUALLY FALL TOWARDS THE INTERIOR OF THE URBAN BLOCK. THE SOLUTION PROPOSES THE DEMOLITION OF RIMSKE 1, WHERE IT DESIGNS A NEW SQUARE SURFACE. THE ENTRANCE IS ARRANGED FROM ZOISOVA AND EMONSKA STREETS. AT THE SW CORNER OF THE TENDER AREA, AN ADDITIONAL SQUARE IS ENVISAGED.



060.95215

STAVBNI VOLUMEN ZASEDA PODANO NATEČAJNO OBMOČJE. VOLUMEN STAVBE JE ČLENJEN Z ELIPSOIDNO OBLIKOVANIM NOTRANJIM SVETLOBNIKOM. STAVBA SE NE NAVEZUJE NA OBSTOJEĆO GRAJENO STRUKTURU. VHOD JE UREJEN Z EMONSKO CESTE.

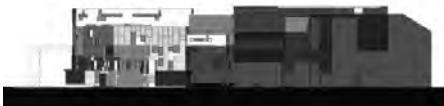
THE BUILDING VOLUME OCCUPIES THE GIVEN TENDER AREA. THE VOLUME OF THE BUILDING IS DIVIDED WITH AN ELLIPSOIDAL INTERNAL SKYLIGHT. THE BUILDING IS NOT CONNECTED TO THE EXISTING BUILDING STRUCTURE. THE ENTRANCE IS ARRANGED FROM EMONSKA STREET.



062.24135

ZAZIDAVA PO CELOTNEM OBMOČJU JE SESTAVLJENA IZ DVEH S CEZURO STAKNENIH LAMEL VZDOLŽ ZOISOVE IN EMONSKE CESTE IN CENTRALNEGA, VIŠJEGA VOLUMNA V OSREDNJEM DELU KAREJA. GLAVNI VHOD JE S SLOVENSKE IN EMONSKЕ CESTE NA NIVO +3.00.

BUILDING ACROSS THE ENTIRE AREA, CONSISTING OF TWO LAMELLAS JOINED WITH A CAESURA ALONG ZOISOVA AND EMONSKA STREETS, AND OF A HIGHER CENTRAL VOLUME IN THE CENTRAL SECTION OF THE URBAN BLOCK. THE MAIN ENTRANCE IS FROM SLOVENSKA AND EMONSKA STREETS TO THE LEVEL +3.00.



064.03500

KOMPOZICIJA TREH RAZLIČNO STRUKTURIRANIH VOLUMOV Z VMESNIMI POVEZAVAMI NA NIVOJU VIŠJIH ETAŽ. GLAVNI VHOD JE Z JZ IN SV TER EMONSKE CESTE. NATEČAJNI PREDLOG USTVARJA MANJŠI TRG PROTI TRGU FRANCOSKE REVOLUCIJE, VENDAR NA NJEM POSTAVI OBJEKT S TEHNIČNIMI PROSTORI.

KOMPOZICIJA TREH RAZLIČNO STRUKTURIRANIH VOLUMOV Z VMESNIMI POVEZAVAMI NA NIVOJU VIŠJIH ETAŽ. GLAVNI VHOD JE Z JZ IN SV TER EMONSKE CESTE. NATEČAJNI PREDLOG USTVARJA MANJŠI TRG PROTI TRGU FRANCOSKE REVOLUCIJE, VENDAR NA NJEM POSTAVI OBJEKT S TEHNIČNIMI PROSTORI.



065.03742

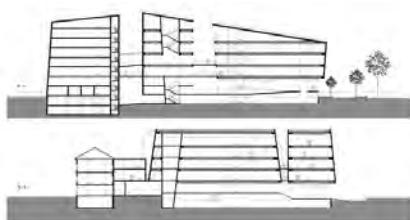


MOČNO ČLENJEN VOLUMEN, SESTAVLJEN IZ ZAMAKNjenIH IN ROTIRANIH ETAŽ V OBLIKI KRIŽA CARDO IN DECUMANUS. VHODI Z JV VOGLAL TER IZ VSEH SMERI KRIŽA CARDO IN DECUMANUS. NA JV VOGLALU JE PREDVIDEN VEČJI ODPRT JAVNI PROSTOR, KI SE PREK KLANČINE PODALJŠA V NOTRANJOST STAVBE.

VERY DIVERSE VOLUME CONSTRUCTED OF SHIFTED AND ROTATED FLOORS IN THE FORM OF THE CARDO AND DECUMANUS CROSSING. ENTRANCES FROM SE CORNER AND FROM ALL DIRECTIONS OF THE CARDO AND DECUMANUS CROSSING. ON THE SE CORNER, A BIGGER OPEN PUBLIC SPACE IS ENVISAGED, WHICH IS EXTENDED INTO THE BUILDING INTERIOR BY A RAMP.

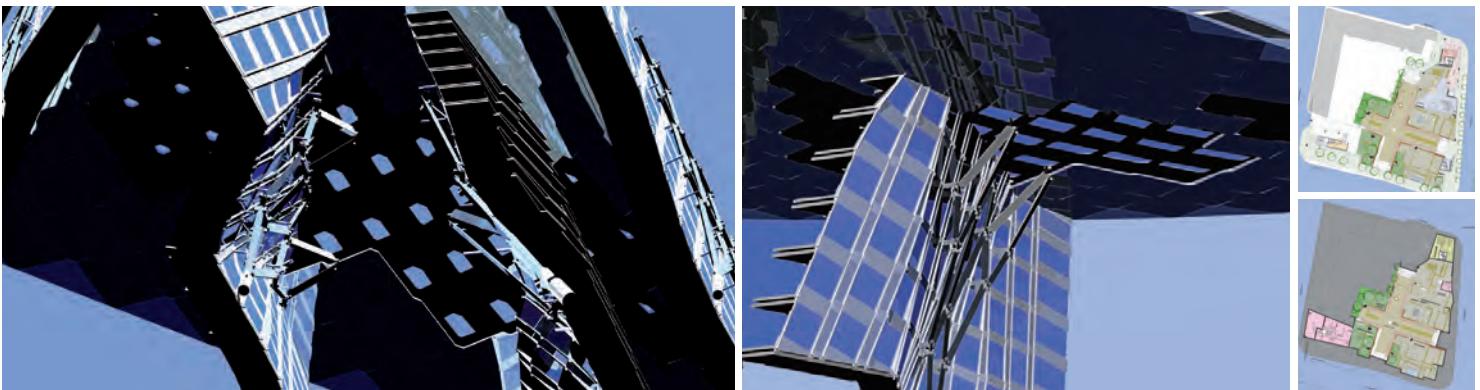


067.18181



OBODNA ZIDAVA Z VOLUMENOM, SESTAVLJENIM IZ TREH VOLUMNOV, POVEZANIH S HODNIKI NAD NIVOJEM PARTERJA, VOGALNI VOLUMENIMA SVETLOBNIK IN SVETLOBNO ZAREZO. VIŠINA KOMPLEKSA SE VIŠA PROTI JZ VOGALU. GLAVNI VHOD JE S ZOISOVE CESTE, STRANSKI PA Z EMONSKIE. NA NIVO ARHEOLOŠKE ETÀZE SO UMEŠČENI SAMO KLUB IN ZAKLONIŠČE, V PT VHODNA AVLA Z DVORANO IN SPREMLJAJOČIMI PROGRAMI, V ZGORNJIH ETÀZH PA SO RAZNOVRSTNI PROGRAMI Z VEČJO KONCENTRACIJO SKLADIŠČ.

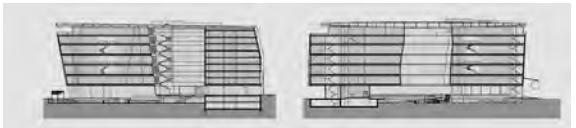
BOUNDARY ALIGNED BUILDING, VOLUME COMPRISED OF THREE VOLUMES CONNECTED WITH HALLWAYS ABOVE THE LEVEL OF THE GROUND FLOOR, THE CORNER VOLUME HAS A SKYLIGHT AND A GAP. THE COMPLEX HEIGHT INCREASES TOWARDS THE SW CORNER. THE MAIN ENTRANCE IS FROM ZOISOVA STREET AND THE SIDE ENTRANCE FROM EMONSKA STREET. ONLY A CLUB AND SHELTER ARE PLACED ON THE LEVEL OF THE ARCHAEOLOGICAL FLOOR; THE GROUND FLOOR INCLUDES AN ENTRANCE HALL WITH A HALL AND ACCOMPANYING PROGRAMMES; THERE ARE VARIOUS PROGRAMMES WITH A HIGHER CONCENTRATION OF STORAGE FACILITIES ON THE UPPER FLOORS.

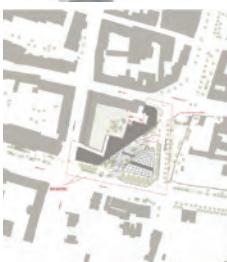


068.47474

OBODNA TRIKOTNA ZAZIDAVA Z IZDOLBENIM NOTRANJIM ATRIJEM. NA S DELU OB EMONSKI CESTI JE NADKRIT VSTOPNI TRG Z DOSTOPOM NA ARHEOLOŠKI NIVO. GLAVNI VHOD JE Z RIMSKE CESTE Z VOGLA ZOISOVE IN EMONSKO CESTO. A JE DOSTOPNA IZ VSEH SMERI CARDO IN DECUMANUS. V NJEJ RAZEN TEHNICOV IN SKLADIŠČNIH PROSTOROV NA OBMOČJIH KLETI NI PROGRAMA. PREK NADKRITEGA VSTOPNEGA TRGA SE IZ SMERI TRGA FRANCOSKE REVOLUCIJE VSTOPA V VHODNO AVLO NA SEVERU STAVBE IN PREK NJE V ETAŽE, KI SE PO VERTIKALAH BISTVENO NE RAZLIKUJEJO.

TRIANGLE BOUNDARY ALIGNED BUILDING IN THE CORNER OF THE COMPLEX WITH AN INNER ATRIUM. THERE IS A COVERED ENTRANCE SQUARE WITH ACCESS TO THE ARCHAEOLOGICAL LEVEL IN THE N SECTION ALONG EMONSKA STREET. THE MAIN ENTRANCE IS ARRANGED FROM RIMSKA STREET AND FROM THE ZOISOVA - EMONSKA STREETS CORNER. THE ARCHAEOLOGICAL LEVEL IS ACCESSIBLE FROM ALL DIRECTIONS OF CARDO AND DECUMANUS. THERE IS NO PROGRAMME THERE, EXCEPT TECHNICAL AND STORAGE FACILITIES IN THE BASEMENT. ABOVE THE COVERED ENTRANCE SQUARE, THERE IS ACCESS TO THE ENTRANCE HALL IN THE N OF THE BUILDING FROM THE DIRECTION OF TRG FRANCOSKE REVOLUCIJE SQUARE, AND FROM THERE, ACCESS TO THE FLOORS, WHICH DO NOT DIFFER VERTICALLY.

