

ZBORNIČA ZA
ARHITEKTURO
IN PROSTOR
SLOVENIJE

10 LET

SLOVENSKA ARHITEKTURA
IN PROSTOR 2014

SLOVENE ARCHITECTURE
AND SPATIAL PLANNING 2014

ZAPS – Zbornica za arhitekturo in prostor Slovenije v letu 2014 praznuje desetletnico samostojnega delovanja in devetletnico nagrade zlati svinčnik. Deseti Dan arhitektov posvečamo temu jubileju.

In 2014, ZAPS – Slovenian Chamber of Architecture and Spatial Planning celebrates its 10th anniversary of independent activity and the 9th anniversary of the Golden Pencil Awards. The tenth Architect Day is dedicated to this anniversary.

RAZMISLEK OB DESETLETNICI ZAPS
REFLECTIONS ON THE 10TH ANNIVERSARY OF ZAPS

Janez Lajovic

Prva prizadevanja za izboljšavo položaja arhitektov projektantov so se začela v poznih osemdesetih letih, ko sva v prostorih Društva arhitektov Ljubljane s kolegom Dušanom Blaganjetom pisala prve osnutke statuta za lastno stanovsko organizacijo – zbornica kot pojem je bila tedaj še domala tabu – da bi s tem stroko postavili na ustreznejše mesto v družbeni delitvi dela, kot se je tedaj spodbilo reči. Vendar smo potrebovali skoraj deset let in sodelovanje mnogo različnih strokovnjakov, da nam je s kolegom Viktorjem Pustom uspelo uveljaviti prvi, čeprav pri arhitektih ne povsem zaželen cilj, ustavitev Inženirske zbornice Slovenije (IZS). Potrebnih je bilo nadaljnjih osem let in zagrizeno vztrajanje Viktorja Pusta, da smo prišli do lastne Zbornice za arhitekturo in prostor (ZAPS).

Smo danes, dvaindvajset let po osamosvojitvi Slovenije in po desetih letih pod svojo streho, lahko zadovoljni s tem, kar smo dosegli? Žal moramo tako za splošni gospodarsko-socialni položaj Slovenije kot za stanje stroke in počutje domala slehernega od nas ugotoviti, da si takšne prihodnosti, kot se nam je iz tedanje rožnate prevesila v sedanji vsakdan, ko smo se iz navideznega, bolj kot ne z iluzijami prežetega socializma zvrnili v najbolj grob zgodnji kapitalizem, ko se v zadnjih letih življenje ni poslabšalo samo ročnim delavcem, temveč tudi najbolj inventivnim in najvišje izobraženim, ko so sprva še delujoča podjetja kot krdelo divjih živali raztrgali in si jih prigrabili najbrezobzirnejši – ne toliko pametni kot zviti – grabežljivci vseh barv, od prej popolnoma rdečih do čisto belih, nihče niti v najbolj morastih sanjah ni mogel predstavljati.

Bi nam bilo bolje brez svoje zbornice z obveznim članstvom, kot trdijo nekateri mlajši kolegi in – upajmo, usihajoča – manjšina še vedno v liberalne ideje zagledanih politikov, ali nam je pri tem kljub vsemu bolje z njim? Da nam liberalno tržno gospodarstvo brez državnih uzd samodejno ne ustvarja lepše prihodnosti, temveč le polni žepe par odstotkom najbogatejših, čivkajo že vrabci na strehah. Najtrdnjejše, na mednarodnih, nekaterih komaj v zadnjem desetletju nastalih primerjavah temelječe dokaze lahko najdemo v lani izdani knjigi francoskega ekonomista prof. dr. Thomasa Pikettyja *Kapital XXI*. stoletja. Da se mora vlada, če želi

The first focused efforts to improve the situation of architects-developers date back to the late 1980s when my colleague Dušan Blaganje and I wrote the first drafts of the statute for our profession's own rank organisation at the Architects' Society of Ljubljana (at the time, the chamber as a concept was still all but a taboo) in order to position our profession more appropriately in the social division of labour, as the lingo of the day had it. Still, it took nearly a decade and required the collaboration of many different professionals before we managed to achieve, together with our colleague, architect Viktor Pust, our initial goal, and only accepted with mixed feelings among architects: the establishment of the Slovenian Chamber of Engineers (Inženirska zbornica Slovenije – IZS). It took a further eight years and persistent efforts by Dr. Pust before we had our own Chamber of Architecture and Spatial Planning (Zbornica za arhitekturo in prostor – ZAPS).

Today, 22 years after Slovenia's independence and ten years under our own devices, can we be satisfied with what we have achieved? Sadly, we cannot but say, not only in view of the general socio-economic situation in Slovenia and the position of the profession, but also the general well-being of virtually any one of us, that we never imagined how the future of our daily lives would turn out: when the faux-, more or less illusion-rich socialism transformed into the crudest kind of early capitalism, with living conditions deteriorating not only for manual labourers but also for the most innovative and best educated; when initially still-vibrant companies ended up the prey of beasts, torn apart and ripped to pieces, snatched up by the most ruthless (not so much clever as cunning) predators of all colours, once completely red, now totally white. We could not have imagined this in our wildest dreams.

Would we be better off without our chamber with mandatory membership, as some of our younger colleagues and, hopefully a shrinking, minority of politicians who are still infatuated with liberal ideas claim; or are we nevertheless better off having one? It is old news that, uncurbed by the state, the liberal market economy never automatically creates a better

izboljšati razmere v državi, opreti na mnenja tistih, ki novo vrednost ustvarjajo, je v tej knjigi zelo jasno povedano. Da torej mora poslušati legitimne zastopnike strok, od učiteljev na vseh ravneh, znanstvenikov, proizvajalcev, zdravnikov, pravnikov do ustvarjalcev vseh vrst. Med slednjimi, kot enaki med enakimi v kulturi, tudi arhitekti ne smemo ostati na robu družbe. Pri tem stanovska vprašanja strok legitimno lahko zastopa samo organizirano telo, ki ga v vseh sodobnih državah predstavljajo zbornice. Glede na oddaljenost slovenskega pravnega in gospodarskega okolja od povprečja zahodnih držav – Slovenija je danes bližja Divjemu zahodu izpred dvesto let – je za nas obvezno članstvo v Zbornici žal še vedno gola nujnost. Delovanje ZAPS zahteva ob vsem varčevanju kar nekaj denarja, ki bi ga v trenutku zmanjkal, ko bi razglasili prostovoljno članstvo, saj bi se ob današnjem pomanjkanju dela verjetno vsaj tri četrt članov takoj izpisalo.

Nasprotno, ZAPS, takšna, kot je danes, mora pridobiti le še večja poodprtina, da bi se lahko lotila odpravljanja izkrivljenosti, ki so žal postale vsakdanost tudi v nezanemarljivem delu naših projektivnih podjetij. Kako bi sicer lahko prihajalo do ponudb za manj kot desetino vrednosti po ceniku, ki ga je bila Zbornica že pred leti prisiljena bistveno znižati (od prvotnih vrednosti, prilagojenih razlikam v kupni moči med Slovenijo in povprečjem EU v času sestavljanja cenika). Seveda je mogoče razumeti stisko kolegov, ko jim naročnik mnogokrat že vnaprej da vedeti, da imajo možnost dobiti posel le, če ga naredijo za komaj kaj več kot za v bogajme. Vendar je tudi pri nas na delu vrsta spretnežev, ki se znajo sumljivo povezati tako z razpisovalci kot z gradbenimi izvajalci. S prvimi tako, da ti bodisi sprejmejo načrte, ki so komaj še na meji sprejemljivega obsega ali kakovosti, bodisi projektantom dopustijo svetovanje pri oddaji del, z drugimi pa tako, da če je bila »prava« (tj. njihova) ponudba izbrana, so za svoje »tehnično sodelovanje«¹ nagrajeni. Vendar takšno poslovanje, katerega temeljni vzrok je v nepremišljenem Zakonu o javnih naročilih, ne škodi samo naročnikom², temveč celotni družbi, zlasti pa poštenim projektantom, nekaterim tak posel namreč prav cveti! Trdim, da je tisto, kar uničuje nas vse, polzavestno, polpodzavestno nadaljevanje miselnosti, ki se je v prejšnjem režimu, ko je bilo tudi sicer »vse naše«, iz južnejših

future, but merely serves to fill the pockets of the few of the wealthiest. The best evidence for this, grounded in international comparisons made in the last decade, was only recently offered by the French economist, Prof. Dr. Thomas Piketty, in his “Capital in the Twenty-First Century”, published just last year. In it, the author clearly elaborates that the government, if it wants to improve the situation in the country, must consult those who create new value. It should therefore listen to legitimate representatives of professions, from teachers at all levels, scientists, manufacturers, doctors and lawyers to creators of all kinds. Among the latter, as their equals in culture, architects too must not linger at the edge of society. Peer issues concerning individual professions can legitimately be represented only by organised bodies, such as chambers, which serve to represent professionals in all modern countries. Considering how remote the Slovenian legal and economic environment is from the average Western states – today, Slovenia is much closer to the Wild West of two hundred years ago – mandatory chamber membership is but a bare necessity. ZAPS activities, despite the saving imperative, still requires more than a little money, and this would quickly run out as soon as membership became voluntary; as at least three-quarters of our members would give it up given the shortage of work they are facing today.

Would we be better off without mandatory membership? No, quite the opposite: ZAPS, such as it is today, should gain greater powers so as to be able to tackle the perversions that have become commonplace, even in a good number of our design companies. How else could there be tenders offered for less than a tenth of the prescribed value as stated on the pricelist that the Chamber was forced to reduce considerably years ago (from the original values that were adjusted to the differences in the purchasing power between Slovenia and the EU average at the time of the drafting of the pricelist). Yes, it is easy to understand our colleagues' predicament when the client lets them know all too often that they will only get the project if they are willing to do it for just a little more than nothing. Yet, there are shrewd individuals at work, also amongst ourselves, who know how to employ dubious means to liaise both with those who invite tenders and with construction contractors.

¹ V prejšnji državi največkrat sklenjeno s pravimi, na serijskih formulartjih napisanimi pogodbami, ki jih je mnogo proizvajalcev vsevprek ponujalo projektantom. Za nekatere od slednjih se je vedelo, da za svoje »usluge« ne sprejmejo manj kot 10 % cene, ki jo je izvajalec podpisal z naročnikom!

² Ti se svojih napačnih odločitev praviloma prepozno zavejo.

¹ In our former country most frequently concluded through contracts filled in serial forms that were offered by many producers without discrimination to any developer. Some of the latter were known to receive at least 10% of the price agreed between the provider and the client for their “favours”!

² Who all too often become aware of their misguided decisions too late.

republik razširila tudi v naše glave, da je namreč država nujno zlo in da je junak vsak, komur se je obveznostim do nje uspelo izogniti. Posebej pa bi se morali lotiti prodajanja »tipskih projektov« individualnih stanovaljskih hiš in delovanja arhitekturno neusposobljenih projektantov na tem področju, ki ni zanemarljivega obsega, škoda, ki jo povzroča njihovo delovanje, pa je v slovenskem prostoru vidna že od daleč.

Drugo bistveno pomanjkljivost vidim in nezainteresiranosti naših kolegov za tehnološka, zlasti energetska vprašanja, kakršna so danes v središču zanimanja ne samo arhitektov, temveč tudi širše družbe in politike (npr. v Nemčiji in tudi v drugih zahodnoevropskih državah). Kljub opaznemu dvigu konceptualne in likovne kakovosti slovenske novejše arhitekturne produkcije se je s temi vidiki projektiranja še vedno pripravljen poglobljeno seznanjati le manjši del slovenskih arhitektov. In vendar bi morali prav oni o tem največ vedeti, da bi se lahko kot usmerjevalna elita vključili v energetske sanacije obstoječega stavbnega fonda, za kar se bo nova vlada gotovo zavzela bolj, kot so se dosedanje. O tretji industrijski revoluciji³, ki jo je kot svojo vodilno orientacijo že pred dvema letoma sprejel parlament EU, pa se pri nas skoraj ne sliši in tudi na fakultetah gledajo nanjo kot na eksotično žival, kakršne v svojem življenju najbrž ne bomo srečali. Podobno še vedno deluje tudi večina natečajnih žirij, ki gledajo predvsem na zunanjji videz, manj na izpolnjevanje funkcionalnih in drugih izhodišč, še manj na tehnično

With the first by accepting plans that are on the verge of acceptable both in terms of content and quality, or by allowing developers to consult in the subcontracting process; and with the latter by accepting compensation for their “technical cooperation”, provided that the “right” (i.e. their) tender is selected. Such actions – and condoned by the poorly thought out Public Procurement Act – are not conducive, not only for the clients², but for society as a whole, and especially for honest developers. I claim that what is eating at us all is the partly conscious, partly subconscious continuation of the mentality that infected us in the previous regime, when “everything was ours” and when, especially in the southern republics and later everywhere, including in our heads, there was this general belief that the state was the necessary evil and that anyone who was able to avoid paying his dues was a hero. In particular, we should address the issue of “type projects” for individual residential houses and of the architecturally inept developers in the field, whose activity in Slovenia is far from negligible, but nevertheless causes damage that can be spotted from afar.

Another major shortcoming is the lack of interest that I see in our colleagues for technological and especially energy issues, which are currently the focus of considerable interest not only among architects but in wider civic and political circles, e.g. in Germany and other Western European countries. Despite the noteworthy progress that has been made in terms of both the conceptual and visual quality of contemporary architectural production, there are still only a few Slovenian architects who are willing to learn more about these aspects of design. Yet it is they who should be the best informed about these trends in order to act as the guiding elite taking an active part in the energy rehabilitation of the existing building stock, something that the new government is bound to endorse more than the previous ones. Another issue that has hardly been mentioned in Slovenia is the third industrial revolution³ that was endorsed by the EU parliament and adopted as its main mission two years ago; at our faculties, however, it is viewed as an exotic animal that we are not likely to come across in our lifetimes. Most of the juries in architectural competitions function similarly, paying attention mainly to the outward appearance and less to the functional and other aspects, frequently ignoring the technical feasibility and price, while energy and sustainability efforts lag behind at the very end of their value scale.

³ Tretja industrijska revolucija je ime, s katerim je ameriški univ. prof. dr. Jeremy Rifkin poimenoval in s tem hkrati združil vrsto prizadevanj za zmanjševanje porabe energije, izpustov CO₂ v ozračje, uporabo ekoloških gradiv itd., skratka prizadevanj za trajnostni razvoj v skupen nastop. Od leta 2000 mu je uspelo prepričati evropske predsednike vlad in vrsto ključnih gospodarstvenikov ter lokalnih politikov in veljakov, da to lahko pomeni za celotno Evropo nov zagon in tisoče novih delovnih mest, enako za več mest in regij v ZDA. Tretja industrijska revolucija je tudi naslov njegove knjige, v kateri ves proces opisuje, in četudi je v ZRN v polnem teku, se marsikje drugje šele prav začenja, raziskave shranjevanja energije v večjem merilu pa še niso privede do trajnih rešitev.

Tretja industrijska revolucija se bo opirala na pet stebrov:

1. izgradnja disperznih lokalnih minilektrarn (vključno s tistimi na zasebnih hišah),
2. prehod na obnovljivo energijo,
3. uporaba vodika in drugih tehnologij za shranjevanje energije,
4. poraba internetne tehnologije za medsebojno povezovanje minilektrarn,
5. prehod transportne flote na električna vozila.

Ko bodo vsi našeti stebri delovali združeno, bodo ustvarili enotno tehnološko platformo, ki bo bistveno vplivala na družbo.

Nevertheless, the Chamber has managed to do a lot in the last four or five years, considering it operates with a minimum of staff and less than five percent of its members are actively involved in its activities⁴. Regrettably, most of us are too busy chasing contracts to be able to regularly follow

izvedljivost in ceno, energetski in trajnostni vidiki pa praviloma ostajajo čisto na repu njihove vrednostne lestvice.

Ob vsem tem je Zbornica zlasti v zadnjih štirih, petih letih ob minimalnem številu zaposlenih in dejstvu, da v njej aktivno sodeluje⁴ manj kot 5 odstotkov članstva, ogromno naredila. Žal ima ob pospešenem pehanju za naročili najbrž večina nas premalo časa, da bi sproti spremljali njen dejavnost in objave. Verjetno izvira od tod tudi dobršen del kritike, češ da Zbornica za svoje članstvo naredi premalos⁵. Dovolj je pogledati vstopno stran, na kateri se za vsakim od naslovov odpre vrsta poglavij, za njimi množice podpoglavljev, navez (linkov) na nadaljnje vsebine, od lastnih obvestil, navodil, slovenskih zakonov, standardov in pravilnikov, opisov postopkov, strokovne pomoči, do domačih novic in linkov do vrste tujih revij, objav, razpisov itd. ZAPS-ova spletna stran se s svojo vsebinou lahko postavi ob bok večini tujih, čeprav za njo stoji manj kot tretjina osebja, ki podobne strani pripravlja v sosednjih državah. Da ne govorimo o stotinah ur, ki so jih člani delovnih skupin porabili v sodelovanju z ministrstvi pri pripravah sprememb zakonov. Mogoče bomo o njihovem številu izvedeli po tem, ko bodo zakoni sprejeti, koliko usklajevanj je bilo samo med Zbornico in IZS, pa vesta morda le oba predsednika. Skratka, kljub finančni suši deluje ZAPS kot solidno večje podjetje. Kar bi še lahko izboljšali, je le tesnejše sodelovanje Zbornice s fakultetami, z urbanističnim in drugimi inštitutimi, z društvimi arhitektov in drugimi civilnimi in/ali institucionaliziranimi iniciativami, predvsem pa se moramo vsi našteti začeti zavedati, da ima vse naše delovanje isti skupni cilj, izboljšati kakovost okolja v Sloveniji, ne pa tekmovanje med nami samimi.

Kljub zgornjim pripombam pa tole razmišljjanje lahko s ponosom sklenem s sicer nam vsem že znano ugotovitvijo, da se je slovenska arhitektura, predvsem z deli naslednikov šole prof. Ravnikarja, torej mlajše – medtem sicer že srednje – in najmlajše generacije uvrstila v sam vrh evropske arhitekture in enakovredno osvaja najvišja mesta tudi ob najmočnejši

⁴ V več komisijah za spremembo zakonodaje s sodelovanjem z različnimi ministrstvi – do 30, v skupini za končno redakcijo v sodelovanju z ministrstvom za kulturo – do 10, v ožji skupini strokovnega sveta – 4, v vpisni komisiji – 3, v komisiji za strokovne izpite kot izpraševalci – 18, v disciplinski komisiji in tožilstvu – 8, v disciplinskem sodišču – 5. Skupaj torej 63 članov od 1400 registriranih članov ZAPS.

⁵ Vendar si je v zadnjem letu 118.542 spletnih strani ogledalo 4.550 obiskovalcev, od tega 86,8 %, kar je 3.994 stalnih, za večino katerih lahko domnevamo, da so arhitekti (vendar ne nujno samo člani ZAPS).

the Chamber's activity and publications. This is probably the root of most of the criticism of the Chamber not doing enough for its members⁵. It doesn't take more than checking the homepage, where each of the titles leads to a number of chapters, followed by subchapters, links to other content, Chamber notices, instructions, Slovenian laws, standards and rules, descriptions of procedures, professional assistance, domestic news, links to foreign journals, publications, invitations to tender and similar. ZAPS website and its contents are comparable with most similar foreign websites, in spite of the fact that it is created by less than a third of the staff involved in such websites in neighbouring countries. Not to mention the hundreds of hours invested by our work groups collaborating with different ministries in the drafting of legislative amendments. We may learn more about their numbers after the laws have been adopted, whereas only the presidents of our Chamber and of the IZS know how much coordination between the two chambers was necessary for this end. In conclusion, despite the financial drought ZAPS functions as a solid large company. What still wants for improvement is closer cooperation of the Chamber with faculties, urban and other institutes, architects' societies and other civil and/or institutionalised initiatives; but above all, we must open our eyes to the fact that all our activities work towards the same common goal – to improving the quality of the environment in Slovenia rather than merely competing with each other.

Despite all that has been said thus far herein I am proud to be able to conclude my reflections with a finding that is already known to all of

³ Third industrial revolution is the term coined by the American university professor Dr. Jeremy Rifkin for integrated efforts toward reducing energy consumption, atmospheric CO₂ emissions, use of organic materials and similar, in short towards joint efforts for sustainable development. Since 2000 he has managed to convince European prime ministers and a number of key industrialists, local politicians and people of influence that this can translate into a new momentum and tens of thousands of new jobs for Europe as a whole. The same applies for several cities and regions in the USA. The Third industrial revolution is also the title of his book that describes the process which, although already fully running in Germany it is only just beginning to take place in most countries, while large-scale research into energy storage still has not yielded lasting solutions.

The third industrial revolution is based upon five pillars:

1. Conversion of buildings (including private) to mini power plants
2. Shifting to renewable energy
3. Hydrogen and other energy storage technology
4. Using Internet technology to create an energy-sharing intergrid,
5. Electric plug-in transport

When these five pillars come together, they will make up an indivisible technological platform able to transform the society.

konkurenčni na mednarodnih natečajih. Zato se obračamo na novo vlado s predlogom, da v spodbujanje gospodarstva vključi tudi nadaljevanje priprav za mnogo izvrstnih načrtov, narejenih v preteklem desetletju, ki so bili vsi pridobljeni z natečaji v organizaciji ZAPS. Naj naštejem samo izstopajoče s področja vzgoje in izobraževanja, ki še čakajo v predalih:

- vrtec enote Pedenjped v Kašlju (P)⁶, vrtec in osnovna šola v Cerkljah ob Krki,
- telovadnica pri OŠ Menges (P),
- kompleks umetniških akademij ob Roški cesti v Ljubljani,
- univerzitetni kampus Novo mesto, ki ga je enkratno zasnoval pokojni Vojteh Ravnikar v sodelovanju z Robertom Potokarjem
- enako kakovostna univerzitetna kampus Izola in Koper,
- predvsem pa čimprejšnja priprava načrtov za novo Narodno in univerzitetno knjižnico, ki je z izbranim natečajnim delom prvonagrajenih avtorjev Bevka in Peroviča dobila sodobno, času in prostoru izjemno ustrezno ter v vseh pogledih svoje predhodnice vredno razširitev Plečnikove NUK.

us: namely that Slovenian architecture, especially with the projects of Prof. Ravnikar's successors, i.e. the younger – by now already middle – as well as of the youngest generation, already ranks among the very best of European architecture, winning the highest honours even among the fiercest competition in international competitions. We are therefore turning to the new government with our proposal to boost the economy in part by continuing the preparations for the many exceptional designs made in the past decade for the competitions organised by ZAPS. Let me name only the most outstanding projects in the school category that are still waiting to see the light of day:

- kindergarten, Pedenjped unit in Kašelj (P)⁶, kindergarten and primary school in Cerkle ob Krki,
- gymnasium, Menges primary school (P),
- the complex of art academies along Roška cesta in Ljubljana,
- the unique university campus Novo Mesto, designed by the late Vojteh Ravnikar in collaboration with Robert Potokar,
- the equally well-designed university campuses Izola and Koper,
- finally, it is imperative to go ahead with the plans for the new National and University Library, the first-prize winning competition entry by Bevk Perovič Architects, which offered a contemporary extension of Plečnik's library, one that is perfectly embedded in its time and space and worthy of its predecessor in every way.

⁴ in several committees for legislative amendments in collaboration with different ministries – up to 30,
in the group responsible for the final version in cooperation with the Ministry of Culture – up to 10,
in the core group of the
Council of Experts – 4,

in the subscription committee – 3, as examiners in the professional examination committee 18,
in the disciplinary board and the prosecutor's office – 8, in the disciplinary court – 5,
i.e. a total of 63 members out of 1,400 registered ZAPS members.

⁵ Still, as many as 4,550 viewers visited 118,542 web pages in the last year, of which 86.8 % or 3,994 were regular viewers; supposedly, the majority of them were architects (although not necessarily ZAPS members).

⁶ (P) pomeni: energetsko nadvse varčno, po standardu pasivne gradnje zasnovan objekt.

⁶ (P) means: extremely energy efficient facility designed according to the passive construction standard.

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DAN ARHITEKTOV 2014: 9/10 LET ZAPS IN RAZVOJ ARHITEKTURE
ARCHITECT DAY 2014: 9/10 YEARS OF ZAPS AND THE DEVELOPMENT OF ARCHITECTURE

Dan arhitektov, osrednji dogodek Zbornice za arhitekturo in prostor Slovenije, vsako leto gostimo pod okriljem Hiše arhitekture. ZAPS – zbornica za arhitekturo in prostor Slovenije v letu 2014 praznuje desetletnico samostojnega delovanja in devetletnico nagrade zlati svinčnik. Dan arhitektov, ki poteka 10.oktobra 2014 v prostorih nekdanje tiskarne Mladinska knjiga, smo posvetili temu jubileju.

Arhitekti, urbanisti in krajinski arhitekti smo organizirani v Zbornici za arhitekturo in prostor Slovenije (ZAPS). ZAPS je bila z Inženirsko zbornico Slovenije (IZS) ustanovljena za zagotavljanje strokovnosti in varovanja javnega interesa na področju urejanja prostora in graditve objektov ter varstva tretjih oseb. Kaj zbornično organiziranje pomeni za razvoj arhitekturne stroke v Sloveniji? Med drugim ZAPS že 9 let podeljuje nagrade za dobro prakso na področju arhitektуре, krajinske arhitekturе in prostorskega načrtovanja. Z njimi želi povečati zanimanje za arhitekturne teme in približati njihov pomen laični javnosti ter hrkrati krepliti kulturno dialoga med različnimi pristopi k arhitekturnim praksam. Vendar pa, koliko so arhitekturne nagrade sploh uspešne pri tem?

Arhitekturne nagrade se lahko podelijo arhitektu vizionarju za njegov prispevek k razvoju arhitekturne stroke. Lahko pa se podelijo posameznemu arhitekturnemu projektu ter se s tem nagradi uspešno sodelovanje med naročnikom, arhitektom in izvajalcem, kajti vsako arhitekturno delo je plod skupinskega dela ter dobrega sodelovanja med udeleženci pri gradnji. Pri nagrajevanju je zelo pomembno, kakšno ime oz. dodano vrednost si je določena nagrada ustvarila v obdobju podeljevanja. Nimajo vse nagrade enake veljave. Med množico arhitekturnih nagrad, ki se podeljujejo vsako leto na mednarodni, nacionalni in strokovni ravni, si mora vsaka izmed njih pridobiti veljavno s kontinuiranim, utemeljenim delovanjem. Pri nagradah morda niti ni ključno vprašanje dostopnosti in odmevnosti, temveč je cilj nagrade dolgoročna prepoznavnost in uveljavitev arhitekturnega izobraževanja in arhitekturne stroke v družbi. Pomembnosti, uveljavljenosti ali učinkovitosti nagrad ne moremo meriti zgolj z učinkini in opaznostjo v medijih, temveč je to projekt, ki je lahko v družbi opazen šele v daljšem obdobju.

Architect Day, the central event of the Slovenian Chamber of Architecture and Spatial Planning, is organised under the auspices of the House of Architecture. In 2014, ZAPS – Slovenian Chamber of Architecture and Spatial Planning celebrates its 10th anniversary of independent activity and the 9th anniversary of the Golden Pencil Awards. Architect Day, celebrated on 10 October 2014 in the premises of the former Mladinska knjiga printing works, was dedicated to this anniversary.

Architects, urban planners and landscape architects are organised under the Slovenian Chamber of Architecture and Spatial Planning (ZAPS). Together with the Slovenian Chamber of Engineers (IZS) ZAPS was established to provide expertise and protect the public interest in the field of spatial planning, building construction and protection of third parties. What is the role of the Chamber in the development of the architectural profession in Slovenia? Among other things, for 9 years ZAPS has been conferring awards for good practice in architecture, landscape architecture and spatial planning. The awards are intended to raise interest in architectural issues and to bring architecture closer to the lay public while promoting the culture of dialogue between different approaches to architectural practices. Still, do architectural awards contribute to that at all?

Architectural awards can be conferred upon architect-visionaries for their contribution to the development of the architectural profession. They can also be awarded to an architectural project in recognition of successful cooperation between the client, architect and contractor, and to serve as a reflection of the fact that each work of architecture is the result of group efforts and successful collaboration between the participants in construction. What is important about awards is the name or added value that a certain award has made for itself during its lifetime. Not all awards carry the same value. Among the plethora of architectural awards conferred every year at the international, national and professional levels, each of these awards has to win and build a reputation through continuous and well-grounded activity. When it comes to awards it is not the accessibility and impact that matter the most; the purpose of an

Namen priznanj, ki jih podeljuje ZAPS, je, da spodbujajo ustvarjalno delo, usmerjajo pozornost širše javnosti na kakovostno arhitekturo, ureditve odprtega prostora, kakovostno prostorsko načrtovanje in pa predvsem njihovo kulturno razsežnost. Priznanja prejmejo projekti in arhitekti, ki so ustvarili kakovosten prispevek h grajenju lokalnega okolja. Podeljujejo se skladno s pravilnikom o podeljevanju nagrad ZAPS. Vendar pa, tudi priznanja ZAPS, ki se podeljuje vsoko leto nepretrgano od leta 2004, so bila v tem času deležna sprememb.

V tem času je Zbornica za arhitekturo in prostor Slovenija postala »pomemben deležnik v zagotavljanju ugodnih pogojev za razvoj arhitekturne stroke in njenega položaja v družbi«, če citiramo strokovno komisijo na Ministrstvu za kulturo RS. Priznanja so častna (ne finančna), zanje pa lahko kandidirajo le člani ZAPS. Nagrada zlati svinčnik se podeljuje najboljšim realiziranim projektom, katerih avtorji so lahko tudi nečlani pod pogojem, da je odgovorni projektant arhitekture član ZAPS. Nagradi zlati in platinasti svinčnik sta bili v preteklosti podeljeni avtorskim skupinam, sestavljenim iz članov in nečlanov. Nagrade tako zadnjih pet let niso omejene izključno na člane, temveč na odlične realizacije.

Poleg nagrad, ki jih podeljuje ZAPS, so v slovenskem prostoru tudi druge nagrade za arhitekturo, naj omenimo zgolj Plečnikovo nagrado in nagrado piranesi. Nagrada zlati svinčnik za odlično realizacijo na področju arhitekture in krajinske arhitekture so od teh razlikuje po tem, da jo podeljuje mednarodna, neodvisna strokovna žirija, ki si dejansko ogleda realizacije na terenu. Za nagrado kandidirajo avtorji sami, s čimer je zagotovljena demokratičnost kandidature. Prepričani smo, da je nagrada v zadnjem desetletju pomembno zaznamovala arhitekturno področje pri nas in vzpodbudila kakovost arhitekturne produkcije, saj vsaj v zadnjih petih letih uveljavlja zelo visoke standarde, ki so primerljivi z nagradami v mednarodnem prostoru. Verodostojnost nagrad dokazuje tudi to, da so mnogi nagrajeni projekti prejeli tudi številne mednarodne nagrade. Zlati svinčnik za prostorsko načrtovanje je poleg nagrade Maksa Fabianija ena redkih nagrad na tem področju v Sloveniji.

award is long-term awareness and recognition of architectural education and of the profession in the society. The significance, impact or efficiency of awards cannot be measured only through their effects and presence in the media; this is a long-term project that takes time before it makes its mark, leaves an impression on society.

The purpose of ZAPS awards is to stimulate creative effort, to draw the attention of the wider public to quality architecture, to open space designs, quality spatial planning and above all to their cultural dimension. The awards are conferred upon projects and architects that provide a quality contribution to the construction of a local environment. They are conferred in accordance with the ZAPS Award Rules. Nevertheless, despite having been conferred every year since 2004 ZAPS awards have not been exempt from change.

During this time, according to the expert committee of the Ministry of Culture of the Republic of Slovenia, the Slovenian Chamber of Architecture and Spatial Planning became an “important stakeholder in the provision of conditions favourable for the development of the architectural profession and its position in society”. These awards are honorary (not financial) and can only be conferred upon ZAPS members. Golden Pencil awards, on the other hand, are conferred upon the most accomplished completed projects, whose authors are not necessarily members, provided that the responsible architect is a ZAPS member. In the past, Golden and Platinum Pencil Awards were conferred upon groups of authors who were both members and non-members. For the past five years the awards have therefore focused on outstanding realisations – and not exclusively on members.

In addition to ZAPS Awards there are other awards honouring architectural achievements in Slovenia, such as the Plečnik and Piranesi awards. The Golden Pencil Award for outstanding realisation in architecture and landscape architecture is different in that it is conferred by an independent international jury that examines these projects in the field. To ensure that

Zlati svinčnik za realizacije na področju krajinske arhitekture je edina nagrada v Sloveniji s tega področja. Zlata kocka, ki jo ZAPS podeljuje za izobraževanje otrok in mladostnikov s področja arhitekture in grajenega okolja, je edina nagrada za tovrstno izobraževanje mladostnikov. Zeleni svinčnik je edina arhitekturna nagrada v Sloveniji, ki poleg arhitekturnih izpostavlja tudi principe trajnostne gradnje. Izvirnost in aktualnost nagrad ZAPS je po našem mnenju utemeljena v uveljavljanju visokih standardov arhitekturne stroke.

Pri tem se sprašujemo, kakšen je sploh pomen arhitekturnih nagrad. Ali je lahko nagrada blagovna znamka ZAPS? Koliko razstave in priznanja stimulirajo ustvarjalno delo na področju arhitekture, krajinske arhitekture in prostorskega načrtovanja? Ali pripomorejo k prepoznavnosti določene arhitekture in uveljavitvi načel dobre arhitekture? Ali se z njimi povečana dodana vrednost za investitorja, arhitekturni biro (projektanta) in ali vplivajo na trg nepremičnin – gospodarska vrednost nagrade? Kako postati še boljši in nagrado še bolj profilirati in narediti prepoznavno? Povabili smo ugledne arhitekte, urbaniste, investitorje, arhitekturne kritike, predstavnike vlade in novinarje, da nam pomagajo odgovoriti na zastavljena vprašanja.

the nominations are democratic the authors nominate themselves. We are convinced that in the last decade the award has had a major impact on the architecture scene in Slovenia and has succeeded in promoting, elevating quality in architectural production, as it has, at least in the last five years, established very high standards that are comparable with international awards. The fact that many of the awarded projects have won numerous international awards further testifies to the credibility of our awards. The Golden Pencil for Spatial Planning, beside the Maks Fabiani award, is one of very few of this kind in Slovenia. The Golden Pencil for realisations in landscape architecture is the only such award in Slovenia. The Golden Cube, awarded by ZAPS for education of children and young people in architecture and built space, is the only award focusing on architectural education of the young. The Green Pencil is the only Slovenian award in architecture that focuses also on the principles of sustainable construction. We believe that the originality and relevance of ZAPS awards is grounded in our observance of the highest professional standards in architecture.

Which leads us to the question: What is the significance of architectural awards? Can the ZAPS brand be an award in and of itself? To what extent do exhibitions and commendations stimulate creativity in architecture, landscape architecture and spatial planning? Do they promote certain architecture and enforce the principles of good architecture? Do they provide added value for the investor, architectural office (developer), do they have an impact on the real estate market, i.e. the economic value of the award? How can we become even better, make the award even more recognisable? We invited distinguished architects, urban planners, investors, architectural critics, government officials and journalists to help us answer these questions.

10 LET ZAPS – SMER JE PRAVA, POT ŠE DOLGA 10 YEARS OF ZAPS – MAKING STRIDES IN THE RIGHT DIRECTION, BUT STILL A LONG WAY TO GO

Andrej Hrausky

Pred nekaj več kot dvajsetimi leti je Društvo arhitektov Ljubljana ustanovilo delovno skupino za ustanovitev arhitekturne zbornice. Tedaj smo na zbornico gledali kot na rešilno bilko, ki bo dokončno uredila vse težave arhitekturne stroke. Tedanja socialistična Jugoslavija je poznala strokovni izpit za pridobitev naziva odgovornega projektanta, vendar je bila odgovornost dejansko vezana na projektantske organizacije, ki so za vsak projekt opravile tako imenovano notranjo kontrolo. To so smela opravljati le družbena (beri državna) podjetja, ki so redno zaposlovala predpisano število odgovornih projektantov za vsak del projekta – arhitekture, statike, instalacij itd. V časih, ko so bile velike družbene spremembe že na vidiku, je bilo jasno, da se bo moral spremeniti tudi način projektiranja, ki je tedaj zahteval, da je vsak projekt za pridobitev gradbenega dovoljenja izdelan izključno le v velikih državnih projektantskih organizacijah. To še toliko bolj, ker je v demokratični Evropi deloval sistem, ki je temeljil na samostojnosti in neodvisnosti stroke. Novo obliko prihodnjega statusa odgovornega arhitekta smo primerjali z odvetnikom, ki mora biti neodvisen posrednik med naročnikom in sodiščem. Ta neodvisnost se je kazala skozi samostojni status, pri čemer odvetnik ne sme biti redno zaposlen, saj bi bil lahko podrejen volji delodajalca, delovanje pa je urejala pristojna zbornica. Tudi za arhitekta smo si predstavljal, da mora biti samostojen in neodvisen zastopnik investitorja v strokovnih zadevah, tako v razmerju do pristojnih služb pri pridobitvi dovoljenj kot na gradbišču, kjer zastopa investitorja v razmerju do izvajalcev. Delovanje naj bi urejala strokovna zbornica, ki bi jo pooblastila država in s tem skrbela za kakovost arhitekture. To v prvi vrsti pomeni skrb za izobraževanje in podlejanje licenc, poleg tega pa naj bi zbornica skrbela za take razmere za delovanje arhitektov, ki bi omogočale izdelavo kakovostne arhitekture. Med te sodijo cenik, ki naj bi zagotavljal ustrezno plačilo, organizacija natečajev, ki bi vsem sodelujočim zagotavljal pošteno strokovno presojo, dovolj časa za izdelavo načrtov in podobno. Zavedati se je treba, da je projektiranje povezano z odgovornostjo tako za morebitne napake v projektih kot tudi z odgovornostjo do ljudi, ki se na stavbi lahko poškodujejo, zato je treba zagotoviti dovolj časa, da je projekt dobro premišljen, zavedati pa se je treba, da takšna odgovornost tudi stane.

Some twenty years ago the Architects' Society of Ljubljana (DAL) formed a working group for the establishment of the chamber of architecture. At that time, we saw the chamber as a lifeline that would finally solve all the problems troubling the architectural profession. In the then socialist Yugoslavia those who wanted to be awarded the title of chief project designer had to take a professional exam, but the responsibility was in fact on architectural design organisations that conducted the so-called internal control for each project. Such control could only be conducted by society- (read: state-) owned companies that provided full-time employment for the prescribed number of responsible designers for each part of the project – architecture, statics, installations and similar. At the time, when major societal changes were already on the horizon, it became clear that the design process would also have to change; until then, every project that required a building permit had to be developed exclusively by large state-owned architectural design organisations. This was even more obvious in comparison with the system in democratic Europe, which was built on the autonomy and independence of the profession. The new form of the future status of a chief architect was compared to that of a lawyer, one expected to act as an independent agent between the client and the court. This independence was reflected through the independent status that prohibits full-time salaried employees from practising as lawyers so as not to be subordinate to the will of the employer, while the practice was governed by the relevant chamber. We imagined that an architect should also be an autonomous and independent agent of the investor in professional matters, both in dealing with the relevant authorities when applying for permits and on construction sites, where architects represent investors against contractors. Their work should be governed by an authorised professional chamber that would, as such, be responsible for providing the quality of architecture. First of all, this means concern for education and award of licences; in addition, the chamber would provide for such working conditions that would allow architects to create quality architecture. The latter would include a price list intended to maintain proper prices, organisation of competitions that would ensure a fair professional opinion for all participants, sufficient time for the preparation of plans and similar.

Vendar ni šlo vse tako enostavno, kot smo si žeeli. Vprašanje je tudi, kakšno vlogo sploh lahko ima zbornica v sodobni družbi. V času, ko je vse regulirano s certifikati in je treba imeti izpit tudi za gorskega vodnika in voditelja čolna, je za nekatere sporno že, če je v razpisnih pogojih za javna naročila zahtevano, da se jih lahko udeležijo le člani strokovne zbornice. Kot da strokovna združenja ne bi imela že tisočletne tradicije pri razvoju stroke, ki sega preko srednjeveških cehov vse do starega Egipta. Tedaj so le posvečeni toliko obvladali geometrijo, da so lahko po koncu poplav reke Nil ponovno pravično začrtali meje njiv. Pri tem so si pomagali s tremi palicami ali vrvo z vozli, ki je bila razdeljena v razmerju 3:4:5, kar je omogočilo začrtati pravi kot. Ta danes osnovnošolska metoda je bila tedaj velika skrivnost, pravična delitev zemlje pa bistvena za pobiranje davkov in preživetje države. Tudi v srednjem veku so bili cehi tisti, ki so razvijali strokovno znanje in ga skrbno varovali pred neposvečenimi. In ravno to je povzročilo padec cehov. V času razvoja industrijske proizvodnje v pozmem 18. in zgodnjem 19. stoletju so jim očitali, da s svojo vase zaprto individualnostjo ovirajo prosto trgovino, prenos tehnologije in tehnološko inovativnost. Skrbno varovane skrivnosti stroke so nadomestili industrijski patenti.

Slovenija danes ponovno preživlja fazo zgodnjega kapitalizma in ni čudno, da se stroka srečuje s podobnimi očitki. Arhitekt na gradbišču ne zagovarja investitorja pred izvajalcem, saj v največ primerih izvajalec sam nastopa kot naročnik in v tej dvojni vlogi lahko poljubno izsiljuje projektanta. Vsemogočni »gradbeni lobi« je imel v preteklosti na zakonodajo prevladujoč vpliv, vpliv zbornice pa je bil povsem obroben. Desetletja so si prikrojevali zakonodajo tako, da so zmanjšali vpliv stroke, zbornice in projektantov, tako pri avtorskih pravicah, zakonodaji o graditvi objektov in pri organizaciji natečajev. Spremembe so se zgodile potihoma, bile pa so korenite. Investitor imenuje večino članov žirije arhitekturnega natečaja, člen zakona o avtorskih pravicah se je iz naslova »Omejitev pravice predelave arhitekturnega dela« preimenoval v »Pravica predelave arhitekturnega dela« itd. Vse pravice danes pripadajo kapitalistu, ki investira in ima denar (izkazalo se je, da večinoma kar

We should bear in mind that architectural planning goes hand in hand with responsibility, both for any mistakes that can occur in projects and for the people who might become injured at the building. To be well thought-out a project therefore needs enough time, but such a responsibility, it should be noted, is also a cost.

Not everything went as smoothly as we had hoped. One also has to wonder what the role of the chamber in modern society is. At a time when everything is regulated by certificates and exams are required even for mountain guides and boatmen, some find it questionable that tender conditions in public procurements require participation of members of the professional chamber exclusively. As if professional associations didn't have a thousand-year-long tradition in the development of the profession that goes back to the medieval guilds and further to ancient Egypt. Only a chosen few were versed in geometry at the time; they mastered it to the extent that they were able to correctly resurvey fields after the annual flooding of the River Nile. They would use three rods or a rope divided by two knots into sections that were in the proportion 3:4:5, which allowed them to construct right angles. Although this method is known to most people today it was a big secret at the time, when equitable division of land played a key role in the collection of taxes and was of vital importance for the survival of the country. In the Middle Ages too, guilds were the actors that not only developed expertise but also carefully guarded it from outsiders. Which was the beginning of their downfall. At the time of the rise of the industrial revolution in the late 18th and early 19th century guilds were seen as too self-involved and came under increasing criticism for hindering free trade, transfer of technology and technological innovation. Carefully guarded professional secrets were replaced with industrial patents.

Today, Slovenia is once again going through the stage of early capitalism and it is no surprise that the profession is faced with similar objections. At the construction site, the architect no longer acts on behalf of the investor against the contractor, as in most cases the contractor is the

našega), odgovornost pa je prepustena odgovornemu projektantu. Ta mora odgovarjati za vse, pri gradnji pa ima čedalje manj pristojnosti. Te so v rokah vsemogočnega investitorja, ki se lahko prosto odloča, kdaj bo gradil, spremenil projekt ali opustil gradnjo. Je pač prišlo do spremembe poslovnega načrta. Ni mogoče dovolj poudariti, da je vsaka gradnja poseg v javno dobro, ki preživi oblast, naročnika in tudi investitorja. Zato je arhitekt s svojim načrtom odgovoren javnosti, trenutni in tudi prihodnji, ne pa le muhavosti nekega investitorja, ki skuša objekt prodati, še preden je zgrajen.

Zbornica mora skrbeti za kakovosten razvoj stroke, zato se moramo vprašati, kako lahko sploh vrednotimo kakovost v arhitekturi, saj ta ni neposredno izmerljiva. Zanjo velja, da ima vsak pravico do lastnega okusa, v demokratični družbi pa slab okus tako ali tako šteje enako kot dober. Projektiranje ni stvar všečnosti, ampak je reševanje danih zahtev, ki si praviloma nasprotujejo. Bodisi je zemljišče narobe orientirano, investitor želi več, kot ima denarja, dodatne omejitve so predpisi, gradbena tehnologija itd. Zato za arhitekturo ne obstajajo recepti, ampak mora vsaka rešitev temeljiti na kompromisu med želenim in možnim. Sposoben arhitekt zna uskladiti vse te nasprotujoče si zahteve tako, da doseže najboljšo rešitev. In le glede na to kreativno spremnost je mogoče presojati o kakovosti nekega projekta. Zato je pomembno, da se zavedamo, da niso vsi člani zbornice, ki imajo vsi enaka pooblastila, tudi enako sposobni. Stroka se lahko razvija le, če se razvija na podlagi kakovostnih merit. Dokler bodo arhitekti dobivali naročila prek članstva v ekskluzivnih klubih ali bodo posel dobili zaradi najnižjih ponudb, ne bodo hodili na strokovne ekskurzije in kupovali knjig, ampak se bodo raje učili golfa in kopirali tuje rešitve iz revij. Časi tako ali tako niso naklonjeni kakovosti. Že zdavnaj smo kulturo zamenjali s spektakлом. Za prvo potrebujemo znanje in tankočutnost, za spektakel pa je dovolj pretiravanje, ki zbuja radovednost. Poleg tega investitorji ne marajo dobrih projektantov, saj menijo, da so dražji in povrhu nočajo slediti njihovim kapricam. Tudi izvajalci ne marajo skrbnih arhitektov, ki so vsak dan na gradbišču in se pritožujejo nad izvedbo. Tudi državni

investor and may, with this double capacity, randomly impose his will upon the project designer. In the past, the all-mighty “construction lobby” played a key role in the shaping of legislation, while the Chamber's influence remained marginal. For decades they shaped legislation so as to minimise the influence of the profession, of the Chamber and of project designers, in copyright, construction legislation and in the organisation of competitions. Changes sneaked in quietly, but forcefully. The investor appoints the majority of jury members in an architectural competition and an article in the copyright act was renamed, from “Limitation to the Right of Transformation of a Work of Architecture” to “The Right of Transformation of a Work of Architecture” etc. Today, rights are the privilege of the capitalist who invests and has the money (mainly ours, as it has turned out), whereas responsibility remains the burden of the responsible project designer. While accountable for everything the project designer is consistently losing powers in the construction process. These remain in the hands of the all-mighty investor who is free to decide when to build, change the project or abandon construction. So there was a change in the financial plan, so what? We can't stress enough that construction always interferes with the public good, which will outlast the authorities, the client and the investor. An architect with his design is accountable to the public, now and in the future, and not merely to the whims of the investor whose sole aim is to sell the facility before it is built.