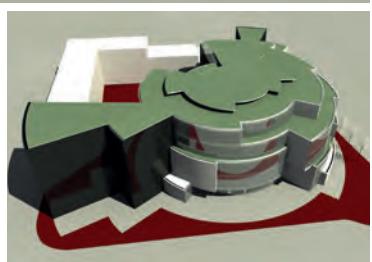
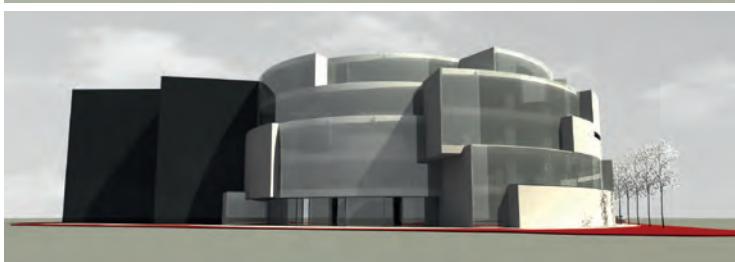
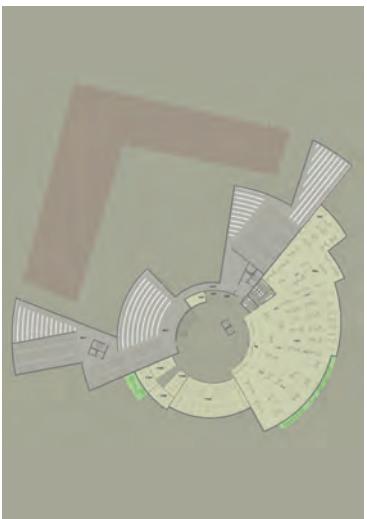
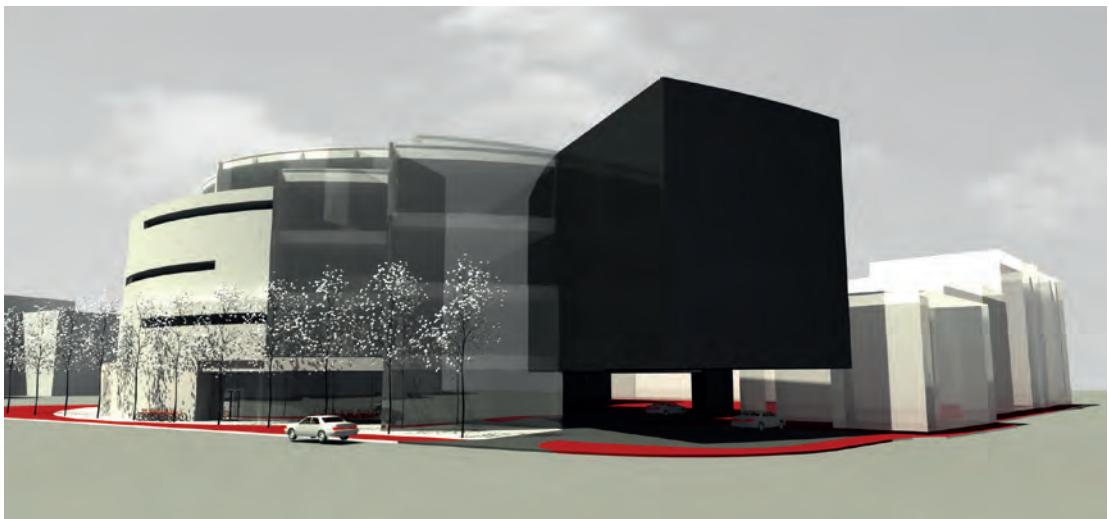




069.11113

STAVBO SESTAVLJATA DVA VOLUMNA: VOGALNI STOLP IN VOLUMEN, POLOŽEN DIAGONALNO PREK KAREJA, KI STA POVEZANA V ARHEOLOŠKI ETAŽI. VHODI SO S ZOISOVE, EMONSKO CESTE IN IZ PARTERJA, SPUŠČENEGA NA NIVO ARHEOLOGIJE.

LDING IS COMPRISED OF TWO VOLUMES: A CORNER TOWER AND A VOLUME SET DIAGONALLY ACROSS THE URBAN BLOCK, WHICH ARE INTERCONNECTED ON THE ARCHAEOLOGICAL FLOOR. ENTRANCES FROM ZOISOVA STREET, EMONSKA STREET, AND FROM THE GROUND FLOOR LOWERED TO THE LEVEL OF THE ARCHAEOLOGICAL FLOOR.



071.14785

ZAZIDAVA CELOTNEGA OBMOČJA Z RADIALNO ZASNOVANIM IN IZRAZITO STRUKTURIRANIM VOLUMNOM, KI JE VIŠJI V OSREDNJEM DELU NAD KRIŽIŠČEM CARDO IN DEUMANUS. GLAVNI VHOD JE S ZOISOVE CESTE.

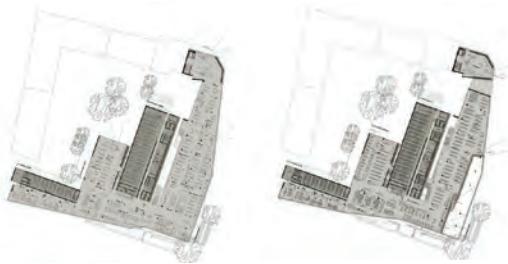
RADIAL AND PROMINENTLY CONSTRUCTED VOLUME ACROSS THE ENTIRE AREA, WITH A HIGHER CENTRAL SECTION ABOVE THE CARDO AND DEUMANUS CROSSING. MAIN ENTRANCE FROM ZOISOVA STREET.



072.13337

ZAZIDAVA CELOTNEGA OBMOČJA JE Z ENOTNO OBLIKOVANIM VOLUMNOM. GLAVNI VHOD JE S ZOISOVO IN EMONSKO CESTE NA NIVO ARHEOLOŠKE ETAŽE. VHOD Z EMONSKO CESTE JE OZNAČEN S »TOTEMOM«/DELOM FASADE, IZVLEČENIM V SMERI ULICE, NA MESTU PORUŠENE R 1. PREDVIDI LOGGIO/»ROMAN SQUARE CAFFEE«. NA VHODNO DVORANO NA NIVOJU ARHEOLOGIJE SE NAVEZUJEJO DOPOLNILNI PROGRAMI, PRITLIČJE JE PRETEŽNO IZPRAZNJENO, V VIŠJIH NADSTROJIH PA SE IZMENJUJE OBMOČJE PROSTEGLA PRISTOPA IN DELOVNIH ENOT. V GORNJIH ETAŽAH PREVLADUJEJO SKLADIŠČA.

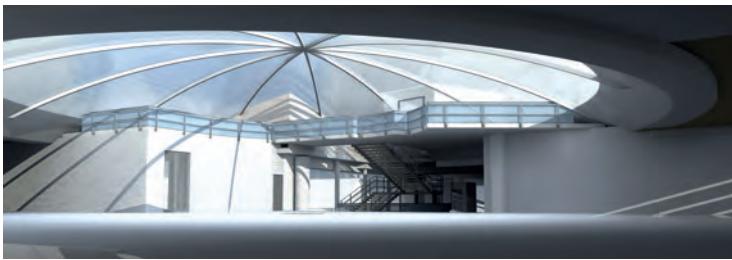
UNIFIED VOLUME ACROSS THE ENTIRE AREA. MAIN ENTRANCE TO THE ARCHAEOLOGICAL FLOOR FROM ZOISOVA AND EMONSKA STREETS. THE ENTRANCE FROM EMONSKA STREET IS MARKED WITH A 'TOTEM'/PART OF THE FAÇADE PULLED OUT IN THE DIRECTION OF THE STREET, INSTEAD OF THE DEMOLISHED RIMSKA 1, LOGGIA/»ROMAN SQUARE COFFEEHOUSE' IS ANTICIPATED.SUPPLEMENTARY PROGRAMMES IN THE ENTRANCE HALL ON THE ARCHAEOLOGICAL FLOOR; THE GROUND FLOOR IS MAINLY EMPTY; THE AREA OF FREE ACCESS ALTERNATES WITH THE AREA OF WORKING UNITS ON THE UPPER FLOORS. STORAGE FACILITIES PREVAIL ON UPPER FLOORS.



076.51036

VOLUMEN PO CELOTNEM OBMOČJU JE STRUKTURIRAN Z LAMELLAMI RAZLIČNIH VIŠIN V SMERI V-Z , FASADA SE PO ETAŽAH OB ZOISOVI IN EMONSKI CESTI IZMIKA IZ GL V NOTRANJOST. GLAVNI VHOD Z JV IN JZ VOGALA, NA MESTIH IZMIKANJ FASADE SO PRIKAZANE IZKOPANINE. ARHEOLOŠKA ETAŽA JE DOSTOPNA NEPOSREDNO S ZOISOVE CESTE.

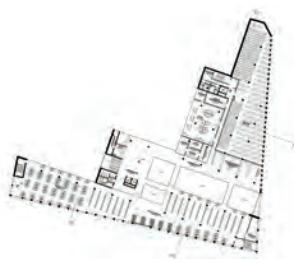
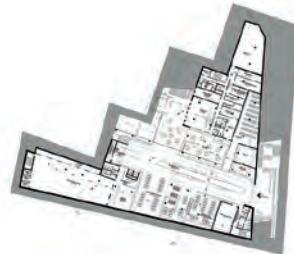
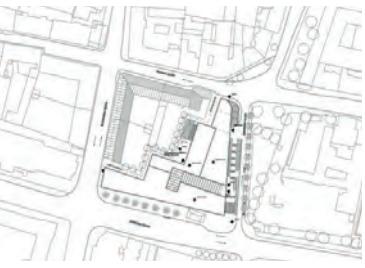
VOLUME ACROSS THE ENTIRE AREA, CONSTRUCTED OF LAMELLAS OF DIFFERENT HEIGHTS IN THE DIRECTION E-W; ON DIFFERENT FLOORS, THE FAÇADE ALONG ZOISOVA AND EMONSKA STREETS IS PUSHED FROM BL INWARDS. THE MAIN ENTRANCE FROM SE AND SW CORNER; EXCAVATIONS ARE DISPLAYED WHERE THE FAÇADE IS WITHDRAWN. THE ARCHAEOLOGICAL FLOOR IS ACCESSIBLE DIRECTLY FROM ZOISOVA STREET.



078.19721

ZAZIDAVA CELOTNEGA OBMOČJA Z VOLUMENOM ENOTNE VIŠINE, VOLUMEN IMA NA J DELU NA OBMOČJU ZOISOVE CESTE V NOTRANJOST POMAKNJENO FASADO. GLAVNI VHOD JE S ZOISOVE IN EMONSKO CESTO, NA PORUŠENEM OBMOČJU RIMSKA 1 JE PREDVIDEN MANJŠI TRG ARHEOLOŠKA ETAŽA JE NAMENJANA PREDSTAVITVI IZKOPANIN IN KLUBU TER V KLETI PARKIRANJU (AVTOMOBILI, KOLESÀ), PRITLIČJE DVORANI IN PODPORNEMU PROGRAMU, PRVO NADSTROPJE DELOVNIH ENOTAM IN TEHNIČNIM PROSTOROM, SLEDITA DVE ETAŽI SKLADIŠČ IN DELOVNIH ENOT TER V GORNJIH ETAŽAH PROSTI PRISTOP.

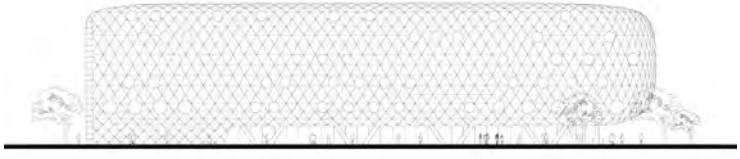
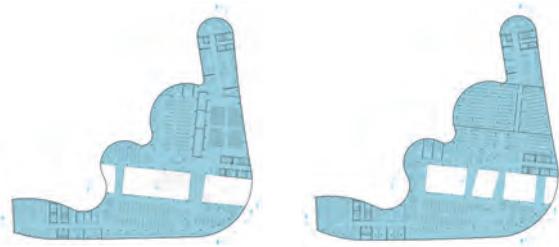
VOLUME OF THE SAME HEIGHT ACROSS THE ENTIRE AREA, FAÇADE OF THE VOLUME IS PUSHED INWARDS IN THE S SECTION OF THE AREA OF ZOISOVA STREET. MAIN ENTRANCE FROM ZOISOVA AND EMONSKA STREETS, A SMALL SQUARE IS ENVISAGED IN THE AREA OF THE DEMOLISHED RIMSKA 1. THE ARCHAEOLOGICAL FLOOR IS INTENDED FOR THE PRESENTATION OF EXCAVATIONS AND A CLUB, AND FOR PARKING (CARS, BICYCLES) IN THE AREA OF THE BASEMENT. THE GROUND FLOOR IS INTENDED FOR A HALL AND SUPPLEMENTARY PROGRAMME, THE 1ST FLOOR FOR WORKING UNITS AND TECHNICAL PREMISES, THEN 2 FLOORS FOR STORAGE FACILITIES AND WORKING UNITS, AND THERE IS FREE ACCESS ON UPPER FLOORS.