The Chamber must provide for quality development of the profession. The key question is therefore how quality in architecture can be evaluated, considering that it cannot be measured directly. Quality is subject to individual preferences and in a democratic society bad taste is considered equal to good taste anyway. Project development is not a matter of agreeability, it is about resolving, as a rule, conflicting requirements. A plot of land may not be oriented correctly, or the investor requires more than he can pay for, while regulations and construction technology bring additional limitations and similar. Obviously, architecture can't rely on recipes; instead, each solution must be grounded in a compromise

uradniki ne razumejo teh vizionarjev, ki bi vsako stavbo zasnovali na izviren način, namesto da bi sledili ustaljenim shemam. In ne nazadnje tudi arhitekti, ki se tako temeljito lotijo vsake naloge, zaslužijo enako kot tisti, ki nalogo opravijo z levo roko.

Zato je ocenjevanje, nagrajevanje in razstavljanje tako pomembno. Le tako lahko ugotovimo stanje v stroki, hkrati pa se vsaj malo oddolžimo tistim, ki so se odločili za trnovo pot kakovostne arhitekture. V svetu poznamo veliko arhitekturnih nagrad, ki med sabo tekmujejo v prestižnosti. Najuglednejše, kot sta v tujini Pritzkerjeva nagrada in pri nas velika Prešernova nagrada, se podeljujejo za življenjsko delo. Pri teh žiriji nimajo težke strokovne odločitve; ko je nekdo že veliko naredil in je dovolj star, »je na vrsti«. Večina nagrad pa se ukvarja s sprotno produkcijo. Pri teh je odgovornost večja, saj bi morala žirija nagraditi projekte, ki bodo svojo kakovost obdržali tudi v prihodnosti, ki bodo tudi v prihodnosti delovali kot referenca današnjega časa. Zato se prestižnost neke nagrade ne meri z veličino nagradnega sklada, ampak z relevantnostjo nagrajenih del, torej s strokovnostjo in iskrenostjo žirije. Vendar samo nagrajevanje ni dovolj. Poleg arhitektov je treba vzgajati tudi javnost. Ta ni tako nezainteresirana, kot se zdi na prvi pogled, vsaj če upoštevamo obisk odprtih hiš ali razstave vil in interjerjev. Še najslabše stojimo z mediji. Časopisi neradi objavljajo prispevke o arhitekturi, nimamo rednih arhitekturnih rubrik in medtem ko literarne in gledališke kritike pišejo strokovnjaki, se z arhitekturo ukvarjajo ljubitelji. Tudi televizija se arhitekturi posveča zgolj občasno, resne strokovne oddaje pa že dolgo ni bilo na sporedu. Lastniki medijev zasledujejo svoje politične in gospodarske cilje, arhitektura pa po njihovem mnenju ni dovolj odmevna. Potrebno pa je usklajeno delovanje na vseh področjih, od nagrad, razstav, kritik, poljudnih člankov in drugih akcij in vloge se morajo razdeliti med različne institucije.

Pričakovati je, da se bo zbornica posvečala svoji osnovni dejavnosti. Ker naj bi skrbela za cene in razmere za delovanje arhitektov, jo mnogi razumejo

between what is desirable and what is possible. A good architect knows how to reconcile these conflicting requirements into the best solution. It is this kind of creativity that makes it possible to assess the quality of a given project. We should therefore bear in mind that not all members of the Chamber who have the same powers also have the same ability. The profession can only develop if it is being developed on the basis of qualitative criteria. So long as architects win contracts through membership in exclusive clubs or by offering the lowest prices, they won't attend expert excursions or buy books, but will instead choose to learn how to play golf and copy foreign solutions they saw in magazines. At any rate the times don't favour quality anyway. We traded culture for spectacle a long time ago. The first requires knowledge and subtlety, while spectacle settles for exaggeration that arouses curiosity. In addition, investors don't care for good project designers, whom they see as more expensive and too capricious for their taste. Contractors too dislike meticulous architects who come to the site every day and complain over the execution. State officials fail to understand these visionaries who want to design every building as an original instead of following established patterns. Last but not least, architects who invest a lot of effort into each task earn the same money as those who take their job casually.

In this light, evaluations, awards and exhibitions are so much more important. They are a means by which to assess the situation in the profession and at the same time, pay at least some of our dues to those who chose to embark on the thorny road to quality architecture. There are many architectural awards worldwide, vying with each other for prestige. The most prestigious ones, such as the international Pritzker Award and the Grand Prešeren Award in Slovenia, are conferred for lifetime achievement. It's not difficult for these juries to make expert decisions; when one has done a lot and is old enough it is "their turn". However, most awards concentrate on ongoing production. This requires more responsibility as the jury is supposed to award projects that will maintain their quality in the future and will continue to serve as a

kot nekakšen sindikat. Vendar je vloga zbornice pomembnejša. Država ji je s podeljevanjem licenc, izobraževanjem, organizacijo natečajev in vplivom na zakonodajo zaupala skrb za kakovost arhitekture. V preteklosti ji to ni vedno uspevalo, saj je večkrat delovala togo in se je na probleme odzivala z zamikom. Za to sta kriva neelastična organiziranost in tudi relativno majhno sodelovanje članstva. Kljub temu pa je zbornica pomembno prispevala k razvoju stroke v zadnjem obdobju, predvsem če se spomnimo časov, ko je še nismo imeli. V desetih letih si je ustvarila tradicijo in izkušnje, ki jih mora v prihodnosti izrabiti, saj jo čaka še veliko dela. Smer je prava, pot še dolga.

reference to the present time. The prestige associated with an award is therefore not measured in terms of prize money, but with the relevance of the awarded projects. With the professional honesty of the jury. Nevertheless, awards are not enough. It is not only architects who should be educated, it's also the public. The public is not as disinterested as it may seem at first sight, at least judging by the open house visits or by attendance at the exhibition of villas and interiors. Our relationship with the media is the weakest. Newspapers are reluctant to publish stories on architecture, there are no architectural columns and while literary and theatre reviews are written by professionals, it is lay writers who criticise architecture. Television also turns to architecture only occasionally and it's some time since it has offered a serious professional programme. Media owners pursue their political and commercial goals and to their mind architecture doesn't have enough impact. This situation requires coordinated activity in all fields, from awards, exhibitions, reviews, popular papers and other campaigns, and in this context roles must be divided among different institutions.

The Chamber is expected to focus on its basic activity. Responsible for maintaining the prices and conditions for architects' activity it is viewed by many as a sort of trade union. But there is much more to the Chamber. It was entrusted by the state with the responsibility to provide for the quality of architecture through the award of licences, professional training, organisation of competitions and by contributing to legislation. It has not always been successful, having remained rigid on several occasions and reacting to problems with undue delay. This is due to its inflexible organisation and a relatively low level of membership participation. Nevertheless, the Chamber has made a significant contribution to the development of the profession in recent years, especially in comparison with the pre-Chamber times. In ten years it has established a tradition and gained experience that remains to be fully exploited in the future, as a lot remains to be done. Making strides in the right direction, we still have a long way to go.

NASTANEK ZAPS IN NJENO DELOVANJE DO LETA 2009:
POGOVOR Z DR. VIKTORJEM PUSTOM
THE INCEPTION OF ZAPS AND ITS ACTIVITY UNTIL 2009
IN CONVERSATION WITH ARCHITECT DR. VIKTOR PUST

Mateja Medvedič

Dr. Viktor Pust je bil predsednik Sekcije za arhitekturo pri Inženirski zbornici Slovenije od njene ustanovitve leta 1997 ter predsednik Zbornice za arhitekturo in prostor Slovenije od ustanovitve leta 2004 do leta 2009. Zaradi njegovih zaslug pri ustanovitvi samostojne Zbornice za arhitekturo in prostor Slovenije smo se z njim pogovarjali o njegovih videnjih delovanja ZAPS od nastanka do danes.

Kakšni so bili začetki in vzroki za nastanek Zbornice za arhitekturo in prostor Slovenije?

Nastanek Zbornice za arhitekturo in prostor Slovenije je plod dela ozkega kroga ljudi, ki so si prizadevali za njeno ustanovitev že od osamosvojitve Slovenije leta 1990. Za opravljeno delo pri ustanovitvi ZAPS leta 2004 pa izpostavljam zasluge kolegov arhitektov *Andreja Černigoja, Borisa Zuliani, Tomaža Kanclerja in Vladimira Krajcarja*.

Na neki način smo morali ustanovitev lastne zbornice dobesedno izsiliti. Že v prejšnjem sistemu smo bili arhitekti aktivni v Društvu arhitektov Ljubljana, vendar je društvo v svojem organizacijskem bistvu neformalna struktura, enaka kateremu koli ljubiteljskemu društvu. Razpravljali smo lahko o stroki in arhitekturi, formalno pa na zakonodajo nismo imeli nobenega vpliva. Sam sem arhitekturno prakso začel v tujini, tako da sta se mi po vrnitvi zdeli organiziranost arhitekturne stroke in vloga arhitektov pri opravljanju poklica popolnoma neprimerljivi z razmerami v razvitejših državah. Arhitekti, ki so načrtovali na primer stanovanjsko gradnjo, so bili kot del inženirskih timov večinoma zaposleni v velikih gradbenih podjetjih, ki so bila po navadi tudi investitorji projektov. Samostojnih arhitekturnih birojev ni bilo, prav tako se praktično nihče ni ukvarjal z individualno gradnjo. Za to so obstajali tipski projekti za celo Jugoslavijo, med katerimi je bilo mogoče kupiti vsemogoče projekte. Na primer, ljubljanski urbanistični zavod se je ukvarjal z urbanizmom, ne pa tudi z razvojem tipologije objektov, kar je bilo logično, saj za urbaniste razvoj tipologij ni bil njihovo področje. Nekje sredi osemdesetih let se je politični prostor nekoliko razprl, tako da smo znotraj društva arhitektov DAL in ZDAS organizirali pobudo pri takratnem državnem sekretarju na ministrstvu

President of the Section of Architects at the Slovenian Chamber of Engineers from its inception in 1997, Dr. Viktor Pust also served as the president of the Slovenian Chamber of Architecture and Spatial Planning from 2004, when it was established, until 2009. As he was one of the key actors in the founding of an independent Slovenian Chamber of Architecture and Spatial Planning (ZAPS) we talked to him about the Chamber's work since its inception to the present day.

What were the beginnings of and drivers behind the creation of the Slovenian Chamber of Architecture and Spatial Planning?

The creation of the Slovenian Chamber of Architecture and Spatial Planning was the fruit of the labours of a close circle of people who had been working towards its establishment since Slovenia gained independence in 1991. A number of my architect colleagues proved particularly determined and hard-working within the Chamber from its inception in 2004, including *Andrej Černigoj, Boris Zuliani, Tomaž Kancler and Vladimir Krajcar*.

In a way, we literally had to force the establishment of our own chamber. Already under the previous regime architects were active within the Architects' Society of Ljubljana; but in essence, in terms of organisation, the society is an informal structure, similar to any lay society. Within it, we were able to discuss the profession and architecture, but had no formal means to influence legislation. I myself started my architectural practice abroad and when I returned home I found the organisation of the architectural profession and the role that architects played in the performance of their occupation incomparable to those in other, more developed countries. Architects planning housing construction, for example, were mainly employed by large construction companies as part of their engineering teams, with these companies frequently acting as project investors. There were no independent architectural firms and practically nobody was involved in single-family housing. These houses were made according to the type projects that were prescribed across Yugoslavia, where you could buy most any project imaginable. The Urban Planning Institute in Ljubljana, for example, was responsible for urban planning, but not for the development of building typologies, which was logical, considering that the development

za industrijo in gradbeništvo. Arhitektura je bila tam zastopana kot dokaj nepomemben pododdelenek. Predlagali smo, da bi vsaj individualne hiše do velikosti 300 kvadratnih metrov arhitekti lahko projektirali samostojno. Naša pobuda ni uspela, ker je bila označena kot ideološko napačna in v nasprotju z vladajočim sistemom. Individualna gradnja je torej potekala na podlagi tipskih načrtov, ki jih je pogosto uporabila in prilagodila cela vas ali soseska. V tem kaosu društvo in stroka sama nista imela nobenega vpliva, zato smo si prizadevali, da bi uveljavili ustreznejšo zakonodajo za področje arhitekture, da bi imela tudi stroka besedo pri urejanju prostora in bi bilo tudi pri sami promociji stroke tako, kot je bilo to urejeno v drugih evropskih državah.

V Sloveniji je pred drugo svetovno vojno obstajala samo inženirska zbornica. Nekatere druge socialistične države, ki so imele v tem času arhitekturne zbornice, na primer Češka, so jih po spremembah družbene ureditve samo obnovile, Slovenija pa ni imela te tradicije. Približno take so bile razmere na področju arhitekture pred osamosvojitvijo. Takojo po osamosvojitvi pa smo začeli priprave za ustanovitev zbornice arhitektov.

Kako je to potekalo?

Začelo se je leta 1990 z občnim zborom DAL v Cankarjevem domu, na katerem je bil sprejet sklep o ustanovitvi delovne skupine, ki bo proučila zakonodajo v razvitejših državah in pripravila vse potrebno za ustanovitev zbornice arhitektov. Tako naj bi stroka pridobila možnost, da sama sodeluje pri oblikovanju področne zakonodaje – to ji do tedaj ni bilo omogočeno. Skupina, ki jo je vodil arhitekt *Dušan Blaganje*, je pripravila delovni predlog zakona za državni zbor, ki bi ustanovil zbornico arhitektov. Pri nas arhitekti tega niso poznali. Mislili so, da je zbornica za arhitekturo združenje direktorjev, tako kot je bila to na primer gospodarska zbornica. Obiskali smo kolege v Avstriji, kjer so arhitekti združeni pod okriljem inženirske zbornice, vendar pa znotraj nje posamezne sekcije delujejo avtonomno.

V prejšnjem sistemu smo bili vsi skupaj združeni v Zvezi inženirjev in tehnikov. Večina v tej zvezi društev je bila inženirjev, mi, arhitekti, pa smo bili le manjšina, čeprav zelo aktivna. Ko smo arhitekti med letoma 1995 in 1996 pripravljali predlog za zakon o zbornici arhitektov, smo ugotovili, da v politiki prevladuje stališče, da Slovenija potrebuje enotno Inženirsko zbornico Slovenije (IZS), ki bo združevala interese gradbeništva v celoti.

Na Društvu arhitektov Ljubljana, ki ga je takrat vodil arhitekt *Milos Florjančič*, ter v ZDAS in ZDUS smo se odločili, da se v dani situaciji – kot prehoden korak – pridružimo Inženirski zbornici Slovenije.

of typologies was not in the domain of urban planners. Sometime in the mid-1980s, when the political situation opened up a bit, the Architects' Society (DAL) and the Association of Architects' Societies of Slovenia (ZDAS) organised an initiative that was presented to the then state secretary at the Ministry of Industry and Construction. At the time, architecture was represented there as an insignificant sub-department. We proposed the possibility that architects be allowed to independently design at least single-family houses of up to 300 square metres. Our initiative failed because it was labelled as ideologically false and in conflict with the established system. Individual construction was therefore conducted based on type plans that were frequently used and adapted by entire villages or neighbourhoods. Neither the Society nor the profession had any impact in this chaos. We therefore tried to implement more suitable legislation for architecture, legislation that would give the profession a voice in both spatial planning and in the promotion of the profession, similar to the way it had already been established in other European countries.

Before World War II Slovenia only had a Chamber of Engineers (IZS). Some other socialist countries that already had architectural chambers at that time, e.g. the Czech Republic, only had to reinstate them when the social and political order changed. But Slovenia had no such tradition. The situation for architecture was more or less the same as it was before independence. Preparations for the creation of the Chamber of Architecture began immediately after independence.

What was involved in these preparations?

It all started in 1990 in Cankarjev Dom with the DAL General Meeting, which adopted the resolution on the formation of a working group that was to examine the legislation in place in other, more developed countries, and prepare everything necessary to establish the Chamber of Architecture. This was meant to give the profession the opportunity to participate in drafting the relevant legislation in the field – something it had never before been allowed to do. The group, led by architect *Dušan Blaganje*, prepared for the National Assembly a working proposal for the act establishing the Chamber of Architecture. At that time, architects in Slovenia were not familiar with the concept of a chamber. They thought the Chamber of Architecture was an association of managers, similar to the Chamber of Commerce and Industry. We paid a visit to our colleagues in Austria, where architects are united under the auspices of the Chamber of Engineers, whose individual sections function autonomously.

Under the former system all of us were represented by the Association of Engineers and Technicians. Most members of this association were engineers

Na predlog predsednika DAL sem bil leta 1996 imenovan za vodenje pripravljalnega odbora za ustanovitev IZS in ustanovnega zborna sekcijske. Na tem zboru sekcijske, ki ga je organiziral DAL marca 1997 na Bledu, je precej arhitektov nasprotovalo vključitvi arhitektov v IZS, a je vendarle prevladalo mnenje, da je ta prehodna oblika v danih razmerah vsekakor potrebna na poti do samostojne zbornice.

Na ustanovni skupščini IZS in Cankarjevem domu, ko smo sprejemali statut IZS, nam je na pobudo arhitekta *Uroša Birse* uspelo v zadnjem trenutku dodati člen, ki je omogočil sekcijski dodatno zaščito pred možnostjo preglasovanja na skupščini IZS. Brez tega člena bi bila poznejsa osamosvojitev še precej težja.

Že na prvi seji upravnega odbora IZS se je izkazalo, kakšna bo naša stroka v družbi z inženirji in kakšni izjemni interesi so stali za tem. Obenem pa je tudi nam postalo jasno, kaj vse potrebujemo za delovanje samostojne zbornice. Ko so se začeli sestanki o organizacijski strukturi in poslovniku upravnega odbora, je takratni predsednik IZS deloval, kot da sprejemamo poslovnik gospodarske organizacije po sistemu glasovanja z večino članov, čemur smo se močno uprli. Ker smo bili med inženirji v občutni manjšini, bi tako glasovanje pomenilo, da bo arhitekturna stroka vedno preglasovana in da ne bo imela potrebnne avtonomnosti delovanja. Menili smo, da je treba odprtih vprašanjih doseči konsenz, ne da večina nadvlada nad manjšino. Takrat smo uvideli, da v takih pogojih praktično nimamo nobene možnosti za svoj razvoj in da moramo čim prej ustanoviti lastno, neodvisno zbornico.

Kako ste sodelovali pri zakonu o graditvi objektov?

Pri pripravi zakona o graditvi objektov okrog leta 2000 smo se osredotočili na to, da zakon omogoči ustanovitev samostojne zbornice. Arhitekt *Dušan Blagajne*, ki je deloval v okviru ministrstva za okolje in prostor, je predlagal, da na Inštitutu za javno upravo UL naročimo študijo o upravičenosti samostojne zbornice arhitektov. Študija, ki jo je pripravil dr. Virant, je utemeljila potrebo po samostojni zbornici in osnovno organiziranost. Problem ustreznega imena »Zbornica za arhitekturo in prostor Slovenije«, ki je zadovoljil različne stroke, pa je rešil arhitekt *Andrej Prelovšek*.

Zakon je določil možnost ustanovitve samostojne zbornice ZAPS pod pogojem, da je za to večina stroke. Kako pa opredeliti večino? Nas je bilo okoli 1200 članov, potemtakem bi morali vsem poslati listič, kakor na volitvah, in pričakovati, da bo več kot 600 članov glasovalo ZA. To nam bi težko uspelo, kajti niti pri ustanovitvi sekcijske IZS ni bilo takega odziva. Na srečo smo si izgovorili, da pomeni večina večino

and only a few of us were architects, although very active ones. When we were preparing a proposal for the act establishing the Chamber of Architecture in 1995 and 1996 we found that in political terms the majority view was that Slovenia needed a unified Chamber of Engineers (IZS) that would promote the interests of the construction industry as a whole.

The Architects' Society of Ljubljana, then led by architect *Miloš Florjančič*, ZDAS and ZDUS (Association of Town Planners' Societies of Slovenia) decided to join, for the time being, the Slovenian Chamber of Engineers. At the proposal of DAL, I was appointed head of the steering committee for the establishment of IZS and of the founding Meeting of the Section. Although a number of architects present at the Section Meeting organised by DAL in March 1997 in Bled opposed the inclusion of architects into IZS, the prevailing opinion still favoured membership, which they saw as an important step in the transition towards an independent chamber.

At the founding meeting of IZS in Cankarjev Dom, when adopting the Articles of Association, we were able to add, at the last minute, an article proposed by architect *Uroš Birsa*, which granted the Section additional protection from being outvoted at the IZS General Meeting. Subsequent independence would have been considerably more difficult without this article.

Already at the first session of the IZS Management Board it became obvious what the position of our profession would be when paired with engineers and what considerable interests were involved. At the same time we also became aware of what we needed to function as an independent chamber. In meetings where we discussed the organisational structure and rules of procedure of the Management Board the then president of IZS acted as if we were adopting the rules of procedure of an enterprise, according to the majority system, to which we were strongly opposed. Having been considerably outnumbered by engineers, such a voting system would result in the architectural profession being constantly outvoted and as such denied the necessary autonomy. We believed that open issues required a consensus and not that the majority should overpower the minority. It was then that we realised we had no chance of any real professional development under such conditions and that we had to establish our own, independent chamber as soon as possible.

How were you involved in the Construction Act?

Our main focus in the drafting of the Construction Act around 2000 was to provide for the establishment of an independent chamber. At the proposal of architect *Dušan Blagajne*, who worked under the Ministry of the Environment and Spatial Planning, we commissioned a feasibility study on the establishment of an independent chamber of architecture. The study,

vseh prisotnih na ustanovnem zboru. Na zboru v Cankarjevem domu, ki se ga je udeležilo približno 300 članov, so vsi glasovali ZA (razen dveh vzdržanih). To je bilo glasovanje, kot ga še nismo videli! Tako smo po prehodnem obdobju in izpolnitvi vseh pogojev končno v letu 2004 lahko ustanovili ZAPS.

Se vam je zdelo, da med inženirji prevladuje nerazumevanje arhitekturne stroke?

Seveda, inženirji so zastopali stališče, da je arhitektura vendar gradbeništvo in da moramo na IZS glasovati večinsko, sicer ne bomo nikamor prišli, če bo vsaka sekcijska glasovala po svoje. Drugače od preostalih strok smo potrebovali svoje prostore, tajništvo, organizacijo natečajev, organizacijo razstav itd. in gradbenikom ni bilo jasno, zakaj vse to potrebujemo. Razumljivo, da smo se ob prizadevanjih za samostojno zbornico na ravni upravnega odbora IZS srečevali z nasprotovanjem samostojnjemu nastopanju sekcijskega ministrstva in v državnem zboru, ker naj bi rušili interes gradbeništva. Sledila je vrsta neprijetnih posledic za delovanje sekcijskih v okviru IZS; na primer pri uveljavljanju pravice sekcijskega, da samostojno razpolaga s pripadajočimi namenskimi sredstvi za nakup prostorov in podobno. V tem sporu na upravnem odboru IZS je imel arhitekt *Uroš Birsa* posebne zasluge za končno izločitev finančnih sredstev sekcijskih, kar je omogočilo nakup današnjih prostorov ZAPS. Ob tem moram omeniti še zasluge arhitekta *Janeza Lajovica*, ki je našel te prostore in imel pomembno vlogo pri prepričevanju IZS za pravočasno potrditev dovoljenja za nakup, ki je zaradi zavlačevanja že skorajda propadel.

Glede nerazumevanja arhitekturne stroke naj omenim, kakšno je bilo takrat stanje na področju arhitekturnega načrtovanja. Ko je zakon uvedel licence za stroke v IZS, smo morali predsedniki vsak za svojo sekcijsko podati pogoje za vpis v IZS oz. za pridobitev licence. Veliko arhitektov je imelo status samostojnega kulturnega delavca. Na pristojnem odboru IZS pa so inženirski kolegi menili, da bi licenco lahko prejeli samo tisti arhitekti, ki so v rednih službah, v redni službi pa so bili tedaj na primer arhitekti na občinah ali v gradbenih organizacijah. Nemogoče jim je bilo razložiti, kaj pomeni status samostojnega kulturnega delavca v arhitekturi. Po drugi strani pa sem kot predsednik sekcijske moral reševati vloge za nova pooblastila za projektiranje arhitekture vseh gradbenih tehnikov iz različnih vej, za nizke ter visoke gradnje, ki so že imeli podjetja in do tedaj veljavna pooblastila. Po novem zakonu so morali vložiti vlogo, da se jim dodeli pooblastilo za projektiranje

prepared by Dr. Virant, pointed to a need for an independent chamber and for basic organisation. Finding the name, "Slovenian Chamber of Architecture and Spatial Planning", that would satisfy the different professions was a problem that was solved by architect *Andrej Prelovšek*.

The act provided for the possibility to found an independent chamber – ZAPS – provided that the majority of the profession was in favour of its establishment. But how do you define majority? There were about 1,200 members, which meant we would have to send a ballot paper to all of them and hope that more than 600 members would vote IN FAVOUR. This was hardly possible, considering that even the establishment of the IZS section failed to draw such a response. Fortunately, we then agreed that majority meant the majority of all present at the Founding Meeting. All members present at the Meeting in Cankarjev Dom, some 300 of them, voted IN FAVOUR (except for two who abstained). It was a vote without compare! In 2004, after a transition period and having met all the conditions, we were finally able to establish ZAPS.

Did you find that there was a pervasive misunderstanding of the architectural profession among engineers?

Of course, engineers held the view that architecture lay within the domain of civil engineering and that the majority vote was crucial for IZS, because if every section voted in pursuit of their own interests we wouldn't get anywhere. Unlike other professions, we needed our own premises and administrative office to organise competitions, exhibitions and similar, and engineers had no idea why. Naturally, in our efforts for an independent chamber we had to face opposition to the independent activity of the Section at the Ministry and in the National Assembly from the IZS Management Board, who claimed we were undermining the interests of the construction industry. This brought about a series of unpleasant consequences for the activity of the Section within IZS; namely in its exercising of the right to independently disperse associated funds earmarked for the purchase of premises and similar. Special credit in this dispute at the IZS Management Board goes to architect *Uroš Birsa* who pushed for the final release of the Section's funds, which provided for the purchase of the existing ZAPS premises. In this respect I mustn't forget the efforts of architect *Janez Lajovic*, who found these premises and played a vital role in persuading IZS to approve the permit for the purchase just in time before it nearly failed owing to their procrastination.

As regards the misunderstanding of the architectural profession I should first explain the situation in architectural planning at the time. When the

oz. da opravijo ustrezeni preizkus znanja. Spominjam se, da je bilo več kot 300 vlog iz cele Slovenije. Tedaj sem konkretno spoznal, da so lahko arhitekturno načrtovanje opravljali ne le arhitekti, temveč tudi gradbeni inženirji in tehnički, celo gradbeni tehnički za komunalno in industrijo gradbenega materiala, ker je bila arhitektura razumljena le kot sestavni del gradbeništva.

Ali se vam zdi, da je zaradi tako nejasne zakonodaje pri nas tako nizka stopnja arhitekturne kulture?

Arhitektura kot dejavnost pri nas zakonodajno nikoli ni bila opredeljena oz. priznana. Poglejte samo arhitekturo tipskih projektov, ki je trajala desetletja, vključno s črnimi gradnjami, ki so bile sestavni del te kulture, in splošno pomanjkanje discipline, ki je ni mogoče uveljaviti čez noč. Srečujemo se s številnimi posegi na stavbah, ker prevladuje mnenje, da je stavba zasebna lastnina, njen videz ali oblikovanje pa ni predmet javnega interesa, temveč stvar »okusa«.

Če povzamem, želeli ste svojo zbornico, ker so bili taki vzori po svetu in ker je prevladovalo vsespološno nerazumevanje tega, kaj arhitektura sploh je.

Da, toda to je posledica nevzdržne zakonodaje, ki arhitekturo opredeljuje z merili gradbeniške stroke; zato v načrtovanju grajenega okolja arhitekturi ne priznava, da je to predvsem področje kulture in kreativnosti ter javnega interesa za kakovost umeščanja objektov v prostor, za spoštovanje naravnega in urbanega okolja in dediščine. Vsega res ne moreš omejiti z zakoni, je pa veliko stvari, ki potrebujete zakonska določila. Predvsem ni zakona, ki bi posebej opredeljeval, kaj je javni interes na področju grajenega prostora in po področnih zakonih oz. predpisih podrobnejše opredelil ustrezna določila. V tujini je to področje urejeno prav na tak način.

Zakon o arhitekturi, za katerega ste si v svojem mandatu prizadevali – kaj se je zgodilo z njim?

Zakon o arhitekturni dejavnosti je pristojni minister na prvem Kongresu arhitektov v Cankarjevem domu leta 2005 javno objavil, vendar se je zaradi interesov gradbeništva in nezainteresiranosti ministrstva za kulturo razvil v »kompromisni« Zakon o arhitekturni in inženirski dejavnosti (ZAIID), ki pa ni vseboval za arhitekte bistvenih rešitev. Zakon pa niti ni prišel do potrditve. Po letu 2008 se je aktivnost na področju arhitekturne politike in zakona o arhitekturi ustavila.

law introduced licences for the professions within IZS, the presidents of each section had to submit the conditions for membership in IZS or for the obtaining of licences. Many architects had the status of a freelance cultural worker. Our engineer colleagues at the competent IZS committee, however, proposed that only those architects who were regularly employed should be entitled to a licence. At that time, only architects working in municipalities or in construction companies were in regular employment. Engineers just couldn't understand what the status of a freelancer in culture meant in architecture. On the other end, I as president of the Section had to process applications for new authorisations for architecture design from all construction technicians in different branches, for low- and high-rise constructions, who already had companies and valid permits that were about to expire. According to the new act, they had to file an application for design authorisation or for a relevant professional examination. As I remember we received about 300 applications from across Slovenia. It was then that I really learned how architectural planning was done not only by architects, but also by construction engineers and technicians – even by construction technicians for public utilities and construction materials – simply because architecture was seen as part of the construction industry.

Do you think that the generally poor architectural culture here in Slovenia is the result of the vague legislation?

Architecture as activity has never been formally defined or acknowledged in Slovenia. Just look at the architecture of type projects that went on for decades, including illegal construction that formed a constituent part of this culture and the pervasive lack of discipline, which cannot be enforced overnight. Numerous interventions on buildings that we see every day are the result of the prevailing opinion that a building is private property and its appearance or design a matter of “taste” rather than subject to any public interest.

To sum up, you wanted your own chamber, in the first place because chambers had been successful in representing the profession in other countries, and secondly, because there was a general lack of understanding of the true role of architecture?

Yes, but this is the result of the intolerable legislation that equates architecture with (the criteria of) civil engineering; when planning the built environment the legislation therefore never acknowledges that architecture belongs in the sphere of culture and creativity, it never acknowledges the public interest in the quality siting of buildings into the environment, the

Kako ste se ob ustanovitvi zbornice lotili dvigovanja kulture naročnikov in izobraževanja javnosti o grajenem prostoru?

Dvigovanje kulture naročnikov in izobraževanje javnosti je povezano po eni strani s spremenjanjem zakonodaje, ki omogoča ustreznejše pogoje za ustvarjalno delo na tem področju, po drugi strani pa z odpiranjem zborničnega delovanja širši javnosti z obravnavo aktualnih projektov itd. V ta namen smo v okviru zbornice pripravili tudi Hišo arhitekture, ki je že ustaljena oblika po Evropi. Posebne zasluge za izpeljavo tega projekta imajo kolegi: Boris Zuliani, ki je vodil finančni del projekta, Andrej Černigoj, ki je pripravil načrte za ureditev zborničnih in galerijskih prostorov, in Tomaž Kancler, ki je skrbel za pridobivanje dodatnih sponzorskih sredstev. Zastavili smo vse, kar je bilo tedaj mogoče, za delovanje Hiše arhitekture. Vendar se je po letu 2009 – zaradi finančne krize, odstopnosti arhitekturne politike in razmer v stroki – dejavnost Hiše arhitekture žal prekinila.

Za normalno delovanje Hiše arhitekture je vsekakor potrebna arhitekturna politika države, ki omogoči določena finančna sredstva za promocijo arhitekture. Pri tem pa Slovenija bistveno zaostaja za EU. Hiša arhitekture francoske zbornice je na primer prisotna na sejmih gradbeništva s samostojno stojnico, kar ji omogoča država, in tam zainteresiranim posredujejo navodila o grajenju hiš in druge publikacije. Država sofinancira delovanje Hiše arhitekture, razstave in izdajo publikacij. Namenska sredstva za promocijo stroke pa država pridobiva tudi z določenim odstotkom finančnih sredstev od izdanih dovoljenj za graditev objektov.

Ali lahko na kratko povzamete vlogo Zbornice za arhitekturo in prostor Slovenije v zadnjih 10 letih. Kaj so bili vaši glavni cilji?

Po izpolnitvi pogojev za ustanovitev je ZAPS v letu 2004 začela delovati. Do leta 2008, ko je Slovenija gostila zasedanje Evropskega združenja za arhitekturne politike (EFAP), je zbornica razvila oz. zastavila vse bistvene dejavnosti, ki so značilne za razvitejše države. ZAPS je podala pobudo vladi za pripravo zakona o arhitekturni dejavnosti, o arhitekturni politiki države in pobudo, da se v izvajanje nacionalnega stanovanskog programa vključi tudi program razvojnih natečajev. Vizija delovanja zbornice je bila usmerjena v povezovanje celotne strokovne javnosti in v sodelovanje z državno in mestno upravo pri ozaveščanju širše javnosti o kakovosti grajenega prostora. V ta namen je ZAPS v okviru ciljev arhitekturne politike ustanovila Hišo arhitekture za izvajanje natečajne, izobraževalne in promocijske dejavnosti.

Pri vseh zakonskih pobudah takrat niste bili uspešni. Kako se v prostoru odraža pomanjkljiva ureditev zakonodaje na področju arhitekturne politike?

Slovenija je ena zadnjih držav v EU, ki še vedno nima svoje arhitekturne

respect for both the natural and built environment and for our heritage. While it is true that you cannot define or limit everything via legal remedies, there are many issues that require statutory provisions. First of all, there is no law that would specifically define the public interest in the area of the built environment and then provide for more detailed, corresponding provisions via sectoral laws or regulations. But this is precisely how it works in other countries.

What happened with the architecture act that you were pushing for during your term of office?

At the first congress of architects in Cankarjev Dom in 2005 the competent minister made a public promise to adopt the act on architectural practice. However, once again the interests of civil engineers and the lack of interest at the Ministry of Culture prevailed and the act became a “compromise”, the Architecture and Civil Engineering Practice Act (Zakon o arhitekturni in inženirski dejavnosti – ZAID), which failed to provide for any significant solutions for architects. Anyway, the act was never adopted and after 2008 any work in the field of an architectural policy document and the architecture act came to a halt.

Upon the inception of the Chamber, how did you tackle the challenge of developing the architectural culture of clients and of educating the public on built space?

On the one hand, developing the architectural culture and sensibilities of clients and fostering public awareness is closely associated with the introduction of changes in the legislation that provide for better conditions for creative activity in the field; and on the other hand with making the Chamber's activity more accessible to the wider public, e.g. through public panel discussions on existing projects and similar. This is why the Chamber introduced the House of Architecture, which has already become an established practice across Europe. Special credit for this project goes to my colleagues Boris Zuliani, who was responsible for the financial part of the project, Andrej Černigoj, who prepared the plans for the Chamber and gallery premises, and Tomaž Kancler, who took care of raising additional money from sponsors and similar. We pledged everything that was possible at the time to provide for the operation of the House of Architecture. Nevertheless, after 2009, when the pressures of the financial crisis, the absence of an architectural policy and the situation in the profession became too severe, the House of Architecture was regrettably forced to suspend its activity.

For its regular operation, the House of Architecture definitely requires a national architectural policy that allocates certain funds for the promotion of architecture. And this is where Slovenia seriously lags behind much of the EU. The French Chamber's House of Architecture, for example, is supported by the state and as such has the means to have an independent stand at construction fairs where they can offer, to interested parties, guidance and

politike. Leta 2009 so zamrla prizadevanja za pripravo arhitekturne politike in zakona o arhitekturni dejavnosti. Kritične razmere na področju kulture grajenega prostora se odražajo v naslednjem:

1. Še vedno prevladuje mnenje, da zasebna lastnina omogoča samovoljne posege na objektih – prizidke, nadstreške, povečanje balkonov ali pleskanje fasad – brez strokovnega nadzora.
 2. Občinski odloki, ki so v preteklosti določali pravila pri naknadnih posegih na objektih in bili osnova za preprečevanje stihije v naseljih in za ukrepanje inšpekcijskih organov, so danes večinoma opuščeni ali napisani tako, da jih ni mogoče učinkovito izvajati.
 3. Inšpekcijski organi ne ukrepajo, ker ni zakonske podlage. (Kot avtor različnih naselij – terasastih objektov v Kosezah, družinske gradnje v Črnučah itd. – se srečujem s popolno pasivnostjo inšpekcijskih organov in mestne uprave, ki ne skrbi za ustrezne odloke.)
 4. Srečujemo se s številnimi primeri gradbenih dovoljenj za objekte ali prizidke, ki v arhitekturnem pogledu niso ustrezni. Zakon, ki ureja upravne postopke, je treba dopolniti tako, da bo pri preverjanju kakovosti projektov zagotovljena večja vloga arhitektov. Nujno je treba vzpostaviti učinkovito vlogo občinskega oz. področnega arhitekta, ki bo skrbel za kakovost določenega območja in po potrebi tudi pravočasno sodeloval z inšpekcijskimi organi.
 5. Kritične razmere v dejavnosti arhitektov in pridobivanje dela na osnovi najnižje možne cene vodijo arhitekte v rutinsko delo in v situacije konfliktnih interesov, kar praktično onemogoča spoštovanje javnega interesa in etičnega kodeksa poklica, zato so nujne spremembe na tem področju.
 6. Kakovosti javnega prostora škodijo tudi razširjena praksa nedovoljenih grafiton na objektih, ker uničujejo fasade, in nekatere »športne« ali druge prireditve na spomeniško najbolj zaščitenih območjih mesta, saj s postavljanjem različnih začasnih objektov in šotorov ter z izvajanjem bučnega programa nikakor ne sodijo v tak prostor.
- Navedene razmere odražajo odsotnost arhitekturne politike, slabo kulturno naroda in nizko civilizacijsko raven države.

V zadnjem času pa se na področju priprave arhitekturne politike vseeno nekaj premika?

Na področju arhitekturne politike in v tem okviru zakona o arhitekturni dejavnosti več let ni bilo nobene pobude s strani ZAPS in še manj s strani področnih ministrstev. Kot član strokovnega sveta ZAPS sem predlagal, da zbornica oz. arhitekturna stroka začne aktivno delati na tem področju, vendar ni bilo dovolj interesa v tej smeri – verjetno zaradi razmer med strokami. Šele ko sem oktobra 2012 v Delu objavil

manuals on housing construction and other publications. The state provides part of the funds for the activity of Houses of Architecture, exhibitions and publications. On the other hand, the state receives some of the funds earmarked for the promotion of the profession through a percentage generated from the issue of building permits.

Could you briefly sum up the role of the Slovenian Chamber of Architecture and Spatial Planning in the last 10 years? What were your main objectives?

Having met the conditions for its inception ZAPS commenced operations in 2004.

By 2008, when Slovenia hosted the European Forum for Architectural Policies, the Chamber had developed or paved the way for all major activities characteristic for the more developed countries. ZAPS proposed to the Government that they prepare an act on architectural practice and a national architectural policy, and to include a development-oriented tendering programme in the implementation of the National Housing Programme. The Chamber's vision was to bring together the entire professional public and foster cooperation with the state- and city administrations in raising the awareness of the wider public of a quality built environment. This was the reasoning behind the establishment of the House of Architecture that ZAPS founded in the framework of the objectives of the Architectural Policy in order to carry out competitions, educational and promotional activities.

Not all of your statutory proposals at the time were successful. How is the inconsistent legislation in terms of the Architectural Policy reflected in space?

Slovenia is one of the few EU countries that still haven't adopted their own Architectural Policy. Efforts for the drafting of such a policy and of the act on architectural practice subsided in 2009. The severity of the situation in the culture of the built environment is reflected in the following:

1. The majority opinion still maintains that private property allows for random interventions on buildings – extensions, overhangs, larger balconies and colourful façades – without any professional guidance.
2. Today, the municipal decrees that once set the rules for post-construction interventions on buildings and that served as the basis for the prevention of chaos in housing areas and provided the grounds for action by inspection authorities have largely been suspended or are written in a manner that prevents them from being efficiently implemented.
3. Inspection authorities take no action because there is no legal basis for them to do so. (As the author of several residential areas, such as the terraced apartment buildings in Koseze, family construction in Črnuče and similar I have witnessed total passivity of both inspection bodies and the Municipal Administration, which failed to ensure that its decrees are issued and observed).

članek »Zakaj potrebujemo arhitekturno politiko«, je zbornica začela določene aktivnosti v tej smeri. Mislim, da je tedaj tudi ministrstvo za kulturo vključilo arhitekturno politiko v Nacionalni program za kulturo (2014–2017). Leta 2013 sem izdal publikacijo »Zakaj potrebujemo zakon o arhitekturi ...«, ki je po mnenju ministra za kulturo koristen pripomoček pri njihovem nadalnjem delu.

Kaj pričakujete od zakona o arhitekturi in arhitekturne politike ter kakšna je pri tem vloga ZAPS?

Arhitekturna politika in zakon o arhitekturi sta po vsebini povezana akta in tvorita celoto. Zakon o arhitekturi je torej izhodišče in krovni zakon za izvajanje arhitekturne politike. Krovni zakon o arhitekturi opredeli dejavnost na podlagi javnega interesa za kulturo grajenega prostora. Kot izhodišče povzemam 1. člen francoškega zakona o arhitekturi, ki je splošno uveljavljen v EU:

»Arhitektura je izraz kulture. Ustvarjalnost v arhitekturi, kakovost arhitekturne rešitve objektov, njihova skladna vključitev v okolje, spoštovanje naravnega in urbanega okolja ter kulturne dediščine so v javnem interesu. Pooblaščeni organi za izdajo dovoljenj za umeščanje in gradnjo objektov so odgovorni za spoštovanje tega interesa.«

Krovni zakon na tej osnovi je pravna podlaga za potrebe spremembe vseh zakonov ali predpisov, ki se nanašajo na kakovost grajenega prostora: na zakon o urbanističnem načrtovanju, ki določa vlogo občinskih ali področnih arhitektov, na zakon o gradivitvi objektov, na zakon, ki določa delovanje inšpekcijskih organov, tudi na zakon o nacionalnem stanovanjskem programu in njegovi vlogi pri razvoju kakovostnih oblik stanovanjske gradnje.

Poleg navedenega pa mora arhitekturna politika ali krovni zakon o arhitekturi vključevati tudi namen in delovanje Hiše arhitekture kot pomembne vzporedne dejavnosti strokovne zbornice za ozaveščanje prebivalstva in lokalnih skupnosti.

Zato vloga ZAPS ni omejena le na probleme članstva, temveč bi morala biti precej širša, vsekakor pa učinkovita pri reševanju bistvenih problemov arhitekturne stroke, ki predstavlja večino članov. Treba pa se je zavedati, da je za premik na tem področju potrebno usklajeno delovanje celotne arhitekturne stroke, tako zbornice kot društev in fakultete.

4. We are faced with a number of construction permits granted for buildings or extensions that are completely unsuitable in terms of architecture. The act governing administrative procedures should be supplemented so as to give architects a more significant role in the examination of the quality of projects.

It is important to establish a more efficient role of the municipal- or sector-specific architect who would be responsible for the quality of a certain area and would, if necessary, work together with inspection authorities.

5. The situation in architectural practice is critical also in terms of architects having to win contracts based on the lowest bid, which leads them to turn out only routine jobs and find themselves caught in a conflict of interests – all of which makes it practically impossible to observe the public interest and the code of professional ethics. Changes are therefore more than necessary.

6. The quality of the public space suffers also from the widespread practice of illegal graffiti that destroys façades, as well as from certain sports- and other special events that are held in the most protected listed city quarters and which in no way are suited to the space, given the various provisional facilities and tents they put up in addition to the loud programmes that accompany them.

All this reflects the absence of an architectural policy and the poor culture of both the country and its people.

But there have been some developments in the drafting of an architectural policy recently?

For several years neither ZAPS nor the relevant ministries created any initiatives associated with the Architectural Policy or the Architecture Act. As member of the ZAPS Expert Council I proposed that the Chamber and the architectural profession be more active in this respect, but there wasn't enough interest – probably due to the situation in different professions. It wasn't until October 2012, when I published an article in the newspaper DELO entitled "WHY WE NEED AN ARCHITECTURAL POLICY", that the Chamber took some steps in this direction. I think even the Ministry of Culture then included the Architectural Policy into the NATIONAL CULTURE PROGRAMME (2014-17). In 2013 I published the WHY WE NEED THE ARCHITECTURE ACT paper, which the Ministry of Culture saw as a useful tool in their subsequent efforts.

What do you expect from the Architecture Act and Architectural Policy, and what role does ZAPS play in these?

The Architectural Policy and the Architecture Act are related acts and as such form a whole. The Architecture Act is therefore a starting point and an umbrella act governing the implementation of the Architectural Policy.