080.95347

ZAZIDAVA CELOTNEGA OBMOČJA Z VOLUMNOM, KI SE SPUŠČA PROTI RIMSKI CESTI. VOLUMEN ČLENI SAMO FASADA Z OZNAČENIMA **CARDO** IN **DECUMANUS**. GLAVNI VHOD JE NA NIVOJU ARHEOLOGIJE Z EMONSKE CESTE. V DVVIŠINSKI ARHEOLOŠKI ETAŽI SO PREDVIDENI VHODNI PROGRAMI Z DVORANO, V S DELU PRITLIČJA DEL DELOVNIH ENOT, V GORNJIH ETAŽAH PA SO ORGANIZIRANI KNJIŽNICA, DELOVNE ENOTE IN SKLADIŠČA.

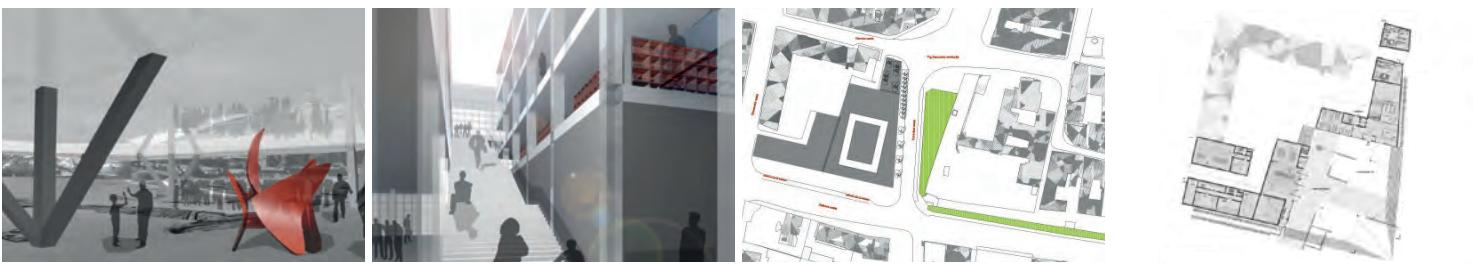
BUILDING ACROSS THE ENTIRE AREA, DESCENDING TOWARDS RIMSKA STREET. THE VOLUME IS DIVERSIFIED ONLY WITH FAÇADES MARKED **CARDO** AND **DECUMANUS**. THE MAIN ENTRANCE ON THE LEVEL OF THE ARCHAEOLOGY FROM EMONSKA STREET. ENTRANCE PROGRAMMES WITH A HALL ARE ANTICIPATED FOR THE UNEVEN ARCHAEOLOGICAL FLOOR, SOME WORKING UNITS ARE ANTICIPATED FOR THE N SECTION, WHILE THE UPPER FLOORS INCLUDE A LIBRARY, WORKING UNITS AND STORAGE FACILITIES.



082.01986

ZAZIDAVA CELOTNEGA OBMOČJA Z VOLUMNOM AMORFNE OBLIKE, LEBDEČIM NAD NIVOJEM ARHEOLOGIJE IN PRITLIČJA. NA NIVOJU ARHEOLOGIJE IN PRITLIČJA SO SAMO PREDSTAVITEV OSTALIN IN KOMUNIKACIJSKA JEDRA, V PRVI ETAŽI PODPORNI PROGRAM, V DRUGI ETAŽI PROSTI PRISTOP IN DVORANA, V NASLEDNJIH ETAŽAH DELOVNE ENOTE IN V VRHNIJH SKLADIŠČA, NA VRHU STA KLUB IN BAR. PROGRAM JE ORGANIZIRAN OB VEČVIŠINSKEM PROSTORU NAD DECUMANUSOM. V J DELU JE PROGRAM KNJIŽNICE, V OSREDNJEM SKLADIŠČA, V S DELOVNE ENOTE.

VOLUME OF AMORPHOUS SHAPE ACROSS THE ENTIRE AREA FLOATING ABOVE THE LEVEL OF THE ARCHAEOLOGY AND GROUND FLOOR. ON THE LEVEL OF THE ARCHAEOLOGY AND GROUND FLOOR, ONLY THE PRESENTATION OF REMAINS AND COMMUNICATION CORES; ON THE 1st FLOOR A SUPPLEMENTARY PROGRAMME; ON THE 2nd FLOOR FREE ACCESS AND A HALL; ON SUBSEQUENT FLOORS, THERE ARE WORKING UNITS, AND STORAGE FACILITIES ON THE UPPER FLOORS; ON THE TOP THERE IS A CLUB AND BAR. THE PROGRAMME IS ORGANISED ALONG AN UNEVEN SPACE ABOVE DECUMANUS. IN THE S SECTION, THERE ARE LIBRARY PROGRAMMES, IN THE CENTRAL SECTION THERE ARE STORAGE FACILITIES AND IN THE N ARE WORKING UNITS.



083.39157

VOLUMEN PO CELOTNEM OBMOČJU JE DELJEN V TRI DELE IN SE ZNIŽUJE PROTI RIMSKI CESTI. GLAVNI VHOD JE NA NIVOJU ARHEOLOGIJE, DODATEN VHOD JE Z RIMSKO CESTO. ARHEOLOŠKA ETĀZA JE V JV DELU BREZ PROGRAMA, PO Z OBODU PA SO RAZMEŠČENI PODPORNI PROGRAMI. NA NIVOJU PRITLIČJA SO UMEŠČENI VEČINOMA LE VHODI, V PRVEM NADSTROPU SO DVOTOŠINSKI KNJIŽNIČNI DEL IN DELOVNE ENOTE NA Z DELU. V VIŠJIH ETĀZHAH SO KNJIŽNIČNI PROGRAMI IN SKLADIŠČA TER PРИПАДАЈОČE DELOVNE ENOTE.

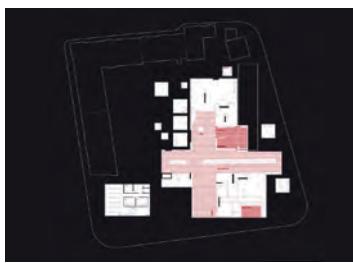
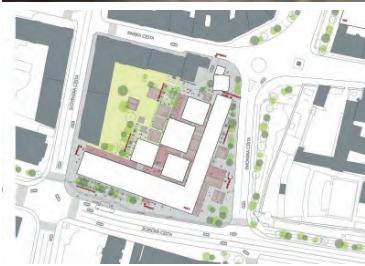
THE VOLUME ACROSS THE ENTIRE AREA IS DIVIDED INTO THREE PARTS AND DESCENDS TOWARDS RIMSKA STREET. THE MAIN ENTRANCE ON THE LEVEL OF THE ARCHAEOLOGY, AN ADDITIONAL ENTRANCE FROM RIMSKA STREET. THE ARCHAEOLOGICAL FLOOR HAS NO PROGRAMME IN THE SE SECTION, SUPPLEMENTARY PROGRAMMES ALONG THE W EDGE. GROUND FLOOR INCLUDES MAINLY ENTRANCES, IN THE 1st FLOOR AN UNEVEN LIBRARY SECTION, AND WORKING UNITS IN THE W SECTION. LIBRARY PROGRAMMES AND STORAGE FACILITIES AND ASSOCIATED WORKING UNITS ON UPPER FLOORS.



084.30411

ZAZIDAVA CELOTNEGA OBMOČJA Z VIŠINSKO ENOTNIM VOLUMENOM Z DVOKAPNO STREHO. GLAVNI VHOD JE Z EMONSKE CESTE, DODATNI VHODI SO S ZOISOVE, SLOVENSKE IN RIMSKIE CESTE. Z ZAMIKI FAŠAD VZDOLŽ EMONSKE IN ZOISOVE CESTE SE USTVARJA NADSTREŠNI JAVNI PROSTOR ZA VHODE, KOLESARNICE, KLANČINE ... NA NIVOJU ARHEOLOGIJE JE ORGANIZIRAN DEL JAVNEGA PROGRAMA (KLUB, KAVARNA, MUZEJ ...) V PRITLIČJE PA DRUGI POLJAVNI PROGRAMI. V PRVEM NADSTROPJU STA DVORANA IN PROSTI PRISTOP, V DRUGEM NADSTROPJU PROSTI PRISTOP IN DELOVNE ENOTE, ZGORNJA NADSTROPJA SO NAMENJENA SKLADIŠČEM.

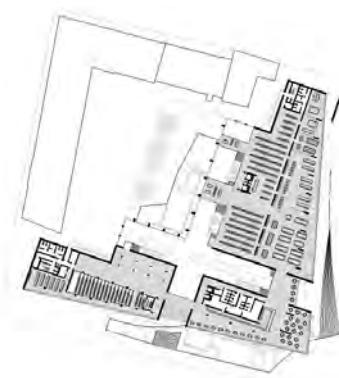
VOLUME OF THE SAME HEIGHT WITH A DOUBLE-PITCHED ROOF ACROSS THE ENTIRE AREA. MAIN ENTRANCE FROM EMONSKA STREET, ADDITIONAL ENTRANCES FROM ZOISOVA, SLOVENSKA AND RIMSKA STREETS AND THUS CREATE A COVERED PUBLIC SPACE FOR ENTRANCES, BICYCLE SHEDS, RAMPS, ETC. A PART OF THE PUBLIC PROGRAMME IS ORGANISED ON THE LEVEL OF THE ARCHAEOLOGY (CLUB, COFFEEHOUSE, MUSEUM, ETC.), AND THE REMAINING SEMI-PUBLIC PROGRAMMES ARE ORGANISED ON THE GROUND FLOOR. A HALL ON THE 1st FLOOR AND FREE ACCESS; THE 2nd FLOOR FREE ACCESS AND WORKING UNITS; STORAGE FACILITIES ON UPPER FLOORS.



086.36214

OBODNA ZAZIDAVA NA MREŽI EMONE S 4 MED SEBOJ POVEZANIMI VOLUMNI V NOTRANJOSTI KAREJA + 2 MALA VOLUMNA NA OBMOČJU PORUŠENE STAVBE RIMSKA 1. VHIDI SO PO KLANČINAH NAD NIVOJEM IZKOPANIN IZ SMERI CARDO IN DECUUMANUS S ZOISOVE, EMONSKE, SLOVENSKE IN RIMSKO CESTE. Z ZIDAVOM NA MREŽI EMONE SE VZDOLŽ EMONSKE USTVARJA ŠIRŠI JAVNI PROSTOR.

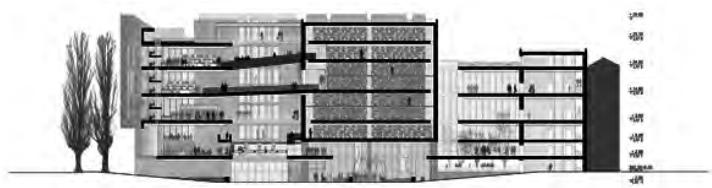
BOUNDARY ALIGNED BUILDING ON THE EMONA GRID WITH FOUR INTERCONNECTED VOLUMES WITHIN THE URBAN BLOCK + 2 SMALL VOLUMES IN THE AREA OF THE DEMOLISHED RIMSKA 1 BUILDING. ENTRANCES WITH RAMPS ABOVE THE LEVEL OF THE EXCAVATIONS FROM THE DIRECTION OF CARDO AND DECUUMANUS FROM ZOISOVA, EMONSKA, SLOVENSKA AND RIMSKA STREETS. BUILDING ON THE EMONA GRID FORMS A WIDE PUBLIC SPACE ALONG EMONSKA STREET.



087.50200

POZIDAVA CELOTNEGA OBMOČJA S TLORISNO POUĐARJENIM KRIŽEM CARDO IN DECU-
MANUS. FASADA VZDOLŽ EMONSKE CESTE JE NEKOLIKO VBOČENA, VHOD JE S ZOIJOVE
IN EMONSKO CESTO.

THE BUILDING ACROSS THE ENTIRE AREA INCLUDES AN EMPHASISED CARDO AND
DECUMANUS CROSSING. THE FAÇADE ALONG EMONSKA STREET IS SOMEWHAT CONCAVE-
SHAPED; ENTRANCE IS FROM ZOISOVA AND EMONSKA STREETS.