It defines activity based on the public interest in the culture of the built environment. As the baseline I would like to sum up Article 1 of the French Architecture Act, which is generally acknowledged across the EU:

'Architecture is a reflection of culture. Creativity in architecture, the quality of architectural solutions for buildings and their harmonious blending with the environment, respect for the natural and the urban environment and for cultural heritage are in the public interest. The authorities authorised to issue permits for the siting and construction of buildings are responsible for the protection of this interest.'

On this basis, the umbrella act constitutes the legal basis for the changes required in all acts and regulations associated with the quality of the built environment: the urban planning act, which defines the role of the municipal- or sector-specific architects; the construction act, which regulates the activity of inspection authorities and similar; and the act governing the National Housing Programme and its role in the development of quality housing construction.

In addition to the above, the Architectural Policy or the umbrella Architecture Act must incorporate the purpose and practice of the House of Architecture as an important concurrent activity of the professional chamber that serves to raise awareness among both the citizens and local communities.

The role of ZAPS is therefore not limited to the problems of its members and must be recognised for what it is in all its scope. It should, in all respects and by all means, be efficient in the solving of the issues central to the architectural profession, which represents the large majority of its members. However, we shouldn't lose sight of the fact that it takes a coordinated action of the architectural profession as a whole, of the Chamber, professional associations and the faculty to move towards this end.

ARHITEKTURA JE DEJAVNOST V JAVNEM INTERESU:
POGOVOR Z MAG. ANDREJEM ČERNIGOJEM
ARCHITECTURE IS IN THE PUBLIC INTEREST,
IN CONVERSATION WITH MAG. ANDREJ ČERNIGOJ

Mateja Medvedič

Doc. mag. Andrej Černigoj je bil član upravnega odbora matične sekcije za arhitekturo pri Inženirski zbornici Slovenije od leta 2001 do 2003. V letih od 2003 do 2008 je bil član upravnega odbora Zbornice za arhitekturo in prostor Slovenije ter prvi komisar za informiranje. Z njim smo se pogovarjali o njegovih pomembnih prispevkih pri ustanavljanju Zbornice za arhitekturo in prostor Slovenije v letih od ustanovitve do leta 2008.

Sodelovali ste pri vzpostavitvi Zbornice za arhitekturo in prostor Slovenije. Zakaj se vam je njena ustanovitev zdela tako pomembna?
Po osamosvojitvi Slovenije smo arhitekti delovali v okviru Inženirske zbornice Slovenije, šele potem se je Zbornica za arhitekturo in prostor osamosvojila. Zavedali smo se dejstva, da je arhitekturna problematika precej drugačna od inženirske. Različni inženirji, ki sicer tesno sodelujejo z nami, imajo strokovno drugačen pristop kot arhitekti. Arhitekt mora gledati celoto, imeti mora holističen pogled na prostor. Inženir pa ima izrazito osredotočen in poglobljen pogled na eno od tematik. Poleg tega arhitektova naloga ni samo funkcionalnost in zanesljivost objekta, na kar poskušajo predpisi zreducirati našo stroko, temveč tudi njegova kulturna in privlačna likovna podoba. Ravno tako je pomembna tudi umestitev objekta v naš skupni prostor, ki ga mora dopolniti in nadgraditi, pri čemer samoupoštevanje urbanističnih določil še zdaleč ni dovolj. Prav ta razlika v pogledu in različni problematiki so artikulirali potrebo po lastni zbornici. V Inženirski zbornici Slovenije smo sicer imeli svojo sekcijo, tako kot so svoje sekcije imele tudi druge stroke, vendar se je ta izenačenost vedno znova izkazala za problematično, saj je arhitekt tisti, ki vodi in koordinira projekt za stavbo, druge stroke pa natančno obdelajo posamezne vidike.

Arhitekturno sekcijo smo kot zbornico osamosvojili zato, da bi laže opredelili in izpostavili njene vsebine. Eden od pomembnejših korakov do samostojne zbornice je bil vzpostavitev samostojne spletnne strani, ki je nastala še v času, ko smo delovali v okviru IZS. Ob vzpostavitvi spletnega mesta ZAPS smo istočasno, kljub kritikam kolegov iz drugih strok, oblikovali samostojno spletno stran, ki je bila nekakšen zametek

Doc. Mag. Andrej Černigoj served as a member of the Management Board of the Architecture Parent Section at the Slovenian Chamber of Engineers (IZS) from 2001 to 2003. Between 2003 and 2008 he was a member of the Management Board of the Slovenian Chamber of Architecture and Spatial Planning and was its first commissioner for information. We talked to him about his special contribution to the formation of the Slovenian Chamber of Architecture and Spatial Planning in the years from its inception until 2008.

You were actively involved in the establishment of the Slovenian Chamber of Architecture and Spatial Planning. Why did you find its creation so important?

When our country became independent architects were organised within the chamber of engineers. It took several years before the Chamber of Architecture and Spatial Planning became independent. We were well aware of the fact architectural practice was very different from that of engineering. Different engineers, who otherwise closely collaborate with us, have a different professional approach than architects. Architects must look at the whole, with a holistic perspective on spatial planning. Engineers, on the other hand, focus exhaustively on one particular issue. In addition, an architect's responsibility goes beyond the mere functionality and reliability of buildings – which is what regulations attempt to reduce our profession to – and extends to their cultural context and to the attractive visual image of the building. Just as important is the siting of buildings in our shared space, with which we are supposed to complement and improve this space, but this requires more than simply following urban planning provisions. This difference in perspective and different scopes of activity between the two professions articulated the need for our own chamber. While we did have our own section within the Chamber of Engineers, just like other professions, such equal treatment turned out to be problematic over and over again, because it is the architect who leads and coordinates a building project, whereas other professions exhaustively process certain individual aspects.

bodoče arhitekturne zbornice. Seveda pa sta bili za končno osamosvojitev odločilna politična podpora in enoglasna opredelitev arhitektov.

Glede na to, da ste delovali v obeh sistemih – v Jugoslaviji in potem v samostojni Sloveniji – kako to, da Jugoslavija ni imela samostojne arhitekturne zbornice?

Arhitekturne zbornice v taki ali drugačni obliki so običajne v večini držav. Po drugi svetovni vojni so pri nas njeno vlogo prevzele zveze inženirjev in tehnikov. Močna tendenca uvrščanja arhitektov med inženirske stroke je verjetno ostanek miselnosti iz časov socializma, ko se je arhitektura morda zdela preveč buržoazna in elitistična. Morda obstaja nekaj take miselnosti še danes, ko skušamo priti do zakona, ki bi jasno opredelil, da je arhitektura v javnem interesu in ni samo ena od številnih tržnih dejavnosti.

Plečnikove nagrade za arhitekturo imajo že dolgo zgodovino. Zakaj ste se odločili, da bo tudi ZAPS začela podeljevati nagrade za arhitekturo?

Neko institucijo definira več atributov, na primer nagrade, samostojna spletna stran, tudi lastni prostori. Že v času arhitekturne sekcije pri IZS so obstajale ideje o prostoru oz. stavbi, ki bi ponazarjala našo institucijo fizično v prostoru, čeprav smo vedeli, da je najpomembnejše najprej programsko vzpostaviti zbornico. Za vsakogar, posebno pa še za arhitekte, je stavba pomemben atribut, s katerim se lahko identificira. Ni nujno, da je sama stavba videti kot ikona, pomembna pa je fizična prisotnost institucije v prostoru.

Podobno smo z nagradami ZAPS želeli svojo ustanovo narediti bolj prisotno med člani in tudi med širšo javnostjo V primerjavi s Plečnikovo nagrado smo svojo nagrado zastavili drugače. Predvsem smo želeli podeljevati nagrade svojim članom arhitektom projektantom, saj so predvsem njihovo delo, napor, ustvarjalnost, iznajdljivost, strokovna usposobljenost, razgledanost in skrbnost pogoj za uspešno realizacijo. Plečnikova nagrada je razširila krog nagrajencev, saj so jo dobivali tudi izvajalci, študenti za svoje študijske naloge, teoretički za arhitekturne teorije ter ljudje, ki so tako ali drugače zaslužni za popularizacijo arhitekture. Nam pa se je zdelo pomembno, da nagrajujemo predvsem projektante, in to za konkretno izvedbe, saj je izvedba neprimerljiva z nekim idejnim ali teoretičnim projektom. Ne toliko zaradi njihove večje ali manjše pomembnosti, temveč prvenstveno zato, ker je pri realizaciji treba priti do arhitekturno ustreznegata skozi filter realnosti z vsemi družbenimi in najrazličnejšimi drugimi vplivi in naključji To je bil tudi poglaviten razlog, da se nisem strinjal z novo nagrado

We made the section for architecture independent as a chamber in order to define and promote its programmes. One of the more important steps toward an independent chamber was the establishment of our own website, which we did when we were still members of IZS. Having published the ZAPS web site we simultaneously, despite criticism of our colleagues from other professions, established our own web page, which sowed the seeds for the future chamber of architecture, so to speak. Crucial for final independence, however, was the political support and unanimous vote of the architects.

You worked under both systems – in Yugoslavia and later in independent Slovenia; why do you think there was no independent chamber of architecture in Yugoslavia?

Most countries have a chamber of architecture, in one form or another. In post-World War II Yugoslavia this role was assumed by the Association of Engineers and Technicians. The strong tendency to rank architects among engineers is probably due to the lingering waft of socialist mentality that perhaps saw architecture as too bourgeois and elitist. There may still be some of that mentality around today, when we are trying to formulate an act that would clearly establish that architecture lies in the realm of the public interest and is not simply one of many commercial activities.

The Plečnik awards for architecture have a long history. Why did ZAPS decide to introduce its own architecture awards?

An institution is defined by several attributes, such as awards, an independent web page, as well as own premises. Already under the architecture section at IZS there was the idea that we needed a premises or a building that would physically represent our institution in spatial planning, even though we were well aware that it was first and foremost most important to create our own chamber. For anyone, and especially for architects, a building is an important attribute, one they can identify with. It doesn't have to be iconic, it's the physical presence of the institution that counts.

ZAPS awards embodied much the same purpose, we wanted to enhance the presence of our institution both among its members and the wider public. Our awards were conceived as entirely different from Plečnik's. Our first priority was to award our members, architects designers, as it is mainly their work, efforts, creativity, resourcefulness, professional qualifications, erudition and attentiveness that constitute successful realisation. The Plečnik awards expanded the circle of winners as they were conferred also on contractors, students (for their theses),

za urbanistične projekte in ne samo realizacije, saj se mi je zdela velik odklon od naše temeljne usmeritve – nagrajevati konkretnе, fizične realizacije v konkretnem prostoru. Z opuščanjem te usmeritve in z raznimi drugimi spremembami obstaja nevarnost, da bodo nagrade zbornice postajale vedno bolj podobne konceptu Plečnikove nagrade. K temu bi dodal, da je tudi nagrada za obsežnejši opus morda danes že narobe razumljena kot nagrada za življensko delo. Njen namen ni bil le nagrajevanje starejših kolegov, ki so po logiki stvari naredili dovolj projektov, ampak je bila ideja, da so lahko nagrajeni tudi mlajši arhitekti, ki so svoj opus realizirali razmeroma hitro, glede na to, da se je v tistem času veliko gradilo. Njen namen ni bil nagrajevati za starost, temveč za kakovost opusa.

Zanimivo je, da na začetku še ni bilo velikega zanimaanja za te nagrade, saj so nekateri videli v zbornici le birokratsko institucijo. Vendar smo vedeli, da se bodo zaradi psihološkega vidika nagrajevanja prej ali slej uveljavile in tako tudi pomagale spremeniti suho birokratsko podobo zbornice.

Zbornica je pred kratkim pri nagradah uvedla t. i. Zeleno komisijo. Kaj menite o tem?

Pri teh novih atributih se zastavlja vprašanje, ali nagrajena hiša, ki dobí nagrado za zeleno hišo, drugih odlik nima. »Zeleno« ne sme biti modni dodatek arhitekture. Biti mora integralni del dobre arhitekture. Tega ločevanja ne razumem, a je pač ta atribut trenutno zelo popularen. Pri zdaj nagrajenih delih se mi zdi, da gre za dobro arhitekturo v celoti.

Kakšen učinek imajo te nagrade za arhitekte, za stroko, za javnost? Kaj menite kot podeljevalec in prejemnik mnogo nagrad, so vam nagrade pomagale pri pridobivanju novih naročnikov in novih projektov?

Nagrada kot taka neposredno ne prinaša novih naročnikov, je pa dobra referenca in za avtorja tudi osebno zadoščenje. Še bolj kot nagrada je za bodočega naročnika pomembna informacija, kako je projekt potekal pri prejšnjem naročniku. Pri vabljenih natečajih je lahko nagrada ena od referenc pri izbiri sodelujočih, mislim pa, da to ne more postati izločilni kriterij usposobljenosti na javnih razpisih, saj tako neupravičeno izločimo vse prihajajoče generacije in druge arhitekte, ki se morda še niso imeli priložnosti izkazati. Tako sem na primer pred kratkim pri nekem razpisu za prenovo prebral, da je med zahtevanimi referencami projektanta kar Plečnikova nagrada. Kar zadeva javnost, je razstava ZAPS pregled arhitekturnih realizacij, podobna pregledu, ki ga organizira tudi Društvo arhitektov Ljubljana. Na pregledni razstavi so

theoreticians (for work in architectural theory) and on those who were, in one way or another, credited for the dissemination and popularisation of architecture. We, on the other hand, felt it was important to award first and foremost designers, namely for concrete realisations, as a realisation is in essence incomparable with a conceptual or theoretical project. Not because they are any more or less important, but primarily because realisations force architects to push their solutions through the filter of reality, with all its social and myriad other influences and events, before they achieve architecturally suitable results.

This was also the main reason I didn't agree with the new award for urban planning projects, because I thought it was a considerable deviation from our basic policy which is to award concrete, physical realisations in a concrete space. If we let go of this policy and introduce yet more changes there is a danger that the Chamber's awards will become increasingly similar to the concept of the Plečnik awards. To which I'd like to add that even the award for an extensive body of work may today already be misunderstood as a lifetime achievement award. Its purpose was not only to award our older colleagues who have, logically, completed enough projects to qualify, but also to be able to award younger architects who succeeded in realising a body of quality work relatively quickly – especially in view of the fact that there was a lot of construction going on at the time. It wasn't meant to award authors for their many years of work, but for the overall quality of their body of work.

Interestingly enough, there wasn't much interest in these awards initially, as many saw the Chamber as a bureaucratic institution. But we knew that they would take root sooner or later, if only in terms of the psychological aspect of awards, and thus help change the dry bureaucratic image of the Chamber.

The Chamber recently introduced the so-called Green Committee for ZAPS awards, what do you think of that?

The question as regards these new attributes is whether a house awarded as green has other qualities. 'Green' shouldn't become an accessory to architecture, it should be an integral part of good architecture. Personally, I don't understand this distinction, but as it goes, it's a very popular one. I think the work awarded so far has been good architecture, all-round.

What's the effect of these awards for architects, for the profession, the public? As someone who has both conferred and received many awards, have they helped you in winning new clients and projects?

nagrajena dela izpostavljena, in to nedvomno usmerja pogled javnosti na vrednotenje dobrega v arhitekturi.

Ko ste začeli delati pri ZAPS, pri kateri ste se v glavnem ukvarjali s stroko in zakoni ter z organizacijo same ustanove – kako pomembno se vam je zdelo ozaveščanje javnosti? Viktor Pust je na primer pregledno dokumentiral usodo svojih stavb in postavil tezo, da so se stihiskske transformacije njegovih zgradb zgodile zaradi pomanjkljive zakonodaje, ki bi ščitila arhitekturo na ravni države, ter odsotnosti pravega odnosa do arhitekture in urbanega prostora na ravni družbe. Je to posledica tihega črnograditeljskega dogovora iz prejšnjega sistema?

V tem smislu smo zbornico videli kot pomembnega akterja v procesu ozaveščanja vloge arhitekture v družbi. Prav gotovo je to posledica prejšnjega sistema, v katerem je vsakdo delal svojo hišo sam in v katerem se je tudi črnograditeljstvo toleriralo. V nekaterih državah, na primer v Italiji, poznaajo črne gradnje, medtem ko v drugih, pravno urejenih državah tega fenomena praktično ne poznaajo. To je nedvomno odraz razmer v družbi. Razlog za obstoječe stanje je naša polpretekla zgodovina, v kateri je bilo razumljeno, da vsaj manjše stavbe lahko gradi vsakdo. Ljudje, ki so gradili sami, pa se največkrat sploh niso zavedali, kako neracionalne in nefunkcionalne stavbe si gradijo, hkrati pa so s tako arhitekturo zaznamovali kulturno krajino.

Ali je bila regulacija te stihije tudi na dnevnom redu dejavnosti arhitekturne zbornice?

Načeloma je zbornica od samega začetka opozarjala na to, da arhitektura ni enostavna tržna dejavnost. Arhitektura niti ni intimno dejanje, kot je slikanje na platno ali kiparjenje skulpture. Viktor Pust je vedno poudarjal, da je arhitektura dejavnost, ki je v javnem interesu. Stavba postane v trenutku svoje realizacije del okolja vseh, zato posameznik z njo nima pravice delati, kar hoče. Tega marsikdo noče razumeti. Namreč tega, da s svojo stavbo zaznamuje del okolja, ki drugim mogoče ni všeč, zato je tako pomembna vzpostavitev objektivnih kriterijev in kakovosti stroke, ki jo določajo. To ni le šolska izobrazba arhitekta, temveč tudi licenca, ki jo je uvedla zbornica. Tudi pred nastankom arhitekturne zbornice so obstajali obvezni strokovni izpitki za odgovorne projektante. Licenca je bila stalno na udaru, češ da je nepotrebna in da bi jo bilo treba ukiniti. Pridobitev licence je praktična nadgradnja arhitektove izobrazbe, saj ji dodaja tako praktično kot tudi zakonsko

An award as such doesn't directly win you new clients, but it's a good reference and also affords personal satisfaction for the author. Even more than in the award itself, a prospective client is interested in the previous client's experience with their respective project. In invited competitions awards can serve as a reference in the selection of the participants, but I don't think they can become a criterion for elimination in public tenders, as it would mean we have eliminated, without justification, all future generations and other architects who may not yet have had an opportunity to prove themselves. Recently, for example, I read in an invitation for tenders for a renovation project that the required references for the architect designer included the Plečnik award. As for the public, the ZAPS exhibition offers an overview of architectural realisations, similar to the one organised by the Ljubljana Architects' Society. This survey exhibition highlights the awarded projects and unquestionably draws the attention of the public to the evaluation process of what constitutes good in architecture.

When you started your work at the Chamber where you were focused mainly on dealing with the profession, legislation and with the organisation of the institution, how important was it for you to raise awareness among the public? Viktor Pust, for example, collected documentary evidence of what happened to his buildings and concluded that casual transformations of his buildings were possible due to the legislation that failed to provide for protection of architecture at the state level, and attributed this to the absence of any real understanding of architecture and urban spatial planning in society. Is this the result of the silent agreement on illegal construction from the previous system?

In this sense, we saw the Chamber as an important actor in raising the awareness of the role of architecture in society. What you described is definitely the consequence of the previous system where everybody built their own house and illegal construction was tolerated. In some countries, like Italy for example, illegal construction is a fact, a phenomenon practically unknown in countries with regulated legislation. This is definitely a reflection of the situation in a society. The reason for the existing situation is our recent history, when it was taken for granted that basically anyone could build smaller buildings. People who took up construction on their own most often didn't realise how irrational and impractical their buildings were, but at the same time this architecture left a mark on the cultural and built landscape.

razsečnost, ki je novopečenim diplomantom manjka in jih fakulteta ne pokriva. Obenem je licenca zagotovilo naročnikom, da ima odgovorni projektant nad seboj ustanovo, ki jamči za ustreznost njegovega znanja in njegovih izdelkov. Licenca je v svojem bistvu predpogoj za vse druge reference, na podlagi katerih se naročnik odloči za izbranega arhitekta. Pri licenci vidimo predvsem dva vidika: prvi je ta, da je arhitekt odgovorni projektant, ki mora dosegati vsaj zadovoljivo raven arhitekture in zanesljivosti objekta. Drugi pa je, da mora arhitekt kot član zbornice sprejemati skupno dorečena načela v primerih konfliktnih položajev, pa naj gre za spore med člani, avtorske pravice ali nelojalno konkurenco, pri kateri se ugodnejša cena dosega s slabšo kakovostjo, in podobno. Zbornica poskuša dvigniti splošno raven arhitekture tako, da zagotavlja pogoje za delo, v katerih bo dosežena tehnično, oblikovno in funkcionalno zadovoljiva arhitektura. Seveda pa ne more kot ustanova zagotavljati arhitekturnih presežkov.

Po 18 letih prizadevanj se na mnogo področjih zadeve še vedno zelo počasi premikajo. Na katerem področju še vidite možnosti za večjo dejavnost ZAPS?

Pri nas je prišlo do zastaja predvsem zaradi krize v gradbeništvu na splošno. Veliko dela vidim še na področju vplivanja na izboljšave v zakonodaji. Osebno pri tem pogrešam težo oziroma veljavvo, ki jo ima pojavljanje predsednika zbornice v medijih, kot je to na primer pri predsedniku gospodarske ali obrtne zbornice, ki podaja mnenja v imenu svoje zbornice. To ima mnogo večjo medijsko odmevnost, kot jo imajo na primer izjave strokovnih skupin v okviru zbornice, kot je to pri ZAPS. Brez medijsko prepoznavnega predsednika je vse drugo videti bolj kot nekakšna civilna pobuda. Prav tako pogrešam večji pogum pri uveljavljanju realnih cen za arhitekte, kar se še zlasti zdaj, v času krize, izkazuje za popolnoma neurejeno. Ureditev enostavnega in preglednega interaktivnega cenika Arhigram je bila eden od pomembnejših projektov, ki sem jih izpeljal pri zbornici. Ko sem se vključil v delo zbornice, sem se odločil, da ne bom reševal samo vsakodnevnih problemov, ampak bom v tem času izpeljal tudi določene projekte, ki so se mi zdeli ključnega pomena za zbornico. To so bili ureditev spletnih strani, sistema nagrad ter cenik za arhitekturno delo, na katerega sem najbolj ponosen. Ne smemo pozabiti tudi na revijo Arhitekt in Hišo arhitekture, ki je bila izrazito timski projekt.

Zavzemal sem se za cenike, ki bi investitorjem služili za realno oceno projektnih postavk in s tem posredno omogočili neko profesionalno raven

Was the regulation of this chaos also on the agenda of the Chamber of Architecture?

In principle, the Chamber insisted from the very beginning that architecture wasn't simply a commercial activity. On the other hand, architecture is not an intimate endeavour like painting on canvas or creating a sculpture. Viktor Pust was always arguing that architecture was an activity in the public interest. As soon as it's completed, a building becomes a part of the environment that belongs to everybody and individuals therefore don't have the right to do whatever they want with their building. Not everybody understands that. Namely that the building, with which they've left a mark on the environment, may not appeal to everyone. That's why it's so important to establish objective criteria and the quality of the profession they define. This applies not only to the formal education of architects, but also to the license introduced by the Chamber. Even before the Chamber of Architecture was created designer-architects had to take mandatory professional exams. The license was constantly being challenged as unnecessary, as something that should be relinquished. A licence, however, is a step up in the formal education of architects, as it adds both a practical and legal dimension, something that the faculty doesn't provide for and which newly-graduated students lack. A licence also provides some assurance for clients that there is an institution watching over the head architect-designer, vouching for both their knowledge and production. In essence, a licence is a prerequisite for all other references based on which a client selects a certain architect.

There are two main aspects of the licence: firstly, an architect is the head designer who must be sufficiently proficient in architecture and can ensure reliability of a building. Secondly, as a member of the Chamber an architect must accept the jointly agreed principles to be applied in conflict situations, whether they pertain to disputes among members, copyright or unfair competition, where quality is compromised by low bids and similar. The chamber is trying to elevate the general level of architecture by providing for the working conditions that will enable the production of architecture that will satisfy both with its technical design and functionality. Special achievements in architecture, however, are the one thing the Chamber as institution cannot guarantee.

After 18 years of effort a lot still remains to be done. Where do you see the most opportunities for improvement in ZAPS activity?

arhitekture. Evropa zahteva, da je to tržišče odprto, vendar o tržišču ne moremo govoriti, če je ponudba desetkrat večja od povpraševanja. Ne moremo se zanašati na samoregulacijo tržišča. Medicinci so bili na primer pametnejši in so začeli omejevati število vpisov na svoje šole ter imajo zato, ker jih je zdaj premalo, prepričljivejše argumente glede svojega položaja na trgu. Zbornica mora poleg vedno večjih zahtev do svojih arhitektov, ki jih potrjuje skupaj z ministrstvom, ščititi tudi našo materialno eksistenco. Vendar se je prestrašila evropskih pritiskov glede odprtrega trga, podprtih z grožnjami s penali, če bo še naprej vztrajala pri svojem ceniku.

Kako so se na te pritiske odzvale druge evropske zbornice arhitektov?

Druge države, na primer Nemčija, so imele HOAI (Honorar Ordung fur Ingenieren und Architecten), ki ga je prevzela tako IZS kot tudi ZAPS, in na osnovi tega cenika smo naredili Arhigram, v katerem smo postavili za 30 % nižje cene s tem, da smo faze in tipologijo načrtov priredili za specifiko naše situacije. Odstopanje pri ceni +/- 20 % je sprejemljivo, pod to ali nad to ceno pa lahko govorimo o nenormalno visoki ceni ali dampingu. Po pritiskih Evropske unije je ZAPS Arhigram opustila in naredili so nov cenik, ki temelji na urnih postavkah, do katerih so verjetno prišli tako, da so cene prevedli v urne postavke. Urne postavke so po mojem mnenju strel v koleno, saj se spuščamo na raven primerjave s fizičnim delom, kot sta polaganje ploščic in kopanje jarkov, pri čemer je urna postavka morda res najbolj racionalno merilo. Pri intelektualnem delu se vloženo delo po navadi in veliko bolj realno izraža v odstotkih od investicije. Draga investicija praviloma pomeni tudi večjo kompleksnost in težavnost izvedbe ter seveda zahtevnost projekta. Po mojih raziskavah problematike arhitekturnih cenikov je odstotek od investicije edino pravo merilo za oblikovanje poštene cene projekta.

Ne strinjam se s sklicevanjem na nekakšno arhitekturno tržišče v Evropski uniji. To tržišče je danes popolnoma popačeno in dela več škode kot koristi, poleg tega pa je arhitektura v javnem interesu, kar pomeni, da ima poleg tržnih še neke druge zahteve. Po drugi strani obsežni neitržni proračunski sektorji, kot so zdravstvo, šolstvo, javna uprava, za EU niso posebej problematični, da ne omenjam njihovih kolektivnih pogodb, ki so pravzaprav ceniki. Mojemu prijatelju arhitektu je na primer uradnik med pogajanjem o ceni rekel, da jih obstaja polno, ki bi opravili to delo za nižjo ceno, on pa mu je (nediplomatsko) odgovoril, da tudi za njegovo. Vsaj pri prvonagrajeni rešitvi na javnem natečaju bi moral za projekte, ki potekajo tudi po več let, veljati neki skupno določen

The standstill that occurred was mainly due to the general crisis in the construction industry. A lot remains to be done in terms of improvements in legislation. Personally I'd like to see more weight or reputation attached to the appearance of the Chamber's president in the media, similar to when presidents of the Chamber of Commerce or of the Chamber of Crafts and Small Business offer their opinions on behalf of their chambers. They get much more coverage from the media than statements by expert groups within a chamber such as ZAPS. When your president doesn't get enough publicity everything else seems like a civil initiative. I would also like to see more determination in the enforcement of realistic rates for architects, which has become a particularly pressing issue now in the time of economic crisis. The organisation of Arhigram, a simple and comprehensive interactive scale of fees, was one of the more important projects I completed at the Chamber. When I joined the Chamber I decided not to focus only on the daily issues, but to carry out some projects that I found to be of crucial importance for the Chamber. This meant preparing the web page, an award system and a fee scale for architectural projects, of which I am most proud. There are also the journal Architect and the House of Architecture, both team projects.

I advocated fee scales that would serve for investors as a realistic estimate of project-related items and thus indirectly promote a certain professional level of architecture. Europe demands that this market be opened, but there is no market if the supply exceeds the demand ten-fold. We can't rely on self-regulation of the market. People in the medical profession, for example, were smarter and began limiting the number of students at their schools; now, when there aren't enough of them they have more persuasive arguments regarding their position in the market. In addition to setting forever higher requirements for its architects, which the Chamber approves together with the ministry, the Chamber should also protect our material existence. Instead, the Chamber was intimidated by pressure from the EU for an open market that was supported by threats of penalties if the Chamber insisted on the fee scale.

How did other European chambers of architecture respond to these pressures?

Other countries, e.g. Germany had HOAI (Honorarordnung für Architekten und Ingenieure – official scale of fees for architects and engineers), which was adopted by both IZS and ZAPS and served as a basis for Arhigram, with rates 30% lower because we adapted the phases and typology of plans to our specific situation. Deviations from these rates

cenik, pogajanja pa potekati samo v primeru zahteve po višjih cenah. Poleg naštetega je pomembna funkcija cenika tudi to, da ščiti naročnika, ki je dostikrat precej slabo poučen o procesu priprave danes zelo kompleksnih projektov in dovoljenj, saj morda zida hišo prvič in zadnjič v življenju. Cenik Arhigram je v tem pogledu naročnika na enostaven način informiral tako o potrebnih delih projekta kot o njegovih okvirnih cenah. Jasno je bilo, kateri deli ali faze niso zajeti v ponudbi arhitekta v izogib poznejšim zahtevam po doplačilu in koliko vsak del projekta odstopa od nekega povprečja. Ker je bil cenik dostopen na spletu, si je vsak lahko tudi sam na enostaven način iz predvidene bruto kvadrature objekta in njegove težavnostne stopnje izračunaval okvirne vrednosti projektantskega dela ter morda izvzemal elemente ali faze, ki jih ni potreboval.

Bi ZAPS lahko pripomogla k temu, da bi lahko na raznih nivojih zaposlovali arhitekte v javni upravi?

Nedvomno smo si in zbornica si še vedno prizadeva urediti tudi to temo. Simptomatično na primer je, da gradbena dovoljenja izdajajo praviloma pravniki, ki niti približno ne razumejo gradbenega načrta. Naslanjajo se izključno na pravna določila, ki so iz gradbenega dovoljenja naredila nepregledno papirologijo. Tak pristop mnogokrat pripelje do absurdnih situacij. Zdi se mi, da bi to delo kompetentnejše opravljal arhitekt, ki bi se dodatno izobrazil z izpitom iz ZUP, kakor pravnik, ki bi moral osvojiti tako teoretične kot praktične vidike arhitekture. Pri birokratskih opravilih vse prevečkrat manjka malo zdravega razuma, saj so zakonodaja in razna določila velikokrat nejasna ali celo kontradiktorna. Dostikrat je zakonodaja žal tudi enostavno nesmiselna in nepremišljena, v zadnjem času tudi zaradi neupoštevanja zbornice ob njenem sprejemanju. Eden zadnjih primerov se je izkazal pri načrtih za individualno hišo, pri katerih ni treba narediti statičnega izračuna, temveč samo podati izjavno statika, da je stavba statično zadovoljiva, obvezno pa je izdelati elaborat o hrupu, ker so pisci pozabili izvzeti iz besedila zasebne hiše.

Kakšno je vaše mnenje v zvezi z organizacijo natečajev?

Na žalost jih je trenutno vedno manj ali skoraj nič. ZAPS se je od vsega začetka zavzemala za pravičen in objektiven sistem ocenjevanja. Objektivno ocenjevanje pa izhaja predvsem iz sestave žirije. Menim, da bi morali danes bolj paziti na sestavo žirij. Žirirajo naj tisti, ki so usposobljeni in imajo ustrezne reference za presojanje. Tisti, ki presoja določen projekt, mora imeti reference, da je podoben projekt že kdaj sam izdelal. Dosegli smo regulacijo v pravilnikih za preprečevanje

within +/- 20% are acceptable, whereas anything under or above these rates is considered dumping or unfairly high. ZAPS responded to the pressures by the European Commission by suspending Arhigram and adopted a new scale of fees based on hourly rates, which they probably calculated by translating the total rate into hourly rates. As far as I'm concerned, hourly rates are like shooting yourself in the foot, as we are descending to the level of manual work, such as laying tiles or digging ditches, where an hourly rate might in fact be the most rational criterion. In intellectual work the actual work invested in a project is much more realistically evaluated as a percentage of the investment. As a rule, large investments are more complex and in turn such projects more demanding. According to my research of fee scales in architecture the percentage of investment is the only relevant criterion to determine fair rates for a project.

I don't agree with those who refer to some kind of architectural market in the European Union. Today, this market is completely distorted and brings more harm than good; in addition, architecture is in the public interest, which means it entails more requirements than those that refer only to the market. On the other hand, non-market budgetary sectors, such as health, education, public administration, are not especially problematic for the EU, not to mention their collective agreements that are in fact fee-scale schemes. For example, when he was negotiating rates for a project one of my architect friends was told by an official that plenty were willing to do that job for a lower price, to which he (undiplomatically) responded that the same applied to the official's job. There should be a jointly determined scale of fees in force for long-term projects, at least for winning solutions in public calls for tenders, with negotiations taking place only in case of requests for higher rates. In addition, one of the more important functions of a fee scale is to protect the client, who is very often unaware of the complexity involved in the preparation of a project or in the obtaining of permits, as it may be the first and last time they have a house built. In this respect, the Arhigram fee scale was a straightforward tool that informed clients both of the tasks involved in a project and of the approximate rates involved. It made clear which parts or phases were excluded from architects' bids in order to avoid subsequent requests for additional payments and showed to what extent each stage of the project deviated from the average. It was available online and easy to use, so anybody could calculate approximate values of design based on the envisaged gross floor area and level of complexity, and if necessary exclude unnecessary elements or phases.

sorodstvenih in kapitalskih povezav. Obstajajo pa tudi težje določljive interesne povezave. Na začetku smo bili na primer pozorni tudi na to, da so bili žiranti iz različnih neformalnih omrežij, da bi tako preprečili pretiran vpliv interesnih skupin v žirijah. Problematična je še vedno prepogosta prisotnost nekaterih žirantov. Boris Zuliani, ki je bil v upravnem odboru ZAPS komisar za finance, je imel na primer zanimivo idejo, da bi imeli za žirante podoben sistem določanja kot pri stečajnih upraviteljih, torej izbira po abecedi ali z žrebom.

Pri pripravi natečajnih nalog smo se vedno borili proti pretiravanju pri obsegu natečajnih elaboratov, saj so mnogi poskušali doseči boljši vtis na žirijo s količino namesto s kakovostjo predstavljenega gradiva. Pri današnjih nagradah in odškodninah je to precejšnje breme in lahko marsikoga po nepotrebnem odvrne od sodelovanja, posebno če gre za manj pomembne elemente projekta, ki jih žirija pri ocenjevanju sploh ne pogleda. Če je natečaj zahteval tudi makete, smo si prizadevali za povišane nagrade, ki bi upoštevale visoke stroške izdelave makete. Drago razmnoževanje natečajnih podlog smo nadomestili z računalniškimi datotekami na disketah in pozneje na spletu, kar je dodatno olajšalo sodelovanje arhitektom zunaj Ljubljane. V naslednji fazi bo morda tudi oddaja natečajnih rešitev potekala preko spletka. V času, ko smo imeli ekskluzivno pravico za pripravo javnih arhitekturnih natečajev, smo pri vrednosti nagrad vztrajali, da je nagradni sklad izrazen v odstotkih glede na idejni projekt. Tako smo ustvarili pogoje in motivacijo za izdelavo kakovostnih natečajnih rešitev. Je pa pri organizaciji natečajev nujno treba premisliti o poenostavitevah, saj je protokol po nepotrebnem že neobvladljivo zapleten.

Kako ste prišli do imena zlati svinčnik za nagrado ZAPS?

Pobudo za ime smo v zbornici sprejeli brez večjih pomislekov. Zlata nagrada je vedno pomenila atribut odličnosti, svinčnik pa predstavlja osnovno arhitektovo orodje. V digitalnih časih bi to morda morala biti zlata miška, čeprav bi tudi v teh časih arhitekt še vedno moral znati projekt zasnovati tudi s svinčnikom.

Could ZAPS contribute to architects being employed at different levels in the public administration?

There's no doubt that the Chamber has and continues to invest efforts towards this end. It's symptomatic that building permits are normally granted by lawyers, who don't understand construction plans in the least. They look exclusively at legal provisions that have turned a building permit into endless and confusing paperwork, which all too often ends in absurd situations. To my mind, architects who have taken the administrative procedure exam are more competent to do this job than lawyers, who should be proficient in both theoretical and practical aspects of architecture. In paperwork, common sense all too often gets lost in various provisions and in legislation that lacks clarity or is rife with contradictions. What's more, legislation tends to be irrational and hasty, lately also because the Chamber wasn't consulted when legislation was being adopted. One such example came up recently in plans for a single-family house, where you don't have to provide calculations for the stability of the load-bearing structure of a building, but only a statement by a structural engineer affirming that the building complies with structural requirements; a noise study, on the other hand, is mandatory, simply because the authors forgot to exclude private houses from this provision.

What's your view on competitions and the way they are organised?

Regrettably, they are becoming increasingly scarce. From the very beginning, ZAPS sought to apply a fair and objective evaluation system. Objectivity comes first and foremost from the jury. I think that nowadays we should pay more attention to how juries are composed. Jurors should be people with adequate qualifications and relevant references for evaluation. Those assessing a certain project should have references of having made similar projects themselves. We have achieved regulation in the rules for prevention of family and capital links. But there are also other interests, ones that are harder to identify. At the beginning, for example, we made sure that jurors came from different informal

networks, so that no interest group could exert excessive influence on the jury. Another problem is that we have some jurors who have by now almost become a regular feature in competitions. Boris Zuliani, who was a finance commissioner in the ZAPS Management Board, had the interesting idea to introduce a juror system similar to that for receivers in bankruptcy, who are appointed by alphabetical order or by lot. When preparing competition tasks we consistently discouraged the tendency in competition entries to unnecessarily expand the project, as many were trying to impress the jury with quantity rather than the quality of the submitted material. This represents a considerable burden in today's awards and compensations and can unnecessarily discourage someone from participating in a competition, especially if it's about less important elements of the project that the jury may not even consider in the evaluation. If a competition required submitting a mock-up we wanted the construction costs for the mock-up to be included in the prize money. The costly copying of competition templates was substituted with computer files on discs and later online, which further facilitated cooperation with architects outside Ljubljana. In the next stage we may provide for online submission of competition entries as well. When we had the exclusive right to organise public architectural competitions we always insisted that the prize fund was expressed as a percentage relative to the concept design. This way we created the conditions and stimulated motivation for quality competition entries. In terms of organisation, with the protocol as unnecessarily complicated as it is, the competition process should definitely be simplified.

How did you come up with the name Golden Pencil for the ZAPS award?

The proposal for this name was accepted by the Chamber without any major reservations. The golden award has always been a symbol of excellence and the pencil is the basic tool of an architect. In the digital era this should probably be the Golden Mouse, even though an architect should always be able to design a project in pencil.

PRIHODNOST JE V SODELOVANJU: POGOVOR Z MAG. MAJO SIMONETI
THE FUTURE LIES IN COLLABORATION, IN CONVERSATION WITH MAG. MAJA SIMONETI

Mika Cimolini

Krajinska arhitektka in urbanistka Maja Simoneti je ves čas delovanja samostojne zbornice vpeta v prakso urejanja prostora. Aktivna je v interdisciplinarni skupini Odgovorno do prostora!, s katero si strokovnjaki z različnih področij, ki sodelujejo pri urejanju prostora, posamezniki in predstavniki strokovnih organizacij, zbornic, društev in izobraževalnih ustanov zadnja leta prizadavajo za spremembe v sistemu urejanja prostora. Strokovno jo posebej zanimajo mestne zelene in javne površine, participacija v urejanju prostora in z njim povezana prostorska pismenost. Zaposlena je v podjetju LUZ, d.d., in na Inštitutu za politike prostora. Zaradi odprtrega in tudi kritičnega pogleda na delovanje zbornice in razmere v urejanju prostora smo se z njo pogovarjali o nekaterih ključnih vprašanjih, ki so zaznamovala krajinskoarhitekturno in prostorsko stroko v zadnjem desetletju.

Samo zbornično organiziranje projektantske stroke sega v čase od začetka slovenske samostojnosti. Ali zbornično organiziranje pripomore k boljši projektantski praksi in bolj urejenim razmeram za delo? Ali je samostojna ZAPS upravičila svoj obstoj?

Takrat se je samostojna zbornica zdela pametna poteza. Bil je čas vse-splošnega osamosvajanja in verjeli smo, da bo dobro, če se ločimo od IZS. Po desetih letih lahko ugotovimo, da smo morda pričakovali preveč. Majhnost zna biti v več pogledih ovira za delovanje. Morda bi za večjo učinkovitost morali rekonceptualizirati model članstva in si prizadavati za večjo vključenost. V smislu ureditev razmer za delo so bila pričakovanja gotovo zelo velika. Nisem prepričana, da so ključni akterji »osamosvajanja«, ki so imeli to agenda v ozadju, z doseženim zadovoljni.

Misljam, da se nam je najslabše izšlo v družbenem dialogu, ki je tisti, ki prinaša stroki tako zelo želeni občutek priznanja pomena. Družbena angažiranost stroke pri utrjevanju pomena strokovne odličnosti za splošni razvoj in napredok, ki se odraža tudi kot dodana vrednost v polju nacionalnega gospodarstva, kulture, kulture bivanja in rabe prostora, je zelo pomembna. Veliko se ukvarjamamo sami s sabo in pozabljamamo, da to, kar si mi mislimo o sebi, ni enako temu, kako naše delo in znanje sprejema družba.

Landscape architect and urban planner Maja Simoneti has been actively involved in spatial planning practice throughout the duration of the Chamber's independent activity. She is the group coordinator in Odgovorno do prostora! (Use space responsibly!), an interdisciplinary partnership of professionals from various fields that constitute spatial planning, both individuals and representatives of professional organisations, chambers, societies and educational institutions, who combined their efforts to bring about changes in the existing spatial planning system. Her principal professional interest focuses on urban green and public areas, participation in space management and related spatial literacy. She is employed at the company LUZ d.d. and at the Institute for Spatial Policies. With her open, as well as critical view of both the Chamber's activity and of the current situation in spatial planning, she seemed an ideal person to talk to about certain key issues that have marked the landscape architecture and spatial planning professions in the last decade.

The first efforts to organise the design practice under a chamber date back to the beginnings of Slovenia's independence. Has the chamber contributed to better design practice and improved working conditions? Has the work of an independent ZAPS justified its existence?

At the time an independent chamber seemed like a smart move. It was a time when everything and everyone pushed for independence and we believed it would be good for us to separate from the Slovenian Chamber of Engineers (IZS). Ten years later we can agree that we may have expected too much. Size can be a problem for some organisations, in more than one respect. Perhaps we should reconceptualise the membership model to improve our efficiency and invest more effort in gaining higher participation. Expectations in terms of working conditions were definitely high. I'm not sure that the key actors in the process of our "independence" who had this agenda in mind are pleased with what we have achieved.

Personally, I think that where we failed most was in the realm of social

Prihajate iz krajinskoarhitekturne in prostorsko-načrtovalske stroke. Kako je samostojna zbornica specifično vplivala na razvoj teh strok, ki sta bili morda znotraj inženirske zbornice najbolj utopljeni?

Krajinski arhitekti smo v samostojni zbornici dobili svojo matično sekcijo tako, da je gotovo tudi preko zbornice stroka pridobila vidnost v strukturi strokovne organiziranosti, posebej njen projektantski segment. Stanje na področju prostorskega načrtovanja pa je pri nas kritično in ga težko pripisem organiziranosti na ravni zbornice.

Krajinskih arhitektov je vedno več, več je produkcije in tudi več je članov zbornice. Stroka je prepoznavna in v praksi si je utrdila samozavest, gre za poklic z družbeno težo, strokovnimi izpitimi in regulacijo. Težko rečem, da tega, kar se je dogajalo v preteklih letih, ne bi podprla tudi prejšnja zbornica. Sama sem strokovni izpit delala še na stari, skupni zbornici. Navznoter, za krepitev strokovne samozavesti, pa se mi samostojnost naše zbornice vseeno zdi pomembna.

Kar zadeva prostorsko načrtovanje, sem mnenja, da je stroka v izjemno slabih kondicijih in da je zelo težko biti zadovoljen s čimerkoli. Kot svetla točka se je pred dobrimi štirimi leti dozdevalo sorazmerno široko soglasje stroke, da je čas za spremembe. Ubesedili smo ga v »Pozivu za spremembe v urejanju prostora« in prepričanje o nujnosti sodelovanja vgradili v delovanje skupine Odgovorno do prostora!. Od vsega začetka to prizadevanje stroke podpira in v njem sodeluje tudi naša zbornica. Navznoter, v stroki, so se takrat začele dogajati pomembne spremembe, razvijati se je začela nova sposobnost oblikovanja konsenza o rešitvah in problemih, okrepile so se povezave in širilo se je znanje, predvsem pa zavest o pomenu sodelovanja. Vsaj deloma je bila stroka, z doslednim odzivanjem na različne zakonske in druge rešitve v prostoru, uspešna tudi navzven. Uspešno smo preprečili nekaj najškodljivejših političnih idej in dosegli, da se je zanimanje medijev za vprašanja urejanja prostora povečalo.

Ugotavljam, da se je na področju prostorskega načrtovanja od začetka samostojnosti Slovenije sicer veliko naredilo, vendar ne nujno vedno na bolje. Področje je še vedno neurejeno in zdi se, da je stroka nazadovala – zakaj?

S časovne distance se zdi, da je bilo takšen rezultat mogoče pričakovati. Ko so prišli pritiski zasebnega kapitala in lastnikov zemljišč, je bilo pričakovati, da bosta stroka in družba, ki nista imeli izkušenj z zasebno lastnino, naredili kakšen korak nazaj in bo nova politika

dialogue, which is what gives the profession the feeling of recognition that it so desires. Social engagement of the profession in the consolidation of the significance of professional excellence for general development and progress, which is reflected also as an added value in the national economy, culture, culture of living and use of space, is very important. We are so self-involved we forget that what we think of ourselves is not the same as how our work and knowledge are perceived by society.