088.23173

OBODNA ZAZIDAVA Z ZAobljenim JV VOGALOM. GLAVNA VHODA STA S ZOISOVE CESTE NA ARHEOLOŠKI NIVO IN Z EMONSKO CESTE V KNJIŽNICO. ARHEOLOŠKA ETĀZA JE PROSTO DOSTOPNA Z NOČNO ĆITALNICO IN ARHEOLOŠKIM PARKOM. V PRITLIČJU SO JAVNI VHODNI PROGRAMI, DRUGI PROGRAMI PA SO RAZPOREJENI PO VSEH ZGORNJIH ETĀZAH.

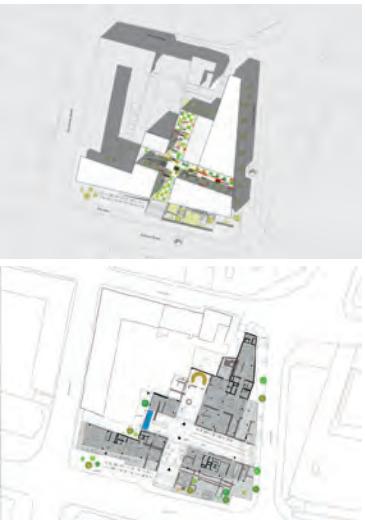
BOUNDARY ALIGNED BUILDING WITH A ROUNDED SE CORNER. MAIN ENTRANCE FROM ZOISOVA STREET TO THE LEVEL OF THE ARCHAEOLOGY AND FROM EMONSKA STREET TO THE LIBRARY. THE ARCHAEOLOGICAL FLOOR IS FREELY ACCESSIBLE, WITH A NIGHT READING ROOM AND AN ARCHAEOLOGICAL PARK; ON THE GROUND FLOOR, THERE ARE PUBLIC ENTRANCE PROGRAMMES, WHILE OTHER PROGRAMMES ARE ORGANISED ON ALL UPPER FLOORS.



090.96969

STRUKTURALISTIČNA, MODULARNA, CELIČNA ZAZIDAVA CELOTNEGA OBMOČJA. GLAVNI VHOD JE S TRGA FRANCOSKE REVOLUCIJE, KJER NA MESTU PORUŠENE RIMSKIE 1 USTVARJA NOVI »TRG NUK«, S ZOISOVE IN EMONSKO CESTE JE DOSTOP DO IZKOPANIN. ARHEOLOŠKA ETAŽA JE NAMENJENA VEČNAMENSKI DVORANI, »BRALNIM PROSTOROM«, PRITLIČJE VHODNI AVLI IN PODPORnim PROGRAMOM, V GORNJIH ETAŽAH PA JE RAZPOREJEN PROGRAM SKLADIŠČ, DELOVNIH ENOT IN KNJIŽNICE.

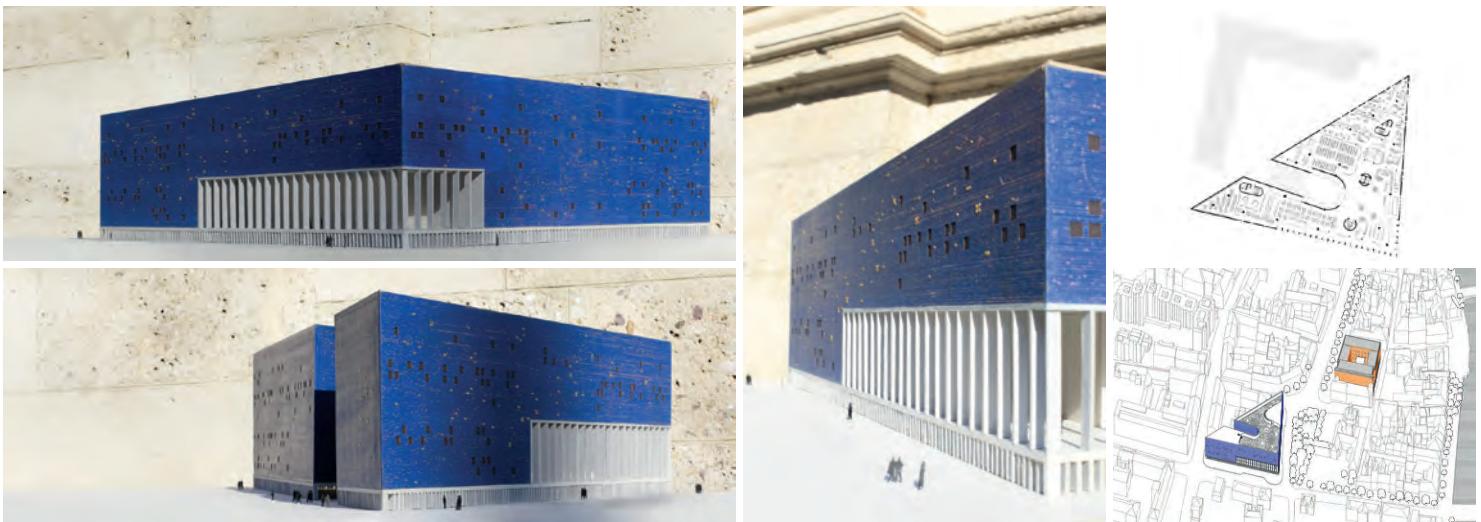
STRUCTURAL, MODULAR, CELLULAR BUILDING ACROSS THE ENTIRE AREA. THE MAIN ENTRANCE IS FROM TRG FRANCOSKE REVOLUCIJE SQUARE, WHICH CREATES A NEW 'NUK SQUARE' IN THE AREA OF THE DEMOLISHED RIMSKA 1; ACCESS TO THE ARCHAEOLOGY IS FROM ZOISOVA AND EMONSKA STREETS. THE ARCHAEOLOGICAL FLOOR IS INTENDED AS A MULTIPURPOSE HALL, 'READING SPACES'; GROUND FLOOR TO ENTRANCE HALL, AND SUPPLEMENTARY PROGRAMMES; STORAGE FACILITIES, WORKING UNITS AND A LIBRARY ARE ON THE UPPER FLOORS.



091.04817

ZAZIDAVA CELOTNEGA OBMOČJA Z VOLUMENOM, KI JE STRUKTURIRAN PO VERTIKALI. SPODJEJ JE TRANSPARENTEN PODSTAVEK, NAD NJIM MONOLITEN VOLUMEN, V ZADNJIH ETAŽAH DELJEN SKLADNO S PROJEKCIJO **CARDA IN DECMUMANUSA**. GLAVNI VHOD JE NA NIVOJU ARHEOLOGIJE DOSTOPEN S ZOISOVE IN EMONSKE CESTE. V KLETNIH ETAŽAH IN NA NIVO ARHEOLOGIJE JE UMEŠČEN TEHNIČNI PROGRAM, NAD NJIM PODPORNI PROGRAM KNJIŽNICE, SLEDI KNJIŽNIČNI IN SKLADIŠČNI PROGRAM. V STOLPIH ZAKLJUČNIH ETAŽ JE SKLADIŠČNI IN KNJIŽNIČNI PROGRAM.

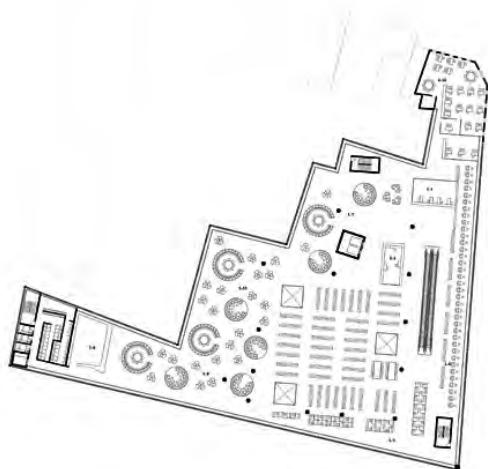
BUILDING ACROSS THE ENTIRE AREA, THE VOLUME IS CONSTRUCTED VERTICALLY. A TRANSPARENT BASE IS BELOW; ABOVE IT, A MONOLITHIC VOLUME DIVIDED ON THE LAST FLOORS IN ACCORDANCE WITH THE **CARDO AND DECMUMANUS** PROJECTION. THE MAIN ENTRANCE IS ON THE LEVEL OF THE ARCHAEOLOGY, ACCESSIBLE FROM ZOISOVA AND EMONSKA STREETS. THE TECHNICAL PROGRAMME IS IN THE BASEMENT FLOORS AND ON THE ARCHAEOLOGY LEVEL, ABOVE IT THERE IS A LIBRARY SUPPLEMENTARY PROGRAMME, FOLLOWED BY A LIBRARY AND STORAGE PROGRAMME. IN THE TOWERS OF THE LAST FLOORS, THERE ARE STORAGE AND LIBRARY PROGRAMMES.



092.50112

TRIKOTEN VOLUMEN ENOTNE VIŠINE Z ZAREZO S POLKROŽNIM ZAKLJUČKOM NAD Z DELOM DECUMAUSA. JUGOVZHODNI VOGAL JE POUDAREN Z DRUGAČE OBLIKOVANO FASADO. GLAVNI VHOD IZ NOTRANJOSTI KAREJA (V ZAREZI).

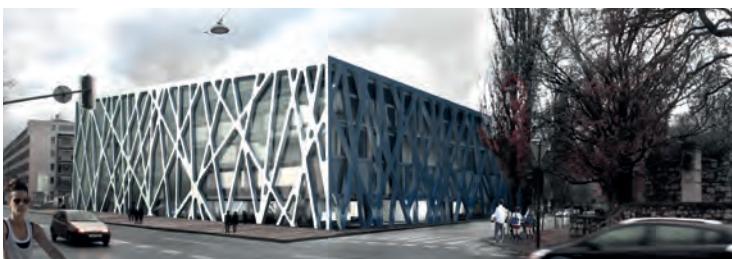
TRIANGULAR VOLUME OF THE SAME HEIGHT WITH SEMI-CIRCULAR GROOVE ABOVE THE W SECTION OF DECUMANUS. THE SE CORNER IS EMPHASISED WITH A DIFFERENTLY SHAPED FAÇADE. MAIN ENTRANCE FROM THE INNER SECTION OF THE URBAN BLOCK (IN THE GROOVE).



094.16956

ZAZIDANO CELOTNO OBMOČJE, VOLUMEN V ZGORNJIH ETAŽAH ČLENJEN NA MANJŠE VOLUMNE. GLAVNI VHOD Z JV VOGALA, SERVISNI DOVOZ JE Z EMONSKE CESTE.