Your professional background is in landscape architecture and spatial planning. How has the independent chamber influenced the development of these professions, which were perhaps the most neglected within the chamber of engineers?

With the independent chamber landscape architects finally secured our own parent section and I'm certain that the chamber helped the profession, especially the design segment, to gain greater visibility in the structure of a professional organisation. However, the situation in spatial planning in Slovenia is critical and I'm reluctant to attribute that to the fact that we are organised at the chamber level.

There are more landscape architects every year, there is more, better production and more of them are members of the chamber. The profession has gained recognition and has become more confident through practice; it's an occupation that carries a certain weight in society, one that has been regulated and certified through professional examinations. I couldn't say that the previous chamber wouldn't support the developments of the past years. I took the professional exam at the old, joint chamber. Nevertheless, in terms of professional self-confidence I still think that the autonomy of our chamber is important.

In terms of spatial planning itself, I think the profession is in very poor condition and it's hard to be happy about anything. The one bright spot was a relatively broad consensus among spatial planners some four years ago, when they agreed it was time for a change. We put our consensus into words in our "Call for changes in spatial planning" and launched the Odgovorno do prostora! group, convinced of the urgency of collaboration. Our chamber has been very supportive of these efforts of our profession and has participated in them since the very beginning. At that time the profession experienced significant changes, we developed a new approach to reaching consensus on problems and solutions, certain key ties became stronger and knowledge was spread, but most of all, we became aware of the importance of collaboration. At least in part, the profession was successful also outside its immediate

favorizirala zasebne in posamezne interese. Kar preseneča, je, da je obdobje prehoda tako zelo dolgo in da je tako dramatično zarezalo v – strokovno gledano – dokaj dobro domišljen predhodni sistem, ki je še deset let po osamosvojitvi in po družbeno-političnih spremembah z manjšimi dopolnitvami deloval sorazmerno dobro. V prvih desetih letih so se stabilizirale nove kapitalske osnove in nova politika je dobila zagonsko moč. V desetletju, ki je sledilo, je nato prišlo do velikih posgov v zakonodajni okvir, dobili smo dva nova, zelo različna zakona v razmiku štirih let, in to z rešitvami, ki jim je stroka glasno, javno in tudi sorazmerno uglašeno nasprotovala. Prevlasta političnih ambicij nad strokovnimi argumenti je privredla do velikega nazadovanja v praksi, pogoji za uveljavljanje strokovno relevantnih predlogov, znanja, metod in argumentov so se drastično poslabšali in v prostoru, tudi v arhitekturi in razvoju dejavnosti v prostoru, se nam to seveda pozna. In ne samo to, zadnjih dvajset let hodimo v marsikaterem pogledu v nasprotno smer kot države, s katerimi se radi primerjamo. Razviti kapitalizem je prepoznal pomen prostorskega načrtovanja in varstvo okolja je že davno postalo temeljna razvojna premisa, ne ovira. In medtem ko sta se retorika prostorskega načrtovanja in participacije udomačili v političnem diskurzu trajnostno naravnih družb, smo mi skrajno demagoško in brez kakršnihkoli učinkov problematizirali postopek umeščanja posegov v prostor, izpostavljali pomen zasebne lastnine, pozornost namenjali posameznim investitorjem in interesom, tudi sektorskim, nekritično spreminjali zakone in preko izsiljenih investicij in parcelnega urbanizma zanemarili pomen skupnega, racionalnega in razumnega urejanja prostora in graditve. Stroka je bila očitno na vse to dogajanje nepripravljena in za povrh je bila tudi obremenjena s stigmou, da je služila prejšnjemu političnemu režimu, torej naj ne bi bila relevantna, da bi postavljala nove paradigmе. To je čudna situacija, ki jo je težko preprosto opisati. Stroka je bila nedvomno v sebi pre malo močna, da bi zmogla učinkovit odpor oziroma bi doseгла preboj v prevladajočem toku miselnosti. Deloma je za to kriva tudi naša majhnost. V dvomilijonskem narodu je težko zbrati kritično maso strokovnjakov, ki imajo znanje, status in voljo, da lahko dogajanje in politične ideje komentirajo z distance, vztrajajo in dosežejo preboj, da strokovna stališča in mnenja dosežejo medije, javnost in politiko.

Neurejenost se zdaj v prostoru vidi že na vsakem koraku, kot so stanovanjske sosese na neprimernih mestih, neprimerne barve, neprimerne rabe prostora in splošna prostorska neurejenost. Ali

scope as it consistently responded to different statutory and other spatial solutions. We were successful in thwarting some very damaging political policies and stirred the media's interest in spatial issues.

We find that while a lot has been done in spatial planning since Slovenia became independent, these changes have not always been for the better. The field is still unregulated and it seems the profession has regressed. Why?

In hindsight, I think this was to be expected. Once the pressure was coming from private sector capital and property owners it was to be expected that the profession and society, both lacking experience with private property, would take a step back and that the new politics would favour private and individual interests. What is surprising is that the transition period has been so very long and has made such a deep cut into the previous system that was, professionally speaking, relatively well thought out and functioned relatively well (with minor adjustments) even ten years after independence and the socio-political changes it had stirred. In the first ten years the new capital bases stabilised and the new politics gained momentum. In the decade that followed we saw some major developments in the legislative framework, we got two new, very different acts within a period of four years, both introducing solutions that were loudly, publicly and relatively unanimously opposed by the profession. Political ambitions overrode professional arguments and finally led to significant regression in the practice, in the conditions for the enforcement of professionally relevant proposals; knowledge, methods and arguments deteriorated dramatically and all of this is, naturally, reflected in space, as well as in architecture and the development of spatial activities. What's more, for the last 20 years we have been moving in the opposite direction than those countries we like to compare ourselves with, and in more than one respect. Advanced capitalism has recognised the significance of spatial planning and nature conservation was recognized as a fundamental premise of development rather than an obstacle a long time ago. And while the rhetoric surrounding spatial planning and participation has its place in the political discourse of sustainability-oriented societies, we demagogically questioned, with no effect whatsoever, the process of siting spatial developments; we stressed the significance of private property, listened to individual investors and interests, including those of the sector, casually amended laws and neglected the significance of common, rational and reasonable space management and construction

bi se morala ZAPS ukvarjati z ustvarjanjem družbenega konteksta, opozarjanjem na to neurejenost, na primer s promoviranjem dobrih praks ali združevanjem stroke? Kateri projekti so tisti, ki bi se jih ZAPS morala po vašem mnenju lotiti na področju izboljšanja projektantske prakse, predvsem krajinskoarhitekturne in s področja urejanja prostora?

Rešitve vidim v povezovanju, medstrokovnem, medgeneracijskem, medpodročnem, ki vodi do kritične mase znanja in večin, potrebnih za spremembe. Da, zbornica bi morala biti po moji presoji bolj družbeno angažirana. Morali bi na primer organizirati razstave in dogodke, ki bi nagovarjali širšo javnost in bi našo notranjo strokovno moč utrjevali preko dialoga z zunanjim javnostjo. Verjamem, da so za preboj strokovnih spoznanj v prakso, na polje odločanja, ključna zavezništva in sodelovanje pri proučevanju in reševanju problemov. Stroka mora vedeti, da bo prej in učinkoviteje uveljavila nove, drugačne rešitve, če jih bo oblikovala v sodelovanju zainteresirano javnostjo. Sodelovanje ni odrekanje strokovnosti, ampak je način utrijevanja strokovnih rešitev ter predvsem prispevek k zagotavljanju kritične mase ljudi, ki razumejo procese, vsebino in pomen načrtovanja prostorskega razvoja, ki govorijo s stroko skupni jezik urejanja prostora in lahko spremenijo razmere v prostorski praksi, kulturi in ne nazadnje v politiki. Zato bi morali na področju družbenega angažmaja kot zbornica sami in skupaj z društvom in drugimi stanovskimi organizacijami, inženirsko zbornico in fakultetami, več narediti.

To je dialog navzven, drugo pa je dialog navznoter, pri katerem nam manjka konstruktivne kritike. Pri tem imam v mislih na primer to, da je treba primere, ki jih obravnava disciplinsko sodišče ZAPS, ustreznost predstaviti članom, če želimo, da ima sistem širši učinek, ali da je tudi sicer treba večkrat spregovoriti ne le o dobrilih, ampak tudi o slabih primerih prakse. Odsotnost kritike ni dobra ne za stanje v prostoru ne za stroko, strokovnjake in strokovne odločitve. Ni nujno, da je izpostavljen posameznik, več je treba govoriti o kršitvah strokovnih norm in etike. Ljudje smo samoreflektivni in se iščemo v situacijah, o katerih se govorji. Javno obravnavanje problemov lahko pomaga držati smer, enako posredna kritika. Hkrati pa bi se zbornica, v imenu članov, morala ogrediti do določenih praks in pokazati odločnost, da slabe prakse zatre. Nisem pripravljena privoliti v retoriko, česa vse pravne podlage ne omogočajo. Mislim, da gre v veliko tako argumentiranih primerih za zlorabo prava. Kot institucija imamo pravico in nalogo spreminjati pravne okoliščine, ki onemogočajo zatiranje neprimernih praks.

because of extorted investments and plot-based urbanism. Obviously, the profession wasn't ready for these developments and was further burdened with the stigma of having served the previous regime, so it was seen as too irrelevant to be accorded the role of setting new paradigms. It's a strange situation, one that's not easy to describe. The profession certainly lacked the inner strength to exert efficient resistance or achieve a breakthrough in the prevailing thought. In part, this has to do with our smallness. It's not easy in a nation of two million to gather the critical mass of experts who have the knowledge, skills, status and the commitment to comment on the developments and political ideas from a distance, who persist and succeed in breaking through into the media, into the public and political spheres with their expert positions and opinions.

Today, the lack of regulation in spatial planning is obvious at every step, with residential areas standing where there shouldn't be any, with inappropriate colours, improper land use and an all-round spatial mess. Should ZAPS participate in creating a social context, should it point to this disorderliness by, for example, promoting good practices or by bringing together the profession? What projects should ZAPS take on in terms of improving the design practice, especially in landscape architecture and in spatial management?

For me, the answer lies in liaising, inter-professional, inter-generational, inter-sectoral collaboration that will allow us to build the critical mass of knowledge and skills required to bring about changes. Yes, to my mind the Chamber should be more socially engaged. We should, for example, organise exhibitions and events that would address the widest public and consolidate our inner professional strength through a dialogue with the outside public. I believe alliances and collaboration in studying and solving problems are essential if we want to see our professional findings take root in practice. The profession should bear in mind that it will more likely, and more efficiently, implement new, different solutions if they are developed in cooperation with the interested public. Cooperation doesn't imply that we have to give up our expertise, but offers a way of adding weight to professional solutions and first of all, contributes to achieving the critical mass of people who understand processes, the substance and significance of the planning of spatial development, people who speak the same spatial planning language as the profession and have the ability to change the situation

Pri nagradah ZAPS opažamo, da je zelo malo nagrad podeljenih za krajinskoarhitekturne dosežke, čeprav je to redka nagrada, ki se v Sloveniji sploh podeljuje na krajinskoarhitekturnem področju. Vsako leto se krajinski arhitekti prijavijo na nagrade predvsem z ureditvami javnih prostorov, na razpis pa prideta le en vrt ali dva? Ali je to naloga, ki ni več tako zanimiva? Po mojem opažanju se v Sloveniji večina krajinskih arhitektov ukvarja s prostorskim načrtovanjem, manj pa z oblikovanjem. Zakaj je po vašem mnenju tako?

Stanje pripisujem razmeram in šoli, konkretno študijskemu programu. V prostorskem načrtovanju je preprosto bistveno več priložnosti za delo kot v oblikovanju odprtega prostora. Hkrati pa naša šola, Oddelek za krajinsko arhitekturo na Biotehniški fakulteti Univerze v Ljubljani (1972), daje izrazito interdisciplinarno izobrazbo. Tu so poleg oblikovanja in planerskih seminarjev naravoslovje, gozdarstvo, geografija, pravo, sociologija, psihologija, regionalno planiranje in urbanizem, ki krajinskega arhitekta postavijo v vlogo nekoga, ki dobro razume okolje, družbo in prostor ter obvlada tudi tehnične veščine, potrebne za obvladovanje načrtovalskih nalog različnega merila in narave. Sredi 80. let, ko sem diplomirala, je bil z vidika pridobljenega znanja krajinski arhitekt najbolj vsestransko opremljen za prostorsko planiranje (načrtovanje). V primerjavi z arhitekti, ki so jih sploh zanimala velika merila, je bil bolje naravoslovno, okoljsko in družbeno izobražen, v primerjavi z na primer geografi in geodeti pa je bil bolj sposoben oblikovati predloge rešitev in jih tudi oblikovalsko in prostorsko predstaviti, zato se mi ne zdi nenavadno, da je toliko krajinskih arhitektov našlo kruh v prostorskem načrtovanju. Šlo pa je hkrati tudi za ponudbo in povpraševanje, saj v oblikovanju vrtov ni bilo kruha. Verjetno je večina študentov v neki fazi imela ambicijo ukvarjati se z oblikovanjem vrtov, javnih odprtih površin in parkov, pokopališč in drugih odprtih površin, vendar se samo z oblikovanjem preprosto ni dalo preživeti. Krajinski arhitekti so delavnji, odprti, široki, razumejo prostorske probleme interdisciplinarno, hkrati pa obvladajo grafiko in znajo komunicirati. Narava stroke je tako, da se dobro zavedamo, da je za dobre rešitve pogosto treba sodelovati, pritegniti specialiste, ki pomembno dvigajo kakovost in prepričljivost rešitev. Krajinski arhitekti smo tudi zato bolje opremljeni za prostorsko načrtovanje, pri katerem je avtorstvo rešitev podrejeno vsebinam.

Kar zadeva nagrade, nisem posebej dobro seznanjena z nominacijami, je pa pri vrtovih verjetno več razlogov, zakaj jih ni več. Na hitro bi

in spatial practice, in culture and last, but not least, in the political agenda. So yes, the chamber both alone and together with societies and other professional organisations, the chamber of engineers and faculties, should do more in terms of their social engagement.

This means extending our dialogue outwards. Another thing is the dialogue within the profession, where we lack constructive criticism. What I have in mind is, for example, properly presenting to our members the cases examined by the ZAPS disciplinary tribunal, if we want this system to have any weight at all; in addition, we shouldn't focus solely on examples of good practice, but instead more often discuss also examples of bad practice. The absence of criticism doesn't benefit anyone, neither the profession and professionals, nor professional decisions. We don't have to point at individuals, but we should discuss the violations of professional norms and ethics more extensively. People are by nature self-reflective, we tend to apply the situations discussed to ourselves. Public discussions of problems may help us keep on course, and indirect criticism works much the same way. At the same time, the chamber should, on behalf of its members, distance itself from certain practices and show the determination to check and inhibit bad practices. I'm not willing to give in to the logic of blaming the existing legal bases for not allowing for this or that. To my mind, a lot of the cases argued that way are examples of abuse of law. As an institution we have the right and responsibility to change legal circumstances that hinder the suppression of improper practices.

As for ZAPS awards, we have noticed that very few awards have been conferred for achievements in landscape architecture, even though there are few other prizes in Slovenia that can be awarded for landscape architecture. Every year, landscape architects submit projects for awards mainly with their designs of public spaces, with only one or two gardens submitted for consideration. Are gardens no longer interesting? From what I've seen most landscape architects in Slovenia are involved with spatial planning and less so with design. Why do you think that is?

I attribute this situation to circumstances in general and to school, or more specifically to study programmes. There are simply more opportunities for work in spatial planning than in open-space design. At the same time our school, the Department of Landscape Architecture at the Faculty of Biotechnology of the University of Ljubljana (1972), practices

rekla, da morda realizacij ni zelo veliko, da se nekateri lastniki ne strinjajo z objavami in da v stroki morda vrt ne velja za dovolj prestižen objekt oblikovanja. Treba je vedeti, da so vrtovi mnogo manj opazni kot javne ureditve in da so tudi po svoji naravi javnosti skriti, intimni prostori bivanja. Hkrati pa vrt kot objekt oblikovanja že med šolanjem ni središčni objekt oblikovanja. Šola se je v 70. letih odmagnila od vrtnarstva in vrtne kulture in samostojni program razvila v polju krajinskega planiranja in oblikovanja. Nezanemarljiv moment zna biti tudi majhnost, malo naročnikov, malo oblikovalskih kreacij. V Sloveniji je vrt nekaj povsem običajnega, vsi vrtnarijo, sami delajo in se učijo od sosedov ter ne čutijo potrebe, da bi nekoga najeli za izdelavo načrta. Izzivov, ki jih prinašajo ambiciozen naročnik, specifičen teren, večji vrt, posebna lokacija, je sorazmerno malo, so pa med nami tudi kolegi in kolegice, ki delajo predvsem in tudi zgolj vrtove. Vendar pa nekateri niti niso člani zbornice in se strokovno ne povezujejo.

Tudi pri ureditvah odprtih prostorov so le redke krajinske arhitekture povezane z objekti ... Redke izjeme prepleta arhitekture in krajinske arhitekture so bile nagrajene, na primer Orhidelia in Sotelia avtorjev Enote+Bruto. Ali menite, da bi morali arhitekti več sodelovati s krajinskimi arhitekti in obratno?

Nevralgična točka, s katero bi se morali več ukvarjati, je gotovo sodelovanje. Namesto da se poudarjajo zamejitve med delovanjem arhitekta in krajinskega arhitekta v prostoru, bi se morali uriti v skupnem delovanju, dopolnjevanju in nadgrajevanju ter si prizadavati, da bi tako prostori stikanja objekta z odprtim prostorom kot celotne rešitve delovali kar se da skladno, premišljeno in navdihujče. Kolegi, ki se ne obremenjujejo s tem, kdo je pristojen za razmislek o kateri od rešitev, ki so del celote, imajo boljše možnosti za dosego kakovosti. Začne se pri odprtosti, sprejemangu specialističnega znanja kot dobrodošlem orodju za izboljšavo rešitev, konča pa pri tem, da interdisciplinarni strokovni tim sproščeno razpravlja o skupni nalogi. Pošteno gledano, v vseh pogledih, tako z vidika funkcionalnosti kot z vidika oblikovanja ter tudi z vidika ekonomike gradnje in življenja objekta, je koristno, če arhitekt, krajinski arhitekt in ne nazadnje tudi gradbenik in izvajalci, da o naročnikih sploh ne govorim, sodelujejo/navežejo stik in se medsebojno spoštujejo in upoštevajo. Sodelovanje je pri gradnji naravno. Ne vem, od kod izvirajo zadržki na naših strokah, ali so subjektivno pogojeni ali privzgojeni, a vem, da se sodelovanja, tudi kreativnega, da naučiti in da bi to, kako zelo je sposobnost sodelovanja pomembna v naših

an explicitly interdisciplinary approach to education, offering not only design and planning seminars, but also courses in natural sciences, forestry, geography, law, sociology, psychology, regional planning and urbanism, all of which shape a landscape architect into a professional with a good understanding of the environment, society and space, with the technical skills necessary to master planning jobs of different scales and nature. When I graduated in the mid-1980s landscape architects possessed more universal skills for spatial planning than any other professionals, at least in terms of acquired knowledge. Compared to architects, who were generally interested in large scales, they were better versed in natural, environmental and social dimensions than geographers and land surveyors; were better skilled not only in the shaping of solutions but also in the shaping of efficient design- and spatial presentations of these solutions. So it doesn't surprise me that so many landscape architects have found their bread and butter in spatial planning. But as I said, it was also about supply and demand, as there were no jobs in garden design. I assume that at some stage most students had the ambition to design gardens, public open spaces, parks, cemeteries and other open areas, but you simply couldn't make ends meet just with design. Landscape architects are hard-working, open-minded and versatile, they take an interdisciplinary approach to spatial problems, are proficient in graphics and know how to communicate. It's in the nature of our profession that in order to provide good solutions we frequently have to collaborate and work together, attract the specialists that will elevate the quality and credibility of solutions. And that's yet another reason why landscape architects are better equipped for spatial planning: here, the author's solution is second to the content.

As for awards, I'm not too familiar with nominations. There are probably several reasons why there aren't more gardens. What first comes to mind is that maybe there aren't many realisations, that some owners don't allow them to be published and that the profession may not consider gardens as a sufficiently prestigious object of design. Don't forget that gardens are much less visible than public designs and that they are by nature intimate living spaces, hidden from the public eye. At the same time, even during the study process gardens are not seen as central objects of design. In the 1970s school moved away from gardening and gardening culture, and developed an independent programme within landscape planning and design. There is also smallness, not an insignificant factor, as well as a scarcity of clients and thus few design

poklicih, moralo biti bodočim študentom sporočeno že na informativnih dnevih. Za dobro arhitekturo je tako kot za vse rešitve v prostoru ključna simbioza znanja in pot do nje vodi preko spoštovanja sebe in drugih ter vaj iz sodelovanja. Ne le v ureditvah odprtega prostora, v slovenskem urejanju prostora in gradnji objektov sploh, zelo potrebujemo višjo stopnjo pripravljenosti za sodelovanje.

Tudi na IPoP, Inštitutu za politike prostora, veliko pozornosti posvečate temu, kako se sprejemajo odločitve o urejanju prostora, pri tem pa se zavzemate za vključevanje javnosti v te procese, za participacijo in partnerstva pri urejanju zunanjega bivalnega okolja, kar pri nas še vedno velja za bolj alternativne prakse, čeprav je obveznost sodelovanja javnosti pri pripravi prostorskih aktov tudi zakonsko predvidena. Kako si predstavljate idealen proces odločanja v prostoru, kjer je treba usklajevati različne interese investitorjev, prebivalcev, skupnosti, politike?

Idealan proces je pravočasno in dobronamerno sprožen proces. Dobro je vedeti, da je sodelovanje dvosmeren proces in da se obrestuje predvsem zgodnjе vključevanje oziroma tako vključevanje, ki omogoča upoštevanje pripomb in ugotovitev iz procesa sodelovanja. Zato je dobro premagati predvodke in biti kar se da odprt za pobude za sodelovanje. V sodelovanju se namreč skriva obilo priložnosti za spremembe v lokalnem okolju, za urbano regeneracijo in za boljše upravljanje prostora. Vedeti je treba, da so razlike med sodelovanjem javnosti v postopkih prostorskega načrtovanja, pri čemer so oblike ne nazadnje formalizirane (predpisane), in med sodelovanjem v drugih fazah urejanja prostora, pri katerih je več možnosti za neformalne oblike sodelovanja, velike in hkrati majhne. Koristi drugega, produktivnega sodelovanja javnosti v urejanju prostora, je nemogoče žeti brez prakse prvega, omogočanja učinkovitega sodelovanja javnosti v prostorskem načrtovanju. Ker se potencial javnosti in drugih deležnikov za sodelovanje razvija in utrujuje prav skozi procese sodelovanja, ki potekajo na ravni prostorskega načrtovanja, je tako zelo pomembno, da tudi pri nas končno zagotovimo boljše možnosti za ta del sodelovanja.

Ključno za projektanta je, da razume vsestranske koristi procesa sodelovanja: za investitorja, za občino, za sosedje, za širšo skupnost in da se ne počuti ogroženega, pač pa raje izzvanega, da v strokovnem smislu lahko da vse od sebe. Sodelovanje je priložnost, da se izkažemo v polni meri, z argumenti in kreativnimi rešitvami.

Značilnost slovenske populacije je njena statičnost. V vlogi soseda z novim

creations. Gardens are so typical for Slovenia: everybody gardens, people work on their own and learn from their neighbours, and feel no need to hire someone to plan their garden for them. The challenges offered by ambitious clients, specific terrains, larger gardens, special locations, are relatively rare, I think. But there are also those among us who do mainly, some even exclusively, gardens. However, some of them aren't members of the chamber and don't liaise professionally.

Even in open space design only few landscape architectures relate to objects. The few exceptions that blended architecture and landscape architecture were awarded, e.g. Orhidelia and Sotelia by Enota+Bruto. Do you think architects should work more closely with landscape architects and vice versa?

The most neuralgic issue we should work on is definitely cooperation. Instead of focusing on the delimitations in the scope of activity of architects and landscape architects in spatial planning we should train how to collaborate, complement and perfect each other, and invest our efforts toward delivering solutions where both the contact zones where a building meets open space and the solution as a whole function as harmonious, well resolved and inspiring entities. Those colleagues who are not preoccupied with the issue of who is responsible for which solution in the framework of the whole are more likely to achieve quality. It begins with being open, to taking specialist advice as a welcome tool in perfecting your solution; and ends with an interdisciplinary professional team freely discussing their joint project. To be fair, it's beneficial in every respect, both in terms of functionality and design, as well as in terms of the project's economic viability and the building's lifetime, if the architect, landscape architect and even the engineer with service providers, too, hear and respect each other, taking into account each other's contributions. Collaboration in construction is only natural. I don't know where the reservations stem from in our professions, whether they are subjective or acquired, but I do know that cooperation, including creative collaboration, can be learned and that the importance of such collaboration in our occupations should be made clear to future students – to start, on open days. Like any spatial solution, good architecture requires a symbiosis of knowledge, something you can achieve through respect both to yourself and others, as well as through exercises in cooperation. It's something we are in dire need of – more willingness to cooperate not only in open space design, but in spatial management and building construction in Slovenia in general.

posegom se zato posameznik ne znajde zelo pogosto in morda so zato odzvi na spremembe v lokalnem okolju pogosto tako burni, pretirano zaščitniški. Značilen odpor do novega se dodatno okrepi ob aroganci, ki jo je prepogosto zaznati pri predstavnikih investitorjev, najsibodo javni ali zasebni. Prvo, česar bi se morali zavedati kot državljanji, je, da je sodelovanje na razpravi o prostorskih načrtih, o gradnji v sosednjih ulici, o občinskem prostorskem načrtu državljanska pravica. Glede na koristi, ki jih sodelovanje pri urejanju prostora lahko prinaša, pa bi moralo biti usposabljanje za sodelovanje v urejanju prostora, t. i. prostorsko opismenjevanje, del splošnega izobraževalnega programa. V sodelovanju se skrivajo najrazličnejše priložnosti za posameznike in skupnost, posle in dejavnosti. Drugo, kar je tudi treba razumeti, pa je, da imajo legitimne interese v nekem prostoru lahko tudi posameznik in skupine, ki jih sodelovanje ne zanima posebej, ki ne pridejo in ne izrazijo svojega interesa javno. Té je dolžan odkriti in za njihovo upoštevanje poskrbeti tisti, ki vodi postopek sodelovanja.

Pri nas v glavnem še ne vidimo jasno vseh možnih koristi sodelovanja, hkrati pa procesom, v katerih bi do sodelovanja prišlo, niti ne damo dovolj časa (sredstev, prostora, strokovne podpore), da o skrajno nepriemerni zakonski podlagi vsaj za načrtovanje na občinski ravni niti ne spregovorim. Za sodelovanje je treba nujno zagotoviti dovolj časa in priložnosti, da se stališča slišijo, utrdijo in ne nazadnje tudi spremenijo, ter sredstva, da se zarišejo rešitve in preveritve. Ampak čas je v urejanju prostora denar, postopki odločanja ne smejo trajati predolgo in zato se vedno znova javno utemeljujejo politične napovedi o nujnem skrajševanju postopkov v urejanju prostora. A v praksi se izogibanje sodelovanju ne obrestuje, celo več, rado se konča z blokiranjem načrtovanih posegov in slabšimi rešitvami. Sodelovanje je ustvarjalen proces, ki od projektantov zahteva odprtost za razvoj novih, alternativnih rešitev, ki upoštevajo tako potrebe investitorja kot tudi predloge in pričakovanja javnosti. Projektant mora razumeti situacijo in se zavedati, kdaj je proces bolj introvertiran, kdaj pa je potreben dialog.

Na procese sodelovanja kot družba nismo posebej dobro pripravljeni. Ko govorim o koristih, govorim o dogovarjanju in o novih rešitvah in ureditvah. Kompromis ima pri nas negativen prizvok, saj naj bi pomenil, da si odstopil od svojih idealov, ne da si bil sposoben preoblikovati pričakovanja v skladu s tem, kar si slišal in izvedel od drugih. Iz lastnih izkušenj lahko povem, da je čas, ki ga je treba dati ljudem za to, da se pričakovanja predstavijo ter da se ustvari polje kompromisa, ključen. Zato je tako pomembno, da se nameravani poseg predstavi čim prej in

At IPoP, Institute for Spatial Policies, you pay a lot of attention to the way decisions on spatial planning are made, while advocating the inclusion of the public in these processes, participation and partnerships in exterior design of the living environment, something that is still perceived in Slovenia as an alternative practice, despite statutory provisions that already foresee the obligation of public participation in the preparation of spatial acts. What's your idea of an ideal decision-making process in spatial planning, where different interests of investors, residents, communities, politics and similar need to be balanced and considered?

An ideal process is one that has been initiated in a timely fashion and with good intentions. It's good to know that cooperation is a two-way process that pays off if it starts early or if it embraces the findings and observations that result from the process. So it can only be good to set aside old preconceptions and open up to initiatives for cooperation. Cooperation hides a myriad of opportunities for changes in the local environment, for urban regeneration and improved spatial management. There are differences, big and at the same time small, between public participation in the spatial planning process, where forms of collaboration are formalised (prescribed), and participation at other stages of spatial design, where there are more opportunities for informal forms of cooperation. It's impossible to reap the benefits of productive public participation in spatial planning without allowing efficient public participation in spatial planning in practice. It's precisely because the potential of the public and of other stakeholders for cooperation develops and strengthens through the processes of cooperation that take place at the level of spatial planning that it is so important to finally provide for better conditions for this part of cooperation.

It's essential for a designer to understand the all-round benefits of the cooperation process, for the investor, the municipality, neighbours and the wider community, and that they feel challenged rather than threatened in order to develop and deliver their professional best. Cooperation is an opportunity to fully prove ourselves, with arguments and creative solutions.

Slovenians are static by nature. Being neighbour to a new development is something that doesn't happen very often to most people and maybe that's why the reactions to changes in the local environment become so hostile, excessively protective. This characteristic resistance to everything that's new becomes even stronger when paired with the arrogance we

da ljudje čutijo pošten namen po razpravi, da se pričakuje njihov odziv in da obstaja pripravljenost, da se upošteva. Pri nas je precej običajno in ne nazadnje tudi z zakonom uveljavljeno, da se ljudi z novimi načrti seznavi zelo pozno v procesu usklajevanja rešitev v prostoru in se jih postavi pred izvršena (usklavjena) dejstva. V taki fazi načrtovanja vsaka nekoliko večja sprememba zahteva od vseh udeleženih pri načrtovanju veliko dodatnega dela, in to so idealni pogoji za zaplet: odpornosti na eni strani in vztrajanje pri resorno usklajeni rešitvi na drugi. Participatorna kultura, ki smo ji priča drugje, kjer se čudimo, kako se dogovarjajo, kjer imajo nenapisana pravila, kako se sklepajo kompromisi, je rezultat večdesetletnih prizadevanj. Razvija se že od 60. let in počasi dobiva veljavo v upravljanju prostora. Zdaj tam žanjejo koristi ne samo pri lažjem umesčanju v prostor, temveč tudi v vsakdanjem življenju. V Veliki Britaniji na primer te participatorne prakse potekajo precej formalizirano in imajo v ozadju tudi finančne mehanizme. To je model participatorne družbe, ki sloni na principu konstantnega preverjanja učinkov posameznih odločitev, ukrepov in politik. Formalizacija ni toliko pomembna, kot je pomemben pomen participacije. Ta "predal" lahko pelje do finančnih mehanizmov in operativnih ukrepov ali pa je tam zato, da vse onemogoča.

Se vam zdi, da je kapital škodljivec ali pa je nujno potreben za kakršnekoli posege? Kako omejiti prevlado zasebne sfere nad javno koristjo? Kako se dogovarjati med javnim in zasebnim?
Neumnost, kapital je seveda pomemben. Vprašanje je samo, ali se zavedamo, kaj vse je kapital, začenši s prostorom in preteklimi vlaganjami, tudi na primer z rastlinami in na koncu z ljudmi in s tem, kar zmoremo, oziroma drugače kapitala nikar ne enačimo z denarjem, ker investicije niso vse. Danes je bistvo v povezovanju in sodelovanju. Namesto odpora proti investorjem in kapitalu kot takemu se odpirajo predvsem vprašanja prestrukturiranja finančnih mehanizmov in delovanja družbe. Na tem področju smo še precej novi, naša javna politika je v razmišljanju o upravljanju prostora in nepremičnin pogosto še zelo neinventivna, tudi ozkogleda, a stvari se hitro spreminjajo. Kriza je prekinila prakso velikih, za okolje nezainteresiranih investicij in nezadržno odprla vrata iskanju kompromisov, začasnih rešitev in sodelovanja. Zdi se, da je za razvoj novih praks ključen čas, in seveda so posebno dragocene možnosti, da se novosti v praksi tudi preizkusijo. Iz tega naslova prihajajo začasne rabe, kreativna prenova in prostori sodelovanja, skupnostni vrtovi in primeri manjših lokalnih intervencij v prostor, oblike skupnega dela pri načrtovanju in izvedbi prenove in podobno.

all too often find in the representatives of investors, be it public or private. The first thing to be aware of as citizens is that it is our civil right to participate in discussions on spatial plans, construction in the neighbouring street or a municipal spatial plan. Given the benefits that participation in spatial planning can bring, training in such participation and spatial literacy should become part of the general education programme. Cooperation offers diverse opportunities for individuals and the community, business and industry. Another thing to bear in mind is that even individuals and groups that are not particularly interested in collaboration may have legitimate interests in a place, although they don't join in and express their interests in public. It is the obligation of the person leading the cooperation process to identify these interests and ensure they are not ignored.

For the most part, we are still not fully aware of all the benefits of cooperation, nor do we allow enough time (resources, space, professional support) for processes that could foster it, not to mention an entirely inadequate legal basis, at least for planning at the municipal level. Cooperation requires sufficient time and opportunities for different positions to be heard, strengthened and perhaps even changed; it requires the resources to shape solutions and verifications. But in spatial planning time is money, the decision-making process mustn't take too long and with this in mind we are constantly being offered public justifications for the necessary shortening of procedures in spatial planning. In practice, however, it never pays off to avoid cooperation; on the contrary, this can soon result in poor solutions and blocked developments. Cooperation is a creative process that demands designers be open to the development of new, alternative solutions that take into account both the needs of the investor and the proposals and expectations of the public. A designer ought to take hold of the situation and understand when a process is an introverted one and when a dialogue is needed.

As a society, we are not very well prepared for cooperation processes. When I talk about benefits I mean consultations, new solutions and designs. In Slovenia, compromise carries a negative undertone as it implies that you surrendered your ideals and not that you were able to reshape your expectations in accordance with what you'd heard or learned from others. I can say from my experience that the time that should be allowed for people to present their expectations and lay the ground for compromise is of crucial importance. That's why it's so important to present planned developments as soon as possible, so that

Trenutno me na primer zanimajo upravljanje mestnih zelenih površin in možnosti, ki se zanj odpirajo v praksi sodelovanja in skupnostnih ekonomijah. Upravljanje zelenih površin predvsem zaradi funkcij, ki jih opravljajo v mestu, seže na javne in zasebne površine, tako da je lastnina pri upravljanju v javno korist pomembna specifično. Podobno velja za površine v javni rabi. Ni najprej pomembno, kdo je lastnik, ampak so pomembne funkcije, ki jih površine opravljajo in glede na to družbeni dogovor glede rabe in tega, kako se financirajo urejanje, vzdrževanje in prenova. Procesi dogovarjanja med javnim in zasebnim sektorjem zahtevajo čas, a uspehi ne izostajajo. Tako so na primer povsod, kjer so uspešno uveljavili upravljanje vsega odraslega drevja v javno korist, potrebovali za sprejetje takih ukrepov več let, a na koncu se je v praksi vedno izkazalo, da je javna podpora taki politiki zelo visoka in z izvajanjem ni bilo posebnih težav. Podobno so znani uspešni modeli načrtovanja novih odprtih površin, trgov in parkov, urejenih z zasebnimi sredstvi na zasebnih zemljiščih. V času pomanjkanja sredstev so temu podobni primeri prenov in oživljanja degradiranih območij in objektov, ki stečejo v sodelovanju med lastniki, lokalno skupnostjo in zainteresiranimi skupinami. Dogovarjanje med zasebnim in javnim se mi zdi zato pri nas še predvsem zelo velik izziv in priložnost.

people understand that the invitation for discussion was earnest, that their reactions are welcome and that we have every intention of taking them into account. The common practice in Slovenia, one that has after all been established by law, is that people are informed of new plans very late in the process of reconciliation of spatial solutions and are simply confronted with accomplished (reconciled) facts. At this stage of planning any significant change requires a lot of additional effort from everyone involved in planning and this only invites complications: resistance of the public on the one hand and insistence on the solution that has been reconciled in the sector on the other. The participatory culture that we observe elsewhere, in awe of the way different actors consult each other there and follow the unwritten rules of compromise, is a result of decades-long efforts. It has been developing since the 1960s and is gradually gaining momentum also in space management. Now, they are already reaping the benefits, not only in the siting process, but also in daily lives. In Britain, for example, these participatory practices have become quite formalised and are backed by financial mechanisms. This is a model of a participatory society that is grounded in the principle of continuous verification of the effects of individual solutions, measures and policies. Yet, formalisation is less important than participation. This “box” can lead to the introduction of financial mechanisms and operative measures or may be there simply to make sure nothing happens.

Do you think capital is a menace or is it essential for any development to take place? How can we restrain the domination of the private sphere over the public interest? How can we reach an agreement between the public and the private?

Of course capital matters. The only question is whether we understand what capital really is, starting with spatial planning and past investments, including plants, for example, and on the other end people with all their potential; in other words, capital shouldn't be equated with money because investments aren't everything. What really matters today is integration and cooperation. Rather than resisting investors and capital as such, the questions that are opening up have to do with the restructuring of financial mechanisms and the functioning of society.

We are still relatively new to this and our public policy is still often uninventive, even narrow-minded, when planning the strategies for space- and real estate management – but things are changing rapidly. The crisis broke off with the practice of large investments that were completely uninterested in the environment and left the door wide open for compromise, temporary solutions and collaboration. It seems that development of new practices requires time more than anything else, while the opportunities for these new developments to be tested in practice are especially valuable. This is where temporary uses come from, along with creative renovation and places of collaboration, community gardens and small local interventions into space, forms of joint efforts in planning and implementation of renovations and similar. At the moment, I'm interested in the management of urban green areas and the possibilities it is offered by the practice of collaboration and by cooperative economies. In view of the functions they perform in a city, management of green areas involves both public and private areas so that property takes on a specific significance in the management for the public interest. The same applies for areas in public use. It's not so much about who the owner is, but about the functions performed by the areas and in turn about the social agreement on land use and on the financial arrangements for planning, maintenance and renovation of these areas. Consultation processes between the public and the private sector take time, but also yield results. For example, wherever people managed to introduce management of all mature trees in the public interest it took several years before relevant measures were adopted; but in the end, the practice showed that the support of the public for such a policy was extremely high and there were no special problems with their implementation. We are also familiar with successful planning models for new open areas, squares and parks commissioned by private investors on private land. At a time of a serious shortage of funds we look at renovation and regeneration projects for degraded areas and buildings that run on cooperation between the owners, the local community and the interested stakeholders. Consultation between the private and the public is therefore something I see as both an especially big challenge and an opportunity.



SHOWROOM PERTOT: DEKLEVA GREGORIČ ARHITEKTI, 2007



BIOTEHNIŠKA FAKULTETA (BIOTECHNICAL FACULTY):
MAG. TOMAŽ KRUŠEC, LENA KRUŠEC, VID KURINČIČ, 2010



GARAŽNA HIŠA ŠENTPETER (GARAGE HOUSE ŠENTPETER):
MILOŠ FLORIJANČIČ, MATEJ BLENKUŠ, 2006

KRITIŠKE PRIPOVEDI: VLOGA IN VREDNOST NAGRAD V ARHITEKTURI IN ŠIRŠA KULTURNA KRAJINA

CRITICAL NARRATIVES: THE ROLE AND VALUE OF AWARDS IN ARCHITECTURE AND THE LARGER CULTURAL LANDSCAPE

Jeff Bickert

Tako kot fotografije – pa tudi film, pisanje in večina ustvarjalnega dokumentiranja – nagrade služijo kot bogati, pogosto kompleksni posnetki časa. So dokumenti, ki priповедujejo. Kažejo na tiste večje stvari, ki se odvijajo ozadju, na vrednote, procese, načrtovane scenarije, ipd. – v arhitekturi in širše.

Nagrade, še posebej arhitekturne, so tudi oblika priповедovanja zgodb, zarisujejo priovedi, razvoj dogodkov: kar je bilo tu prej in kaj naj bi po pričakovanjih šele prišlo; kaj pa program, proces; in kaj se je spremenilo, kaj je šele pojavilo, do česa je posledično prišlo, takoj in kasneje? Če se ozremo v zgodovino nagrad ZAPS (in drugih, starejših nagrad), lahko začrtamo zgodbo, eno izmed mnogih zgodb. Osrednja zgorba teh zgodb je zapis dozorevanja in zrelosti ter (nedavnega) razvoja arhitekture v Sloveniji.

Nagrade služijo tudi kot dobro izhodišče in forum za razmislek, debate, širše vrednotenje trenutnega dogajanja tako na terenu kot v praksi; in smeri razvoja tega dogajanja. Nagrade so povezane tudi z vrednostno kritiko, ki pa ni vedno usklajena ali ugašena s tem, kar se gradi. Tudi to je zanimivo, pomenljivo.

Nekateri projekti niso nagrajeni, še nominirani ne, iz mnogih razlogov; morda ne ustrezajo ali se ne ujemajo z zahtevami žirije, širše javnosti, prevladujočih tokov časa. (Razstavni in prodajni prostor Pertot arhitektov Dekleva Gregorič, Biotehnična fakulteta Arhitekture Krušec, A.birojeva Garažna hiša Šentpeter, če jih naštejemo le nekaj.)

Seveda so (tudi številni drugi) razlogi, zakaj nekatere arhitekture dobijo nagrade, druge pa ne – vseh arhitektur se namreč ne smatra kot enakovrednih. In tu nastopijo nagrade, služijo kot kritični filter, določijo merila, preverjajo in vrednotijo. Tako kot lahko o arhitekturi govorimo na mnogo načinov, jo vrednotimo kot celoto, proučujemo njene odlike in slabosti, kot tudi popolne polomije. Včasih se govorí o arhitekturnem objektu preprosto kot o nečem, kar obstaja in stoji samo zase, v nekem lebdečem stanju izven časa, kraja in drugih pomembnih kontekstualnih določil.

Like photographs – or film, writing and most any creative documentation – awards serve as rich, often complex snapshots of the time. They are telling documents. They function as indicators of larger things at work, of values, processes, agendas and similar – in architecture and well beyond.

Architecture awards are a form of storytelling, they trace narratives, developments: what was here before, what was envisioned to come here; what about program, process; and what changed, what arrived, what happened as a result, immediately and later? As a result we can look back over the ZAPS (and other, longer-running) awards, and sketch out a story, one of many. One most central such story follows the maturing and maturity, and the (recent) development, of architecture in Slovenia. Awards also serve as a good starting point and forum for thought, discussion, larger evaluation of what's going on in both the field and practice; and where things are going. Surrounding the awards is the related evaluative criticism, which may or may not be in line, in-synch with what is built. And this too is interesting, telling.

Some projects may not be awarded, nor even considered, for many reasons, may not correlate or be consistent with the concerns of the jury, the broader public, the prevailing currents of the time. (Showroom Pertot by Dekleva Gregorič, Arhitektura Krušec's Biotechnical Faculty, ABIRO's Šentpeter Parking Garage to name but a few.)

Obviously there are (many other) reasons certain architecture projects are awarded and others not – because not all architectures are considered equal. And that's where awards step in, serve as a critical filter, set criteria, examine and evaluate. Just as there are many ways to talk about architecture, to evaluate it as a whole, examine its merits and drawbacks, even outright failures. In the extreme we are often given to talking about the architectural object, in terms of this object existing separately, standing alone in some suspended state outside time, place and other important contextual markers.

Nagrada kot blagovna znamka

Danes so nagrade, tako kot skorajda vsaka oblika javnega prepoznanja, komunikacije, zabave, izdelka, storitve, dejansko blagovne znamke in znamčene kot katero koli drugo blago. Seveda nekaterim – v svetu znamčenja – uspeva dosti bolje kot drugim; nekatere nagrade izstopajo, so prepoznavne in vzbujajo spoštovanje; imajo tudi določen vpliv na svojem področju in drugod. Gradnja blagovne znamke zahteva svoj čas in tudi nagrade ZAPS postajajo vse bolj priznane, tako znotraj kot onkraj lokalnih in regionalnih arhitekturnih krogov. In tako kot pri vseh znamkah, v vseh tržnih segmentih, je tudi tu ključna diferenciacija. In nič ni tako pomembno kot merila.

Z nagradami prepoznavamo in priznavamo delo, ki nastaja in se ustvarja na določenem področju. A nagrad, arhitekturnih in drugih, je veliko. Jih je preveč? Koliko je preveč? Vse (pre)dobro so nam znane prenasičenost, zasičenost, naveličanost z mediji. Ne le da imamo cel kup arhitekturnih (in povezanih oblikovalskih) nagrad, mnoge v našem prostoru se tudi podeljujejo v istem času leta, in sicer jeseni: nagrade ZAPS (septembra), Mesec oblikovanja (oktobra), Piranesi (novembra); Plečnikove nagrade, ki se podeljujejo aprila, so izjema. A to so zgolj lokalne nagrade. Le malo čez mejo imamo Beneški bienale (in njegove leve), ki se ponavadi odvija konec avgusta (leta 2014 izjemoma junija). Med najbolj znanimi in priznanimi je Pritzkerjeva nagrada (z nagradnim skladom upravlja družina Pritzker, vsakoletna nagrada pa se podeljuje od leta 1979). Medalja Alvarja Aalta (Finska zveza arhitektov, od leta 1967) je edina, ki se podeljuje v petletnih obdobjih in ki, čeprav vzbuja veliko spoštovanje, ni širše znana in je kot blagovna znamka skoraj nevidna. Tu sta še priznanje Kraljeva zlata medalja RIBA (vsako leto jo od leta 1848 podeljuje Kraljevi inštitut britanskih arhitektov RIBA) in Stirlingova nagrada Kraljevega društva britanskih arhitektov (RIBA) za „največji prispevek k britanski arhitekturi v preteklem letu“.