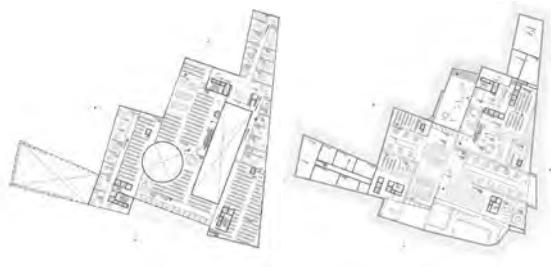
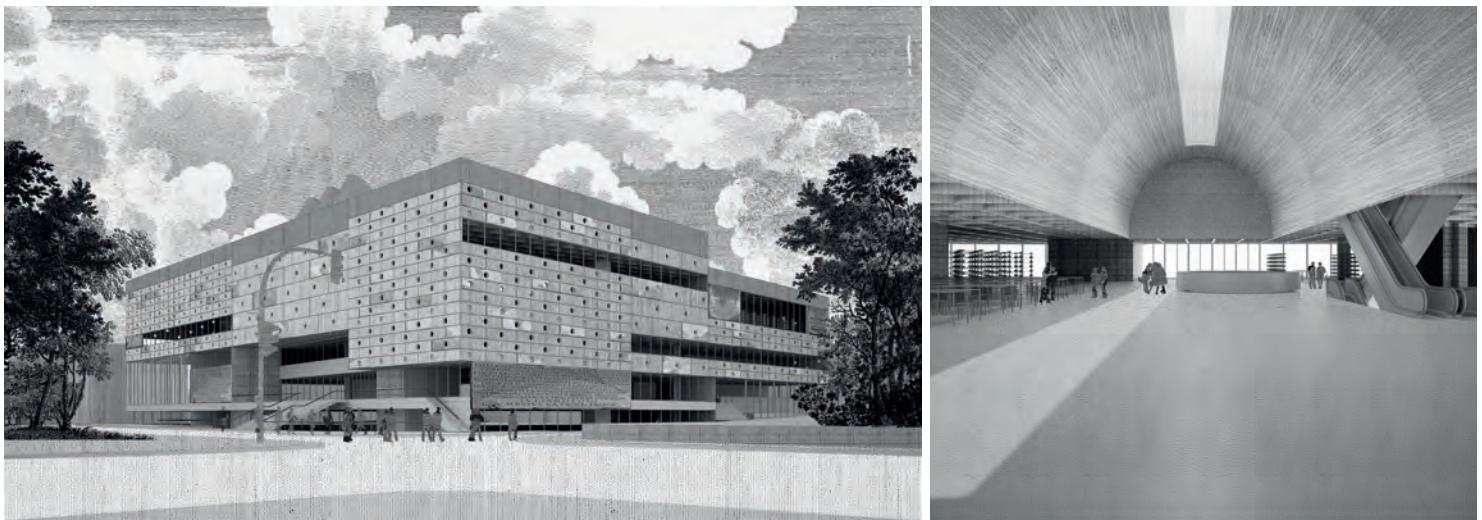
BUILT ACROSS THE ENTIRE AREA, THE VOLUME IS DIVIDED INTO SMALLER VOLUMES ON THE UPPER FLOORS. MAIN ENTRANCE FROM THE SE CORNER, SERVICE ACCESS FROM EMONSKA STREET.



096.10203

ZAZIDAVA CELOTNEGA OBMOČJA Z ENOTNIM VOLUMENOM S SVETLOBNIKOM V OBLIKI KRIŽA CARDO IN DECUMANUS. VOLUMEN SE RAHLO DVIGA PROTI SLOVENSKI CESTI, GLAVNI VHOD JE Z VOGLA ZOISOVE IN EMONSKE CESTE, PREK »NASIPA/KLANČINE NA OBMOČJU ZOISOVE IN EMONSKE CESTE. NA NIVOJU ARHEOLOGIJE JE ORGANIZIRANA SAMO PREDSTAVITEV IZKOPANIN IN KLUB, V PRITLIČJU KAVARNA IN SERVISI, NA NIVOJU 300,90 JAVNI PROGRAMI, NAD NJIM DVE ETAŽI PRETEŽNO PROSTEGA DOSTOPA, V ZGORNJIH DVEH ETAŽAH PA SKLADIŠČA.

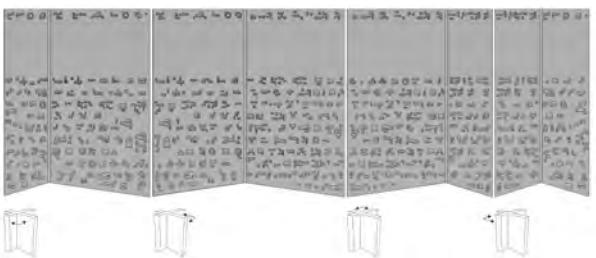
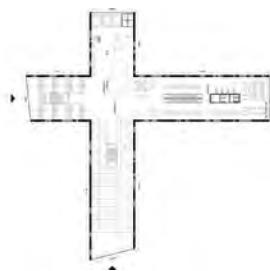
BUILDING ACROSS THE ENTIRE AREA, WITH A UNIFIED VOLUME WITH A SKYLIGHT IN THE SHAPE OF THE CARDU AND DECUMANUS CROSSING. THE VOLUME IS SLIGHTLY RAISED TOWARDS SLOVENSKA STREET; THE MAIN ENTRANCE IS FROM THE CORNER OF ZOISOVA AND EMONSKA STREETS, WITH A SLOPE/RAMP IN THE AREA OF ZOISOVA AND EMONSKA STREETS. AT THE ARCHAEOLOGICAL LEVEL, ONLY THE PRESENTATION OF EXCAVATIONS AND A CLUB ARE ORGANISED; ON THE GROUND FLOOR, THERE ARE ONLY A COFFEEHOUSE AND SERVICES; ON LEVEL 300,90, PUBLIC PROGRAMMES; ABOVE IT, THERE ARE TWO FLOORS OF MAINLY FREE ACCESS, AND STORAGE FACILITIES ON THE UPPER TWO FLOORS.



098.181104

ZAZIDAVA CELOTNEGA OBMOČJA Z RAHLO ČLENJENIM VOLUMNOM. GLAVNI VHOD JE S ZOISOVE IN EMONSKE CESTE. NA NIVOJU ARHEOLOGIJE SO UMEŠČENI TEHNIČNI PROSTORI IN PODPORNİ PROGRAM, V PRITLIČJU VHODNA AVLA, DVORANA IN PODPORNİ PROGRAM, V 1E KNJIŽNICA DELOVNE ENOTE IN SKLADIŠČE, V 2E SKLADIŠČE, V 3E ČITALNICA IN SKLADIŠČE IN V 4E SKLADIŠČE.

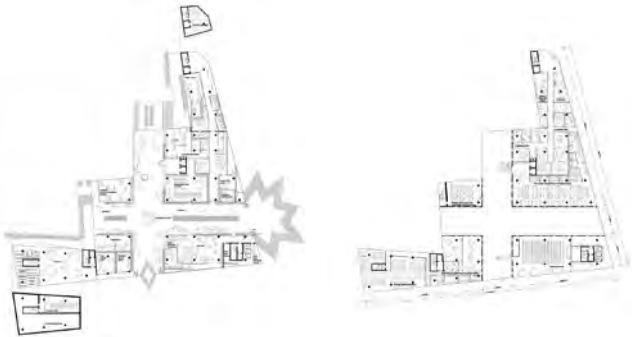
BUILDING ACROSS THE ENTIRE AREA, WITH A SLIGHTLY DIVERSIFIED VOLUME. THE MAIN ENTRANCE IS FROM ZOISOVA AND EMONSKA STREETS. TECHNICAL PREMISES AND SUPPLEMENTARY PROGRAMME ARE PLACED AT THE ARCHAEOLOGICAL LEVEL; ENTRANCE HALL, HALL AND SUPPLEMENTARY PROGRAMME ON THE GROUND FLOOR; LIBRARY, WORKING UNITS AND STORAGE FACILITIES ON 1F; STORAGE FACILITIES ON 2F; READING ROOM AND STORAGE FACILITIES ON 3F, AND STORAGE FACILITIES ON 4F.



099.53211

VERTIKALNA »SKULPTURA« V OBLIKI KRIŽA CARDO IN DECMANUS. OBJEKT NI NAVEZAN NA SOSEDNJE STAVBE. PARTER JE ORGANIZIRAN TAKO, DA OHRANJA IZKOPANINE. VHOD JE PREDVIDEN Z EMONSKIE CESTE, UVOD PA S SLOVENSKE CESTE.

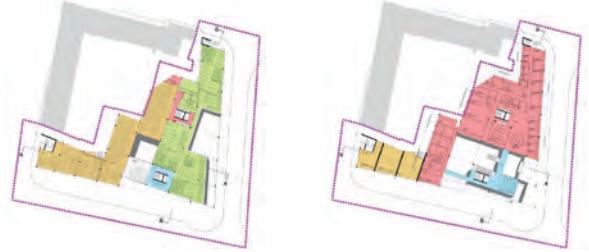
VERTICAL 'SCULPTURE' IN THE FORM OF THE CARDO AND DECMANUS CROSSING. THE FACILITY IS NOT CONNECTED TO THE NEIGHBOURING BUILDINGS. THE GROUND FLOOR IS ORGANISED SO THAT IT PRESERVES THE EXCAVATIONS. ENTRANCE IS ENVISAGED FROM EMONSKA STREET AND ACCESS FROM SLOVENSKA STREET.



100.11235

OBODNA ZAZIDAVA SESTAVLJENA IZ 4 NEPOVEZANIH VOLUMNOV TAKO, DA JE POU-DARJEN KRIŽ CARDO IN DECUUMANUS. JAVNI PROGRAMI SO ORGANIZIRANI NA NIVOJU ARHEOLOŠKE ETAŽE, DVORANA V PRVEM NADSTROPJU, PROSTI PRISTOP JE ORGANIZIRAN PO VERTIKALI OB KRIŽIŠČU CARDO IN DECUUMANUS. PROGRAMSKO SO ETAŽE PESTRE Z IZRAZITEJŠIM UMEŠČANJEM SKLADIŠČ V SV DEL STAVBE IN OBMOČJE JAVNEGA PRISTOPA OB KRIŽIŠČU CARDO IN DECUUMANUS.

THE BOUNDARY ALIGNED BUILDING IS COMPRISED OF FOUR VOLUMES THAT ARE NOT CONNECTED, SO THAT THE CARDU AND DECUMANUS CROSSING IS EMPHASISED. PUBLIC PROGRAMMES ARE ORGANISED ON THE LEVEL OF THE ARCHAEOLOGICAL FLOOR, THE HALL IS ON 1F; FREE ACCESS IS ORGANISED ALONG THE VERTICAL AT THE CARDU AND DECUMANUS CROSSING. FLOORS INCLUDE A VARIETY OF PROGRAMMES, WITH EXPLICIT PLACEMENT OF STORAGE FACILITIES IN THE NE SECTION OF THE BUILDING AND THE AREA WITH FREE ACCESS AT THE CARDU AND DECUMANUS CROSSING.



101.11722

ZAZIDAVA CELOTNEGA OBMOČJA, VOLUMEN IMA NA OBMOČJU ZOISOVE CESTE V NOTRANJOST POMAKNJENO FASADO, LAMELA OB EMONSKI JE NIŽJA. NA NIVO ARHEOLOGIJE JE UMEŠČENA VHODNA AVLJA, PODPORNI PROGRAM IN DVORANA, V PRITLIČJE PODPORNI IN TEHNIČNI PROGRAMI, NAD NJIM DELOVNE ENOTE. V GORNJIH ETAŽAH SO PROSTI PRISTOP IN SKLADIŠČA. PROGRAM JE ORGANIZIRAN OKOLI VEČETAŽNEGA PROSTORA NAD KRIŽIŠČEM CARDO IN DECUMANUS. V JV DELU SO UMEŠČENI KNJIŽNIČNI PROGRAMI, PROTI NOTRANJOSTI KAREJA PA PRETEŽNO SKLADIŠČA.

BUILDING ACROSS THE ENTIRE AREA. THE FAÇADE OF THE VOLUME IS PUSHED INWARDS IN THE ZOISOVA STREET AREA; THE LAMELLA ALONG EMONSKA STREET IS LOWER. THE ENTRANCE HALL, SUPPLEMENTARY PROGRAMME AND HALL ARE LOCATED ON THE ARCHAEOLOGICAL LEVEL; THE SUPPLEMENTARY AND TECHNICAL PROGRAMMES ARE ON THE GROUND FLOOR, ABOVE WHICH THERE ARE WORKING UNITS. FREE ACCESS AND STORAGE FACILITIES ARE ON THE UPPER FLOORS. THE PROGRAMME IS ORGANISED AROUND A SPACE WITH SEVERAL FLOORS ABOVE THE CARDO AND DECUMANUS CROSSING. THERE IS A LIBRARY PROGRAMME IN THE SE SECTION, MOSTLY STORAGE FACILITIES TOWARDS THE INTERIOR OF THE URBAN BLOCK.

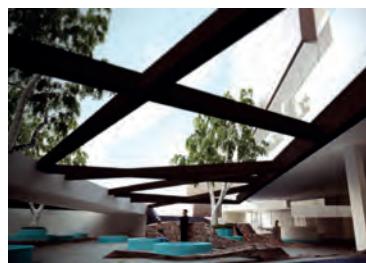
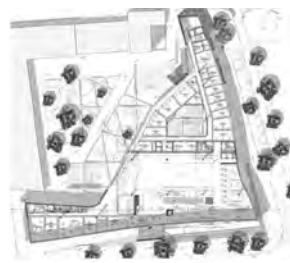


102.56417

VOLUMEN V OBLIKI ODEBELJENE ČRKE L JE IZDOLBEN Z AMORFNIMI ZAJEDAMI IN SE ZNIŽUJE PROTI RIMSKI CESTI. GLAVNI VHOD JE Z RIMSKE IN ZOISOVE CESTE, NA NIVOJU PORUŠENE RIMSKIE 1 SE ZUNANJA UREDITEV SPUŠČA NA NIVO IZKOPANIN. ARHEOLOŠKA ETAŽA JE NAMENJENA PREDSTAVITVI IZKOPANIN, PODPORNIM PROGRAMOM IN SKLADIŠČEM, PRITLIČJE DOSTOPOM IN SERVISOM, PRVA ETAŽA VHODNIM PROGRAMOM IN ZAPOSLENIM, GORNJE ETAŽE KNJIŽNIČNIM PROGRAMOM, SKLADIŠČEM IN DELOVNIM ENOTAM.

THE VOLUME IS IN THE SHAPE OF A BOLD LETTER L, DESCENDING TOWARDS RIMSKA STREET, CARVED IN AMORPHOUS SHAPES. THE MAIN ENTRANCE IS FROM RIMSKA AND ZOISOVA STREETS; ON THE LEVEL OF THE DEMOLISHED RIMSKA 1, THE EXTERIOR DESIGN DESCENDS TO THE LEVEL OF ARCHAEOLOGY. THE ARCHAEOLOGICAL FLOOR IS INTENDED FOR THE PRESENTATION OF EXCAVATIONS, SUPPLEMENTARY PROGRAMMES AND STORAGE FACILITIES; THE GROUND FLOOR FOR ACCESS AND SERVICES, 1F FOR ENTRANCE PROGRAMMES AND EMPLOYEES, THE UPPER FLOORS FOR LIBRARY PROGRAMMES, STORAGE FACILITIES AND WORKING UNITS.





103.76211

VOLUMEN PO CELOTNEM OBMOČJU, TLORISNO AMORFNO OBLIKOVAN. STREHA STAVBE SE RAHLO DVIGA PROTI ZOISOVI CESTI. GLAVNI VHODI SO IZ VSEH SMERI C-D NA NIVO ARHEOLOGIJE. Z OBMOČJA PORUŠENE RIMSKE 1 SE TEREN KASKADNO SPUŠČA NA NIVO IZKOPANIN, KJER SO UMEŠČENI VHODNI IN PODPORNI PROGRAMI, V GORNJE ETAŽE PA PROGRAMI KNJIŽNICE, DELOVNIH ENOT IN SKLADIŠČ. PROGRAM KNJIŽNICE JE UMEŠČEN V JV DEL, V S DEL SKLADIŠČA IN DELI ENOTE PRETEŽNO V Z DEL STAVBE.

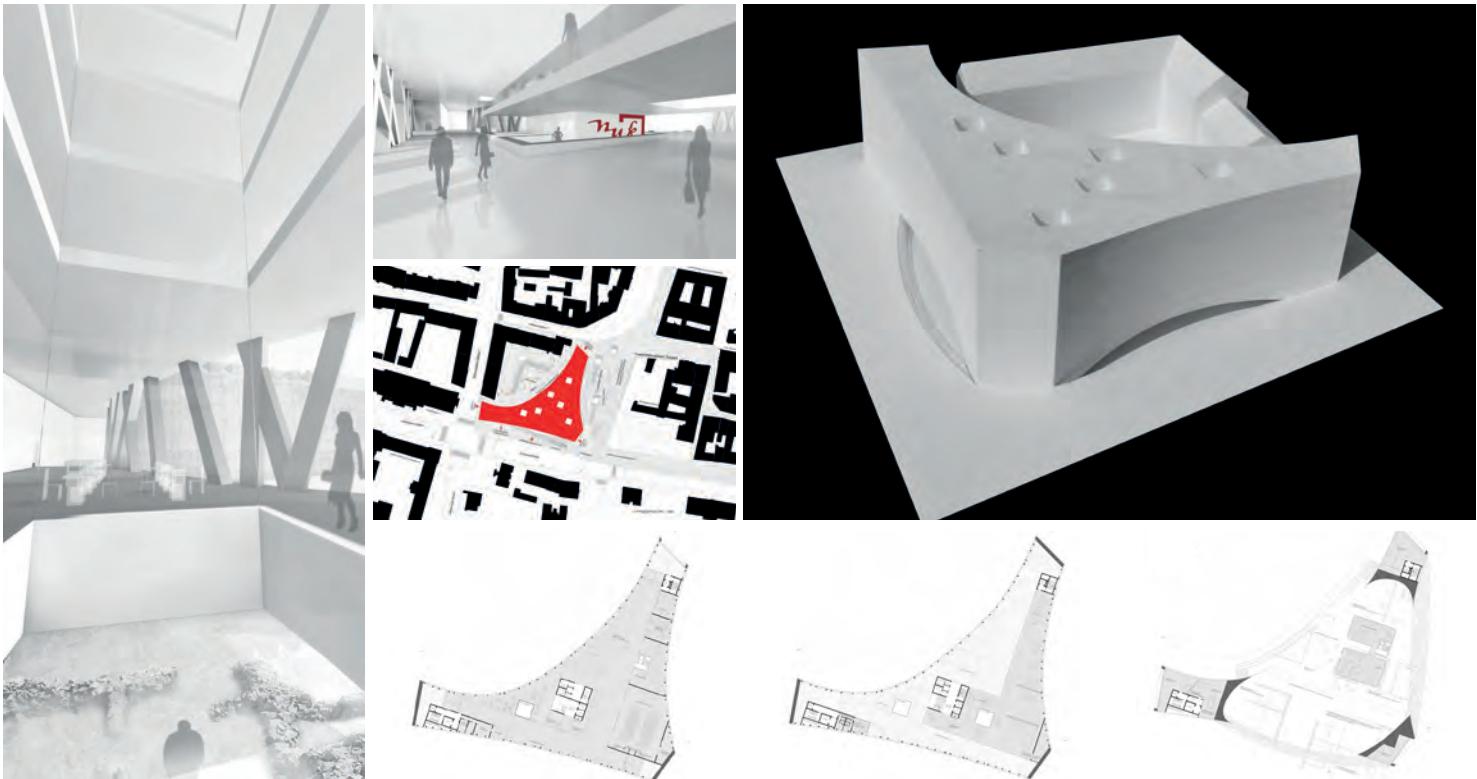
THE VOLUME COVERS THE ENTIRE AREA; AMORPHOUS SHAPE OF THE FLOOR PLAN. THE ROOF IS SLIGHTLY RAISED TOWARDS ZOISOVA STREET. MAIN ENTRANCES ARE ARRANGED FROM ALL CARDO IN DECUMANUS DIRECTIONS TO THE LEVEL OF THE ARCHAEOLOGY. FROM THE AREA OF THE DEMOLISHED RIMSKA 1, THE TERRAIN GRADUALLY DESCENDS TO THE LEVEL OF THE EXCAVATIONS, WHERE ENTRANCE AND SUPPLEMENTARY PROGRAMMES ARE LOCATED, WHILE LIBRARY PROGRAMMES, WORKING UNITS AND STORAGE FACILITIES ARE ON THE UPPER FLOORS. THE LIBRARY PROGRAMME IS IN THE SE SECTION, A PART OF STORAGE FACILITIES IS IN THE N SECTION, AND WORKING UNITS ARE MOSTLY PLACED IN THE W SECTION OF THE BUILDING.



104.30004

ZAZIDANO CELOTNO OBMOČJE Z MONOLITNIM PONEKOD IZDOLBENIM VOLUMENOM. GLAVNI VHOD JE IZ SMERI ZOISOVE CESTE NA NIVO ARHEOLOGIJE, ENAKO S SLOVENSKE, RIMSKO IN EMONSKO CESTO. NA OBMOČJU RIMSKO 1 VOLUMEN STAVBE USTVARJA MANJŠI POKRITI TRG. NA NIVOJU ARHEOLOGIJE JE PREDSTAVITEV IZKOPANIN, KOLESARNICE IN PODPORNİ PROGRAM, V PRITLIČJU PRETEŽNO VHODNI IN PODPORNİ PROGRAM Z DVORANO, SLEDITA DVE ETAŽI KNJIŽNIČNEGA IN DVE ETAŽI SKLADIŠČNEGA PROGRAMA. SKRAJNI Z DEL STAVBE JE NAMENJEN DELOVNIM ENOTAM, OSREDNJI, KI JE DELJEN Z VEČETAŽNIMI PRAZNINAMI, PA KNJIŽNIČNEMU IN SKLADIŠČNEMU PROGRAMU.

THE BUILDING COVERS THE ENTIRE AREA WITH A MONOLITHIC, PARTLY CARVED VOLUME. THE MAIN ENTRANCE IS FROM ZOISOVA STREET TO THE LEVEL OF THE ARCHAEOLOGY; THE SAME FROM SLOVENSKA, RIMSKA AND EMINSKA STREETS. IN THE AREA OF RIMSKA 1, A SMALL COVERED SQUARE IS FORMED: A PRESENTATION OF EXCAVATIONS, BICYCLE SHEDS AND SUPPLEMENTARY PROGRAMME ARE ON THE ARCHAEOLOGICAL LEVEL; ON THE GROUND FLOOR THERE ARE MAINLY ENTRANCE AND SUPPLEMENTARY PROGRAMMES WITH A HALL; THEN THERE ARE TWO FLOORS OF LIBRARY AND TWO FLOORS OF THE STORAGE PROGRAMME. THE EXTREME W SECTION OF THE BUILDING IS INTENDED FOR WORKING UNITS; THE CENTRAL SECTION, WHICH IS DIVIDED WITH VOID ON SEVERAL FLOORS, FOR THE LIBRARY AND STORAGE PROGRAMMES.



105.32792

ZAZIDAVA CELOTNEGA OBMOČJA S TRIKOTNIM STAVBNIM VBOČENIM STRANIC IN PRIREZANIH VOGALOV. Z UMIKANJEM FASAD V NOTRANJOST KAREJA SE PRED GLAVNIMA FASADAMA USTVARJA ODPRT JAVNI PREDPROSTOR. NA PRIREZANIH STRANICAH SO VHODI, NA OBMOČJIH STRANIC JE FASADA PRIVZDIGNJENA IN DOPUŠČA TERENU DA SE SPUSTI NA NIVO ARHEOLOGIJE.

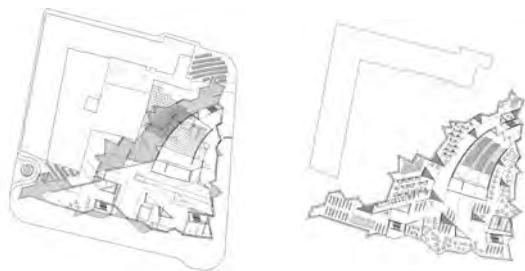
THE BUILDING COVERS THE ENTIRE AREA IN A TRIANGULAR SHAPE WITH CONCAVE SIDES AND CLIPPED CORNERS. WITHDRAWING THE FAÇADES INTO THE INNER SECTION OF THE URBAN BLOCK CREATES AN OPEN PUBLIC SPACE IN FRONT OF THE MAIN FAÇADES. THERE ARE ENTRANCES ALONG THE CLIPPED SIDES; THE FAÇADE ON THE SIDES IS RAISED AND ALLOWS THE TERRAIN TO DESCEND TO THE LEVEL OF THE ARCHAEOLOGY.



106.16669

ZAZIDAVA PO CELOTNEM OBMOČJU, Kjer so poudarjene lamele vzdolž Zoisove in Emanske ceste s pravokotnim lamelami, segajočimi v notranjost kareja. Višina stavbe pada proti Rimski cesti, celoten JV del stavbe je dvignjen nad nivo pritličja. Glavni vhod je s Zoisove, stranski z Emanskim ceste, celotna osrednja površina izkopanin je pokrita s pohodnim steklenim tlakom na nivoju pritličja.