Svoje prispeva tudi Svetovni festival arhitekture (EMAP, vsako leto od leta 2008), ki je festival in „tekmovanje za nagrade v živo“ in poteka pod pokroviteljstvom britanske medijske skupine EMAP, ki izdaja publikacijo Architectural Review. (Žirijam predseduje Norman Foster, med 40 arhitekti v žiriji pa so tudi imena, kot sta Robert Stern in Zaha Hadid.) Tu sta še Nagrada Evropske unije za sodobno arhitekturo „Mies van der Rohe Award“ (EU in Fundació Mies van der Rohe, podeljuje se vsaki dve leti od leta 1988) in nagrada Aga Khan za arhitekturo (Aga Khan IV, podeljuje se na tri leta od leta 1977), ki je namenjena projektom s „posluhom za potrebe in prizadevanja islamske skupnosti“ in (za razliko od drugih nagrad) daje veljavno ne le arhitektom, temveč vsem, ki jih projekt zadeva, projektnim skupinam in deležnikom, kot tudi stavbam in ljudem.

Award as brand

Today awards, like most any form of recognition, communication, entertainment, product, or service, are as much brands and branded as any other commodity. Naturally some succeed – in the branding arena – far better than others, stand out, command recognition and respect; even directly exert a certain influence inside their field and elsewhere. Brands take time to build, and the ZAPS awards are beginning to gain wider recognition, both within local and regional architecture circles and beyond. And like all brands, in all market segments, differentiation is key. And criteria is everything.

Awards are a way of recognising and acknowledging the work in and of a certain field. But there are a lot of awards out there, architectural and otherwise. Are there too many? How many is too many? We're all (too) familiar with the phenomenon of media overload, saturation, fatigue. Not only are there a host of awards for architecture (and related design), many here fall around the same time of the year, namely autumn: ZAPS (September), the Month of Design (October), Piranesi (November); with the Plečnik Awards falling, exceptionally, in April. And those are just the local ones. Just across the border is the Venice Biennale (and the Lions), typically held in late August (exceptionally June in 2014). Among the most well known and celebrated is the Pritzker Prize (Pritzker family, est. 1979, annual). The Alvar Aalto Medal (Finnish Association of Architects, est. 1967) is only intermittent, and while it commands considerable respect, it is not widely known and as a brand is almost invisible. Then there is the RIBA Royal Gold Medal (Royal Institute of British Architects, est. 1848, annual); and The RIBA Stirling Prize for the “greatest contribution to British architecture in the past year.” For its part, the World Architecture Festival (EMAP, est. 2008, annual) is a festival and “live awards competition” sponsored by British media group EMAP, the publisher of Architectural Review. (Juries headed by e.g. Norman Foster, and including Robert Stern and Zaha Hadid among the 40 architects on the jury.) There's also the European Union Prize for Contemporary Architecture "Mies van der Rohe award" (EU and Fundació Mies van der Rohe, est. 1988, biennial), “to acknowledge and reward quality architectural production in Europe”; and The Aga Khan Award for Architecture (Aga Khan IV, est. 1977, triennial), awarded for successful “address of the needs and aspirations of Islamic societies”, and (uniquely) recognizes projects, teams, and stakeholders in addition to buildings and people.

Slovenia is a small country, both in size and population; which in terms of awards in general, and architecture awards in particular, brings with it certain advantages and drawbacks, perhaps in equal measure.

Slovenija je majhna država, tako po velikosti kot po prebivalstvu, kar ima z vidika nagrad in še posebej arhitekturnih nagrad, določene prednosti in tudi slabosti. Nagrade so pogosto povezane z razstavami in podobnimi dogodki, kar ima sinhron oziroma holističen učinek, pri čemer vsak del nekaj pridobi od drugega, v smislu obiskanosti, prepoznavnosti, izpostavljenosti, medijske pokritosti in trajne, dolgoročne veljave.

Zgolj število nagrad – tu, v regiji, povsod – pa ne more kaj dosti, če sploh, zmanjšati pomena ali vpliva posameznih nagrad. Nekaterim že preprosto zaradi njihove integritete pripisujemo določen pomen oziroma relevantnost, nekaterim je ne. V Sloveniji so nagradam ZAPS najbliže vsakoletne Plečnikove nagrade (Plečnikov sklad, Društvo arhitektov Ljubljana (DAL), od leta 1973), tako glede merit, žirije in rezultatov. Vendar pa nagradi nista zgolj odsev druge druge ali kakorkoli odvečni. (V čem bi bil sicer smisel dveh uglednih nagrad, ki izbirata enake projekte iz istega ožjega izbora, narejenega po enakih standardih in merilih?) Nasprotno, vsaka ima svoj jasen namen z ustreznimi merili in kot taka dejansko deluje (zelo) samosvoje, po drugi strani pa kot odlično dopolnilo druge.

Če govorimo o razlikah, potem lahko rečemo, da so nagrade ZAPS bolj prizemljene, tesneje povezane s stroko in problemi, ki jo trenutno zadevajo, z izrazito ambiciozno težnjo, da bi priporomogle k boljšemu grajenemu okolju in posledično uveljavljale kontinuiteto. Slednje ni toliko v ospredju pri Plečnikovih nagradah. Te imajo večjo simbolno vrednost, simbolno v tem, da prepoznavajo dosežke, ki so del širše narodne, družbeno-kultурne pripovedi.

Posledično se lahko nagrajeni projekti iz leta v leto prekrivajo ali pa se izkažejo za povsem različne – kar je oboje in v katerikoli kombinaciji lepo in prav in kot je treba. Z analitičnega vidika je to samo dobro, saj ponuja dragoceno gradivo, s katerim lahko razbiramo tokove časa.

Merila so Vse

Vprašanja so pogosto prav tako ali pa še bolj pomembna kot odgovori, ki jih izzovejo. In znova je treba poudariti, da glede na njeno velikost v Sloveniji vsako leto nastane presenetljivo veliko število spoštovanja vrednih arhitektur in številne med njimi vsako leto prispejo na ZAPS kot natečajne naloge. Mnoge so dobre, nekatere zelo dobre, a tako kot pri kateri koli drugi produkciji, panogi ali ustvarjalnih prizadovanjih, so le redke nekaj posebnega. Še manj jih dosega vsa zahtevna merila, ki bi jih uvrstila v ozjivi izbor za nagrade, celo za posebno ali častno omembo. Ko se ozremo nazaj na produkcijo in nagrade v zadnjih desetih letih, bi radi določili, kaj, če dejansko uporabimo ta izraz, bi se lahko imenovalo prelomna arhitektura: arhitektura, ki bi odgovarjala na ključna vprašanja, ki bi bila prva svoje vrste in puščala neizbriseni pečat vzornega.

And awards are often tied or linked to exhibitions and other related events, which has a synchronous or holistic effect, whereby each of the components benefits from the other, in terms of visits, visibility, exposure, media coverage and lasting, longer-term effect.

The sheer number of awards – here, throughout the region, everywhere – however, does little, if anything, to truly diminish the thrust or impact of individual awards. And some, simply by virtue of their integrity, naturally assume a certain importance or relevance others do not. Closest to the ZAPS awards (here in Slovenia) are the annual Plečnik Awards (The Plečnik Fund, Architects' Society of Ljubljana (DAL), est. 1973); closest in terms of criteria, juries and results. Yet they are no mere mirrors of each other, and are not in any way redundant. (For what would be the point of two respected awards turning out identical selections from the same shortlist drawn up according to the same standards and measures?) Instead each has its own distinct agenda and attendant criteria; and as such, actually work (exceedingly) well to set off and complement each other.

If anything, the ZAPS awards are more grounded, i.e. more closely tied to both the profession and the related issues of the day, with an explicit ambitious view to effecting a better built environment and as a result, might practice a kind of continuity that is not central to the Plečniks. For their part the Plečnik Awards carry more symbolic value, symbolic in the sense of celebrating achievements as part of a larger national socio-cultural narrative.

As a result, awarded projects may well, from year to year, overlap or prove quite disparate – both of which or any combination thereof is fine and as it should be. From an analytical standpoint this is nothing but good, providing valuable material with which to read the currents of the time.

Criteria is Everything

Questions, in many cases, are as important if not more important than the answers they elicit. Again, for the size of the country, Slovenia produces a surprising number of noteworthy architectures every year, and ZAPS sees a lot of project-entries each year for consideration. Many are good, some very good, but as with any other production, discipline or creative endeavour, only a few are special. And fewer still fulfil all of the demanding criteria that would single them out for awards, even special or honourable mention. Looking back at the production and awards of the past 10 years we seek, whether we actually apply the term, to identify what could be called milestone architecture: architecture that answered key concerns, set a precedent, left an indelible, exemplary mark.



KULTURNO SREDIŠČE EVROPSKIH VESOLJSKIH TEHNOLOGIJ (CULTURAL CENTRE OF EUROPEAN SPACE TECHNOLOGIES (KSEVT)): MATIJA BEVK, VRSNA PEROVIČ, ALJOŠA DEKLEVA, TINA GREGORIČ, ROK OMAN, ŠPELA VIDEČNIK, JURIJ SADAR, BOŠTJAN VUGA, 2012



CENTER ZA KONTROLU ZRAČNEGA PROMETA LJUBLJANA (AIR TRAFFIC CONTROL CENTRE LJUBLJANA (ATCC)): JURIJ SADAR, BOŠTJAN VUGA, 2013

Je neka izbrana arhitektura prispevala k razvoju zgodovine slovenske arhitekture?

To je veliko vprašanje, tako, ki si zasluži veliko ziroma premišljen odgovor. Prispevati k zgodovini je velikanska naloga, odgovornost in dosežek. Ali ima izbrana arhitektura mesto v zgodovini razvoja stroke? Kakorkoli že merila, ki so odločilna za zgodovinski razvoj in pomen, so vsebovana v drugih merilih, ki skupaj tvorijo celoto.

Z zgodovinskim razvojem je tesno povezano tudi vprašanje, ali je izbrana arhitektura zanetila kakšno iskro? Če je stavba, izveden projekt, služila kot sprožilec drugih procesov in dogodkov; če je provokirala, navdihovala, spreminjala; otipljivo vplivala na ljudi in dogodke, potem rečemo, da je zanetila iskro nečesa, in to je ključno za zgodovinski razvoj vsakršnega ustvarjanja.

Zanetiti iskro pomeni vžgati, sprožiti, a to je (pogosto) le del enačbe. Toda ali je poleg tega tudi gnala proces oziroma razvoj naprej, je prinesla s sabo ali spravila v tek zagon, ki je gnal ta val naprej? In to v pozitivnem smislu? (Kajti prav lahko bi pokazali na številna posamezna dela ali celo opuse, ki so pognali v tek gibanja, na katera gledamo kot nezrela, destruktivna, nazadnjaška.)

Inovacija: vsi jo hočejo, a za razliko od iPhonea, je močno primanjkuje. Gre za zelo problematičen izraz, že če pogledamo, kako in v katerih kontekstih se (napačno) uporablja. Ko državni, in celo upravljavski organi na ravni EU oblikujejo delovne skupine in pišejo neskončne sezname usmeritev za eno seks modno besedo, preprosto ves, da iz tega ne bo nič dobrega. Inovacija je namreč tesno povezana, celo zvezana,

Did it contribute to the development of the history of Slovene architecture? This is a big question – and one that deserves a big or comprehensive answer. To contribute to history is an enormous task, responsibility, and achievement. Does it have a place in the history of the development of the discipline? For better or worse, the decisive criteria for historical development and significance consist of other criteria, taken together as a complete whole.

Closely tied, however, to historic development is the question: did it spark something? If a building, a realised project, served to set other processes and developments in motion; provoked, inspired, turned; tangibly influenced people and events, then we say it sparked something, and this is key to the historic development of any creative act. To spark is to ignite, to initiate, but that is (often) only part of the equation. But did it, similarly, drive a process or development forward, bring with it or exert some larger momentum that kept the wave rolling? And in a process of positive development? (For we could well identify any number of individual works or bodies of work that set in motion trends that we point to as reductive, destructive, regressive.)

Innovation: it's what everybody wants, but, unlike an iPhone, is in rare supply. It's a term that is highly problematic, if only because of the ways and contexts in which it is (mis)applied. When national, even EU-level governing bodies form task forces and write endless policy around a sexy buzzword you just know no good is going to come of it. Because innovation is so closely associated with, tied even, to the notion of new. And rarely is new innovative – it's simply new. But the market wants

s pojmom novega. Novo pa je le redko inovativno – je zgolj novo. A trg hoče novo, potrebuje novo; novo je vgrajeno kot bistveni element vrednosti. Je tudi nekaj, kar temeljito odvrača pozornost, pa čeprav včasih na zelo privlačen način.

Tudi v arhitekturi je inovacija – kot povsod drugod – redka ptica. (To pa je tudi v veliki meri tisto, zaradi česar je inovacija nekaj posebnega.) Pa vendar iščemo inovacijo (spremembo, novo različico, posodobitev, nekaj drugačnega) v vsem, kar je kakorkoli povezano z arhitekturo: v načrtu, obliku, rabi materialov, gradbeni tehnologiji, funkciji in programu, vmeščanju, učinkovitosti in še čem.

Vrnimo se torej k pojmu izpraševanja, spodbijanju sprejetih oziroma institucionaliziranih predstav o standardih in normah; k temu, kar poznamo in posledično k temu, kar pričakujemo: Je bila inovativna? Je izzvala ali preoblikovala klasično definicijo arhitekturne tipologije (bivanja, dela, učenja, igre itd.)? Je za uporabnike, kraj (po)ustvarila kakršne koli psiho-čustvene vrednote (nove modele obnašanja, uporabe)? Vprašanje, ki nevarno visi v zraku, se začenja spogledovati z merili, ki preizpravijo merila – kaj želimo od naših arhitektov in kaj hočemo od naših arhitektur?

Projekti, ki so bili izbrani za obravnavo na tem mestu, so vzor, vzor najboljše prakse. Vsi po vrsti predstavljajo, po svoji lastni posebni in individualni pravici, prelomne arhitekture. In kot mejniki stojijo in govorijo zase. A prav zaradi tega ne smemo pričakovati da, same ali kot celota, predstavljajo edinstveno najboljše arhitekture – nagrajene ali ne – preteklega desetletja. Nasprotno, izbrane so, da predstavljajo del bogato nazorne pripovedi, zgodbo o izjemnih arhitekturah in mestu, ki ga imajo v današnjem živahnem kritičkem dialogu.

Izjemne izjeme

Kulturno središče evropskih vesoljskih tehnologij KSEVT, projekt, v katerem so štirje od najboljših mlajših slovenskih arhitekturnih birojev (Bevk Perović arhitekti, Dekleva Gregorič arhitekti, OFIS arhitekti, SADAR+VUGA arhitekti) sodelovali pri ustvarjanju izjemno sodobne, tematsko naravnane arhitekture, nedvomno predstavlja izjemo. Projekt v prvi vrsti opredeljuje dejstvo, da ima središče dvojni program in služi na eni strani kot muzej s stalno zbirkо, razstavami, delavnicami in drugim, ter na drugi strani kot osrednji kulturni prostor v Vitanju. Lahko bi trdili, da je program tisti, in ne sama stavba, ki gosti ta nenačaten programski potpuri. Pa vendar je arhitektura očitno atrakcija, nekaj posebnega ne le v kontekstu, temveč kot objekt sam zase, in dejavno podpira raznolike, a dopolnjujoče se programe. Tu nam pride na misel tudi Bilbao učinek, argument, ki ga ne gre zanemariti: ljudje, polni avtobusi ljudi, prihajajo na obisk, si želijo ogledati stavbo, popiti

new, it needs new; new is built-in as a core value-component. It's also a profound distraction, albeit sometimes a very sexy one.

Similarly, innovation in architecture – as with anything else – is a rare bird. (That's a big part of what makes innovation special.) Yet we look for innovation (a change, a new version, an update, a different) in any number of respects architectural: in plan, form, use of materials, building technology, function and program, siting, efficiency and more. We return then to the notion of questioning; of challenging accepted or institutionalised notions of standards and norms; what we know and as a result, what we expect: Did it innovate? Did it question or redefine the classical definition of an architectural typology (living, working, learning, playing, etc.)? Did it (re)generate any kind of psycho-emotional values for the users, the place (new models of behaviour, use)? Which hovers precariously on the line, starts flirting with the criteria questioning the criteria – what do we want from our architects; and our architectures?

The projects selected for inclusion and discussion herein are exemplary, exemplary of best practice. They all represent, in their own specific and individual right, milestone architectures. And as milestones they stand and speak for themselves. By the same token, however, they are not, taken individually or as a whole, meant to represent the singularly best architectures – awarded or otherwise – of the past decade. Instead, they are taken to represent part of a richly illustrative narrative, a story of exceptional architectures and their place in the course of a vital ongoing critical dialogue.

Exceptional exceptions

KSEVT, The Cultural Centre of European Space Technologies is unarguably an exception, with four of Slovenia's best, most prominent younger offices (Bevk Perović arhitekti, Dekleva Gregorič arhitekti, OFIS arhitekti, and SADAR+VUGA arhitekti) collaborating to create a highly contemporary, thematically-driven architecture. Central to the project is the fact that the centre has a dual program, serving as a museum, with a permanent collection, exhibitions, workshops and more; and as the central cultural venue in Vitanje.

One might argue that it is the program and not the building per se that hosts this exotic program mix. Yet the architecture is clearly a draw, is special not only in context but as an object unto itself, and actively facilitates the diverse yet complementary programs. Similarly, one might also invoke the Bilbao effect here, an argument not without considerable validity: people, busloads of them, come to visit, see the

kavo in se družiti. Arhitektura kot oder in igralec obenem. Arhitektura, kjer prej ni bilo arhitekture. Arhitektura, kjer jo najmanj pričakuješ. Poleg nagrade Zlati svinčnik ZAPS 2013 je skupina arhitekturnih sodelavcev dobila tudi Plečnikovo nagrado 2013 in nagrado Trend 2012. Projekt je bil več kot očitno – kot stavba, prostor, program, središče – ugašen z arhitekturnim občutenjem časa, ki je bilo obenem skladno s širšimi družbeno-kulturnimi (celo političnimi) tokovi. To je eden redkih primerov (še posebej v Sloveniji), ki daje odgovore na neskončno veliko zahtev in potreb regionalnega razvoja in vseh spremljajočih politik, prevladujoče in druge kulture, kakovostne sodobne arhitekture, sodelovanja med strokovnjaki, pa tudi znanosti in kulturo.

V svoji izjavi v poročilu Zlate komisije ZAPS za Center za kontrolo zračnega prometa Ljubljana ATCC arhitektov SADAR+VUGA je žirija zapisala: „Tipologijo, ki po navadi ostane pod zaznavnim pragom naše arhitekturne kulture, jim je uspelo napraviti opazno. ...poudarja strategijo arhitekturne zasnove: preseči skromnost stavb s podobno tipologijo s poudarkom na čutnosti in tekoniki.“ „Forma ni cilj oblikovanja stavbe, ampak pripomoček za preoblikovanje značilnih tipoloških konvencij. Stavba poskuša vzpostaviti kulturni presežek v tipologiji, ki je vse prepogosto obravnavana kot malovredni prostor.“

Tako kot že večkrat prej tudi tokrat v nagrajenem (ZAPS) projektu naletimo na nekaj izjemnega, arhitekturo najdemo tam, kjer smo jo najmanj pričakovali. Že od samega začetka, v vsem, kar zadeva oblikovalsko zasnova, je stavba popolnoma osredotočena, opravlja prav tisto nalogu, ki si jo je zadala – in več. Ustvarja neke vrste presežek, s tem da ustvarja oziroma daje kot celota več kot bi dala z vsoto svojih delov. Kajti preoblikovati oziroma iti onkraj neke tipologije ni nujno vrednota in cilj samo po sebi. Ključno je to, kar nastane iz te transformacije: ta tipologija – večinoma nevidna ustanova, njen delo in fizična prisotnost – postane močno vidna, zavzema prostor v naših stavnih in duševnih krajinah; vstopa v zavest javnosti. In ko stavba – kot pojmom in kot snovna stvar – nastane in zavzame mesto v naši domislji, pusti sled, vzpostavi nekaj, česar prej nismo poznali: vse to je lahko center za kontrolo zračnega prometa.

Te izjeme – in večinoma gre za izjeme, vsekakor pa za primere najboljše, vzorne prakse – so bistvenega pomena pri informiranju in oblikovanju prihodnjih arhitektur. Postavljajo nove standarde, redefinirajo okvir, celo samo izhodiščno vprašanje, nalogu, na katero odgovarjajo. Mejniki zaznamujejo stvari, ki so bile, ki so minile, in ki zdaj zavzemajo mesto na zemljevidu obstoječega. A mejniki lahko služijo tudi kot (nova) merila, ki jih ne smemo spregledati, in kažejo pot naprej.

building, have a coffee and socialise. Architecture as stage and actor both. Architecture where there was no architecture. Architecture where one least expects it.

Along with the ZAPS Golden Pencil Award 2013 the architecture collaborative also won the Plečnik Award 2013, and the Trend Award 2012. Clearly the project – as building, venue, program, centre – was well in-synch with the architectural sensibilities of the time, which were also consistent with the larger socio-cultural (even political) currents. This is a rare case (rarer still in Slovenia) to answer myriad requirements in terms of regional development and all attendant politics, culture mainstream and otherwise, quality contemporary architecture, professional collaboration, science and more.

In its statement for the ZAPS Golden jury report for SADAR+VUGA's Air Traffic Control Centre , the jury offers that “They have managed to make a typology visible that normally does not register on the radar of our architectural culture... and [it] stands emblematic as an architectural strategy to overwrite the usual misery of this typology with an abundance of tectonic care and sensual consideration. ... The building uses its form not as an end, but as a means to transform the conventions of its typology. It wants to restore cultural value and dignity to a type of building all too often treated as junk or inconsequential space.”

Again, as in many cases of (ZAPS)awarded projects we encounter the exceptional, we find architecture where we least expected – indeed needed – to find it. From the very outset, in all things design-relevant, the building is entirely focussed, does precisely what it sets out to do – and more. It creates a kind of surplus, by creating or producing more in its totality than its sum parts.

For transforming or transcending a typology is not, necessarily, a value and end unto itself. What comes of this transformation is key: this typology – the largely invisible institution, its work and physical presence – becomes highly visible, occupies a place in our material and mental landscapes; it enters the public consciousness. And when a building – as both concept and material thing – emerges and comes to occupy a place in our imaginations it leaves an imprint, sets a precedent: this is what an air traffic control centre can be.

These exceptions – and most are exceptions, and certainly instances of best, exemplary practice – are instrumental in informing and shaping architectures to come. They set new standards, re-define the framework, indeed the original question, the brief. Milestones mark the things that have been, that have passed, and now occupy a place on the map of the existing. But milestones can also serve as (new) benchmarks that can't be ignored and point the way forward.

Z nagradami učinkovito obveščamo in osveščamo prav o takšnih primerih in praksah. So eden od načinov, kako urejamo stvari. Vendar pa nagrade, če so dobro zamišljene in izpeljane, niso namenjene zgolj temu, da bi neko delo postavili nad drugo kot boljše ali najboljše. Že sam pojem „najboljši“ je preveč poenostavljen, omejuje proces vrednotenja tako da, pogosto v celoti, zanemari vsako predstavo o razlikah, vrednotah, vsakršne bolj prefinjene intelektualne in intuitivne vidike dela, našo percepcijo tega dela in način, kako deluje in živi tam v (našem) grajenem okolju. Uporabimo raje izraz „vzorčen primer najboljše prakse“.

Ljudje se srečujejo v arhitekturi

Nekdo je rekel, da imajo ljudje tak politični sistem, kot si ga zaslužijo (kar nam res lahko da misliti tu in zdaj, v Sloveniji, v Evropi in skoraj, če ne kar vsem današnjem svetu). Podobno bi lahko rekli za arhitekturo in grajeno okolje: ljudje imajo takšno arhitekturo, kot si jo zaslužijo. Morda se sliši neprizanesljivo, brezobzirno, neizprosno. Pa saj ni nihče nikoli rekel, da bo resnica lepa; nasprotno, ta resnica, ko se soočimo in spopademo z njo, nas nauči nekaj zelo dobrega, zelo koristnega. Zato moramo javnost „izobraziti“. Kar se sliši zelo didaktično, s priokusom neke vrste nadzora ali nevarno sprevržene, programatske usmeritve, ki nosi v sebi grožnjo vsesplošne zlorabe. Kaj ko bi arhitekturo (z vsemi njenimi mnogimi privlačnimi platmi) približali ljudem; in ljudi arhitekturi. Tema-naslov, ki ga je Kazuyo Sejima dala Beneškemu bienalu 2010 – in nagrade Zlati lev – je razvila to zamisel in dosegla prav to, ustvarila je enega najbolj vznemirljivih arhitekturnih bienalov v nedavnem spominu. Njen „Ljudje se srečujejo v arhitekturi“ se je izkazal za daleč bolj odprtega, demokratičnega in dostopnega kot veliko bolj ekskluzivne in nase nanašajoče se teme-naslovi, kakršna sta bila „Skupni temelj“ (David Chipperfield, 2012) ali „Osnove“ (Rem Koolhas, 2014).

A splošna javnost se praviloma ne udeležuje podeljevanja nagrad in ne sledi poteku in razpletu arhitekturnih natečajev. Arhitekti, projektanti, oblikovalci in, v najboljšem primeru, investitorji, izvajalci in konstruktorji, jim sledijo in se jih udeležujejo. (Kako naj torej omenjeno nagrajeno stavbo z njenimi inteligentnimi, izjemnimi lastnostmi prevedemo v poučno srečanje?)

Arhitekti sicer spremljajo določene nagrade, vendar pa ne ponotranjijo zavestno tega, kar je potrebno za in kar zagotavlja poseben, z nagrado ovenčan status. Ali pač? Ne bi rad po nepotrebnom mistificiral ustvarjalni proces projektiranja, a to, kar na nas naredi vtis – pri kakršnem koliksi ustvarjanju – je kompleksno, je eksotična mešanica racionalnega in iracionalnega, zavednega in nezavednega.

Awards are an effective way of channelling and communicating just such instances and practices. They represent a process of sorting things out. Yet awards, if they are intelligently formulated and executed, do not work merely to rank work as best, as better than other work. The mere idea of “best” is exceedingly reductive, reduces the evaluative process so as to discount, often entirely, any notion of difference, values, any of the finer more cerebral and intuitive facets of the work, our perception of it and how it works and lives out there in the (our) built environment. Instead, let’s consider “exemplary of best practice”.

People Meet in Architecture

It is said that people get the political system they deserve (particular food for thought here, now, in Slovenia, the rest of Europe and much if not all of the world today). Similarly, one could well apply the same to architecture and the built environment: people get the architecture they deserve. Which might sound brutal, uncharitable, unforgiving. But no one ever said the truth was going to be pretty; instead, however, what we learn from confronting and addressing this truth produces some very good, very constructive things.

So we must “educate” the public. Which has a very didactic ring to it, smacks of a kind of control or dangerously skewed, agenda-driven directive, full of potential for sweeping abuse. How about bringing architecture (in all its many engaging facets) closer to people; and bringing people closer to architecture. Kazuyo Sejima’s theme-title for the 2010 Venice Biennale – and the Golden Lion awards – developed just such an idea and did just that, producing one of the most engaging architecture biennales in recent memory. Similarly, Sejima’s “People Meet in Architecture” also proved far more open, democratic, and accessible than the far more exclusive and self-referential Biennale theme-titles as realised by David Chipperfield (Common Ground, 2012) and Rem Koolhas (Fundamentals, 2014).

But the general public doesn’t, as a rule, attend award ceremonies nor follow award competitions as they develop and unfold. Architects, designers, planners and, best-case-scenario, developers, contractors and construction companies follow and attend. (How then to translate said awarded-building and its intelligent, exceptional features into an illuminating encounter?)

And as closely as architects may follow certain awards, they are not taking close conscious note of what constituted and warranted special, award-status recognition. Or are they? Without unduly mystifying the creative design process, what moves us – in any creative art or act – is complex, an exotic mix of the rational and the irrational, the conscious and the unconscious.



HIŠA MAUI (HOUSE MAUI): DEKLEVA GREGORIČ ARHITEKTI, 2011

A če pogledamo z drugega, bolj ciničnega stališča, je nagrade težje ignorirati kot na primer neko delo, ki smo ga izbrali na spletu, v dobri reviji ali celo v privlačni monografiji. Kajti naj se strinjamо ali ne z izbiro nagrajenca, se podpišemo pod izbiro in delimo naklonjenost žirije, organizacije ali ustanove do izbranega dela, nagrade preprosto ne moremo pozabiti ali jo spregledati. Ne, če nas kolikor toliko zanima njihovo delo in njegova širša okolica. Ne, če beremo časopise, gledamo televizijo ali brskamo po internetu; če nas vsaj malo zanima naše družbeno-kulturno okolje. Lahko se ne strinjate, lahko vas niso navdahnili ali prepričali, vendar pa so vas izzvali, da razmislite o delu in njegovih razvptih odlikah.

Na neki ravni nagrade delujejo na zelo podoben način kot priporočila dobrega prijatelja. Kar pomeni določeno zaupanje. Prijatelj, na katerega se obrnemo, je tisti, ki mu zaupamo, ga občudujemo, priznavamo kot nekoga, ki ima neke vrste avtoriteto ali podoben okus in nazore. Kaj naj si ogledamo na letošnjem Bienalu? Tega je toliko – tu, tam –, da je treba to področje selektivno, preudarno omejiti. Torej, dobitniki medalj: Koreja, Čile, Kanada, Francija, Rusija, Intermundia v sklopu Monditalia, in projekt Sales Oddity španskega arhitekta Andréa Jaqueja. Poleg tega še, po poročanju Guardiana in dobrih prijateljev, belgijski, japonski, izraelski paviljon, morda Antarktika. Nagrade,

Approaching it from another, more positively cynical angle, awards are harder to ignore than say a body of work singled out on the web, in a good magazine, even perhaps a fine monograph. Because whether or not one agrees with the award-choice, subscribes to and shares the sentiments attributed and attached to the work by the jury, the organisation or institution, one can't simply dismiss or ignore it. Not if one is reasonably engaged in their work and the larger circle that surrounds it. Not if one reads the paper, watches TV, surfs the net; is even marginally engaged in their socio-cultural environment. You may not agree, be inspired, or convinced, but you are challenged to consider the work and its touted merits.

Awards work, on some level, much the same way recommendations from a good friend do. Which implies a certain trust. We turn to friends whose judgement we trust, whom we respect, admire, and recognise as having some sort of authority or like-minded tastes and sensibilities. What's to see at this year's Biennale? There's so much – here, there – that we need to narrow the field, selectively, intelligently. So, medal winners: Korea, Chile, Canada, France, Russia, Intermundia in the Monditalia section, and Spanish architect Andrés Jaque's Sales Oddity. Also, according to both the Guardian and good friends, the Belgium, Japan, and Israel pavilions, and maybe Antarctica. They – awards, recommendations,

priporočila, zbiratelji – vsi ti zbirajo in usklajujejo določene vsebine in informacije; informacije, ki jih hočeš oziroma si domišljaš, da jih potrebuješ, ki jih potem še sami kopijamo, in medtem ko to počnemo, (znova) razmišljamo o njih in si jih delimo. Toda to, česar ne izrecemo, je prav tako pomembno, kot to, kar povemo. Na nek način je tudi to, kar ni nagrajeno, prav tako pomembno ali pomenljivo kot tisto, kar je. Vsaka nagrada ima zgodbo. Tudi vsaka nepodeljena nagrada jo ima.

Pogumni novi svet

Hiša Maui, Havaji, arhitekturnega biroja Dekleva Gregorič arhitekti (Zlati svinčnik 2013) je malce nenavadna izbira za nagrado – pa tudi nenavadna arhitektura. Prav tako bi namreč lahko padla v nemilost pri žiriji, bila prepoznana kot projekt, ki ni ugašen z družbeno-kulturno realnostjo. Veliko hišo, ki je postavljena na eksotično (skoraj mitično) lokacijo, s katere se odpira osupljiv (in enkraten) pogled na okolico, bi lahko opisali kot ekstravagantno. (Z besedami kritika Kennetha Framptona bi jo, vsaj na neki ravni, lahko opisali tudi kot „odtujeno od kritičnega kulturnega stališča“ – kakor je v nedavnem profilu in New Yorkerju dejansko opisal delo Shigeruja Bana, dobitnika Pritzkerjeve nagrade 2014.)

Podelitev nagrade tej hiši bi torej lahko imeli za pogumno – in pre-mišljeno – potezo. Kot je v svojem poročilu jasno poudarila žirija, je streha tisti edinstveni, prevladujoči element, ki opredeljuje hišo. Tako s svojo obliko kot z obsegom streha vizualno in tektonsko komunicira z lokacijo in okolico. Pod svoje okrilje vzame in povezuje mnoge raznolike programe oziroma sklope in deluje kot združevalna sila, ki spaja, stavlja in varuje. Pod streho pa notranja organizacija, ki osamuje oziroma razmejuje programe – prostore – javne, zasebne, delovne, igralne, skupne – govori (oblikovalski) jezik sodobnosti. Ta se sicer ne kaže kot sodoben za vse in vsem, vendar pa predstavlja (inteligenten) pristop k spreminjajočim se vlogam in obrazom sodobnega življenja, sodobnega stanja.

Za razliko od tega je razstavni in prodajni prostor Showroom Pertot (Dekleva Gregorič arhitekti, 2009) preprost – in preprosto čudovit – projekt. Postavljen v Muggio, v industrijsko predmestje Trsta, ne leži v Sloveniji, pač pa pri sosedih v Italiji. Je razkošno osvetljen, popolnoma odprt in nezamejen boks, z vseh strani elegantno obdan z zavesami. Pertot prodaja kopalnice, površine; materiale, oblike in zamislji. Relativno – in realistično – gledano se ukvarjarjajo z eksluzivnim. Mesec oblikovanja je projektu podelil nagrado za interier leta; ZAPS mu ni podelil nobene. Istega leta – 2009 – sta Dekleva Gregorič prejela Zlati svinčnik za Odpad Pivka v odročni občini Pivka. Tudi ta predstavlja izjemno preprosto

aggregators – collect and streamline specific content and information; the information you want or think you need, that we in turn ourselves aggregate and in the process, (re)consider and share. Yet what you don't say is as important as what you do say. Similarly, what is not awarded is, in some ways, as important or telling as what is awarded. Every award tells a story. And every absence of award tells one too.

Brave New World

Hiša Maui, Hawaii, by Dekleva Gregorič arhitekti (Golden Pencil 2013) is something of a curious award choice – and architecture. Because it could just as well have fallen (well) out of favour with the jury, been perceived as out of sync with socio-cultural reality. It's in an exotic (near mythical) location, is very large, commands an amazing (and exclusive) view and might be described as extravagant. (In the words of critic Kenneth Frampton, it might also be described, on one level anyway, as being “detached from a critical cultural position” – which is in fact how he described the work of 2014 Pritzker Prize winner Shigeru Ban in a recent profile in the *New Yorker*.)

Awarding it then may represent a brave – and thoughtful – gesture. As the jury report articulately points out, it is the roof that is the single, overriding operative element at work here. The roof, in both shape and sweep, works in dialogue with the site and the surroundings, visually and tectonically. And it takes the many varied programs or pods beneath under, so to speak, its roof, brings and ties them together, acts as the unifying force; it joins, blends and protects. Beneath the roof the internal organisation, isolating or delimiting the program-spaces – public, private, work, play, common – speaks the (design) language of the contemporary. And while it is not the contemporary of and for all, it represents a (intelligent) way of approaching the changing roles and faces of contemporary living, of the contemporary condition.

In contrast, Showroom Pertot (Dekleva Gregorič arhitekti, 2009) is a simple project – and a simply beautiful project. Located in Muggia, in the industrial suburbs of Trieste, it lies not in Slovenia but next door, in Italy. It is a well-lighted box, entirely open and unpartitioned, elegantly curtained all around. Pertot sells bathrooms, surfaces; materials, forms and ideas. Relatively – and realistically – they deal in the exclusive. The Month of Design awarded it Interior of the Year; yet it went unawarded by ZAPS.

The same year – 2009 – Dekleva Gregorič won a Golden Pencil for their Metal Recycling Facility (Odpad Pivka) in the remote township of Pivka. It too represents an exceedingly simple solution: two volumes (boxes), one unfinished concrete (the warehouse), the other a dressed metal structure (the



ODPAD PIVKA (PIVKA RECYCLING CENTRE): DEKLEVA GREGORIČ ARHITEKTI, 2007



WELLNESS CENTER ORHIDELIA: ENOTA, BRUTO, 2009



HIŠE NA JURČKOVI (HOUSES ON JURČKOVA STREET): JOŽE PETERKOČ, 2009



HOTEL SOTELIA: ENOTA, 2006

rešitev: dva volumna (boksa), eden iz neobdelanega betona (skladišče), drugi oblečen v jeklo (pisarne), oba postavljeni ob enoten betonski zid, ki obenem zamejuje odpad. Arhitekti – in stavba – so arhitekturo prinesli v hrupen in umazan, čeprav dobro organiziran industrijski objekt – odpad. Popolnoma nepotrebno, a popolnoma čudovito. Vzorno. Razlika? Eden odličen, drugi vzoren? Obilje (drugih) del, ki si zaslužijo nagrade? Kajti v letu 2009 smo videli nagrajene Wellness Center Orhideli (Termalija in Hotel Sotelia, arhitekti Enota, krajinska ureditev Bruto) ter Hiše na Jurčkovi (Jože Peterkoč), projekta, ki sta si vsekakor zaslužila nagradi. In ki očitno ustrezata zahtevam Kennetha Framptona po kritičnem (ali vsaj ugašenem) (družbeno)-kulturnem stališču. Hotel in Wellness Center sta morda prva velika komercialna kompleksa v Sloveniji, ki potrjujeta in uresničujejo princip podrejanja arhitekture svojemu kontekstu oziroma princip njunega spajanja, ki se (znova) postavlja v ospredje arhitekturi po vsem svetu. Prostran, nevsiljiv, skromen, bogat z naravnimi materiali (lesom), z določenih razgledov skoraj neviden, premišljen in okusen projekt je bil (pozitiven) izraz časa. Pa tudi neke vrste idejno-oblikovalski prototip, ki se šele bo uveljavil, ki je naznamoval pokrajino in vplival na podobne programe in arhitekture, ki mu bodo sledili.

Na drugi strani imamo Hotel Clocchiatti v Vidmu v Italiji, ki je v nekaterih pogledih (velika) izjema. Gre za edini projekt izven ozemlja Slovenije, ki je bil nagrajen z Zlatim svinčnikom (2006). Stoji takoj čez mejo, v sosednjem Vidmu v Italiji. Hotel, ki ga je projektiral Aleš Prinčič (z Rebeko Bučinel, Angelo Zujan) je bil in ostaja vrhunec sodobnosti. Prefinjeno izdelan do najmanjših podrobnosti, Clocchiatti predstavlja dizajn – in nedvoumno dizajnerski hotel – od začetka do konca: od posameznih tematskih sob in ekscentričnih, obarvanih zastekljenih volumnov do paviljona iz kortena in skulptur iz nerjavečega jekla v bambusovem vrtu. Prinčičev nesporni talent se kaže v njegovi sposobnosti, da z minimalizmom, ki sicer vse prepogosto kaže premalo privlačnega in preveč minimalnega, ustvari nekaj prefijnenega in elegantnega. S tem projektom mu je uspelo sodobno arhitekturo in dizajn vpeti v hotel in sicer konservativno regijo, ki je zlepa ne najdemo na družbeno-kulturnem zemljevidu.

Tudi hiše na Jurčkovi arhitekta Jožeta Peterkoča, ki niso ne nevidne ne skromne (kot Hotel Sotelia), predstavljajo enako senzibilen pristop k lokalnemu okolju, ne da bi ogrožale zelo sodobno rešitev za sodobno življenje. Peterkočeva spretna natančnost, izvedba, volumni in program spominjajo na delo, zlasti hiše, drugega prejemnika nagrad ZAPS – biroja Bevk Perovič arhitekti.

offices), both built against a unifying concrete wall that also delimits the site. The architects – and the building – brought architecture to a noisy, and dirty, albeit well-organised industrial waste facility. Entirely unnecessary, and entirely marvellous. Exemplary.

The difference? One was excellent; the other exemplary? An abundance of (other) award-worthy work? For the year 2009 also saw the Wellness Center Orhideli (Termalija and Hotel Sotelia by Enota, landscape by Bruto) and Houses on Jurčkova Street (Jože Peterkoč) awarded, both of which proved worthy recipients. And might well meet Kenneth Frampton's demands for a critical (or at least attuned) (socio-)cultural position.

The Hotel and Wellness Centre are perhaps the first large-scale commercial complexes in Slovenia to subscribe to and realise the understatement and blending with surroundings that had become popular (again) in architecture the world over. Sweeping, low and flowing, unassuming, rich in natural (wood) materials, almost invisible from some perspectives, thoughtful and tasteful, it was an (positive) expression of the times. And a kind of ideo-design prototype that would take hold, that marked the landscape and informed similar programs and architectures to come.

Hotel Clocchiatti, Udine on the other hand is, in some ways, the (very) odd man out. It's the only project to be awarded a Golden Pencil (2006) that doesn't lie within the territory of Slovenia. Instead it's just across the border, in neighbouring Udine, Italy. The hotel, by Aleš Prinčič (with Rebeka Bučinel, Angela Zujan), was and still is, the height of contemporary. Finely detailed down to the finest detail, Clocchiatti is design – and a definitive design hotel – from start to finish: from individually themed rooms and eccentric tinted-glazed volumes to a corten steel pavilion and stainless sculptures in the bamboo garden. Prinčič has a decided, talented penchant for the cool and sleek of a minimalism that is otherwise too often short on smart and big on minimal. And he brought contemporary architecture and design to both accommodation and a region that is otherwise conservative and largely off the socio-cultural map.

Jože Peterkoč's Houses on Jurčkova Street, while not invisible nor entirely unassuming – like Hotel Sotelia – also represent an equally sensitive approach to the local vernacular without compromising a very contemporary solution to contemporary living. Peterkoč's skilful attention to detailing, execution, volumes and program is not unlike the work, specifically the houses, of another ZAPS recipient office – Bevk Perovič arhitekti.



HOTEL CLOCCHIATTI,
MAG. ALEŠ PRINČIĆ, REBEKA BUČINEL, ANGELA ZUJAN, PIETRO MAZZANTI, 2004



HIŠA R (HOUSE R): BEVK PEROVIČ ARHITEKTI, 2008



ZABAVIŠČNI IN TRGOVSKI CENTER PORTOVAL V NOVEM MESTU (AMUSEMENT AND COMMERCIAL CENTRE PORTOVAL IN NOVO MESTO): PROF. JANEZ KOŽELJ, JOŽE JAKI, 2003



STANOVANJSKA HIŠA ACMAN V GRIŽAH PRI ŽALCU (HOUSE ACMAN IN GRIŽE PRI ŽALCU):
NANDE KORPNIK, 2000

Nova sodobnost

Njihovo delo je bilo obširno objavljano in nagrajeno tako doma kot v tujini. In čeprav jim je v bližnji preteklosti uspelo dobiti projekte v tujini, ima njihovo delo posebno mesto – in pomen – tukaj v Sloveniji. Njihovi projekti za socialna stanovanja in študentske domove so bili deležni večje kritiske pozornosti in hvale, vendar pa so bili najbolj vplivni njihovi projekti za zasebne hiše – čeprav imajo oboji zagotovo veliko skupnega. Že s hišo SB iz leta 2003/04 je postala očitna njihova osredotočenost na podrobnosti in njihovo obvladovanje, družno z rahločutnim ravnovesjem materialov (pretežno beton, les in steklo), s preprostimi, a izzivalnimi volumeni ter nakazanim razumevanjem dvojnosti med javnim in zasebnim. S svojim delomna zasebnih hišah, skupaj z morda paščico drugih birojev, so nakazali smer, v katero naj se razvijajo sodobne hiše in, kar je prav tako pomembno, pokazali, kako se izviti iz spon nebrzdanega postmodernizma, v katerega se je pustila vpeti dejavnost arhitekture.

Vredno pozornosti, a ne v ironičnem smislu, je dejstvo, da je bila z Zlatim svinčnikom nagrajena samo hiša R, leta 2010; medtem ko so leta 2009 dobili Plečnikovo medaljo za tri zasebne hiše – hišo HB, hišo K in hišo D. Prav tako je vredno pozornosti dejstvo, da so bile v njihovi razmeroma kratki desetletni zgodovini nagrade Zlati svinčnik podeljene za relativno malo zasebnih hiš, med drugim za hišo Suha (Peter Gabrijelčič, 2012), vilo Beli Kriz (SADAR + VUGA) in hišo Acman v Grižah pri Žalcu (Nande Korpnik, 2000/2005).

S svojo drzno, inovativno rešitvijo za hišo Acman si je Korpnik prisluzil Plečnikovo nagrado (2000), nominacijo za nagrado Mies van der Rohe (2000) in Zlati svinčnik za odlično realizacijo. Mateja Medvedič je o njej zapisala, da se stavba „...odeta v obarvan aluminij v trenutku preobrazi iz tradicionalno oblikovane podeželske hiše v visoko spoliran artefakt. S hipermodernimi zaključki in hipertradicionalno obliko ... pri čemer igrat odločilno vlogo prav njen podeželski kontekst, kikot tak še krepi in bogati tako hišo kot njeno okolico.“ Arhitektu je po njenih besedah uspelo z neposredno oblikovalsko strategijo in disciplino zadržati kompaktno in privlačno obliko.