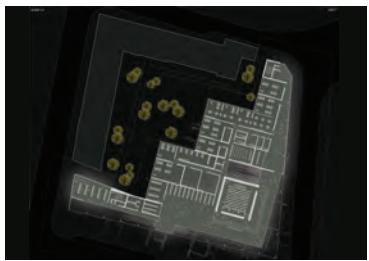
THE BUILDING COVERS THE ENTIRE AREA; THE LAMELLAS ALONG ZOISOVA AND EMONSKA STREETS ARE EMPHASIZED, WITH RECTANGULAR LAMELLAS REACHING INTO THE INNER SECTION OF THE URBAN BLOCK. THE HEIGHT OF THE BUILDING DESCENDS ONE FLOOR TOWARDS RIMSKA STREET; THE ENTIRE SE OF THE BUILDING IS RAISED ABOVE THE GROUND FLOOR. THE MAIN ENTRANCE IS FROM ZOISOVA STREET, THE SIDE ENTRANCE FROM EMONSKA STREET; THE ENTIRE CENTRAL SECTION OF THE EXCAVATIONS IS COVERED WITH WALK-ON GLASS ON THE LEVEL OF GROUND FLOOR.



107.11111

ZAZIDAVA CELOTNEGA OBMOČJA S POLIGONALNIM DROBNO ČLENJENIM VOLUMNOM. PRAV TAKO JE ČLENJENA STREHA STAVBE, KI S SMERJO »LUSK« DAJE VTIS SESTAVLJENOSTI VOLUMNA IZ LAMEL V SMERI V-Z. GLAVNI VHOD NA NIVOJU PRITLIČJA SE PREK DVORAMNIH STOPNIŠČ SPUSTI NA NIVO ARHEOLOŠKE ETÀŽE.

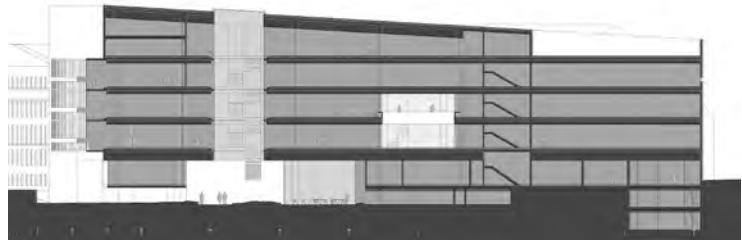
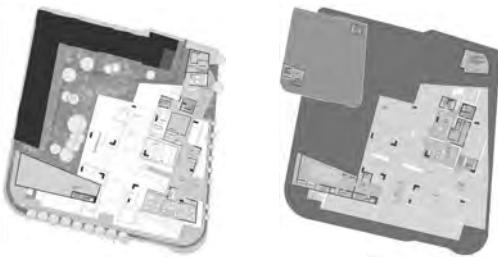
BUILDING ACROSS THE ENTIRE AREA WITH A POLYGONAL, SLIGHTLY DIVERSIFIED VOLUME. THE ROOF OF THE BUILDING IS ALSO DIVERSIFIED. WITH 'SCALES', IT GIVES THE IMPRESSION OF A VOLUME COMPRISED OF LAMELLAS IN THE E-W DIRECTION. THE MAIN ENTRANCE ON THE LEVEL OF THE GROUND FLOOR DESCENDS TO THE LEVEL OF THE ARCHEOLOGY WITH DOUBLE-FLIGHT STAIRCASES.



108.42817

ZAZIDAVA CELOTNEGA OBMOČJA Z MONOLITNIM VOLUMNOM. JUGOVZHODNI VOGAL JE NAČRTOVAN KOT »ZIMSKI VRTEK«, DVIGNJEN NAD NIVO PT. PARTER JE ORGANIZIRAN NA NIVOJU 297,00, GLAVNI VHOD JE NA JZ VOGALU IN NA SREDINI STAVBE, STRANSKI IZ SMERI TRGA FRANCOSKE REVOLUCIJE.

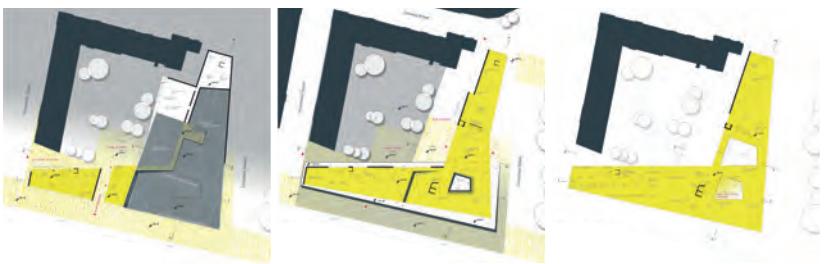
THE BUILDING COVERS THE ENTIRE AREA WITH A MONOLITHIC VOLUME. THE SE CORNER IS A 'CONSERVATORY' RAISED ABOVE THE LEVEL OF GROUND FLOOR. THE GROUND FLOOR IS ORGANISED ON LEVEL 297, THE MAIN ENTRANCE IS ON THE SW CORNER AND IN THE CENTRE OF THE BUILDING, THE SIDE ENTRANCE IS FROM TRG FRANCOSKE REVOLUCIJE SQUARE.



109.22227

ZAZIDAVA CELOTNEGA OBMOČJA Z MONOLITNIM VOLUMENOM. JUGOZAHODNI DEL JE POUDARJEN Z VOLUMONOM TREH ETAŽ, IZMAKNJENIM IZ GLAVNIH FASAD. NA STREHI JE POUDARJEN KRIŽ CARDO IN DECMUMANUS. GLAVNI VHOD JE Z EMONSKE CESTE.

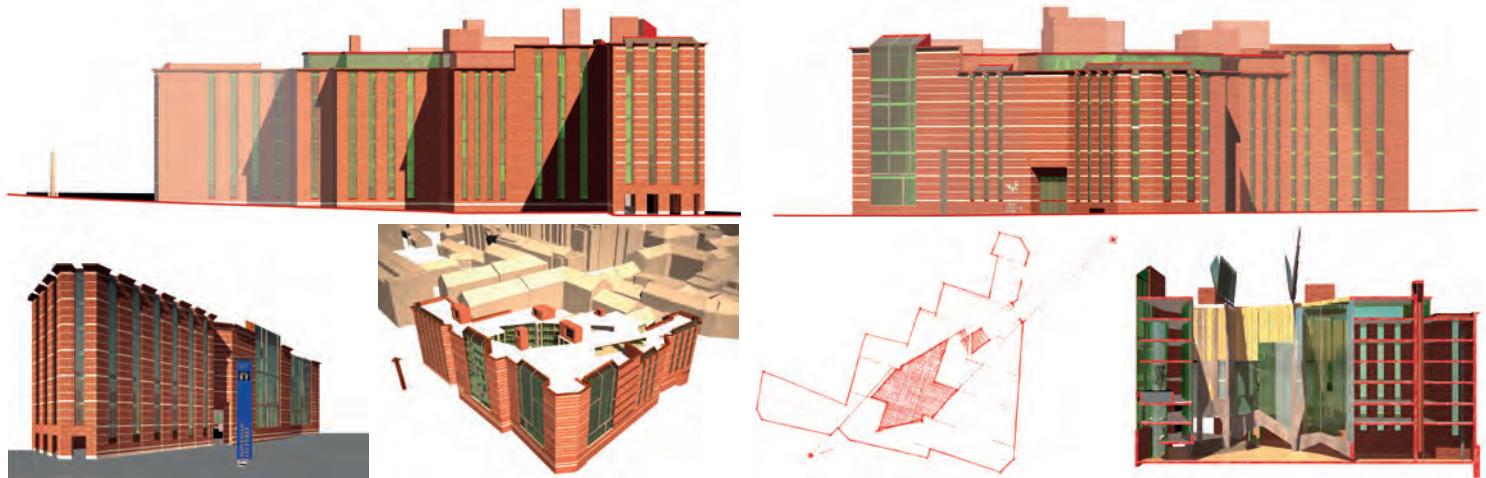
BUILDING ACROSS THE ENTIRE AREA WITH A MONOLITHIC VOLUME. THE SW SECTION IS EMPHASISED WITH A VOLUME ON THREE FLOORS WITHDRAWN FROM THE MAIN FAÇADES. THE ROOF CONTAINS AN EMPHASISED CARDO AND DECMUMANUS CROSSING. THE MAIN ENTRANCE IS FROM EMONSKA STREET.



110.10011

OBODNA L-ZAZIDAVA Z ZAMAKNENIMI VRHNJIMI ETAŽAMI. GLAVNI VHOD JE Z EMONSKE
CESTE IN NOTRANJOSTI KAREJA, KJER JE ORGANIZIRAN GLAVNI JAVNI PROSTOR.

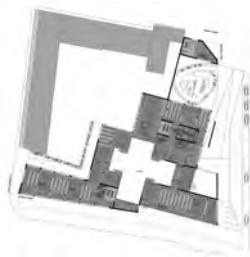
AN L-SHAPED BOUNDARY ALIGNED BUILDING WITH WITHDRAWN UPPER FLOORS. MAIN
ENTRANCE FROM EMONSKA STREET AND THE INNER SECTION OF THE URBAN BLOCK,
WHERE THE MAIN PUBLIC SPACE IS ORGANISED.



111.28057

OBODNA ZIDAVA Z NOTRANJIM ATRIJEM. VHOD JE S TRGA FRANCOSKE REVOLUCIJE IN ZOISOVE CESTE. DOVOZ JE Z EMONSKO CESTO.

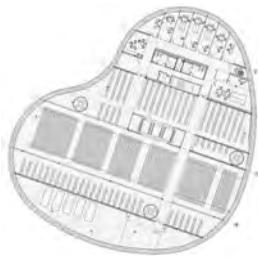
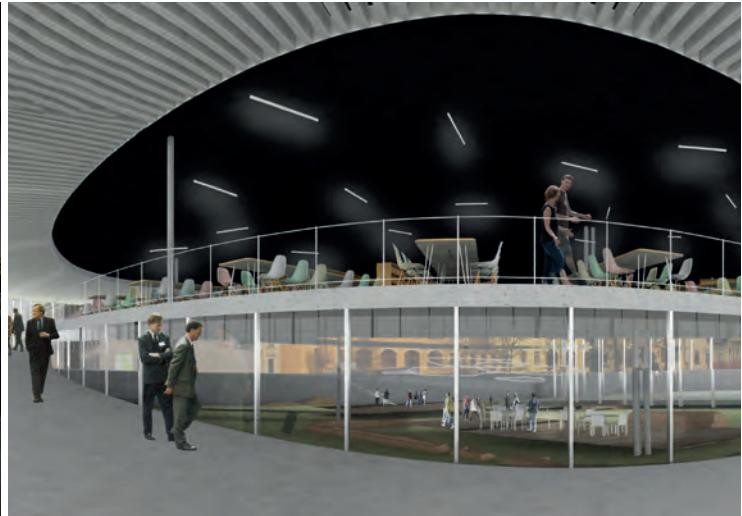
BOUNDARY ALIGNED BUILDING WITH AN INNER ATRIUM. ENTRANCE IS FROM TRG FRANCOSKE REVOLUCIJE SQUARE AND ZOISOVA STREET. ACCESS IS FROM EMONSKA STREET.



112.90831

ZAZIDAVA CELOTNEGA OBMOČJA Z MONOLITNIM VOLUMENOM, KI SE SPUŠČA PROTI SEVERU. V PRITLIČJU SO DELI VOLUMENA UMAKNJENI V NOTRANJOST V GEOMETRIJI EMONE. ODPRAVLJA EMONSKO CESTO KOT PROMETNO POVRŠINO IN JO IZRABI KOT KLANČINO ZA DOSTOP DO ARHEOLOGIJE. GLAVNI VHOD JE Z EMONSKE IN SLOVENSKE CESTE IN SPIRALNO ZASNovanega »VRTA IZKOPANIN«.

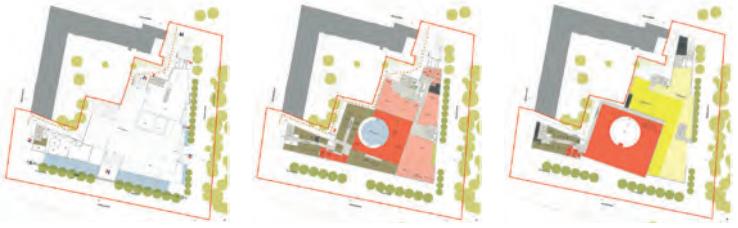
THE BUILDING OCCUPIES THE ENTIRE AREA WITH A MONOLITH VOLUME WHICH DESCENDS TOWARDS THE NORTH. PARTS OF THE VOLUME ON THE GROUND FLOOR ARE WITHDRAWN INWARDS INTO THE GEOMETRY OF EMONA. EMONSKA STREET IS NOT A TRAFFIC AREA, BUT A RAMP TO ACCESS THE ARCHAEOLOGY. MAIN ENTRANCE FROM EMONSKA, SLOVENSKA STREETS AND SPIRAL 'EXCAVATIONS GARDEN'.



113.43834

CENTRALNO ZASNOVAN VOLUMEN V OBLIKU AMEBE, POSTAVLJEN NA STEBRIŠČE NAD MESTNI PARTER. PARTER SPROŠČEN OBJEKTOV, ODPRAVLJA PROMET NA EMONSKI CESTI. GLAVNI DOSTOP Z JV VOGALA.

CENTRALLY DESIGNED AMOEBA-SHAPED VOLUME PLACED ON THE COLONNADE ABOVE THE LEVEL OF THE CITY. THERE ARE NO BUILDINGS ON THE GROUND FLOOR; THERE IS NO TRAFFIC ON EMONSKA STREET. THE MAIN ENTRANCE IS FROM THE SE CORNER.



116.48264

ZAZIDAVA PO CELOTNEM OBMOČJU S POUĐARJENO ČLENJENIM VOLUMONOM IN VERTIKALNIM VALJASTIM SVETLOBNIKOM. REŠITEV OMOGOČA DOSTOP DO **CARDO IN DECU MANUSA** IZ SMERI ZOISOVE, EMONSKE TER RIMSKE CESTE. GLAVNI VHOD JE S DELA C. PREK VSTOPNE DVORANE NA SV. DELU ARHEOLOŠKE ETAŽE SE VEČINA JAVNEGA PROGRAMA ORGANIZIRA VZDOLŽ EMONSKE CESTE NA NIVOJU 300,95. PROGRAM V ETAŽI JE MEŠAN IN SE PO VERTIKALAH NE SPREMinja, OBMOČJE PROSTEGA PRISTOPA JE ORGANIZIRANO VERTIKALNO OB KLANČINI NAD KRIŽIŠČEM **CARDO IN DECU MANUS**.

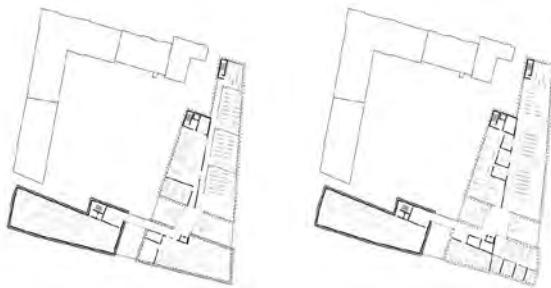
A BUILDING ACROSS THE ENTIRE AREA WITH AN EXPLICITLY DIVERSIFIED VOLUME AND VERTICAL SOLAR TUBE. THE SOLUTION PROVIDES ACCESS TO CARDU AND DECU MANUS FROM THE DIRECTION OF ZOISOVA, EMONSKA AND RIMSKA STREETS. THE MAIN ENTRANCE IS FROM THE N SECTION OF CARDU. MOST OF THE PUBLIC PROGRAMME IS ORGANISED ALONG EMONSKA STREET ON THE LEVEL 300,95 THROUGH THE ENTRANCE HALL IN THE NE SECTION OF A. THE PROGRAMME ON THE FLOOR IS MIXED AND DOES NOT CHANGE VERTICALLY. THE AREA OF FREE ACCESS IS ORGANISED VERTICALLY ALONG A RAMP ABOVE THE CARDU AND DECU MANUS CROSSING.



117.26104

ZAZIDAVA Z VOLUMONOM TRIKOTNE OBLIKE Z ZAREZO V SMERI ZOISOVE CESTE, KI SE SPREMENI V SVETLOBNIK. NA OBMOČJU RIMSKE 1 JE UMEŠČEN MANJŠI TRG, CARDO IN DECUUMANUS STA DOSTOPNA JAVNOSTI.

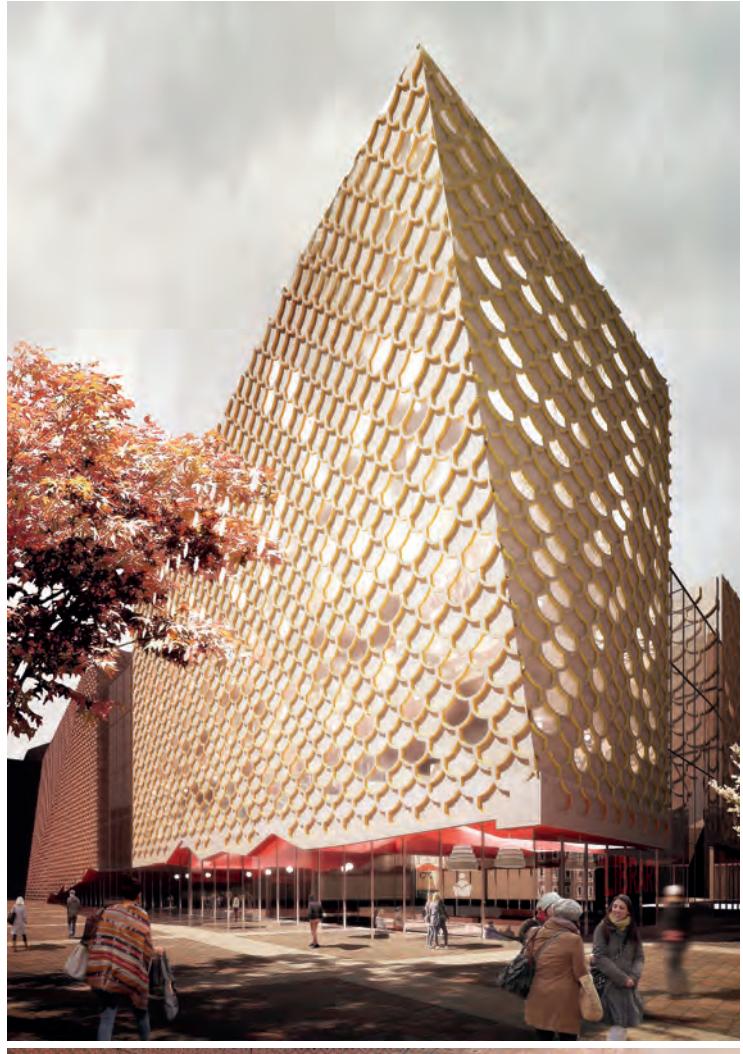
TRIANGULAR BUILDING WITH A GAP IN THE DIRECTION OF ZOISOVA STREET, WHICH IS THEN TRANSFORMED INTO A SKYLIGHT. A SMALL SQUARE IS PLACED IN THE AREA OF RIMSKA 1; CARDO AND DECUUMANUS ARE ACCESSIBLE TO THE PUBLIC.



119.26127

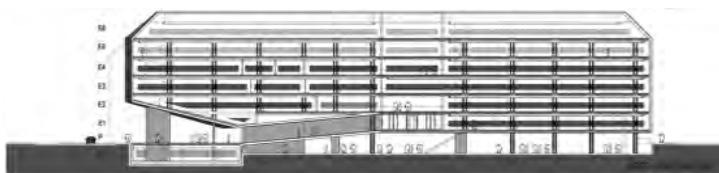
OBODNA ZAZIDAVA IZ VOLUMNA, ČLENJENEGA V TRI MED SEBOJ POVEZANE VOLUMNE, KI JIH LOČUJE OBMOČJE CARDO IN DECMUMANUS. NA NIVOJU ARHEOLOGIJE JE UMEŠČEN PODPORNI PROGRAM IN DVORIŠNSKA VHODNA AVLA. PRITLIČJE JE VEĆINOMA PROSTO. V GORNJIH ETĀZHAH JE ORGANIZIRAN MEŠAN PROGRAM KNJIŽNICE, DELOVNIH ENOT IN SKLADIŠČ. SKLADIŠČA SO UMEŠČENA V Z DEL, DELOVNE ENOTE JV, S DEL JE NAMENJEN KNJIŽNIČNEMU PROGRAMU.

A BOUNDARY ALIGNED BUILDING COMPRISED OF A VOLUME DIVIDED INTO THREE INTERCONNECTED VOLUMES SEPARATED BY THE AREA OF CARDO AND DECUMANUS. ON THE LEVEL OF ARCHAEOLOGY, THERE IS A SUPPLEMENTARY PROGRAMME AND AN UNEVEN ENTRANCE HALL; THE GROUND FLOOR IS MOSTLY FREE. UPPER FLOORS INCLUDE A MIXED LIBRARY PROGRAMME, WORKING UNITS AND STORAGE FACILITIES. STORAGE FACILITIES ARE LOCATED IN THE W SECTION, WORKING UNITS IN THE SE SECTION; THE N SECTION IS INTENDED FOR THE LIBRARY PROGRAMME.



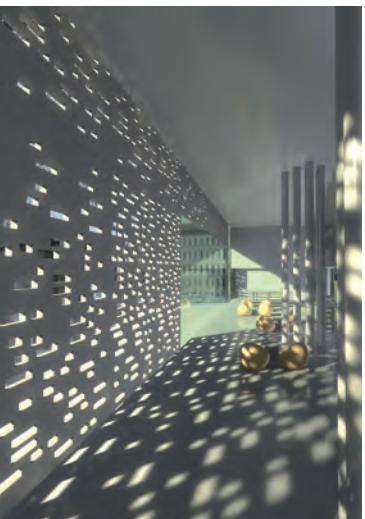


120.00007



OBODNA ČLENJENA ZAZIDAVA Z LAMELAMI V SMERI CARDO IN DECUUMANUS. IZKOPANINE SO JAVNO DOSTOPNE, VHOD JE IZ SEVERNEGA DELA EMONSKE TER S SLOVENSKE IN ZOISOVE CESTE PREK VSTOPNE KLANČINE NA NIVO 250,00. V PRITLIČJU JE NA NIVOJU +2,5 M ORGANIZIRAN JAVNI PROGRAM S ČITALNICO IN PROSTO DOSTOPNIM ČASOPISnim ODDELKOM. V PRVEM NADSTOPNU STA DVORANA IN PROGRAM KNJIŽNICE, V ZGORNJIH DVEH ETAŽAH SO SKLADIŠČA.

A BOUNDARY ALIGNED DIVERSIFIED BUILDING WITH LAMELLAS IN THE DIRECTION OF CARDO AND DECUUMANUS. THE EXCAVATIONS ARE OPEN; ENTRANCE IS FROM THE NORTH SIDE OF EMONSKA STREET AND FROM SLOVENSKA AND ZOISOVA STREETS ACROSS THE ENTRANCE RAMP TO THE LEVEL 250.00. THE PUBLIC PROGRAMME WITH A READING ROOM AND FREELY ACCESSIBLE NEWSPAPER SECTION IS ORGANISED ON THE GROUND FLOOR ON THE LEVEL +2.5M. A HALL AND LIBRARY PROGRAMME IS PLACED ON THE 1st FLOOR, STORAGE FACILITIES ON UPPER TWO FLOORS.

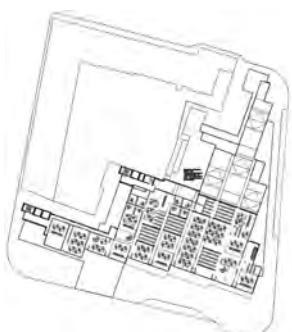


044.12358





095.42480



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