Kmalu po Korpnikovi odločno subverzivni arhitekturni potezi, s katero je postavil pod vprašaj prevladujoče predstave o tipologiji, predpise in občutenja – v podeželskem okolju – so nastali številni drugi projekti, ki so prav tako postavili pod vprašajustaljeno arhitekturno praksu svojega časa. Zabaviščni in trgovski center Portoval arhitektov Janeza Koželja and Jožeta Jakija v Novem mestu je kot pisan pav, glasen in ponosen, vstal sredi mehko valovitega zelenega obrobja mesta. Na enem mestu je ponudil nakupovalni (trgovina z živili in podobno), zabaviščni (kino) in poslovni (pisarne) program, vse pod eno streho, oziroma tremi. V celi

The New Contemporary

The work of Bevk Perović has been extensively published and awarded both here at home and abroad. And while more recently the office has succeeded in securing projects abroad, it has a special place – and importance – here in Slovenia. Their projects for social and student housing may have garnered more critical attention and praise, but it is probably their work on private houses – though they decidedly share certain features in common – that has been most influential. Beginning with House SB back in 2003/04 their attention to and command of detailing, together with their delicate balance of materials (chiefly concrete, wood and glass), simple yet compelling volumes and an implicit understanding of the public-private duality. Their work on private houses, together with that of perhaps a few other offices, pointed the way for the contemporary house; and equally important, a way out of the undisciplined post-modern corner the trade had painted itself into. Notably – but not ironically – the only house of theirs to win a Golden Pencil was Hiša R, in 2010; while in 2009 they were awarded the Plečnik Medal for three private houses – House HB, House K and House D. Also notable is the fact that relatively few private houses in fact have been awarded Golden Pencil awards in the comparatively short 10 year history of the award, among them: Hiša Suha (Peter Gabrijelčič, 2012), Vila Beli Kriz (SADAR + VUGA), and Nande Korpnik's Hiša Acman v Grižah pri Žalcu (2000/2005).

Korpnik's daring, innovative solution for Hiša Acman earned him a Plečnik Award (2000), a nomination for the Mies van der Rohe Award (2000), and a Golden Pencil for outstanding realisation. As Mateja Medvedič wrote, "...clad with painted aluminium the building is instantly transformed from a traditionally-shaped country house into a highly polished artefact. Hyper-modern in its finishes and hyper-traditional in its form... it is precisely its rural context that plays a decisive role, thus augmenting and enriching both the house and its surroundings". Further, his "no-nonsense design strategy and discipline" keep the form compact and compelling.

Not long after Korpnik's positively subversive architectural act challenging prevailing notions of typology, regulations and sensibilities – here in the rural domain – a number of other projects emerged that also challenged the common architectural practice of the day. The Portoval Commercial Complex in Novo Mesto by Janez Koželj and Jože Jaki rose up from among the soft green outskirts of the city like a colourful peacock, loud and proud. Here was retail (groceries and similar), entertainment (cinema) and commercial (offices) space under one roof – or under three roofs – together. A veritable pantone palette, an RGB or rather CMYK profile (black rubber on the cinema



HOSTEL CELICA V LJUBLJANI: ALEKSANDER S. OSTAN, JANKO ROŽIČ, IRA ZORKO, 2003



CENTER URBANE KULTURE KINO ŠIŠKA (KINO ŠIŠKA CENTRE FOR URBAN CULTURE):
ANDREJA GABROVEC, ANJA PLANINŠČEK, 2009



BIVAK POD GRINTAVCEM (BIVOUAC UNDER MT. GRINTOVEC): MIHA KAJZELJ, 2009

barvni lestvici, v RGB oziroma CMYK barvni shemi (talna podloga iz črne gume v kinu), saj je vsak program dobil svojo, brezkompromisno živahno barvno shemo. Še prestolnica Ljubljana se ne bi mogla ponašati s tako kapriciozno, igrivo ekstravaganco za vsak dan. (Morda bi bilo treba poudariti, da je prestolnica, z redkimi izjemami, že od nekdaj razmeroma konservativna – v smislu arhitekturnih podvigov.)

Po letih načrtovanja in pogajanj pa je Ljubljana le doživelha nekaj majhnih, a zato pomembnih preobrazb, med njimi Hostel Celica (Aleksander Saša Ostan, Ira Zorko et. al), ki se je odprl leta 2003 in si za povrh prislužil Zlati svinčnik. Podobno kot Portoval v Novem mestu je tudi Celica zasijala v polni barvi. Kot projekt – od temnih in zaprtih barak in zapora v svetel in odprt hostel in galerijo, z okrog 80 sodelavci, ki so sodelovali pri projektiranju – je bil edinstven; transformativna moč arhitekture, obenem s projektiranjem, politiko in usmeritvijo, ki so se razvili ob tem, pa je bila brez primere v regiji. Lahko bi trdili, da je ta edinstvena poteza – podobno kot končna realizacija Gospodarske zbornice biroja SADAR + VUGA samo nekaj let kasneje – predstavljalata prelom s preteklostjo in nakazala prelomnico, tako na ravni arhitekture in grajenega okolja, kot v precej širšem polju kulture, trgovine in politike ter onkraj njih.

Tudi na Center urbane kulture Kino Šiška smo dolgo čakali. Vendar ga je bilo vredno čakati, zelo vredno. Andreji Gabrovec in Anja Planinšček je, skoraj čudežno, uspelo mali arhitekturni biser iz preteklosti oločiti in ga bleščečega ponesti v moderno sedanost. Bistromnost in domiselnost se tu kažeta na vsakem koraku. Avtorici sta spremenili, kar je bilo potrebno spremembe in pustili vse ostalo večinoma nedotaknjeno. Če bi rekli, da gre zgolj za prenovo ali osvežitev, ne bi dali polne veljave preobrazbi, ki je – skupaj z dobrim programom – celotnemu mestnemu okolišu vrnila mesto na zemljevidu kulturnega življenja. A če že moramo za ta k življenju obujeni prostor uporabiti izraz prenova, bi ga morali obenem postaviti kot vzor najboljše prakse pri prenovi in obnovi. Zlati svinčnik (2010) je postavil dober, vzorčen primer, ki izziva ljudi iz vseh družbenih in poklicnih slojev, da vidijo in si zapomnijo.

Klasificiranje in kategoriziranje

Za bivak pod Grintavcem Mihe Kajzelja bi prav lahko rekli, da gre še dlje pri svojem upiranju predalčkanju, kar je lahko nekaj zelo dobrega. Razen če izumimo posebno kategorijo prav za nepraktične, zahtevne in izzivalne strukturalne izvedbe na eksotičnih lokacijah, ki služijo redkim, a navdihujo mnoge. In čeprav je bivak pod Grintavcem dobil

floor), each program assigned its own, unapologetically vibrant colour scheme. Even the capital Ljubljana couldn't boast such whimsical, playful everyday extravagance. (Perhaps it should be noted that the capital was and still remains comparatively conservative – with a few exceptions – in terms of architectural adventures.)

After years of planning and negotiations, however, Ljubljana did see a small yet significant transformation, in the form of the Celica Hostel (Aleksander Saša Ostan, Ira Zorko et. al), opening in 2003 and earning a Golden Pencil in the bargain. Like Portoval in Novo mesto, Celica stood out in full-colour. As a project – from dark and closed barracks and prison to light and open hostel and gallery, with some 80 design-process collaborators – it was unique; and the transformative power of architecture, together with planning, politics and policy that unfolded was unmatched in the region. One might argue that this single gesture – not unlike the eventual realisation of SADAR + VUGA's Chamber of Commerce only a few years earlier – represented a break with the past and signalled a turning point, both on the level of architecture and the built environment, and in the far wider domains of culture, commerce, politics and beyond.

Similarly, the Kino Šiška Centre for Urban Culture was a long time coming. But it was worth the wait – well worth it. Andreja Gabrovec and Anja Planinšček managed, almost miraculously, to take a small architectural jewel of the past and bring it sparkling into the contemporary present. Here we find intelligence and imagination at every turn. What needed changing was changed; and what did not remained largely untouched. Renovation or mere refurbishment does no justice whatsoever to the transformation that put an entire city district – together with good programming – back on the cultural-life map of the city. If, however, we must impose the term renovation on this newly-vibrant venue, then we ought also to hold it up as exemplary of best renovation and restoration practice. And a Golden Pencil (2010) sets a good, exemplary precedent, compels people from many walks of life and work to take notice and take notes.

Classification and Categorization

Miha Kajzelj's Bivouac below Grintavec might well go further to defy classification – which might well be a very good thing. That is unless we formulate a category exclusively for impractical, challenging and compelling structural executions in exotic locations that serve few but inspire many. And while the Grintavec bivouac was awarded a Golden

Zlati svinčnik 2010, moramo na tem mestu upoštevati vse njegove serije bivakov kot celoto – celoto pomembnih del. Kajti čeprav se ti projekti obračajo precej daleč stran od smeri, začrtane na povprečnem arhitekturnem zemljevidu, predstavlajo, deloma prav zaradi tega, pomembna arhitekturna dejanja: ker govorijo s tiste strani arhitekture (in vsega, kar je ustvarjalno), ki priznava (in nagrajuje) vizije, ki so na nek način iracionalne, drugačne, ki izzivajo in zmagujejo – preprosto zato, ker morajo.

Zakaj naj bi torej sploh razvrščali, predalčkali? Zakaj naj bi vsiljevali omejujoče okvire in opredelitve? Zakaj ne bi zbrali vse stanovanjske hiše (ki so že kategorija) – družinske, vrstne in dvojčke ter stanovanjske bloke (socialna in najemniška stanovanja, študentske domove, stolpnice in podobno) – skupaj v eno rubriko - streha?

V Britanskem muzeju je postavljena stalna razstava, ki prikazuje spremembe v prevladujočih klasifikacijah, zlasti tiste, ki so nastale z dobo znanosti. Najzgodnejši poskusi, da bi zbrali izčrpno enciklopedijo (in z njimi potreba in celo vizija prvega računalnika, ki segata v dobo baroka), so bili pravzaprav zelo razsvetljeni.

Kaj ima vse to skupnega, v čem si je podobno in v čem ne? Stvari, ki imajo perje, in krila, in kremplje, in letijo; so rastlinojede; so občasno mesojede, vsejede; delajo gnezda; l ežejo jajca; se selijo; imajo vse življenje istega partnerja? Veliki mislec svojega časa – Robert Hooke et al. – so verjeli, da je na delu skrita logika, ki bi, ko bi jo sistematicno uredili, omogočila pomembna spoznanja. (Leibniz in Newton sta v istem času poskušala razvozlati šifro – calculus – da bi mogla narediti prav to; izračunati, organizirati, sistematizirati; dati svetu (veliko) večji, morda nov smisel.)

Razvrščanja in kategorije lahko, če jih pametno in ustrezno uporabimo, vsilijo občutek za red, pa čeprav je to red, ki smo ga metodično in dolgo gojili in privzgajali. A prav zato arhitektura deluje, uspeva – tako kot film, pisanje itd. – zaradi svojih arhitekturnih zaslug, pa naj bo avtobusno postajališče ali športni kompleks, zasebna hiša ali letališki terminal. Kar dokazuje, kako modro je bilo nagraditi (npr. leta 2010) zasebno hišo, kulturno središče in bivak v istem letu, dati posebno priznanje vsem, vsem enako. Seveda pa vsaka naloga in realizacija v sebi nosi svoj lasten sklop odgovornosti in posledic, a ta je del programa in govorí o njegovi naravi in ne o interpretaciji tega programa.

Program in interpretacija. Odgovornosti in posledice. To je v enaki meri jezik in širše področje projektantov in investicij. Morda so Bevk Perović arhitekti prav zato letos (2014) dobili Plečnikovo medaljo za projekt Situla. (Pa tudi Zlati svinčnik 2014.)

Pencil in 2010 we should here consider his series of bivouacs as a body of work – important work. For while these projects veer fairly far off the average architectural map, they represent, in part for that very reason, important architectural acts: because they speak from that side of architecture (and all creative acts) that recognises (and awards) visions that are in some way irrational, that are different, that challenge and overcome – simply because they must.

So why classify or categorise at all? Why impose confining frameworks and definitions? Why not collect all residential (already a category) – single-family, semi-detached and row houses and apartment buildings (social and student housing, private condominiums, high-rise rentals etc.) – together under one rubric-roof?

The British Museum features an exquisite permanent exhibition designed to illustrate the changes in prevailing classification schemes, particularly those that emerged with the Enlightenment. In fact the earliest attempts to assemble a comprehensive encyclopaedia (and thus the need for and indeed vision of the first computer, back in the Baroque era) took a highly enlightened approach.

What do these things have in common, how are they alike; and unalike? Things that have feathers; and wings; and claws; and fly, are herbivores, are occasional carnivores, omnivores; build nests, lay eggs, migrate, mate for life? For the great minds of the day – Robert Hooke et al. – there was an implicit logic at work, one that could, once organised systematically, yield great insights. (Simultaneously both Leibniz and Newton were trying to crack the code – calculus – to do just such a thing; to calculate, organise, systematise; to make (far) greater, perhaps new sense of the world.)

Classifications and categories can, when applied intelligently and appropriately, impose a sense of order – albeit the order we have methodically long cultivated and conditioned. By the same token, however, an architecture works and succeeds – just as a film, writing, etc. – by virtue of its architectural merit, whether a bus shelter or a sports complex, a private house or an airport terminal. Which points up the wisdom of awarding (e.g. in 2010) a private house, a cultural centre and a bivouac the same year, conferring special recognition on all, equally. Naturally each – task and realisation – carries with it its own specific set of responsibilities and ramifications, but that is in and speaks of the nature of the program, and not the interpretation of that program.

Program and interpretation. Responsibilities and ramifications. This is equally the language and larger realm of developers and development.

Kot projekt, arhitekturni objekt z mešanim programom, ni nič posebnega, ne ponuja ničesar, česar nismo videli ali slišali že prej. Gre za dober, celo občudovanja vreden projekt, ki se ga da v celoti zagovarjati. Vendar pa, z zasukom a la ameriška dnevna televizija, kar se (je) dogaja(lo) za odrom, je lahko prav tako ali pa še bolj pomembno kot to, kar se projektira in gradi; morda nikjer bolj kot prav v primeru poslovne, večnamenske, drage gradnje v času, ko močno pritiskata negotovost in recesija. Kako pripeljati dober projekt do gradnje; kako doseči, da dober projekt ostane dober; kako iz slabega projekta narediti dobrega – vse to so nadvse pomembna vprašanja na področju gradnje.

Kajti nekateri, ali morda mnogi bi trdili, da oprezn ples med arhitektom in naročnikom, developerjem, konstruktorjem, raznimi uradi in ministrstvi ni področje niti vprašanje, ki zadeva arhitekturo samo, temveč zgolj ustaljen način dela. In kadar ta ples privede do nastanka še posebej dobrega projekta, takšnega, ki mu v Sloveniji še ni pravega para, je treba nanj opozoriti, ga prepozнатi; z nagrado.

Kar nas znova spomni na pojem zasluzene nagrade in njegovo nasprotje – nepodeljene nagrade. (Kot zanimivost, v angleščini „unawarded“ oz. nenagrajen/nepodeljen sploh ni prava beseda, a kot toliko drugih besed, izrazov, idej si (pošteno) zasluži ta status; in kot taka je, morda prepogosto, uporabljenata tudi na tem mestu.) A nagrad je zgolj omejeno število. Pa je res tako? So leta, ko nastane več boljših projektov kot v drugih in zakaj jim ne bi dali priznanja? (Na tem mestu je treba opozoriti, da je ZAPS že leta 2009 odpravil kategorije.)

Dovršeni nenagrajeni

Ob tem takoj pomislimo na dva nedavna projekta: Leta 2010 sta brez nagrade ostala Krajinska ureditev koseškega bajerja Mihe Kajzelja (z Rokom Žnidaršičem in Iztokom Kavčičem) in Biotehniška fakulteta Arhitekture Krušec, čeprav gre v obeh primerih za zelo močna objekta. Biotehniška fakulteta deluje plastično, je dobro umeščena in postavljena, osebna, čeprav je institucionalna, predvsem pa uravnovežena, topla, čistih oblik in funkcionalna. Odetav široke površine toplega lesa njena fasada mehča videz velike gmotete stavbe. Notranjost se kopa v naravn svetlobi in nima hodnikov, ki bi se končali v slepih ulicah; nepoudarjena, osebna materialnost je prisotna takoj v knjižnici kot predavalnici, ki sta ukrojeni po meri človeka.

Na nižji ravni pa je ljudem še bliže izjemna krajinska ureditev koseškega bajerja v Ljubljani, vključno z njegovo čutno, mogočno odrsko ploščadjo. Za razliko od Biotehniške fakultete se je koseški projekt izkazal kot nekoliko kontroverzen, a je vseeno postal osrednja in zelo priljubljena stalnica, ki jo je lokalna skupnost v celoti vzela za svojo, in ki je s svojo izrazito, spoštljivo obliko in formatom prisluhnila temu,

Which may be why Bevk Perović won the Plečnik Medal this year (2014) for their Situla project. (And a Golden Pencil 2014 as well.)

Because as a project – as an architectural object with a mixed program – it is largely unexceptional, there is nothing going on here that has not been said and done before. It is a good and thoroughly defensible, perhaps admirable project. But, with a twist a la American daytime television, what goes/went on behind the scenes can be just as important, if not more so, than what gets drawn and built; and perhaps no more so that in the case of a commercial, mixed-use, pricey development in a time of particular imbalance and recession. How to get a good project built; how to keep a good project good; and how to make a bad project good are all hugely important considerations in the world of building things. Because while some, perhaps many might argue this delicate dance between architect and client, developer, constructor, department, ministry ad infinitum is not the realm nor concern of architecture per se, it is how things get done. And when this dance leads to the emergence of a particularly good project emerges, one for which there is no real comparable precedent here in Slovenia, then it is deserving of notice, of recognition; of award.

Which brings us back to the notion of deserving of award; and its very close converse – the unwarded. (In another curious aside, “unawarded” is not a proper word in English but, like many other words, terms and ideas, is (well) deserving of the status; and is thus used, perhaps extensively, herein.) Because there are only so many awards. Or are there? Clearly some years yield more, better projects than others, so why not acknowledge such? (It is important to note here that ZAPS did away with categories back in 2009.)

The Accomplished Unawarded

Two such recent projects come immediately to mind: in 2010, both Miha Kajzelj's (with Rok Žnidaršič, Iztok Kavčič) Landscaping of Koseški Pond and Arhitektura Krušec's Biotechnical Faculty went unawarded. Yet both are particularly strong projects. Krušec's Biotechnical Faculty is sculpturesque, well-sited and seated, institutional yet personal, balanced, warm, clean and functional. Dressed in large swathes of warm wood the façade serves to soften the considerable mass of the building. Inside we find great washes of light, and no dead-end corridors; and both the library and the auditorium employ human scale and understated, personal materiality.

On a smaller, far more human scale is the exceptional landscaping work – including sensual, sculpturesque stage installation – at Koseze Pond in Ljubljana. Unlike the Biotechnical Faculty, the Koseze project proved somewhat controversial; yet it has become a central and hugely



KRAJINSKA UREDITEV KOSEŠKEGA BAJERJA (LANDSCAPE DESIGN OF KOSEZE POND):
MIHA KAJZELJ, ROK ŽNIDARŠIČ, ETBIN TAVČAR, IZTOK KAVČIČ, 2009



KNJIŽNICA GROSUPLJE (GROSUPLJE LIBRARY): MATEJ BLENKUŠ, MILOŠ FLORIJANČIČ, 2007



PARK BORCEV ZA SEVERNO MEJO V LJUBNEM OB SAVINJI (PARK OF THE FIGHTERS FOR THE NORTHERN BORDER): MATEJ KUČINA, PRIMOŽ PUGELJ, 2007

kar moramo (danes) šteti za izrazito (sub)urbano življenjsko okolje. Morda ni pomembno zakaj niso dobili nagrade; lahko da nista izjemna, temveč zgolj zelo dobra projekta, ki si kot taka zaslužita pozornost in prepoznavnost, ne pa tudi nagrade. Z nagradami, ki so vezane na spremljajočo razstavo, postaneta vidna. Dejansko se ju vidi – in uporablja, na veliko in učinkovito – vsak dan, postala sta pomemben del oblikovane družbeno-kulturne krajine v Ljubljani.

Na (zelo) podoben način je leta 2007 brez nagrade ostala tudi Knjižnica Grosuplje arhitektov iz A.biroja (Matej Blenkuš, Miloš Florjančič). Gre za poseben, z več pogledov vzorčen projekt: preudarna obdelava, ki se spretino in rahločutno sklicuje na gvorico lokalnega okolja. Kot prizidek/dodatek (sicer zelo velik) predstavlja še večji izviv, kot če bi jo morali zgraditi na novo. Z dobrimi razmerji, programom, komuniciranjem, (zelo) velikodušno svetlobo in topoto obilice lesa je bila v času nastanka brez primere: zelo sodoben poseg, za katerega se zdi, da že od nekdaj sodi v ta prostor. (Matej Blenkuš in Miloš Florjančič iz A.biroja sta zaslužna prejemnika letošnjega Platinastega svinčnika 2014.) Leto pred tem (2006) je tudi A.birojeva garažna hiša Šentpeter v središču Ljubljane ostala brez nagrade. Čeprav je, tako kot knjižnica, postavila neke vrste vzor: banalno garažno hišo, ki zavzema vogal zelo prometnega mestnega križišča, je preobrazila v nekaj zanimivega in celo privlačnega. Njena identiteta garažne hiše je pravzaprav prikrita, vendar ne popolnoma skrita – brez poskusov zvijač ali (spodletelih) iluzij; s svojim grafičnim ovojem je nasprotno obenem enostavna, okusno okrašena skulptura in funkcionalna škatla.

Tu je še Park borcev za severno mejo v Ljubnem ob Savinji krajinskih arhitektov Bruto (Matej Kučina, Tanja Maljevac), izjemno premišljena krajinska rešitev, ki spretino in čutno lebdi, drsi, pluje in plava ob bregovih Savinje. Kot abstraktna ponazoritev grebena, po katerem je potekala severna (vojna) meja, je obenem simbolen in stvaren, živ in navdihnen spomenik padlim borcem. Je spomenik, ki postavlja zgled in ne potrebuje razlage, krajina, ki je dobila premišljen, discipliniran in domiseln namen in formo. Nenagrjen leta 2007, tako kot knjižnica Grosuplje, a zdaj vendarle deležen globokega spoštovanja – danes, vsak dan.

popular fixture, has been adopted entirely by the local community; and has lent definitive, sensitive form and format to what must (now) be seen as a distinctly (sub)urban habitat.

Perhaps the reasons behind their going unawarded are unimportant; perhaps they are not exceptional, but merely very good projects, and thus merit attention and recognition – yet not an award. With the awards tied to an accompanying exhibition they can be seen. And they are seen – and used, extensively, effectively – every day, are part of, integral to the socio-cultural constructed landscape of Ljubljana.

In a (very) similar vein, ABIRO's (Matej Blenkuš, Miloš Florjančič) Grosuplje Library also walked away in 2007 without an award. The project is special, perhaps exemplary in a number of ways: it's a sensitive treatment, with smart and subtle reference to the local vernacular. And it's an extension/addition (albeit a very large one), which makes it all the more challenging than starting afresh. Good scale, program, communication, (very) generous light and the warmth of lots of wood round out what was, at the time, largely unprecedented here: a highly contemporary intervention that seems to have belonged here forever. (ABIRO's Matej Blenkuš and Miloš Florjančič are deserving recipients of this year's Platinum Pencil Award 2014.)

Just the year previous (2006) ABIRO's Šentpeter Parking Garage in central Ljubljana also went unawarded. And like the library, it too set something of a precedent: made a banal parking garage occupying the main corner of a heavily trafficked city intersection interesting, engaging even. In fact its identity as a parking garage is masked yet not definitively hidden – there are no tricks or (failed) illusions attempted or effected here; instead, via the graphic-like envelope, it is a simultaneously matter-of-fact tastefully ornamented sculpture cum functional box.

And Bruto's (Matej Kučina, Tanja Maljevac) General Maister Memorial Park is a highly sensitive landscape solution that floats, glides, sails and swims smartly, sensually along the banks of the Savinja river. As an abstract representation of the crest of the northern (wartime) border, it is both symbolic and literal, a living, animated memorial to those who lost their lives here. It is exemplary, a monument that needs no explanation, a landscape given thoughtful, disciplined and imaginative meaning and form. Unawarded, along with the Grosuplje Library, in 2007; yet paid the highest respect now, today – every day.



VZPENJAČA NA LJUBLJANSKI GRAD (FUNICULAR TO THE LJUBLJANA CASTLE):
MIHA KERIN, MAJDA KREGAR, EDO RAVNIKAR, 2007



ŠTUDENTSKI DOM POLJANE V LJUBLJANI (STUDENT HOUSING POLJANE):
BEVK PEROVIČ ARHITEKTI, 2006

Navzgor, naprej

Tudi v prestolnici imamo projekt, ki uteleša poseg v okolje, urejanje krajine, tehnično projektiranje, infrastrukturo; prevoz, shajališče, dogodek in več. Za nektere (veliko) prepozno, za druge kontroverzen, in to iz nešteto razlogov. Vzpenjača na Ljubljanski grad (Biro Ambient: Miha Kerin, Majda Kregar, Edo Ravnikar et al.) je projekt, ki je nosil veliko odgovornost in ogromno možnosti za neuspeh. Trasa, ki je vklesana vzdolž najbolj izpostavljenega pobočja v sam simbol mesta, nameščanje dobrega, a nevsiljivega dvigalnega sistema in okusna, funkcionalna kabina, so zahtevali večše zastavljeni, premišljeno in uvidevno rešitev. Skoraj vse, kar bi lahko šlo narobe, je šlo prav. Za to – in (veliko) več – je projekt prejel Zlati svinčnik 2007. Dvomljivci so bili sprekrižani in vzpenjača je prepeljala rekordno število ljudi.

Spodaj ob vznožju hriba – le lučaj stran od postaje vzpenjače – stoji neneavadno veličastna, elegantna in (pol)siroča tehnološko izpopolnjena struktura, študentski domovi Poljane biroja Bevk Perović. Nenavadna zato, ker gre za študentske domove. Le kdo bi si mislil, da si študentje zaslužijo kaj takega? S pametno zasnovano in sobami, ki jih pred očmi ulice ščiti niz perforiranih, pomicnih aluminijastih ploč? Izgleda, da so se arhitektom Bevk Perović in žiriji Zlatega svinčnika 2006 študentje in njihovi domovi zdeli vredni boljše, inteligentne, vznemirljive in kakovostne arhitekture. Gre za verjetno prvi projekt te vrste v državi, zagotovo pa predstavlja pozicijo in vzor za stanovanja, študentska in socialna, ki bodo sledila. (Ki so že nastala, s podobnimi projektimi drugod v Ljubljani, Mariboru in Kranju.) Projekt, ki predstavlja še en primer vzorčne prakse: to je mogoče, lahko in mora se izpeljati znova, to je novi standard, ki mu moramo odslej slediti, na katerem moramo graditi.

Going Up, Going Forward

Back in the capital we find a project that is intervention, landscaping, engineering and infrastructure; transportation, venue, event and more. For some, a (very) long time coming, for others controversial, for myriad reasons. The Ljubljana Castle Funicular (Biro Ambient: Miha Kerin, Majda Kregar, Edo Ravnikar et al.) project carried very considerable responsibility – and plenty of potential for failure. Carving a track through the most exposed hillside ascent (in)to the very symbol of the city, installing a fine and unimposing lift system and tasteful, functional cabin required, demanded, a highly skilled and thoughtful, sensitive solution. Most everything that could have gone wrong went right. For that – and (far) more – the project was awarded a Golden Pencil in 2007. The doubters have been converted; and record numbers of passengers conveyed.

At the foot of the hill down below – just a stone's throw from the Funicular station – stands the oddly majestic, sleek and (semi-)shiny high-tech structure that is Bevk Perović's Poljane Student Housing. Odd because it is student housing; dormitories. Who could think that mere students deserve such a thing? With smart plans and rooms screened from the street by series of perforated folding aluminium panels? It seems both Bevk Perović and the Golden Pencil jury of 2006 found students – and their accommodation – deserving of better; of intelligent, engaging, quality architecture. Perhaps the first of its kind in the country, and certainly both a position and a blueprint for housing – student and social – to follow. (Which they have, with similar projects elsewhere in Ljubljana, in Maribor and Kranj.) And which represents yet another case whereby an important precedent was set: this is possible, this can and ought to be done again, this is the new standard – on which to go forward; on which to build.

Zbornica za arhitekturo in prostor Slovenije (ZAPS) vsako leto organizira pregledno razstavo z javno diskusijo in podeljuje strokovna priznanja za največje dosežke svojih članov na področju arhitekture, krajinske arhitekture in prostorskega načrtovanja. Namen priznanj je spodbujati ustvarjalno delo, usmerjati pozornost širše javnosti na kakovostno arhitekturo, ureditve odprtrega prostora in kakovostno prostorsko načrtovanje ter dvigati zavest o kulturni in ustvarjalni razsežnosti projektiranja in prostorskega načrtovanja. Zbornica podeljuje tudi priznanja za posebne organizacijske in širše strokovne prispevke pri razvoju in uveljavljenosti institucije ter stroke. Priznanje dobi član ZAPS oz. podjetje ali avtorska skupina, v kateri član deluje.

Priznanja prejmejo projekti, ki ustvarjajo kakovosten prispevek h grajenju lokalnega okolja. Priznanja se podeljujejo skladno s pravilnikom o podeljevanju nagrad ZAPS, ki je objavljen na spletni strani. Priznanja ZAPS podeljuje vsako leto nepretrgano od leta 2004.

ČASTNI ČLAN

Priznanje častni član podeli upravni odbor ZAPS za organizacijske in strokovne prispevke pri razvoju in uveljavljenosti ZAPS in stroke.

PLATINASTI SVINČNIK

Platinasti svinčnik se podeli članu ZAPS za avtorjev obsežni opus in vrhunske dosežke na področju arhitekture, krajinske arhitekture ali prostorskega načrtovanja. Priznanje podeli Platinasta komisija.

ZLATI SVINČNIK

Priznanje zlati svinčnik je častno in se podeljuje za odlično izvedbo s področja arhitekture in krajinske arhitekture, vsako drugo leto pa tudi s področja prostorskega načrtovanja v obdobju zadnjih petih let. Priznanje zlati svinčnik za odlično izvedbo na področju arhitekture in krajinske arhitekture podeli mednarodna Zlata komisija, ki jo sestavljajo trije arhitekti in krajinski arhitekt. Komisija je pregledala prispele predloge ter obiskala projekte, ki jih je uvrstila v ožji izbor. Dobitnike priznanj je izbrala na podlagi kompleksnosti, inovativnosti in oblikovalske odličnosti, ne glede na slog, zvrst ali velikost projekta.

Every year, the Slovenian Chamber of Architecture and Spatial Planning (ZAPS) organises a survey exhibition with a panel discussion and confers professional awards on its members for the most prominent achievements in architecture, landscape architecture and spatial planning. The awards aim to stimulate creativity, to promote quality architecture and open space design in the wider public, as well as to raise awareness of the cultural and creative dimensions of design and spatial planning. The Chamber confers awards also for special organizational and other professional contributions to the development and promotion of both ZAPS and the profession. The award is conferred upon ZAPS members and/or companies or to a group of authors with an active ZAPS member. The awards are conferred upon the projects that provide a quality contribution to the construction of a local environment. The awards are conferred in accordance with ZAPS Award Rules, as published on the ZAPS website. ZAPS Awards have been conferred annually since 2004.

HONORARY MEMBER

The honorary member award is conferred by the ZAPS management board for organizational and professional contributions to the development and promotion of both ZAPS and the profession.

PLATINUM PENCIL

The Platinum Pencil is conferred on ZAPS members for their extensive body of work and outstanding achievements in architecture, landscape architecture or spatial planning. The award is conferred by the "Platinum Committee".

GOLDEN PENCIL

The Golden Pencil awards are honorary and conferred for outstanding realisations in architecture and landscape architecture; every other year they are conferred also for achievements in spatial planning over the previous five-year period. The Golden Pencil Award for outstanding realisation in architecture and landscape architecture is conferred by the international "Golden Committee", consisting of three architects and a landscape architect. The Committee reviewed the submitted proposals and visited the shortlisted projects. The criteria for the award consisted of complexity, innovation and excellence in design, regardless of the style, genre or size of the project.

Zlati svinčnik – priznanje za odlično izvedbo, se lahko podeli v teh kategorijah:

- stanovanjska hiša (z manj kot petimi stanovanji),
- večstanovanjska stavba (z več kot štirimi stanovanji),
- poslovna stavba (administrativne in proizvodne stavbe),
- javna zgradba (izobraževalna, turistična, zdravstvena, trgovska, rekreacijska...),
- notranja oprema,
- krajinska ureditev (parki, pokopališča, rekreacijska območja ...),
- vrt,
- urbani prostor (ureditev odprtega javnega prostora ali kompleksa stavb).

Za nagrado zlati svinčnik za odlično izvedbo na področju arhitekture in krajinske arhitekture je kandidiralo skupaj 48 projektov, od tega 7 stanovanjskih hiš, tri večstanovanjske stavbe, tri poslovne stavbe, deset javnih stavb, 7 projektov notranje opreme ter dva vrtova, dve krajinski ureditvi ter 14 ureditev urbanih prostorov.

ZELENI SVINČNIK

Priznanje zeleni svinčnik je častno in se podeli za arhitekturno ali urbanistično izvedbo, ki je nastala z zavestno odgovornostjo do okolja in družbe ter z namenom trajno izboljšati družbeno in okoljsko kakovost bivanja. Nagradata gradnja sledi kriterijem za trajnostno gradnjo, učinkovito rabo energije ter naravnih virov in materiala v celotnem času trajanja. Nagrada se lahko podeli za posamezno arhitekturno ali urbanistično izvedbo, promovirati pa mora kakovostno trajnostno arhitekturo z namenom v najširši javnosti dvigovati zavest o okoljski in družbeni odgovornosti, ki jo imajo projektanti. Strokovno priznanje zeleni svinčnik na področju trajnostne gradnje podeli Zelena komisija, ki jo sestavljajo štirje strokovnjaki, arhitekta in strokovnjaka s področja trajnostne gradnje in učinkovite rabe energije. Za nagrado zeleni svinčnik je kandidiralo sedem projektov, od tega kolesarska brv, individualni hiši, vrtec, prenova poslovnega objekta, turistični objekt in večstanovanjska stavba.

Golden Pencil – award for outstanding realisation can be conferred in the following categories:

- residential building (with less than five apartments),
- multi-apartment building (with more than four apartments),
- commercial building (administrative and production buildings),
- public building (for education, tourism, health, commercial, recreational),
- interior design,
- landscape architecture (parks, cemeteries, recreation zones),
- garden,
- urban area (public open space or building complex design).

A total of 48 projects, of which 7 were residential houses, 3 apartment buildings, 3 commercial buildings, 10 public buildings, 7 interior design projects and 2 gardens, 2 landscape designs and 14 urban area designs were nominated for the Golden Pencil Award for Outstanding Realisation in Architecture and Landscape Architecture.

GREEN PENCIL

The Green Pencil award is honorary and conferred for a realisation in architecture or urban planning that was completed with a resolute and realised awareness of the environment and society, and with the intention to permanently improve both social and environmental qualities of living. The awarded construction follows the criteria of sustainable construction, energy efficiency and natural resources and materials throughout its life cycle. The award can be conferred on an individual architecture or urban design project and must promote quality sustainable architecture with the intention to raise awareness among the widest public of the environmental and social responsibility of developers. Professional Green Pencil awards in sustainable construction are conferred by the “Green Committee”, composed of four experts, two architects and two sustainable construction and energy efficiency experts. Seven projects were nominated for the Green Pencil award, 2 single-family houses, 1 kindergarten, 1 commercial building renovation project, 1 tourist facility and one apartment building.

ZLATA KOMISIJA
THE GOLDEN COMMITTEE

TOMISLAV ĆURKOVIĆ



za odlično izvedbo
for an outstanding realisation

Strokovna priznanja zlati svinčnik za odlično izvedbo na področju arhitekture in krajinske arhitekture je podelila mednarodna štiričlanska *Zlata komisija*, ki jo sestavljajo arhitekta, kritik s področja arhitekture in krajinski arhitekt. Žirija je pregledala prispeve predloge in obiskala projekte, ki jih je uvrstila v ožji izbor. Dobitnike priznanj je izbrala na podlagi kompleksnosti, inovativnosti in oblikovalske odličnosti ter ne glede na slog ali velikost projekta.

The professional Golden Pencil award is conferred for architecture and landscape architecture by the international *Golden Committee*, consisting of two architects, one architectural critic and one landscape architect. The Committee reviewed the submitted proposals and visited the shortlisted projects. The award winners were chosen based on the following criteria: the complexity, innovation and the excellence in design, regardless of the style and the size of the project.

je arhitekt. Diplomiral je na Fakulteti za arhitekturo v Zagrebu. Delal je v arhitekturnem biroju Interinžinjer, leta 1992 pa z Zoranom Zidaričem ustanovil svoj arhitekturni biro Dva arhitekta. Predava doma in v tujini. Od leta 2009 je predsednik hrvaške zbornice arhitektov. Za svoje delo je prejel več nagrad, med drugim večkrat nagrado hrvaške zbornice "Bernardo Bernardi", mehiško nagrado "Cemex" za Istrsko hišo v Zagreb, hišo na Krku in družinsko posest v BiH, zanjo je bil tudi nominiran za nagrado "Mies van der Rohe". Leta 2014 je prejel nagrado mesta Zagreb.

architect, graduated from the Faculty of Architecture in Zagreb. He worked in the architectural office "Interinžinjer" and opened his own architectural office "Two Architects" in 1992 with Zoran Zidarič. He gives lectures in and outside Croatia and has served as the Chairman of the Croatian Chamber of Architects since 2009. He has received several awards for his work, including several "Bernardo Bernardi" awards of the Croatian Chamber, the Mexican "Cemex" award for the Istrian house in Zagreb, a house on Krk and a family estate in Bosnia and Herzegovina, for which he was also nominated for the "Mies van der Rohe" award. In 2014 he received the City of Zagreb Award.

UROŠ LOBNIK



je arhitekt, urbanist, arhitekturni teoretik in predavatelj. Je univerzitetni arhitekt Univerze v Mariboru in predstojnik Oddelka za arhitekturo na Fakulteti za gradbeništvo Univerze v Mariboru. Je član uredniških odborov (Arhitektov bilten, Piranesi), soustanovitelj ter dolgoletni urednik Arhitekturne besede, tedenske priloge v dnevniku Večer, ustanovitelj in strokovni vodja Hiše arhitekture Maribor. Je prejemnik nagrad in priznanj doma ter v tujini. Za svoje delo je prejel zlati svinčnik 2013, Plečnikovo medaljo 1997 in 2013, priznanje evropske urbanistične zveze za projekt Urbanistične zasnove mesta Maribor z delavnicami (2001) ter 3. nagrado Constructive Alps Award leta 2013.

architect, urban planner, architectural theoretician and lecturer. In addition to his engagement as the University Architect at the University of Maribor and Head of the Department of Architecture at the Faculty of Civil Engineering at the University of Maribor he serves as member of editorial boards (Arhitektov bilten, Piranesi), is the co-founder and long-term editor of Arhitekturna beseda (The Architectural Word), a weekly supplement in the daily newspaper Večer. He is the founder and expert leader of the House of Architecture Maribor. His work has won him several awards and commendations in and beyond Slovenia, including the Golden Pencil 2013, the Plečnik Medal 1997 and 2013, the European Award in Urban Design for the project Master Plan for the city of Maribor with workshops (2001) and 3rd prize in the Constructive Alps Award competition in 2013.

ALEŠ VRHOVEC



je arhitekt. Diplomiral je na Fakulteti za arhitekturo v Ljubljani. Potem je delal v podjetju LUZ, d. d., leta 1989 pa z Vanjo Gregorc ustanovil arhitekturni biro. Od leta 2002 deluje kot samostojni ustvarjalec na področju kulture. Bil je član upravnega odbora ZAPS. Je avtor številnih realizacij, za katere je prejel številne nagrade. Med drugim priznanje domofin za skladiščni objekt Bossplast v Grosupljem, priznanje 3x Hura za les za hiše ilovski štradon, priznanje za inovativno odličnost ter Alpine Interior Award 2011 za hišo v Podkorenju. S soavtorji Klanček in Pavlin je prejel 1. nagrado na natečaju za PCL in zazidalni načrt za območje železniške postaje v Ljubljani. Je avtor številnih člankov in objav v domačem in tujem tisku. Predava in razstavlja doma in v tujini.

architect, graduated from the Faculty of Architecture in Ljubljana. Having worked at the LUZ d.d. office he opened an architecture practice with Vanja Gregorc in 1989. Since 2002 he has been working as a freelancer in culture. Once a member of the ZAPS management board he has also authored a number of realisations that have won him numerous awards, including the Domofin award for the Bossplast warehouse facility in Grosuplje, 3xHura za les award for Ilovski štradon houses, a commendation for excellence in innovation and the Alpine Interior Award 2011 for the house in Podkoren. With co-authors Klanjšček and Pavlin he received 1st prize at the competition for Passenger Centre Ljubljana and land-use plan for the railway station area in Ljubljana. He has authored numerous papers and publications in Slovenian and foreign publications and has lectured in Slovenia and abroad.

GREGOR VREŠ



je krajinski arhitekt. Diplomiral je na Biotehniški fakulteti v Ljubljani. Na Cotrugli Business School je opravil program MBA s področja vodenja podjetij. Leta 1998 je s Tino Demšar Vreš ustanovil krajinsko-arhitekturni biro Landscape, d. o. o., v katerem je od ustanovitve vodja projektov ter pooblaščeni krajinski arhitekt z več kot 30 izvedenimi projekti javnega značaja in z več kot 50 izvedenimi projekti zasebnega značaja. Je eden od ustanovnih članov Združenja naravnih kopalnih voda Slovenije (ZNKVS). Leta 2006 je prejel zlati svinčnik za krajinsko ureditev poslovno skladiščnega objekta Ravago v Štorah.

landscape architect, graduated from the Faculty of Biotechnology in Ljubljana. Having completed the executive MBA programme at Cotrugli Business School he founded, with Tina Demšar Vreš, the landscape-architecture office Landscape d.o.o. in 1998. A project manager and authorised landscape architect since its inception, he has conducted over 30 public and more than 50 private projects for the office. He is one of the founding members of the Slovenian Association of Natural Bathing Waters (Združenje naravnih kopalnih voda Slovenija – ZNKVS). In 2006 he received the Golden Pencil for his landscape design for the commercial warehouse facility Ravago in Štore.



Zeleni svinčnik je priznanje za inovativno trajnostno gradnjo, ki bo podeljeno tretjič. Podeljuje se za arhitekturno ali urbanistično izvedbo, ki jo zaznamuje odgovornost do okolja in družbe, njen namen pa je trajno izboljšati družbene in okoljske razsežnosti bivanja. Dobitnike strokovnih priznanj zeleni svinčnik na področju trajnostne gradnje je izbrala Zelena komisija, sestavljena iz štirih članov: dveh arhitektov in dveh strokovnjakov s področja trajnostne gradnje in učinkovite rabe energije.

The Green Pencil award for innovative sustainable buildings is conferred for the third time. It is conferred for an architectural or urban planning project, characterized by responsibility towards the environment and society, aiming to sustainably improve the quality of life environmentally and socially. The Green Pencil is a professional award in the field of sustainable construction that is conferred by the Green Committee, consisting of four members, two architects and two experts in the field of sustainable construction and energy efficiency.

je arhitekt. Diplomiral je na Fakulteti za arhitekturo v Zagrebu ter opravil podiplomski študij s področja urbanističnega načrtovanja. Dodatno se je izobraževal na področju bioklimatske arhitekture. Poučuje energetsko varčno in ekološko arhitekturo na Fakulteti za arhitekturo v Zagrebu, na mednarodnem podiplomskem študiju za trajnostno energetsko inženirstvo v Zagrebu (FSB), na Umetniški akademiji v Zagrebu in na Fakulteti za arhitekturo v Ljubljani ter na poletni šoli v Motovunu. Predava in objavlja raziskovalne članke o solarni, ekološki in trajnostni arhitekturi. Realiziral je več energetsko pasivnih, enodružinskih in večstanovanjskih zgrajb, hotelov, pisarn, industrijskih zgrajb, mestnih načrtov, interjerjev, grafičnih in produktnih dizajnov. Bil je predsednik društva arhitektov v Zagrebu. Za svoje delo je prejel hrvaško državno nagrado za varovanje okolja.

architect, graduated from the Faculty of Architecture in Zagreb and completed his postgraduate studies in urban planning. He went on to study bioclimatic architecture in Lisbon. He has been lecturing on energy efficient and ecological architecture and has served as associate professor at the Faculty of Architecture in Zagreb, lectures at the international postgraduate Sustainable Energy Engineering programme in Zagreb (FSB), at the Art Academy in Zagreb, at the Faculty of Architecture in Ljubljana and at the Motovun summer school. He speaks and publishes papers on solar, ecology-based and sustainable architecture. He has completed several, mainly low-energy passive, single-family and multi-apartment buildings, hotels, offices, industrial facilities, urban plans, interiors, and created graphic and product designs. He was a chairman of the Zagreb Architects Society. He is the recipient of the Croatian national environmental protection award.

SILVIJA KOVIČ



je magistra arhitekture. Po diplomi na Fakulteti za arhitekturo je nadaljevala študij na področju gradbene fizike in energijske učinkovitosti stavb na Fakulteti za gradbeništvo in geodezijo. Na Gradbenem inštitutu ZRMK je sodelovala pri številnih raziskovalnih projektilih, zasnovah energijsko učinkovitih novogradnj v izvedbi energetskih pregledov starejših stavb s predlogi za celovito energetsko obnovo. Zaposlena je na Eko skladu, slovenskem okoljskem javnem skladu, pri katerem sodeluje na področju oblikovanja strokovnih meril za javne pozive in razpis, pri ocenjevanju projektov za rabo obnovljivih virov energije in večjo učinkovitost stavb. Deluje na področju prenosa znanja in uvajanja novih tehnologij za pasivno oz. skoraj nič energijsko gradnjo in prenovo.

Master of Architecture, graduated from the Faculty of Architecture and continued with her masters studies in building physics and energy efficiency at the Faculty of Civil and Geodetic Engineering. At the Building and Civil Engineering Institute ZRMK she collaborated in a number of research projects, designs for energy-efficient new constructions and in the execution of energy audits of buildings with proposals for their comprehensive low-energy driven renovation. She works at the Eco Fund, the Slovenian public environmental fund, where she assists in drafting professional criteria for public calls for proposals and competitions, participates in the evaluation of projects aimed at promoting the use of renewable energy sources and improved energy efficiency of buildings. Transfer of knowledge and introduction of new technologies for passive or near-zero energy construction and reconstruction is an important component of her work.

GREGOR KOŠOROK



je arhitekt. Diplomiral je na Fakulteti za arhitekturo v Ljubljani. Delal je v arhitekturnem biroju Arhitektura Krušec, leta 2005 pa ustanovil svoj arhitekturni biro. Izpopolnjeval se je tudi na delavnici Glenn Murcutt Master Class pod vodstvom Pritzkerjevega nagrajenca prof. Glenna Murcutta iz Avstralije. Leta 2010 je ustanovil arhitekturni biro KošorokGartner arhitekti, d. o. o. Za svoje delo je prejel številne nagrade, med drugim zlati svinčnik za realizacijo večstanovanjskega objekta Skalni vili v Celju v soavtorstvu z Lena in Tomažem Krušcem, prvo nagrado na natečaju za nizkoenergijsko večnamensko športno dvorano v Mengšu in leta 2013 zeleni svinčnik za aktivno hišo Lumar.

architect, graduated from the Faculty of Architecture in Ljubljana. He worked at the Arhitektura Krušec (Krušec Architecture) office and opened his own architectural office in 2005. He attended the Glenn Murcutt Master Class with Pritzker Prize winner Prof. Glenn Murcutt from Australia. In 2010 he founded the architectural office KošorokGartner arhitekti d.o.o. His work has won him numerous awards, including the Golden Pencil for the Skalni vili (Rock Villas) apartment building in Celje, together with Lena and Tomaž Krušec, 1st prize in the competition for the low-energy multi-purpose sports hall in Mengš and the Green Pencil for the Lumar active house in 2013.

BOJAN GAVEZ



je inženir strojništva. Diplomiral je na Tehniški univerzi v Mariboru. Dodatno se je izpopolnjeval na specialističnih seminarjih o vračanju in regeneraciji toplotne, sistemih krmiljenja in regulaciji s praktičnimi aplikacijami v Menergi v Müllheimu. Od leta 1993 je zaposlen v podjetju Menerga, d. o. o., v Mariboru kot vodilni projektant in vodja prodajno-tehničnega sektorja.

mechanical engineer, graduated from the Faculty of Mechanical Engineering at the University of Maribor and continued to study at specialist seminars on heat recovery and regeneration, control systems and regulation with practical applications in Menerga, Müllheim. In 1993 he joined the Menerga d.o.o. company in Maribor as head designer and head of the sales and technical sector.

PLATINASTA KOMISIJA
THE PLATINUM COMMITTEE

Častna priznanja platinasti svinčnik je podelila Platinasta komisija, ki jo sestavljajo trije strokovnjaki: arhitekt, krajinski arhitekt in prostorski načrtovalec.

The honorary Platinum Pencil award is conferred by the Platinum Committee, consisting of three experts, one architect, one landscape architect and one spatial planner.

INA ŠUKLJE ERJAVEC



je krajinska arhitektka. Diplomirala in magistrala je v Ljubljani pod mentorstvom prof. Ogrina. Do leta 1997 je delovala kot samostojna kulturna delavka, zdaj je zaposlena na Urbanističnem inštitutu Republike Slovenije, hkrati pa tudi projektira v okviru IN. Ka. Bi., d. o. o. Pri teoretično-raziskovalnem delu se ukvarja predvsem s tematiko načrtovanja mestne krajine. Opravila je več aplikativnih raziskav s področja načrtovanja odprtih prostorov ob šolah in domovih za starejše občane, načrtuje stanovanjske krajine in pripravlja metodologije in podrobnejša pravila za načrtovanje in urejanje zelenih površin v urbanih okoljih. Sodeluje pri različnih mednarodnih projektih, na natečajih pa je dobila več nagrad. Med pomembnejša načrtovalska in projektantska dela sodita priprava Sistema zelenih površin za mesta Ljubljana, Celje in Nova Gorica ter izdelava idejnih in izvedbenih projektov za Severni mesti park v Ljubljani.

landscape architect, graduated and received her Master's Degree in Ljubljana with Prof. Ogrin as mentor. A freelancer in culture until 1997 she is now employed at the Urban Planning Institute of the Republic of Slovenia and assists as a designer at IN. Ka. Bi., d.o.o. Her theoretical research deals mainly with urban landscape design. She has made several applied research studies into the planning of open spaces for schools and retirement homes, and designs residential landscapes and prepares methodologies and detailed rules for planning and design of green spaces in urban environments. Active in various international projects she has also won several awards in various competitions. Some of her more prominent projects include the preparation of the "Green space system" for the cities of Ljubljana, Celje and Nova Gorica, and her concept and detailed designs for the Northern City Park in Ljubljana.

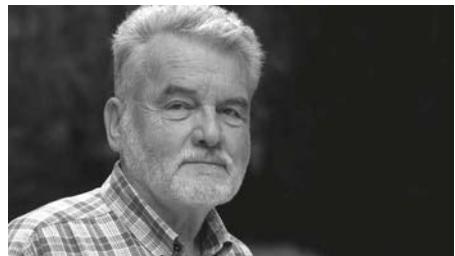
JANEZ KOBE



je arhitekt. Po diplomi na Fakulteti za arhitekturo v Ljubljani je najprej deloval v okviru biroja AB, potem pa je ustanovil LBA – Ljubljanski biro za arhitekturo. Zmagal je na številnih javnih, republiških in jugoslovanskih natečajih, na osnovi katerih so bili realizirani njegovi večji projekti. Med drugim je bil nominiran za nagrado Prešernovega sklada za objekt Splošne plovbe Piran v Portorožu, prejel je Plečnikovo nagrado za stanovanjski kompleks Kotlje na Ravneh na Koroškem, novembarsko nagrado mesta Budva za hotelski kompleks Slovenska plaža, republiško in zvezno Borbino nagrado, Župančičeve nagrado mesta Ljubljana za sanatorij Belaja Rus v Nebugu v Rusiji ter platinasti svinčnik ZAPS, leta 2007 pa tudi zlati svinčnik za hotelski kompleks Dubrovački vrtovi sunca.

architect, graduated from the Faculty of Architecture in Ljubljana and began his career at the AB Biro architectural office and later he founded LBA - Ljubljana architecture office. He has won many public, national competitions and competitions in former Yugoslavian republics, which provided the basis for the realisation of his major projects. In addition to his nomination for the Prešeren Fund Award for the Splošna plovba Piran shipping company facility in Portorož, he has received many awards for his realisations. These include the Plečnik Prize for the residential complex Kotlje at Ravne na Koroškem, the November Award of the City of Budva for the hotel complex Slovenska plaža, the republic and federal Borba newspaper Award, the Župančič Award of the City of Ljubljana for the Belya Rus sanatorium in Nebug, Russia, and the ZAPS Platinum Pencil. In 2007 he received the Golden Pencil for his Hotel complex Dubrovački vrtovi sunca.

JOŽE DEKLEVA



je arhitekt. Diplomiral je na Univerzitetnem inštitutu v Benetkah. Strokovno se je izpopolnjeval v ZDA. Zaposlil na Urbanističnem inštitutu Republike Slovenije, kjer je izvedel primerjalno raziskavo sistemov načrtovanja, raziskavo o zemljiških politikah, pripravil Predlog reforme sistema regulacije rabe zemljišč. V upravi Mestne občine Ljubljana je vodil pripravo strategije trajnostnega razvoja mesta Ljubljana in projekt integracije primestnega železniškega prometa s predvideno mestno železnico. V času zaposlitve na ministrstvu za okolje in prostor je sodeloval pri pripravi zakonske podlage za vzpostavitev instrumentov zemljiške politike. Je avtor več člankov in urednik publikacij, med njimi General Lessons from the Yugoslav Experience (z Jamesom Simmiev), ter častni član ZAPS.

architect, graduated at the University Institute in Venice. He continued his studies in the USA. He started work at the Urban Planning Institute of the Republic of Slovenia. where he conducted a comparative study of planning systems, research on land-use policies, prepared the Proposal for the reform of the land use regulation system. In the administration of the Municipality of Ljubljana he was in charge of preparing the strategy for sustainable development of the city of Ljubljana and led the project of integration of suburban rail services with the envisaged city railway system. During his employment at Ministry of the Environment and Spatial Planning he participated in the preparation of the legal basis for the establishment of land use policy instruments. He is the author of several papers and editor of publications such as General Lessons from the Yugoslav Experience (with James Simmie). He is an honorary member of ZAPS.

ČASTNI ČLAN ZBORNICE ZA ARHITEKTURO IN PROSTOR SLOVENIJE
HONORARY MEMBERS OF SLOVENIAN CHAMBER OF ARCHITECTS AND SPATIAL PLANNING

Priznanje se podeli za organizacijski in strokovni prispevek k razvoju in uveljavitvi ZAPS in stroke. Priznanje podeljuje upravni odbor ZAPS na predlog matične sekcije za prostorsko načrtovanje ZAPS.

The award is conferred for organisational and professional contributions to the development and promotion of both ZAPS and the profession. This year, the award is conferred by ZAPS Executive Board on the proposal of the Central Section of Spatial Planners.

Petra Čeferin je arhitektka in profesorica na Fakulteti za arhitekturo v Ljubljani, kjer predava arhitekturno teorijo in kritiko sodobne arhitekture. Diplomirala je na Fakulteti za arhitekturo v Ljubljani in magistrirala ter dosegla naziv licenciat iz znanosti in tehnologije na Univerzi za tehnologijo v Helsinkihih. Doktorski študij je nadaljevala v okviru Fakultete za arhitekturo Univerze v Ljubljani in Univerze za tehnologijo v Helsinkihih, kjer je leta 2003 doktorirala. Postdoktorsko raziskovalno delo je kot Fulbrightova štipendistka nadaljevala na Univerzi Columbia v New Yorku.

Petra Čeferin je avtorica knjig *Constructing a Legend: The International Exhibitions of Finnish Architecture 1957–1967* (Helsinki, 2003) in *Transforming Reality with Architecture: Finnish Case* (Rim, 2008) ter urednica knjig *Architectural Epicentres: Inventing Architecture, Intervening in Reality* (s C. Požar, Ljubljana, 2008), *Project Architecture: Creative Practice in the Time of Global Capitalism* (z J. Bickert in C. Požar, Ljubljana, 2010) in *Tektonika v arhitekturi*. Frampton - Semper – Bötticher (Ljubljana, 2014). Je tudi avtorica številnih kritičkih esejev in člankov o moderni in sodobni arhitekturi ter urednica knjižne zbirke *Teoretska praksa arhitekture*. Leta 2008 je prejela nagrado Bruna Zevia za historično-kritični esej.

Za arhitekturo sta tako kot za vsako drugo stroko pomembni teorija in praksa. Šele s prehajanjem idej iz prakse v teorijo in obratno se ustvarjalni krog lahko sklene v vedno novem kreativnem presežku. Praksa sama, brez kakovostne teoretske misli, težko napreduje. O odnosu med arhitekturno teorijo in praksjo je pisal že Vitruvij, ki prvo od svojih knjig začne z ugotovitvijo, da je arhitektovo znanje sestavljeni iz graditeljskih izkušenj in teoretskih razmislekov, pri čemer eno brez drugega ne more dobro delovati.

Delo Petre Čeferin na področju arhitekturne teorije je na mednarodno primerljivo visoki ravni. V svoji generaciji je najvidnejša avtorica, ki je razvila konsistenten filozofsko-teoretski sistem, v okviru katerega obravnava temeljna vprašanja o bistvu arhitekture in njeni različnosti od drugih strok. Njena teza je, da je odgovor na to vprašanje treba iskati tako v teoriji kot v praksi, pri čemer je stroga delitev na teorijo in praksjo nepomembna – namesto tega bi morali govoriti o teoretski in projektantski praksi arhitekture. Arhitekturo opredeljuje skozi temeljni princip gradnje in tektonike.

Petra Čeferin, architect, is professor of architectural theory and criticism of contemporary architecture at the Faculty of Architecture in Ljubljana. She graduated from the Faculty of Architecture in Ljubljana and received her Master's Degree and the title Licentiate in Science and Technology at the Helsinki University of Technology. She continued with doctoral studies at the Faculty of Architecture at the University of Ljubljana and at the Helsinki University of Technology, where she received her doctoral degree in 2003. As a Fulbright scholar she continued her post-doctoral research at Columbia University in New York.

Petra Čeferin is the author of the books *Constructing a Legend: The International Exhibitions of Finnish Architecture 1957–1967* (Helsinki, 2003) and *Transforming Reality with Architecture: Finnish Case* (Rome, 2008), and is the editor of *Architectural Epicentres: Inventing Architecture, Intervening in Reality* (with C. Požar, Ljubljana, 2008), *Project Architecture: Creative Practice in the Time of Global Capitalism* (with J. Bickert and C. Požar, Ljubljana, 2010) and *Tektonika v arhitekturi* (Tectonics in Architecture). Frampton - Semper – Bötticher (Ljubljana, 2014). She is also the author of many critical essays and articles on the subject of modern and contemporary architecture, editor of the book series *Theoretical Practice of Architecture*, and a recipient of the Bruno Zevi Prize 2008 for a historical-critical essay.

Like any other profession, architecture is defined through both theory and practice. It is only through the interpretation and transition of ideas from practice into theory and vice versa that the creative circle is completed with ever-new creative actions and acts. Practice would have a hard time making any progress without strong theoretical thought. More than 2000 years ago Vitruvius discussed the relationship between architectural theory and practice, beginning the first of his books with the observation that an architect's knowledge consists of both practical experience and theoretical insights, whereby one cannot function proficiently without the other.

With her work in architectural theory Petra Čeferin has earned a place in the international arena of authors. The most prominent author of her generation she has developed a consistent theoretical system through which she examines fundamental questions on what constitutes the



Ob deseti obletnici ZAPS razmišljamo tudi o položaju arhitekture v okviru umetniških in inženirskih strok. Razlika med arhitekturo in drugimi umetniškimi zvrstmi se zdi dokaj jasna, ne glede na to, da med njimi ni nedvoumne ločnice. Razlika med arhitekturo in drugimi inženirskimi strokami pa se zdi jasna le arhitektom, ne pa tudi drugim inženirjem. A prav arhitekturna teorija, v tesni povezavi s filozofijo, je tista razlika, ki arhitekturo med inženirskimi strokami naredi posebno. Za konstituiranje in ohranjanje arhitekture kot avtonome stroke je zato ključnega pomena kakovostna teorija.

Zbornica za arhitekturo in prostor je v prvi vrsti združenje projektantov, praktikov arhitekturnega načrtovanja. Vendar je smisel našega povezovanja prav v razumevanju globljega bistva našega dela. Če je bistvo inženirstva v polju tehnološkega, je bistvo arhitekture v polju humanizma in družboslova. Ob množici podatkov, vsakodnevnih opravil in odločitev, ki sodijo v polje tehnološkega, je za projektante arhitekture in njihovo zbornico ključnega pomena ohranjanje vezi z družboslovjem, zato je teoretska in kritička refleksija arhitekturne produkcije danes pomembnejša kot kdajkoli prej.

Teoretsko delo Petre Čeferin je dosežek, ki si zasluži največjo pozornost strokovne javnosti, njeno pedagoško delo s študenti ljubljanske Fakultete za arhitekturo pa nam vlica tudi upanje v razvoj kakovostne arhitekturne teorije in prakse v Sloveniji v prihodnosti. Podelitev častnega članstva naj bo tako tudi apel različnim delom arhitekturne stroke – teoretikom, projektantom in pedagogom, da le s skupnimi močmi in medsebojnim spoštovanjem lahko premikamo stvari na bolje.

essence of architecture and what distinguishes it from other professions. Her thesis argues that the answer to this question should be sought in both theory and practice and that a strict division between the two is unimportant – instead, we should speak of theoretical and design practice in architecture. She defines architecture through the fundamental principle of construction and tectonics.

Upon the tenth anniversary of ZAPS we reflect on the position of architecture in the framework of artistic and engineering professions. The distinction between architecture and other artistic genres seems relatively evident, although there is no conclusive dividing line between them. The difference between architecture and other engineering professions on the other hand is obvious perhaps only to architects, but not to other engineers. Architectural theory, in close association with philosophy, provides the distinction that separates architecture from other engineering professions. Quality theory is therefore essential if we hope to constitute and preserve the professional autonomy of architecture.

The Chamber of Architecture and Spatial Planning is first and foremost an association of designers, practitioners of architectural planning. But the purpose of our collaboration consists in the understanding of what lies at the core of our activity. If the substance of engineering lies in the field of technology, the substance of architecture exists in the humanities and the social sciences. Maintaining close ties with the social sciences becomes even more important for architecture designers and their chamber given the amount of data, daily tasks and decisions related to the field of technology. In this light, theoretical and critical reflection of architectural production is more relevant today than ever before.

Petra Čeferin's theoretical work is an achievement worthy of utmost attention of the professional public, just as her teaching engagement at the Faculty of Architecture inspires hope for the future development of quality architectural theory and practice in Slovenia. Her honorary membership should therefore serve also as an appeal to different branches of the architectural profession – theoreticians, designers and pedagogues – that we can change things for the better only through joint efforts and mutual respect.

Priznanje častni član zbornica podeljuje posameznikom, ki so s svojim delom prispevali k razvoju in uveljavitvi stroke. Z navdušenjem smo pozdravili predlog, da naziv častni član podelimo kolegu, ki je svoje življenje zapisal fotografiji. Miran Kambič s svojim fotografiskim očesom budno spremlja našo arhitekturno produkcijo.

Njegove fotografije arhitekture so naš stalni sopotnik. Namesto suhoparnega naštevanja fotografovih umetniških dosežkov smo za opis njegovega dela prosili prof. Miloša Florjančiča, ki Kambičovo delo spremlja že vrsto let.

"Moj kolega Miran je Ljubljjančan, ki živi v Radovljici, verjetno mu paše klima. Ker je fotograf, se venomer vozi, zato morda lahko izbere življenjski prostor, kjer se dobro počuti, ko je doma. Stran od hrupa in objektivov.

Podedoval je strast za slikanje. Kot mulec je skakal po gradbiščih in slikal obskurne scene gradbenih jam, položene armature in vsa druga čudesna gradbišč. Kot polnoleten se je vpisal na Fakulteto za arhitekturo v Ljubljani in z odliko diplomiral. Ne vem, ali je potem nariral na papir še kakšno črto. Na fotografiski papir pa marsikaj. Mogoče ga je študij potegnil v specializiranega fotografa arhitekture. Ob tem vemo, da zna fotografirati še marsikaj drugega. Ampak arhitektura se mu je skozi objektiv venomer vrtela pred očmi.

Nekaj, kar smo imeli na tem fotografiskem področju pred njim, je bil legendarni fotograf, prav tako arhitekt, Damjan Gale, ki je prekmalu končal svojo življenjsko pot.

To vrzel je s pridom in pridnostjo izkoristil Miran. Danes je Miran uveljavljen fotograf arhitekture kot stereometrije, stereotomije in vseh vmesnih licenc. Nehote je skozi odprtoto očko posrkal nekaj Galetovih principov. Njegova očesna leča, njegova očesna zaslonka sta prirojeni prav tako kot njegova strpnost in fizična moč. Zanimivo, fotograf vedno vidi svet statično. Torej zanj ni boljšega objekta kot arhitektura, ki je zelo redko kinetične narave. Ima pa svoje lastnosti, kako se obnaša v prostoru. Lahko gre proti tebi, lahko izginja, lahko drsi ob tvojem telesu, lahko te vrskata, da ne bi naštevali preveč.

Miran je vodilni fotograf arhitekture v Sloveniji, dela seveda tudi zunaj naših meja, ker je prepoznaven in strokoven. Njegov opus vsebuje tako monografije

The Chamber confers the Honorary Member award on members whose work has contributed to the development and establishment of the profession. We were thrilled at the proposal to confer the title of honorary member on our colleague who has dedicated his life to photography. Miran Kambič has long applied his watchful photographic eye to our architectural production.

His photographs of architecture have become our constant companions. Instead of offering a long list of his photographic artistic achievements, we asked Prof. Miloš Florjančič, who has followed Kambič's career for a number of years, to describe his work.

"My colleague Miran, who is originally from Ljubljana, now lives in Radovljica – I guess he's fond of the climate. Being a photographer he is constantly driving somewhere, and perhaps that's why he can choose a habitat where he feels most at home. Away from the noise and camera lenses.

He inherited a passion for photography. Already as a boy he raked through construction sites, taking photos of obscure scenes of construction pits, reinforcement frames and many other wonders of construction sites. When he came of age he enrolled at the Faculty of Architecture in Ljubljana and graduated with distinction. I'm not sure he's drawn a single line on paper since then. But he's left many a mark on photographic paper.

It may have been his studies that turned him into a specialised architectural photographer. Not that he can't photograph other things, but architecture kept finding its way into his lens.

Before him we had Damjan Gale, legendary photographer who was also an architect and whose life, sadly, ended prematurely.

He left behind a gap that Miran was eager to fill, wholeheartedly. Today, Miran is a prominent photographer of architecture, versed in stereometry, stereotomy and a good number of disciplines in between. Unconsciously, I think he inherited some of Gale's principles in his eager, wide-open eyes. He was born with both a lens and a shutter in his eye, he wears them as naturally as he does his innate patience and physical strength. It's fascinating how a photographer always sees



arhitektov, zgodovinska obdobja arhitekture, vodnike po arhitekturi, sodelovanja tako rekoč z vsemi arhitekturnimi revijami doma in v svetu. Je tako portretist arhitekture sodobnikov kot srečanj s preteklimi arhitekturnimi obrazi. Vsi srkamo in občudujemo njegovo delo.

Hišo fotografira kot živo bitje. Najprej en face, ko te hiša gleda in ti gledaš njo, portret. Potem so detajli, ki tvorijo zgodbo o hiši. Najtežje je najti atmosfero, ki jo po navadi tvori svetloba. Pri tem je Miran največji mojster. Na isto lokacijo se vrača ob različnih letnih časih, različnih urah dneva, različnih vremenskih razmerah. Tisto, kar je pri njem najbolj karizmatično, je, da ustvarja kot pravi umetnik. Sam išče objekt poželenja, sam ga registrira, ga ne fotografira po narocilu, le zase. Kasneje se izkaže, da prav ta material iščejo arhitekti, zgodovinarji, teoretiki, kritiki inisci."

the world as static. There's therefore no better object for him than architecture, which is rarely ever kinetic in nature. Nevertheless, it does exhibit certain characteristics in how it behaves in space. It can come toward you, it can disappear, slide along your body, suck you in... let's stop at that.

Miran is the leading architectural photographer in Slovenia, but his work is not limited to its territory, as he has earned recognition for his expertise beyond our borders. His body of work ranges from architect monographs, historic periods of architecture and architecture guides; he has worked with virtually every architectural magazine in Slovenia and abroad. He has portrayed both the architecture of his contemporaries and his meetings with architectural faces of the past. In awe of his skill, we all let ourselves be absorbed in and by his work. He photographs a house as if it were alive. Firstly en face, a portrait of a house looking at you and you looking back at it. Then there are the details that tell the story of the house. Finding the right atmosphere, which usually consists of light, is the most difficult. This is where Miran is at his best. He goes back to the same location during the different seasons of the year, at different times of the day, in different weathers.

What is most charismatic about him is the way he creates, like a true artist. He seeks the object of his desire himself, he is the one who registers it, he doesn't photograph on commission, but for himself. Later it turns out that it is this very material that architects, historians, theoreticians, critics and writers aspire to find."

PLATINASTI SVINČNIK
PLATINUM PENCIL

Platinasti svinčnik se podeli članu ZAPS za obsežen avtorski opus in vrhunske dosežke na področju arhitekture, krajinske arhitekture ali prostorskega načrtovanja.

The honorary Platinum Pencil award is conferred on ZAPS member for an extensive opus in architecture, landscape architecture or spatial planning.

Častno priznanje se podeli rednemu članu ZAPS za obsežnejši opus na področju arhitekture, krajinske arhitekture ali prostorskega načrtovanja. Priznanje platinasti svinčnik je komisija v sestavi Janez Kobe, Jože Dekleva in Ina Šuklje Erjavec podelila na podlagi pisnih predlogov članov ZAPS. Na razpis je prispeval zgolj en predlog. Platinasta komisija se je po pregledu predloga in razpravi soglasno odločila, da priznanje platinasti svinčnik za leto 2014 za obširen arhitekturni opus podeli avtorjem doc. dr. Mateju Blenkušu, univ. dipl. inž. arh., in prof. Milošu Florijančiču, univ. dipl. inž. arh.

Arhitekta Matej Blenkuš in Miloš Florijančič sta avtorja obsežnega opusa urbanističnih in arhitektonskih del, katerih odlika je brezčasnost in proničljiva natančnost pri odnosu do lokacije in njenih značilnosti.

Odličnost njune arhitekture prepoznavamo v njenem načinu umeščanja objektov v prostor, v katerem objekti ne izstopajo niti z gabariti niti s pretenciozno arhitekturo in barvami, ampak se enostavno vključujejo v okolje. Natančnost umeščanja ostaja njuna značilnost ne glede na specifične lokacije, s katerimi se arhitekta srečujeta tako v mestnem prostoru (značilni objekti: kompleks Jelen v Kranju, poslovni hiši Vertikala in Inparo, poslovno-stanovanjski objekti Šmartinka in Mozaik ter Vogal, garažna hiša Šentpeter, knjižnica Grosuplje) kot tudi pri prefinjeni umestitvi hiš v ruralne ambijente (hiša F, hiša H, bovška hiša Z, hiša R). Avtorja odlikuje tudi posluh za interdisciplinarno sodelovanje, ki se še posebno kaže v sodelovanju s krajinskimi arhitekti (studio AKKA) pri zasnovi ureditve skakalnega kompleksa v Planici. Kakovost neizstopanja njune arhitekture, gledano od daleč, na drugi strani arhitekta pri vseh objektih nadgrajujeta z natančno izpeljavo ideje, z značilnim inovativnim pristopom pri vsakem objektu, pri katerem arhitektura in rešitve prepričajo s svojo tehnostjo, prepričajo z jasno in enostavno tlorisno zgradbo, ki pa ji ne manjka duhovitih inovativnih rešitev, prepričajo s kakovostno materializacijo, ki skupaj odsevajo v sijajni uporabnosti in brezčasni estetiki likovne govorcev njunih stavb.

Za imenovano arhitekturno odličnost njunega opusa arhitektoma Mateju Blenkušu in Milošu Florijančiču podeljujemo priznanje platinasti svinčnik za leto 2014.

The honorary award is conferred on regular ZAPS members for an extensive body of work in architecture, landscape architecture or spatial planning. The winner of the Platinum Pencil Award was selected by a committee composed of Janez Kobe, Jože Dekleva and Ina Šuklje Erjavec based on written proposals submitted by ZAPS members. Only one proposal was submitted. Having reviewed and discussed the proposal, the Platinum Committee unanimously decided to confer the Platinum Pencil 2014 Award on Matej Blenkuš and Miloš Florijančič for their extensive architectural body of work.

With their urban planning and architecture projects architects Matej Blenkuš and Miloš Florijančič have authored an extensive body of work distinguished by a timeless quality and insightful attention to detail characteristic of their attitude toward the locality and its features. The excellence of their architecture is recognised in their siting of facilities that do not stand out from their surroundings, neither with their dimensions nor with pretentious architecture and colours, but instead blend effortlessly with the environment. Carefully thought-out siting remains at the heart of their activity, uncompromised by the specific locations they work in and with, be it an urban context, (such as the Jelen complex in Kranj, the Vertikala and Inparo commercial buildings, the commercial-residential buildings Šmartinka, Mozaik and Vogal, the Šentpeter parking garage, Grosuplje library), or when they come up with smart solutions for their placement of houses into a rural environment (house F, house H, Bovec house Z, house R). The authors are especially fond of interdisciplinary collaboration, which is best reflected in their collaboration with landscape architects (AKKA studio) in the design of the ski jumping complex in Planica. The two architects complement the inconspicuousness of their architecture, when viewed from afar, by carefully developing and implementing their vision, with their characteristic innovative approach to each building, where architecture and solutions fascinate with their pertinence; they impress with their clear and simple floor plan designs that are never short of clever, innovative solutions, and with the quality of their execution, and conclude in stunning serviceability and a timeless aesthetic of the visual expression of their buildings.

We confer upon architects Matej Blenkuš and Miloš Florijančič the Platinum Pencil Award 2014 in recognition of the architectural excellence of their body of work.

MATEJ BLENKUŠ IN MILOŠ FLORIJANČIČ



Nagrade:

1989 Miloš Florijančič prejme priznanje FAGG za dolgoletno uspešno in zvesto sodelovanje ter pomoč pri razvoju stroke.

1996 Matej Blenkuš prejme Plečnikovo nagrada za študente, za izjemne študijske dosežke in objekt Mediateke za otroke, Ljubljana.

1996 Miloš Florijančič prejme Plečnikovo medaljo za prizidek k Fakulteti za arhitekturo, Ljubljana.

2000 Matej Blenkuš prejme nagrado za najboljše magistrsko delo s področja arhitekture v letu 1999 na univerzi za tehnologijo v Helsinkihi.

2002 Nagrada domofin za uspešno arhitekturno realizacijo družinske hiše, Kovski Vrh.

2003 Nagrada domofin za uspešno arhitekturno realizacijo večnamenskega objekta Šmartinka, Ljubljana.

2003 Nominacija za nagrado Mies Van der Rohe za večnamenski objekt Šmartinka, Ljubljana.

2003 Župančičeva nagrada za kulturne dosežke mesta Ljubljane za večnamenski objekt Šmartinka, Ljubljana.

2005 Priznanje odličnosti na II. bienalu vidnih sporočil Slovenije za oblikovanje avtobusne nadstrešnice Ljubljanskega mestnega potniškega prometa (z Domnom Frasom).

2006 Sonominacija za nagrado Mies Van der Rohe za stanovanjsko-poslovni objekt Dunajski vogal, Ljubljana (z mag. Markom Studnom).

2007 Nagrada 3 x les za stanovanjsko hišo v Čezsoči, Fakulteta za arhitekturo, Univerza v Ljubljani.

2007 Plečnikova medalja, Mestna knjižnica Grosuplje, Grosuplje.

Pomembnejše izvedbe:

1995 Izvedba Spomenika žrtvam druge svetovne vojne na trgu pred gradom, Ormož, za: Občina Ormož (M. Florijančič, T. Brate; kiparski del: M. Begić)

1996 Izvedba prizidka k Fakulteti za arhitekturo v Ljubljani, za: Univerza v Ljubljani (M. Florijančič)

Awards:

1989 Miloš Florijančič receives the FAGG Award for long-standing, successful and loyal cooperation and contribution to the development of the profession

1996 Matej Blenkuš receives the Plečnik Student Award for his outstanding academic achievements and for the premises of Mediateka for children in Ljubljana.

1996 Miloš Florijančič receives the Plečnik Award 1996 for the Extension to the Faculty of Architecture, Ljubljana.

2000 Matej Blenkuš receives the award for best Master's thesis in architecture in 1999 at the Helsinki University of Technology.

2002 Domofin Award for successful architectural realisation of a single-family house on Kovski Vrh

2003 Domofin Award for successful architectural realisation of a multi-purpose building Šmartinka in Ljubljana.

2003 Nomination for the Mies Van der Rohe Award for the multi-purpose building Šmartinka in Ljubljana.

2003 Župančič Award for achievements in culture of the City of Ljubljana for the multi-purpose building Šmartinka, Ljubljana.

2005 Recognition for excellence at the 2nd Biennial of Slovenian Visual Communications for the design of bus shelters for the Ljubljana City Public Transport (with Domen Fras).

2006 Nomination for the Mies Van der Rohe Award for the residential and commercial building Dunajski vogal in Ljubljana (with Mag. Marko Studen).

2007 3 x Les (3 x Wood) Award for the residential house in Čezsoča, Faculty of Architecture, University of Ljubljana.

2007 Plečnik Medal, 2007, the City Library Grosuplje, Grosuplje

Important realisations

1995 Monument to the victims of World War II at the castle square, Ormož, for: Municipality of Ormož, (M. Florijančič, T. Brate; sculptor: M. Begić)

1996 Extension to the Faculty of Architecture in Ljubljana, for: University of Ljubljana, (M. Florijančič)

- 1998** Izvedba stanovanjske hiše v Škofji Loki, Kopališka 35, Škofja Loka, zasebni naročnik (M. Florijančič, J. F. Knap)
- 2001** Izvedba stanovanjske hiše na Kovskem Vrhu nad Poljansko dolino, Škofja Loka, zasebni naročnik (M. Florijančič, M. Blenkuš, J. F. Knap)
- 2002** Izvedba večnamenskega objekta Šmartinka, Ljubljana, za: Primorje, d. d., ISO, d. o. o.
- 2004** Izvedba postajališča Ljubljanskega mestnega potniškega prometa, Ljubljana, za: Proreklam - Europlakat, d. o. o., in Mestna občina Ljubljana (M. Florijančič, M. Blenkuš, D. Fras)
- 2005** Izvedba garažne hiše Šentpeter, Ljubljana, za: Kranjska investicijska družba, d. o. o. (M. Florijančič, M. Blenkuš)
- 2005** Izvedba prenove Jakopičeve galerije, Ljubljana, za: Mestna občina Ljubljana (M. Florijančič, M. Blenkuš)
- 2005** Izvedba stanovanjske hiše v Čezsoči, Bovec, za: Državna tehnična pisarna, izpostava Bovec (M. Florijančič, M. Blenkuš)
- 2006** Izvedba večstanovanjske hiše Dunajski vogal, Ljubljana, za: Mreža JIT, d. o. o. (M. Blenkuš, M. Florijančič, M. Studen)
- 2007** Izvedba adaptacije in novogradnje knjižnice v Grosuplju, Grosuplje, za: Mestna občina Grosuplje (M. Florijančič, M. Blenkuš, oprema: A. Vehovar, K. Lipnik Vehovar, N. Gabrovec)
- 2007** Izvedba stanovanjske hiše na Oklukovi Gori, Brežice, zasebni naročnik (M. Florijančič, M. Blenkuš)
- 2007** Izvedba adaptacije stanovanjske hiše za namen protokolarne rezidence v Rožni dolini, Ljubljana (M. Blenkuš, M. Florijančič)
- 2008** Izvedba poslovnih prostorov KID na garažni hiši Šentpeter, Ljubljana, za: Kranjska investicijska družba, d. o. o. (M. Florijančič, M. Blenkuš)
- 2008** Izvedba stanovanjske hiše v Srednjih Gameljnah, Ljubljana, zasebni naročnik (K. Cimperman, M. Blenkuš)
- 2009** Izvedba opreme frizerskega salona Villla, Zoisova ulica, Ljubljana, za: Studio Villla, s. p. (M. Florijančič, M. Blenkuš)
- 2009** Izvedba opreme poslovnih prostorov na Komenskega ulici, Ljubljana, za: Svetilnik, d. o. o. (K. Cimperman, M. Blenkuš)

- 1998** Residential house in Škofja Loka, Kopališka 35, Škofja Loka, private client, (M. Florijančič, J. F. Knap)
- 2001** Residential house on Kovski Vrh above the Poljanska Dolina Valley, Škofja Loka, private client (M. Florijančič, M. Blenkuš, J. Fischer Knap)
- 2002** Multi-purpose building Šmartinka, Ljubljana, for: Primorje, d.d., ISO, d.o.o.
- 2004** City bus stop for the Ljubljana City Public Transport, Ljubljana, for: Proreklam - Europlakat, d.o.o. and Municipality of Ljubljana, (M. Florijančič, M. Blenkuš, D. Fras)
- 2005** Šentpeter parking garage in Ljubljana, for: Kranjska Investicijska Družba, d.o.o., (M. Florijančič, M. Blenkuš)
- 2005** Renovation of the Jakopič Gallery in Ljubljana, for: Municipality of Ljubljana, (M. Florijančič, M. Blenkuš)
- 2005** Residential house in Čezsoča, Bovec, for: National Technical Office, Bovec, (M. Florijančič, M. Blenkuš)
- 2006** Residential house Dunajski Vogal, Ljubljana, for: Mreža JIT d.o.o.. (M. Blenkuš, M. Florijančič, M. Studen)
- 2007** Adaptation and new construction of the Grosuplje City Library, Grosuplje, for: Municipality of Grosuplje, (M. Florijančič, M. Blenkuš; interior design: A. Vehovar, K. Lipnik Vehovar, N. Gabrovec)
- 2007** Residential house on Mt. Oklukova Gora, Brežice, private client, (M. Florijančič, M. Blenkuš)
- 2007** Adaptation of a residential house in Rožna Dolina, Ljubljana, for protoculary purposes. (M. Blenkuš, M. Florijančič)
- 2008** KID business premises on Šentpeter Parking Garage, for: Kranjska Investicijska Družba, d.o.o., (M. Florijančič, M. Blenkuš)
- 2008** Residential house in Srednje Gameljne, Ljubljana, private client, (K. Cimperman, M. Blenkuš)
- 2009** Interior design for Villa hair salon, Zoisova ulica, Ljubljana, for: Studio Villa, s.p., (M. Florijančič, M. Blenkuš)
- 2009** Business premises on Komenskega ulica, Ljubljana, for: , Ljubljana, za: Svetilnik, d.o.o. (K. Cimperman, M. Blenkuš)

MATEJ BLENKUŠ IN MILOŠ FLORIJANČIČ

2010 Izvedba prenove notranje opreme Vile na Skalci,
za: Ministrstvo za notranje zadeve (M. Florijančič, M. Blenkuš)

2010 Izvedba poslovno-stanovanjske stavbe Dunajski mozaik, Ljubljana,
za: Mreža JIT, d. o. o. (M. Florijančič, M. Blenkuš)

2010 Izvedba stanovanjske hiše v Nožedu, Nožed, zasebni naročnik
(M. Florijančič, M. Blenkuš)

2011 Izvedba poslovne stavbe Imparo, Cesta v Gorice, Ljubljana,
za: Imparo, d. o. o. (M. Florijančič, M. Blenkuš)

2011 Izvedba sedmih hiš na ježi na Brinju, Dol pri Ljubljani, za: Mreža JIT,
d. o. o. (M. Florijančič, M. Blenkuš)

2011 Izvedba stanovanjske hiše v Virmašah pri Škofji Loki, Škofja Loka,
zasebni naročnik (K. Cimperman, M. Blenkuš)

2011 Izvedba poslovne stavbe Dunajska vertikala, Dunajska cesta, Ljubljana,
za: Kovinar, d. o. o. (M. Florijančič, M. Blenkuš)

2012 Izvedba stanovanjske hiše na Šenturški Gori, zasebni naročnik
(M. Florijančič, V. Kobal)

2012 Izvedba 1. faze Nordijskega centra Planica – rekonstrukcija Bloudkove
velikanke, za: Zavod za šport RS Planica (M. Florijančič, M. Blenkuš, K. Kobal,
A. Kučan, L. Javornik)

2012 Izvedba stanovanjske hiše na Podutiku, Pilonova ulica, Ljubljana,
zasebni naročnik (M. Blenkuš)

2013 Izvedba večstanovanjske stavbe Dvorec Jelen, Kranj, za: Elektroservisi,
d. o. o. (M. Florijančič, M. Blenkuš)

2013 Izvedba 2. faze Nordijskega centra Planica – otroške in mladinske
skakalnice, za: Zavod za šport RS Planica (M. Florijančič, M. Blenkuš, K.
Kobal, A. Kučan, L. Javornik)

2013 Izvedba stanovanjske hiše na Trebčah, Bistrica ob Sotli, zasebni naročnik
(M. Blenkuš, K. Cimperman)

2014 Izvedba stanovanjske hiše in Portorožu, Sončna pot, Portorož,
zasebni naročnik (M. Florijančič, M. Blenkuš)

2010 Interior design for the hotel Vila na Skalci, for: Ministry of the Interior,
(M. Florijančič, M. Blenkuš)

2010 Commercial-residential building Dunajski mozaik,
for: Mreža JIT d.o.o., (M. Florijančič, M. Blenkuš)

2010 Residential house in Nožed, Nožed, private client,
(M. Florijančič, M. Blenkuš)

2011 Commercial building Imparo, Cesta v Gorice, Ljubljana,
for: Imparo, d.o.o., (M. Florijančič, M. Blenkuš)

2011 Seven houses on a grassy slope on Brinje, Dol pri Ljubljani,
for: Mreža JIT, (M. Florijančič, M. Blenkuš)

2011 Residential house in Virmaše, Škofja Loka, private client,
(K. Cimperman, M. Blenkuš)

2011 Commercial building Dunajska vertikala, Dunajska cesta, Ljubljana,
for: Kovinar d.o.o. : Kovinar d.o.o., (M. Florijančič, M. Blenkuš)

2012 Residential house on Mt. Šenturška Gora, private client,
(M. Florijančič, V. Kobal)

2012 1st phase of the Nordic Centre Planica – Reconstruction of the Bloudek
Giant, for: Planica Institute of Sports of the RoS,
(M. Florijančič, M. Blenkuš, K. Kobal, A. Kučan, L. Javornik)

2012 Residential house in Podutik, Pilonova ulica, Ljubljana, private client,
(M. Blenkuš)

2013 Multi-apartment building Dvorec Jelen, Kranj,
for: Elektroservisi d.o.o., (M. Florijančič, M. Blenkuš)

2013 Phase 2 of the Planica Nordic Centre – Junior jumping hills,
for: Planica Institute of Sports of the RoS, (M. Florijančič, M. Blenkuš,
K. Kobal, A. Kučan, L. Javornik)

2013 Residential house in Trebče, Bistrica ob Sotli, private client,
(M. Blenkuš, K. Cimperman)

2014 Residential house in Portorož, Sončna pot, Portorož, private client,
(M. Florijančič, M. Blenkuš)

DIPLOMA ZAPS ZAPS DIPLOMA

Vzpostavitev pogojev za delovanje ZAPS ob njeni ustanovitvi in v prvih letih delovanja je bila izjemno delo, ki je na prvi pogled samoumevno. Vendar ni tako. Začeti je bilo treba iz nič. S svojo vizijo in pogumom so to delo načrtovali in opravili člani upravnega odbora zbornice v obdobju 2004–2008.

Creating the conditions for ZAPS's activity upon its inception and on into the early years of its operation was exceptional work that tends to be taken for granted. It shouldn't be. We had to start from nothing. It was members of the Chamber's Management Board 2004–2008, with their vision and determination, who planned and carried out this work.



Arhitekt Tomaž Kancler je imel na področju strokovnih politik mednarodne izkušnje v okviru delovanja v UIA (Union internationale des Architectes, Mednarodna zveza arhitektov) še pred ustanovitvijo ZAPS.

Njegova zasluga je, da je bila Slovenija oz. ZDAS (Zveza društev arhitektov Slovenije) po osamosvojitvi leta 1993 na kongresu UIA v Chicagu prva od nekdanjih jugoslovanskih republik, ki je bila sprejeta med člane UIA, potem ko je bilo predhodno treba rešiti problem zaostalih članarin.

V vlogi člana UIA je pomembno prispeval, da so se arhitekti vključevali v ACE (Architects' Council of Europe, Svet arhitektov Evrope) še v času, ko so delovali kot sekcija v IZS. V obdobju sekcije, ko smo se trudili za spremembo zakona, ki bi omogočil samostojno zbornico, je deloval krajši čas kot državni sekretar na MOP. Takrat je pomembno prispeval, da nam je končno uspelo pri zakonu.

Po ustanovitvji ZAPS leta 2004 je bil Tomaž Kancler prvi predsednik skupščine ZAPS. Na tem mestu je opravil pomembno vlogo z daljnosežno vizijo, prizadevanjem, da se zbornica razvija v smeri potrebe po širitvi programa za ustanovitev Hiše arhitekture itd.

V vlogi predsednika skupščine je uspešno urejal odnose med različnimi interesi strok oz. sekcij v okviru ZAPS tako, da ni škodilo izvajanju zastavljenega programa upravnega odbora.

V mandatnem obdobju 2006–2009 je deloval v okviru UIA in delno ACE. Bil je pobudnik in organizator prvega Kongresa arhitektov leta 2005 in vsakoletnih Dnevov arhitektov. Opravil je pomembno vlogo pri pridobivanju sponzorskih sredstev, potrebnih tako pri organizaciji Dnevov arhitektov kot pri urejanju Hiše arhitekture.

Even before the inception of ZAPS architect Tomaž Kancler had gained international experience in professional policies from his work at the International Union of Architects (UIA).

He is to be credited for the fact that after gaining independence Slovenia, or better ZDAS (Association of Architects' Societies of Slovenia), was accepted into the UIA as early as 1993 at the UIA Congress in Chicago, as the first of the former Yugoslavian republics – and only after having first resolved the problem of unpaid membership fees.

As a member of the UIA he contributed extensively to architects' participation in ACE (Architects' Council of Europe) already at the time when they were organised as a section within the Chamber of Engineers. During the Section's active efforts towards amending the act that was to allow for the creation of our independent chamber he served for a short while as state secretary at the Ministry of the Environment and Spatial Planning and significantly contributed to our success with the act.

After the inception of ZAPS in 2004 Tomaž Kancler served as the first president of the ZAPS General Meeting. In this capacity he contributed extensively, with his far-reaching vision and efforts, to the Chamber developing in line with its aim to expand its programme through the establishment of the House of Architecture and similar.

As president of the General Meeting he was successful in coordinating the many different interests of the professions or sections under ZAPS without compromising the envisaged implementation of the Management Board's programme.

During his term of office (2006 – 2009) he was active within both the UIA and partly within ACE as well.

He was the initiator and organiser of the First Congress of Architects in 2005 as well as of the annual Architect Days. In addition, he played an important part in securing contributions from sponsors that were much needed for the organisation of Architect Days and in setting up the House of Architecture.



Architekt Andrej Černigoj je opazno zaznamoval nastajanje zbornice s svojo na internem razpisu v letu 2003 izbrano rešitvijo za ureditev zborničnih prostorov, v nadaljevanju pa tudi prostorov Hiše arhitekture in njene grafične podobe.

- Zasnoval je prvo spletno stran ZAPS – ARHIFORUM in vodil njen izdelavo. (v sodelovanju z Renderspace, d.o.o.).
- Izdelal je predlog sistema zborničnih nagrad »ZLATI SVINČNIK« za posamezna strokovna področja in oblikoval plakete.
- Izdelal in vzpostavil je preprost in pregleden interaktivni cenik Arhigram za celovite in delne projektantske storitve (v sodelovanju z Renderspace, d.o.o., tudi računalniško in spletno različico programa), namenjen tako projektantom kot naročnikom.
- Bil je glavni urednik zborničnega biltena ARHITEKT in avtor oblikovalske zasnove.

Architect Andrej Černigoj made a tangible contribution to the creation of the Chamber with his solution for the design of the Chamber's premises that was selected in 2003 in the framework of an internal call for proposals; later he contributed solutions also for the premises of the House of Architecture and its visual identity.

- He devised and established the first ZAPS web presence – ARHIFORUM (in cooperation with Renderspace d.o.o.).
- He prepared the proposal for the Chamber's "GOLDEN PENCIL" award system for individual professions and designed the plaques.
- He created and established the simple, transparent interactive Arhigram scale of fees for comprehensive and partial architectural design services (in cooperation with Renderspace d.o.o., along with the electronic and online versions of the programme), intended to serve both architects designers and clients.
- He was editor-in-chief of the architectural bulletin ARCHITECT and author of its design concept.

Bil je nosilec finančne politike zbornice. Našel je načine, kako priti do ustreznih finančnih sredstev, ki so bila predpogoji za uresničevanje ambicij upravnega odbora pri izvajanju programa. Izdelal je sistematizacijo delovnih mest v ZAPS in na tej osnovi tudi reševal občasne kadrovske probleme. Treba je poudariti, da brez navedenega prispevka Borisa Zuliani, brez njegove angažiranosti, iznajdljivosti in poguma pri zastavljenih ciljih, upravni odbor ne bi mogel izpeljati želenega programa Hiše arhitekture.

As the person responsible for the Chamber's financial policy he found and developed the means to obtain the financial resources required to pursue the ambitions of the Management Board in the implementation of its programme. He prepared the job classification scheme for ZAPS that served as the basis for resolving occasional staffing problems. We cannot stress enough that the Management Board would not have been able to go through with the much-needed House of Architecture programme without Boris Zuliani's full commitment, resourcefulness and determination to achieving the set goals.

ZLATI SVINČNIK
GOLDEN PENCIL

Priznanja zlati svinčnik so častna in se podeljujejo za odlično izvedbo na področju arhitekture, krajinske arhitekture in prostorskega načrtovanja v zadnjih petih letih.

The Golden Pencil award is an honorary award for an outstanding realisation for architecture or landscape architecture as well as in the field of spatial planning, completed in the last five years.

ZLATI SVINČNIK / GOLDEN PENCIL

Zadnjih nekaj let se dogaja, da arhitekture, nagrajene z zlatim svinčnikom, dobivajo nagrade tudi na mednarodni ravni. Dejstvo je, da se je sodobna slovenska arhitektura uveljavila s prepoznavno produkcijo globalno prepoznavnih birojev in si pridobila mesto v mednarodnih medijih. Slovenska arhitektura je dokončno ujela vse, ki smo jim želeli biti podobni. Celo več – slovenska arhitekturna produkcija je v nekaterih primerih bolj sofisticirana od nizozemske, bolj metropolitanska od londonske, detajli bolj izpiljeni od švicarskih ...

Prav to pa bi utegnil biti večji problem, kot se zdi – produkcija kakovostnih presežkov je skoraj v vsakem primeru globalizirana in perfektna in je dokončno izgubila stik z okoljem. Izbrane hiše so lepe. V večini primerov nimajo nikakršne zveze s hudo recesijo, v kateri brodi država, s propadom slovenskih gradbenih podjetij, ne zanimajo se za probleme, ki jih je naplavil hudo turbulenten čas, na primer zadruge, samooskrba, recikliranje, gradnja v lesu, stanovanjski problem mladih, na svojih parcelah so samozadostne, izolirane od časa z gradnjo postanejo relikti obdobja, ki ga ni več ... Gre samo za zadnji val nekdanje slovenske arhitekturne plime. Večina hiš, ki jih je obravnavala letošnja komisija, je čudovitih in bilo bi naravnost arrogantly arhitektom ne čestitati za doseženo raven strokovnosti. In jim seveda ne podeliti letnih priznanj.

A ob vsem estetskem užitku vendarle kaže opozoriti na izvotljenost diskurza, ki je očitno postal nov akademizem in ki nujno potrebuje protipol. Spoštovane kolege bi na to vsekakor radi opozorili, prihodnji žiriji pa želimo, da bo lahko presojala tudi z vidika angažiranosti, ne zgolj zloščene površine. In da bi arhitektura končno uvidela, da mora postati del reševanja problemov, ne pa sama največji spomenik problemu samemu.

Recent years have seen a trend that the architectures awarded with Golden Pencils have received awards at the international level as well. It's a fact that contemporary Slovenian architecture has made a name for itself through the distinctive production of globally recognised offices, thus building a presence in international media. Slovenian architecture has finally caught up with those we long looked up to. And more. Sometimes, Slovenian architectural production can be more sophisticated than the Dutch, more metropolitan than London's and detailing more meticulous than the Swiss...

And this could be a bigger problem than it seems – the production of outstanding quality achievements is almost always globalised and perfect, and has finally lost touch with the environment. The selected houses are beautiful. In most cases they do not reflect the severe recession plaguing the country, nor the demise of Slovenian construction companies, nor are they interested in the problems and concerns left largely behind by these difficult times, like cooperatives, self-sufficiency, recycling, wood construction, housing issues faced by young people. Instead they stand self-sufficient on their plots, and isolated from time they turn, through construction, into relicts of a bygone age... This is only the last wave of the former Slovenian architectural high tide. Most of the houses examined by this year's committee are wonderful, and it would be no less than arrogant if we didn't congratulate the architects for the level of professionalism they have achieved. And, of course, if we didn't confer upon them the annual awards.

Aesthetic pleasure aside, we should nevertheless point to the hollowed out discourse that has obviously become the new academism – and as such urgently requires an antipode. This is something we would like to remind our esteemed colleagues of, while we hope the next jury will be able to evaluate the work also in terms of commitment and engagement instead of evaluating merely the polished surface. And that architecture would finally see that it is bound to become part of the solution, not the greatest monument to the very problem.

ZLATI SVINČNIK ZA ODLIČNO IZVEDBO / GOLDEN PENCIL FOR OUTSTANDING REALISATION



Enodružinska hiša, naložena v strmo brežino, po širini zaseda ves razpoložljiv prostor podlgovate parcele. Volumen objekta si prizadeva biti v okolju čim manj opazen ter čim bolje integriran v naravni prostor s ciljem uporabe razpoložljivih naravnih danosti za zviševanje bivanjske kakovosti. Na severni strani je objekt s spodnjo etažo vkopan v brežino, priltičje pa je od nje ločeno z zunanjim hodnikom ter linijskim pasom servisnih prostorov, ki vpostavlja tamponsko cono med senčnim in ogrevanim delom hiše. Funkcionalno ter oblikovno je hiša na južni strani v dveh etažah skoraj po celotni dolžini odprta v naravni prostor z rahlo meandrirano kontinuirano stekleno steno (od tal do stropa), ki jo poleti pred pregrevanjem varuje drevesne krošnje. Očitno panoramska hiša, ki pa v prostorskem smislu vizualno ne izstopa, saj jo med krošnjami dreves zagledamo šele, ko se znajdemo pred njo. Enovit bivalni prostor, iz katerega se lahko dobesedno dotikamo drevesnih vej, sestavljen s prenjenim naborom materialov; kombinacija lesa, stekla in betona oblikuje prepričljiv intimni svet ter kliče nazaj k naravi. Ob izjemni orkestraciji svetlobe in detajla hiša na lokaciji, kjer se praviloma ne gradi, izkorišča ter uporablja naravne danosti sebi v prid – to je odlika, na katero bi se lahko v Sloveniji naslonilo več naročnikov in arhitektov kot do zdaj.

With its breadth, this single-family house positioned on a steep slope occupies all the space the oblong plot has to offer. The building's volume aims to blend with the environment, to be embedded in the natural surroundings as well as possible, utilising the available natural resources to maximise the quality of living. On the northern side the lower floor of the building is dug into the slope, while the ground floor is separated from it by an outdoor hallway and a belt of utility rooms that serve as a buffer zone between the shady and the heated part of the house. In terms of functionality and design the house, on the two floors on the southern side, opens up to the natural surroundings along most of its entire length with a slightly meandering continuous glass wall (floor to ceiling), protected from excessive summer heat by the surrounding tree tops. Although pronouncedly panoramic, the house does not nevertheless stand out visually from the surrounding space and is not seen between the tree-tops until we are right there. A uniform living area that allows you to literally touch tree branches, put together with a well thought-out selection of materials: a combination of wood, steel and concrete creates a convincing intimacy calling us back to nature. The remarkable orchestration of light and detail, the house located in a place that is, as a rule, avoided by investors, benefiting from utilising natural resources – which is a quality more clients and architects in Slovenia should pursue.

ZLATI SVINČNIK ZA ODLIČNO IZVEDBO / GOLDEN PENCIL FOR OUTSTANDING REALISATION



SITULA, STANOVANJSKO POSLOVNI KOMPLEKS
SITULA, APARTMENT AND BUSINESS COMPLEX IN LJUBLJANA

MATIJA BEVK, VASA PEROVIĆ, ANDREJ UKMAR

Hibridni kompleksi takšnega formata so značilni za mesta večjega merila, kot je Ljubljana, zato je takšen preskok zanimivo vrednotiti v kontekstu Ljubljane. Specifičen šarm Situle predstavlja dejstvo, da je v merilu lokalnega konteksta mesto v malem. Da bi kompleks deloval kot mestece, ga je treba osmisliti ob upoštevanju dveh dejavnikov, ki ne smeta biti vprašljiva – urbanistični pogoji ter program investicije. Arhitekt mora biti posebej v projektilih s kompleksnim značajem več kot projektant ali oblikovalec – pokazati mora večchine manevriranja in ob tem uporabljati projektantsko imaginacijo ter jih podpreti s prezentacijskimi ter elaboracijskimi veščinami. V primeru Situle je bila kompleksnost programov izliv ter prednost, kajti končni rezultat je dosledno, zelo natančno ter prečiščeno oblikovana kompleksna struktura, inovativna v detajlu, v merilu mesta pa prepoznavna tipološka novost. Na fasadnem plašču prevladujejo kovinski perforirani paneli, ki so uporabljeni, ovisno od kompozicijskih ter funkcionalnih potreb, različno – kot zaščita pred soncem, ventilacijska maska ali pregrada pred hrupom. Situla ponuja na prvi pogled čisto »win-win situacijo« – investitor je dobil zelo detajno osmišljen tržni proizvod enkratnega značaja (brand), uporabnik pa human, komfortern, visoko estetiziran ter tehnološko sofisticiran ambient za vsakodnevno življenje. Glede na čas nastanka bo zanimivo spremljati, ali bo kulturno okolje kot potrošnik pripravljeno prepoznati in sprejeti arhitekturni kompleks oziroma ali so bila strateška predvidevanja investitorja glede na kontekst mesta Ljubljana pravilna.

Hybrid complexes of such format are characteristic for cities bigger than Ljubljana, so it is interesting to evaluate this leap in the context of our capital. Situla's specific charm is in that in terms of the local context it is a city on a small scale. In order to function as a town, the complex has to be invested with purpose, with consideration of two factors that should not come into question – spatial planning conditions and the investment programme. Especially in complex projects, architects must function not only as project designers or developers, but have to employ their manoeuvring skills together with their creative design-imagination and support them with skilful presentations and elaborations. The complexity of Situla's programmes proved both a challenge and a strength, producing a consistent, clearly thought-out refined complex structure that is innovative in detail and recognised as a something typologically new in terms of the city. Perforated metal panels dominate on the façade cladding, used depending on the functional requirements or for the sake of composition, either as a sun shade, ventilation mask or noise barrier. At first sight, Situla offers a true win-win situation – the investor received a carefully thought-out, one-of-a-kind, purpose-filled commercial product (brand), while the user got a comfortable, people-friendly, highly aesthetic and technologically sophisticated environment for living, working and shopping. With consideration of its date of origin it will be interesting to see whether the cultural environment as the consumer will be willing to recognise and accept the architectural complex and whether the investor's strategic projections were correct in the context of Ljubljana.

ZLATI SVINČNIK ZA ODLIČNO IZVEDBO / GOLDEN PENCIL FOR OUTSTANDING REALISATION



PETER GABRIJELČIČ, BOŠTJAN GABRIJELČIČ, ALEŠ GABRIJELČIČ

Črna hiša je v bistvu rjava – kar ji gre glede na lokacijo sredi dolenjskih gričev gotovo v prid. Glavna odlika je arhetipskost volumna, ki izhaja iz tradicionalne arhitekture – hiša združuje logiko dvojnega kozolca in domačije, končni rezultat pa je stavba, ki deluje brezčasno, monolitno ter je subtilno umeščena v kulturno krajino. Objekt je spretno naložen na teme vzpetine in z vzhodnim delom v celoti pogleda iz nje, tako izkoristi višinsko razliko, s katero oblikuje servisni dostop etažo nižje. Arhitekturna govorica je reducirana na minimum – fasadna opna iz vlaknocementnih plošč raste iz tal, se prez šiva previje v streho (opremljeno s skoraj nevidnimi sončnimi kolektorji) in v nadstrešnice, ki ščitijo vhod ter okna, ki so razporejena povsem simetrično. Okna so večinoma izvedena kot strukturna fasada brez okvirjev (fiksna), leseni okenski okvirji naznačujejo le okna, ki jih je mogoče odpirati, ter navzven najavljujo svetle lesene površine interjerja hiše. In to je vse. Nobene odvečne geste, nepotrebne gostobesednosti ali neprijetnih presenečenj, ki bi v spregledanem detailju izdajala trenutek zmanjšane koncentracije arhitektov. Hiša je stoodstotno dosledna v zasnovi in detajlu, vsak delček odslikuje celoto in brezkompromisnost pristopa, ki pa je dovolj zadržan, da v ospredje ne postavlja avtorskega ega. Prav nasprotno, rezultat je simpatičen, dolenjsko zmehčan »topli minimalizem« ponuja idealne razmere, da v ospredje stopi zgodba nadvse kulturnega naročnika, ki je imel z izborom arhitekta očitno srečno roko. Kakšen pomislek zbuja edino dejstvo, da oken v etaži ni mogoče odpreti in s polnimi pljuči zajeti prepih neokrnjene narave.

The Black House is actually brown – which definitely works to its advantage given its position in the midst of the hilly Dolenjska region. The main strength of the house is its archetypal volume that looks to and distinctively references traditional architecture; the house combines the logic of a double hayrack and a homestead, with the final result producing a building that is both timeless and monolithic, subtly embedded in the cultural landscape. The building is skilfully mounted on the crest of a slope, fully projecting outwards with its Eastern part, thus exploiting the height difference used to create a service access on the floor below. Architectural expression is reduced to the minimum – the façade membrane of fibre cement boards grows from the ground, continuing seamlessly into the roof (fitted with hardly visible solar collectors) and into overhangs that protect the entrance and the symmetrically spaced windows. Windows are executed as a (fixed) structural frameless façade, only the windows that can be opened and which invite the view on the light-coloured wooden surfaces in the interior of the house are accentuated with wooden frames. And this is it. No unnecessary gestures, excessive wordiness or unpleasant surprises that might reveal a moment of the architect's diverted focus in an overlooked detail. The house is fully consistent in design and detail, every smallest part reflects the whole and the uncompromising approach that still possesses enough restraint to hide the author's ego. Quite the contrary – the result is a likeable “warm minimalism” softened by the character of the Dolenjska region, offering ideal conditions to showcase a story of a highly cultured client who was obviously lucky with his choice of the architect. The only scruple stems from the fact that the floor windows cannot be opened to allow the user to fill his lungs with a blast of wind from the surrounding unspoiled nature.

ZLATI SVINČNIK ZA ODLIČNO IZVEDBO / GOLDEN PENCIL FOR OUTSTANDING REALISATION



MONIKA FINK SERŠA, ALEKSANDER LUŽNIK, ANA OCVIRK ŠAFAR

Opuščena proizvodna hala, preurejena v poslovne prostore z dobrim razporejanjem javnih programov v parterju tehnološkega parka, funkcionalna preobrazba zunanjih manipulativnih asfaltiranih površin v zeleni pas ob objektu, ki je kakovostno oblikovan kot sodobna urbana poteza, namenjena zaposlenim in obiskovalcem, na katero je priključeno »ozelenjeno« parkirišče (na območju posega je posajenih več kot 150 novih dreves), nakazuje trajnostni arhitekturni presežek v doktrini »manj je več«. Parterni par obroblja močna linjska poteza kompozicijsko ter tehnološko domiselno zasnovanega fasadnega ovoja. Obešena prezračevana fasada iz trapezne alupločevine z nadzorovano diferenciacijo polnih ter perforiranih polj v ortogonalnem rastru s tehnološko enostavnimi in racionalni detajli zakriva obstoječo stavbo iz 70. let ter jo obenem energetsko sanira. Proces prenove industrijskega objekta na lokaciji Iskratel v Kranju kljub nekončnemu procesu regeneracije t. i. »brownfield« situacije pomeni slovenski presežek v kontekstu trajnostnega arhitekturnega načrtovanja oziroma dokazuje, da je mogoče s premišljenim načrtovanjem kakovostno združiti tako estetska, družbeno-gospodarska, socialna ter ekološka merila ter doseči visoko raven arhitekture.

An abandoned production hall converted into business premises with an efficient arrangement of public programmes on the ground floor of the technological park, a functional transformation of outdoor asphalt handling areas into a green belt that stretches along the building cleverly designed as a modern urban gesture to serve to both employees and visitors and showcasing the attached “green” car park (with more than 150 new trees planted in the intervention area) is seen as a sustainable architectural achievement under the reign of the “less is more” doctrine. The ground floor is rimmed with a strong stroke of cleverly designed façade cladding, accomplished both in terms of composition and technology. A suspended ventilated façade made of trapezoidal aluminium sheets, with controlled differentiation of full and perforated fields in the orthogonal raster with technologically simple and rational details, covers the existing building from the 1970s while improving its energy performance. Despite the unfinished regeneration process of the so-called “brownfield” situation, the restoration of the industrial facility on the site of Iskratel in Kranj represents an outstanding achievement of Slovenian architects in the context of sustainable architectural design, proving that a carefully thought-out design can successfully employ aesthetic, societal, economic, social and environmental criteria to achieve the highest level of architecture.

ZLATI SVINČNIK ZA ODLIČNO IZVEDBO / GOLDEN PENCIL FOR OUTSTANDING REALISATION



Pri arhitektih priljubljena črna (ne)barva je simbolni motiv sedanosti, sodobne dobe, nove mutacije prostorov stavbe, ki je skozi čas menjavala fiziognomijo, lastnike, obliko, proporce, namen Črna materialnost je jasno ter precizno locirana na skrbno izbrana mesta, torej tja, kjer je to dovoljeno, smiselno, obupoštevanju tako obstoječih prostorskih odlik kot slojev gradnje, ki so se naložili skozi čas na arhitekturnih elementih. Novodobni posegi v prostor so zasnovani skoraj povsem dvodimenzionalno, približujejo se slikarski gesti in redko, le na nekaterih mestih, preidejo v tretjo dimenzijo, s katero ustvarjajo arhitekturo v arhitekturi. Arhitekti so z minimalnimi posegi dosegli maksimalen učinek transformacije uporabe nekdanjih prostorov dominikanskega samostana, s katerimi so obenem podprtli pričevalnost volumnov ter elementov tiste grajene strukture, ki jih je vredno ohranjati v kontekstu arheologije, umetnostne zgodovine, arhitekture ali same zgodovine, ne da bi izgubljali osnovne misli o sodobni artikulaciji samega prostora. Ohranjanje pričevalnosti arhitekture s spremjanjem uporabe je zelo občutljiva naloga, ki zahteva izjemno veščino, hkrati pa ponuja možnosti za vzpostavitev arhitektурnega dialoga, kar je arhitektom pri prenovi Dominikanskega samostana na Ptiju nedvomno uspelo.

Black is a popular (non-)colour among architects as it represents a symbolic motif of contemporaneity, the modern age, a new mutation of the premises of a building that has passed through time changing its physiognomy, owners, form, proportions, purposes... Black materiality is clearly and precisely located on carefully selected spots, i.e. where it is allowed, meaningful, with consideration of both existing spatial qualities and construction layers that have been deposited on architectural elements through time. The interventions made, almost two-dimensionally, into this space in recent times are reminiscent of a painterly gesture and only rarely, in selected spots, do they evolve into the third dimension that is used to create architecture within architecture. With minimal interventions that highlighted the narrative of the volumes and elements of the built structure that is worth preserving in the context of archaeology, art history, architecture or history itself, the architects achieved maximum effect in the transformation of purpose of the former premises belonging to the Dominican monastery without compromising the basic idea of modern articulation of the same space. Preserving the architectural narrative by changing the purpose of architecture is a delicate task that requires utmost skill, but at the same time offers possibilities for establishing an architectural dialogue, something that the architects working on the renovation of the Dominican monastery in Ptuj certainly succeeded in achieving.

ZELENI SVINČNIK
GREEN PENCIL

Priznanje zeleni svinčnik je častno in se podeli za arhitekturno ali urbanistično izvedbo, ki je nastala z zavestno odgovornostjo do okolja in družbe ter namenom trajno izboljšati družbene in okoljske značilnosti bivanja.

The Green pencil award is an honorary award conferred on architectural or urban planning project, characterized by responsibility towards the environment and society, aiming to sustainably improve the quality of life environmentally and socially.

ZELENI SVINČNIK / GREEN PENCIL



ORTENIA – APARTMAJI V NARAVI
ORTENIA – APARTMENTS IN NATURE, PODČETRTEK

PETRA OSTANEK, TINKA BELTRAM PREKOVIČ

Apartmaji v Podčetrtek so postavljeni na zelo zahtevno mikrolokacijo glede na projektno nalogu, namen, oziroma artikulacijo kompozicije arhitekturnih volumnov. Avtorici sta se odlično odzvali nanjo, saj sta s kreativnim urbanistično-arhitekturnim konceptom in dovršeno arhitekturo zadostili tako kompleksnim zahtevam, ki so narekovale, da se stavba sklada z okolico, kot visokim merilom zelene gradnje. Apartmaji se v pogledih z vseh strani odlično zlivajo z okolico. Največ o tem pove pogled na stavbo z brega z nasprotne severne strani. Tриje vidni volumni simulirajo tri gabarite družinskih hiš, te pa so pravzaprav trije pari apartmajev, ki so med seboj ravno prav oddaljeni, da omogočajo naravno kroženje zraka oziroma bioklimatski učinek. Stavba ima dve etaži, ki sta zaradi konfiguracije terena, usmerjenosti k razgledom in osončenosti logično disponirani. Delno vkopana klet gleda na sever, dostopna pa je peš in z avtom. Ker je delno vkopana so, čeprav gre za severno stran, topotne izgube manjše, zato je ta kompakten volumen stavbe energijsko učinkovit. V tej etaži so recepcija, restavracija, fitness, savna, vertikalne komunikacije, večnamenski prostor in strojnica. Na to večnamensko podlago so postavljeni trije ločeni volumni gornje etaže, ki jo na južni strani vidimo na isti višini kot urejeno zunanje zemljische.

In terms of the project task, purpose and articulation of the composition of architectural volumes the apartments in Podčetrtek are situated on a very complex micro-location. The authors' solution was very clever and their creative urban-architectural design concept and accomplished architecture met not only the complex requirements that dictated that the building blend with its environment, but also the highest criteria of green construction. From every aspect, the apartments blend perfectly into their natural surroundings, and the view of the building from the hill on the opposite northern side makes this most evident. Three visible volumes simulate three family houses that are in fact three pairs of apartments spaced just far enough apart to allow for the natural air circulation or bioclimatic effect. The building has two storeys, logically arranged with consideration of the terrain configuration, orientation to views and insolation. The ground floor is oriented north and accessible both on foot and by car. Partially dug into the slope it gives better thermal performance despite solely northern orientation, allowing this compact volume of the building to achieve high energy efficiency. This storey features a reception area, restaurant, fitness, sauna, vertical communications, a multi-purpose room and an engine room. This polyfunctional substructure holds three separate volumes of the upper storey that is set up at the same level as the beautifully landscaped courtyard in front of the southern side of the building.

V vsakem od teh volumnov sta dva apartmaja, ki sta, z izjemo kopalnice in kuhinje, popolnoma transparentna, tako da dnevni prostori gledajo na jug, spalnice pa na sever. Južna lega omogoča optimalen zajem sončne energije, kar pomembno prispeva k energijski učinkovitosti. Severno pročelje vseh šestih spalnic se osupljivo dobro ujema z zvonikom cerkve in starim gradom na vrhu hriba. Transparentnost je posledica fizične povezanosti prostora, s čimer sta avtorici dosegli termodinamično ravnotežje med južno in severno stranjo v vsakem apartmaju. Gradbena fizika je preračunana s programom za pasivno hišo (PHPP), po katerem tudi dosega potrebne vrednosti visoke energijske učinkovitosti kot srednje vrednosti obeh etaž. Načelo pasivne solarne arhitekture dopoljuje sodobna tehnika ogrevanja in hlajenja. Sistem ogrevanja je opremljen s topotno črpalko voda-voda z dvema geosondama. Prostori v apartmajih so talno ogrevani, skupni prostori pa konvektorsko. V stavbi je povsod vgrajen sistem za prezračevanje z rekuperacijo. Optimiran instalacijski sistem z elegantnimi rešitvami in racionalnim konceptom je sprejemljiva investicija, ki se bo upravičila s svojo učinkovitostjo in na dolgi rok obrestovala z nižjimi stroški vzdrževanja.

Uporabljena je široka paleta izrazito naravnih materialov. Les, ki prevladuje kot obloga ovoja treh prefinjeno ločenih sklopov apartmajev, prehaja v notranjost, kjer nastopa pri oblikovanju pohištva iz masivnega, oljenega hrastovega lesa. K naravnemu videzu notranjosti bistveno pripomore tudi glineni omet, ki učinkovito uravnava vlago. Velike zasteklene površine na južni strani puščajo v notranjost obilje naravne svetlobe, ki še dodatno poudarja naravno barvo glinastega ometa in lesa. Presek zunanjih sten je zapolnjen s termoizolacijskim slojem vpihanе celuloze v vlaknenih ploščah. Pod temeljno ploščo stavbe je topotna izolacija.

Each of these volumes consists of two apartments, both completely transparent but for the bathroom and the kitchen, with living areas facing south and bedrooms facing north. Southern orientation allows the apartments to capture maximum solar energy, which significantly contributes to energy efficiency. It is impressive how the northern façade of all six bedrooms matches with the church belfry and with the old castle that stands on the top of the hill. The transparency is the result of the cohesion of the space, which helped to achieve a thermo-dynamic equilibrium between the southern and the northern sides of each apartment. The building physics is calculated with the passive house planning package (PHPP), according to which it achieves the required values for high energy efficiency as the median value of both storeys. The principle of passive solar architecture is further complemented by modern heating and cooling technology. The heating system features a water-water heat pump with two geoprosbes. Floor heating in the apartment rooms is complemented by convector heating in common rooms. The building has a built-in heat recovery ventilation system. The installation system is optimised and cleverly designed. Its rational concept represents a viable investment that will be justified by efficiency and lower maintenance costs in the long run.

The apartments showcase an array of expressly natural materials. Wood, which dominates as the covering of the exterior envelope of three subtly separated apartment volumes, is featured in the interior design with furniture made from oiled solid oak. The natural appearance of the interior is highlighted with the clay plaster that efficiently supports an optimum humidity balance. Large glazed walls on the southern side allow an abundance of daylight into the interior, which brings out the

Zidovi so betonski ali opečni, medetažna plošča pa je iz armiranega betona. Konstrukcija zgornje etaže je narejena iz lesenih okvirjev brez jeklenih nosilnih elementov. Uporaba deževnice še dodatno dopoljuje trajnostni koncept projekta.

Z izpolnitvijo vseh meril prihaja do polnega izraza trajnostna gradnja vključno z inovativnostjo, uporabo naravnih materialov ter visoko energetsko učinkovitostjo; ker pa sta avtorici uresničili še več od zahtevanega, predstavljajo apartmaji Ortenia v Podčetrtek kakovostno podlago za postavljanje še višjih meril za prihodnje generacije kandidatov za Zeleni svinčnik.

Skratka, impresivna arhitekturna izraznost, svojevrstna arhitekturna poetika, ki v sebi skriva nepričakovano širok nabor naprednih, inovativnih in trajnostnih rešitev gradbene fizike, energijske učinkovitosti, materialov, notranjosti in odlično urejene okolice.

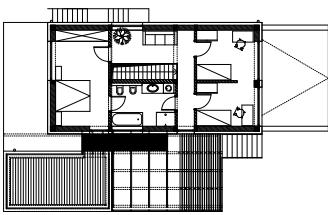
Obisk lokacije in „trojčka v Podčetrtku“ je na člane žirije naredil izjemen vtip prav zaradi neposrednega doživetja vseh navedenih posebnosti.

natural colour of the plaster and wood even more. The cross-section of exterior walls is filled with a thermal insulation layer of blown cellulose in fibrous boards. The foundation slab of the building rests on a layer of thermal insulation. Walls are made of concrete or brick and the inter-storey slab is made of reinforced concrete. The wood-frame construction of the upper storey is made without steel load-bearing elements. The building utilises harvested rainwater, which additionally contributes to the sustainability of the project.

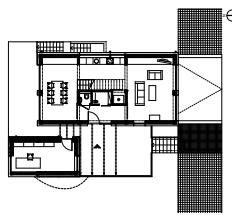
With all the criteria met, the building's sustainable construction comes to the fore, boasting innovation, use of natural materials and excellent energy performance; and while the authors have not only met, but also exceeded the requirements, the apartments Ortenia in Podčetrtek represent a quality basis for setting the benchmark even higher for future generations of Green Pencil nominees.

In short, impressive architectural expression, unique architectural poetics that hides within itself an unexpectedly wide array of advanced, innovative and sustainable solutions in terms of building physics, energy efficiency, materials, interior and exquisitely designed surroundings. The visit to the location and to the “triplet in Podčetrtek”, which offered a first-hand experience of these qualities, made a profound impression on the members of the jury.

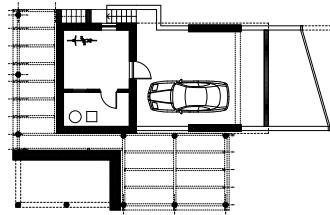
RAZSTAVA SLOVENSKA ARHITEKTURA IN PROSTOR 2014
EXHIBITION SLOVENIAN ARCHITECTURE AND SPATIAL PLANNING 2014



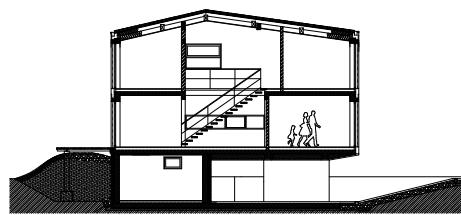
NADSTROPJE



PRITLIČJE



KLET



PREREZ

1.1

ANDREJ ŽIŽEK, UDIA POGAČAR KAJA HIŠA V MOZIRJU

ODGOVORNI PROJEKTANT ANDREJ ŽIŽEK, UDIA
PROJEKTIVNO PODJETJE ARHILAB, D.O.O.
LORACIJA / LETO IZGRADNJE MOZIRJE, SLOVENIJA / 2010
VELIKOST OBMOČJA 145 M² / 850 M²
TIP OBJEKTA ENODRUŽINSKA HIŠA

PLAVAJOČA ARHITEKTURA

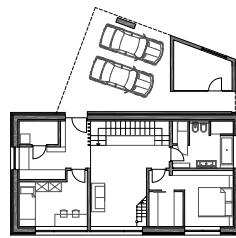
HIŠA SE NAHAJA OB NABREŽJU REKE SAVINJE V MOZIRJU, Kjer je vpeta v niz prostostoječih hiš. Objekt sestavlja dva ločena volumna, večji - rdeče-oranžne barve je stanovanjski, manjši z lesom odban kubus, pa je delovni prostor (pisarna). Objekt ima zaradi, za območje značilne poplavne ogroženosti, nad teren dvignjene bivalne prostore, kar ustvarja specifično tektoniko manjšega konzolnega previsa in 'lebdečih' povezovalnih leseni teras. Objekt je delno podkleten (shramba), v območju kleti je na voljo tudi nadkrito parkirno mesto. V pritličju se nahaja večji dnevni prostor, ki ga osredina funkcionalno jedro, v nadstropju pa se nahajajo spalni prostori. Objekt je zasnovan kompaktno, z velikimi okenskimi odpotinami. Kljub njegovi sorazmerni majhnosti, se okoli njega ustvarjajo različni zunanji ambienti, od vhodne terase, terase v navezavi na jedilni prostor, polodprtne kleti, terase na strehi pisarne, ter ožine med obema volumnama.



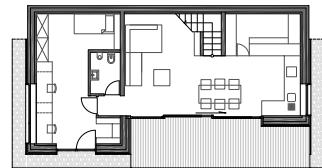
1.2

GAŠPER DEMŠAR, UDIA ČRNA VILA

ODGOVORNI PROJEKTANT GAŠPER DEMŠAR, UDIA
PROJEKTIVNO PODJETJE DEMŠAR ARHITEKTI, D.O.O.
SORVTORJI MIHA MAČEK, ABS.ARH. / MARTIN PEGAN, UDIA / STANE NOVAK
LOKACIJA / LETO IZGRADNJE LJUBLJANA, SLOVENIJA / 2010
VELIKOST OBMOČJA / OBJEKTA 600M² / 280M²
TIP OBJEKTA ENODRUŽINSKA HIŠA



NADSTROJE



PRITLIČJE



PREREZ

1.3, 9.5

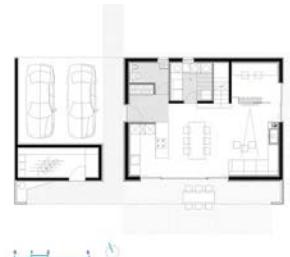
JASNA ARIANA STARC, UDIA PASIVNA HIŠA

ODGOVORNI PROJEKTANT JASNA ARIANA STARC, UDIA
PROJEKTIVNO PODJETJE ARHITEKTURA STARC
LOKACIJA / LETO IZGRADNJE SVETI GREGOR, SLOVENIJA / 2012-2013
VELIKOSTI OBMOČJA / OBJEKTA 1063M² / 191M²
TIP OBJEKTA STANOVANJSKA STAVBA
FOTOGRAF BLAŽ ZUPANČIČ

OBJEKT JE UMEŠČEN NA OBROBJE VASI, Kjer STANOVANJSKE HIŠE PROSTOR ŽE PREPUŠČAJO SKEDNJEM, KOZOLOCEM IN ČEBELNJAKOM. TEJ OBČUTLJIVI VEDUTI SE NEVPADLIVO PRIDRUŽI Z ASNOVO, KI JO DOLOČATA ARHETIPSKA TIPOLOGIJA IN ENOSTAVEN FASADNI OVOJ.

ZARADI KONFIGURACIJE TERENA JE PRITLIČNA ETAŽA DELNO VKOPANA IN ZATO IZVEDENA V KLASIČNI TEHNOLOGIJI GRADNJE. NADSTROJE Z MANSARDO JE ZASNOVANO KOT LESENI SKELET. TERENU JE DELNO PRILAGOJENA TUDI ORGANIZACIJA PROSTOROV, SAJ JE VHOD V OBJEKT V NADSTROjni ETAŽI, KJER SO SPALNI PROSTORI, DNEVNI PROSTORI S PISARNO SO V PRITLIČJU. POGLEDI SKOZI PANORAMSKA OKNA V NADSTROJP IN VELIKE STEKLENE POVRŠINE V PRITLIČJU NJENIM PREBIVALCEM PONUJAJO ATRAKTIVNO KULISO DOLENSKEGA IN NOTRANJSKEGA HRIBOVJA.

NAČRTOVANA IN ZGRAJENA Z VODILOM, DA STANOVANJSKA ARHITEKTURA IZPOLNI SVOJ KONČNI NAMEN SAMO TAKRAT, KO POSTANE DOM.



1.4, 9.6

ENODRUŽINSKA HIŠA STOJI NA OBMOČJU, KI SE UREJA Z ZAZIDALNIM NAČRTOM. Z UPOŠTEVANJEM TOČNO DOLOČENEGA TLORISNEGA IN VERTIKALNEGA GABARITA, SMERI IN NAKLONA STREŠIN TER LEGE JE NASTALA 2 LITRSKA LESENA SKELETNOSTRAJENA STAVBA Z VSEMI ELEMENTI ENERGIJSKE VZRĀČNOSTI. RACIONALNA FUNKCIONALNA ZASNOVA V ODPRTEM TLORISU RAZPOREDI BIVALNI PROGRAM Z ZGOŠČENIM SERVISOM V PRITLIČJU, SPALNEGA PA V NADSTROPU. SICER KOMPAKTERNI VOLUMEN SE NA JUŽNI STRANI PREVESI NAD PRITLIČJE, KAR MU OMOGOČA PASIVNO SENČENJE JUŽNIH STEKLENIH POKRIVENIN IN POKRIT IZHOD NA TERASO V PODALJŠKU BIVALNIH PROSTOROV. UGODNA ORIENTACIJA TER MAJHNA GLOBINA OBJEKTA OMOGOČATA PASIVNO ZAJEMANJE SONČNE ENERGIJE. LOKACIJA NADSTREŠNICE IN ZUNANJE SHRAMBE ZAMEJUJE SEVERNO VHODNO DVORIŠČE IN UPORABNIKOM OMOGOČA ZASEBNOST NA JUŽNEM VRTU.

KATARINA HOSTAR, UDIA
HIŠA AT

ODGOVORNI PROJEKTANT KATARINA HOSTAR, UDIA
LOKACIJA MENGŠ, SLOVENIJA
LETO IZGRADNJE 2013
VELIKOST OBMOČJA / OBJEKTA 604M² / 137M²
TIP OBJEKTA STANOVANSKA HIŠA



1.5

DUNJA ŠUTANOVAC, UDIA MATEJA CLEMENTE, UDIA SKUPINA STANOVANJSKIH OBJEKTOV

ODGOVORNI PROJEKTANT DUNJA ŠUTANOVAC, UDIA
PROJEKTIVNO PODJETJE MATEJA CLEMENTE, S.P.
LOKACIJA / LETO IZGRADNJE BISTRICA PRI TRŽIČU, SLOVENIJA / 2013
VELIKOST OBMOČJA / OBJEKTA 1095M² / 695M²
TIP OBJEKTA STANOVANJSKA HIŠA

MAJHNO, ENOTNO OBLIKOVANO NASELJE, SE NAHaja V BISTRICI PRI TRŽIČU. GRE ZA TRI PROSTOSTOJEČE OBJEKTE OZIROMA PET STANOVANJSKIH ENOT. KONCEPT JE ZASTAVLJEN NA ZDruževanju PREDnosti BIVANJA V VEčSTAVNOVANJSKEM OBJEKTU IN BIVANJA V INDIVIDUALNI HIŠI, PRI ČEMER ZASNova OBJEKTOV TEMELJI NA ZAGOTavljanju INTIMNOSTI MED POSAMEZNimi STANOVANJSKimi ENOTAMI TER ČIMBOLJŠI Povezavi POSAMEZNih ENOT Z ZUNANJIMI POVRšINAMI (TERASAMI, ATRIJII). Z ENAKIM PREMISLEKOM SO UREJENE TUDI ZUNANJE POVRšINE, KI SO ZA ZAGOTavljanje VEčJE ZASEBNOSTI MED SEBOJ VIšINSKO ZMAKNJENE. TLORISNA ORGANIZACIJA S VOJO FLEKSIBILNOSTJO OMOGOČA POSAMEZNI UPORABNIKOM POLJUBNO UREĐITEV STANOVANJSKIH POVRšIN, GLEDE NA NJIHOVE ŽELJE IN POTREBE. DVA OBJEKTA STA DVOSTANOVANjsKA, PRI ČEMER SE OBJEKTA DELI PO VERTIKALI (PRINCIP DVOjČKAj), OBJEKt B PO HORIZONTALI (ENA STANOVANjsKA ENOTA V PRITLIČJU Z ATRIJEM, DRUGA V NADSTROPju IN MANSARDI S TERASO), OBJEKt C PA JE ENODRUžINSKA HIŠA.

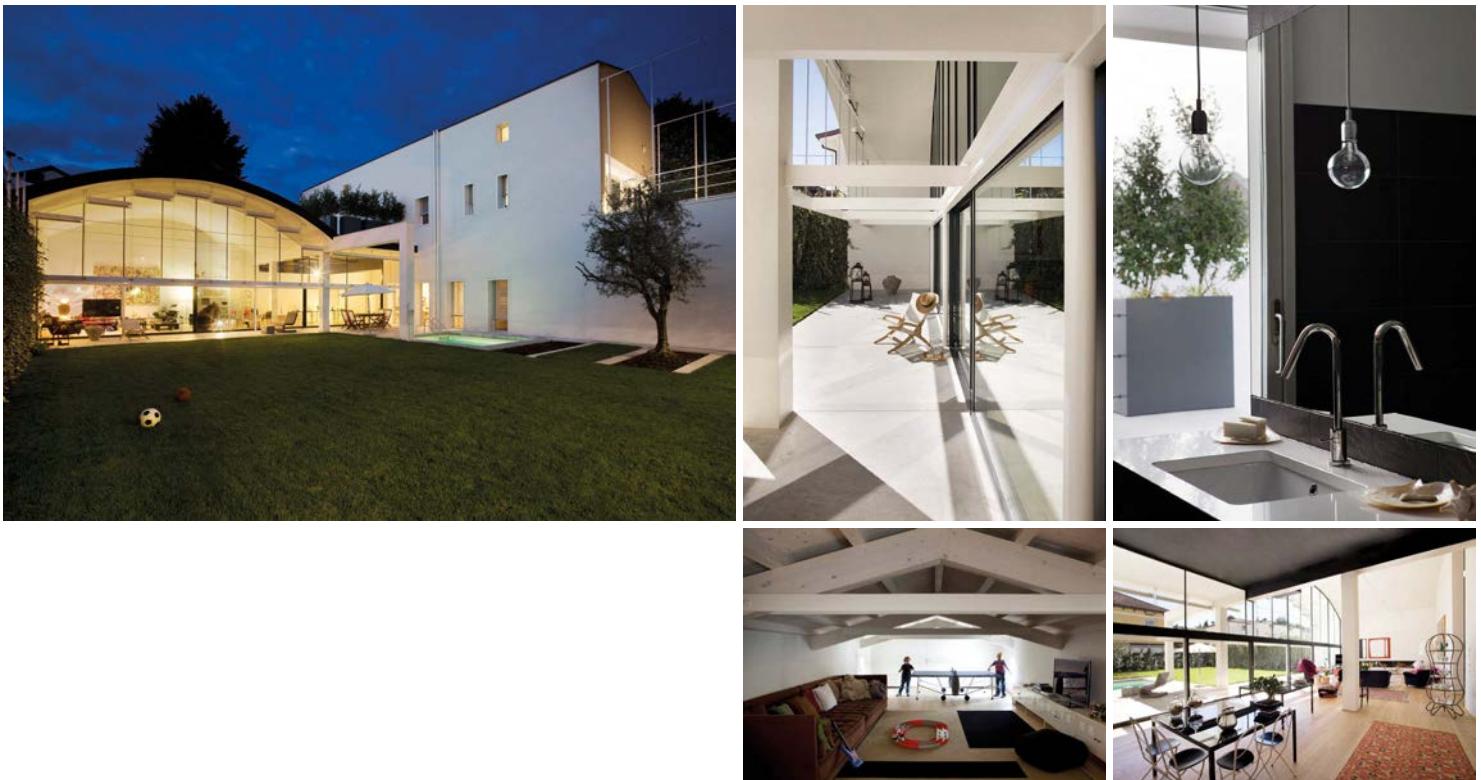


1.6



ALEŠ ŽNIDARŠIČ, UDIA
KATJA ŽLAJPAH, UDIA
HIŠA KATARINA

ENODRUŽINSKA HIŠA STOJI NA ENKRATNI RAZGLELDNI TOČKI, KJER JE RAZGLED STIČNA TOČKA OBLIKOVANJA PROSTOROV V HIŠI: DNEVNI PROSTOR JE KINO DVORANA S PROJEKCIJSKIM PLATNOM NA KATEREM TEČE NEPREKINJENA SLIKA OD POLHOGRAJSKIH DOLOMITOV DO LJUBLJANSKE KOTLINE, OD DREVESNIH KROŠENJ DO ZELENIH TRAVNIKOV IN GOZDA. V OKVIRU ZAHTEV IN IZRAZA DANASNJEGA ČASA JE SONARAVNOST IN TRAJNOSTNI RAZVOJ VODILO, KONCEPT BIVANJA PA USMERJEN K ŽIVLJENJSKEMU STILU MODERNEGA ČLOVEKA, KI V NEPOSREDNI BLIŽINI MESTA ŽIVI V OSRČJU NARAVE.



1.7

ALEŠ PRINČIČ, UDIA TOMAŽ JELOVŠEK, UDIA HIŠA S

AVTOR MAG. ALEŠ PRINČIČ

SODELAVCI ROBERTO RIGHI, ING.

PROJEKTIV PODJETJE STUDIO PRINCIC AND PARTNERS

LOKACIJA / LETO IZGRADNJE SEREGNO, MILANO / 2010-2011

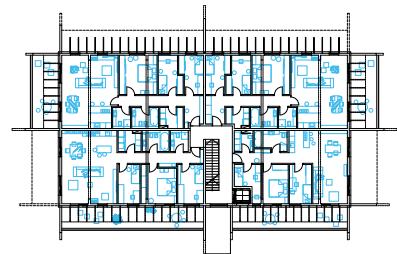
VELIKOST OBMOČJA / OBJEKTA 660 M² / 360 M²

TIP OBJEKTA STANOVANJSKA HISA

INVESTICIJSKA VREDNOST 780.000,00 EUR BREZ NOTRANJE OPREME

FOTOGRAFIJA MATTEO IMBRIANI

NEKDANJA INDUSTRIJSKA ZGRADBA POSTANE NOV DOM DRUŽINI V PREDMESTJU MILANA. OBSTOJEČA STREŠNA LUPINA SE TRANSFORMIRA V SVETEL DNEVNI PROSTOR, KI SE Z NESKONČNO ZASTERLITVJO ODPIRA NA NOTRANJI VRT DOMA. NOTRANJE MONUMENTALNO STOPNIŠČE S KNJIŽNICO, POVEZUJE DNEVNI IN NOČNI DEL HIŠE IN PREDSTAVLJA PROSTOR ZGODOVINE IN SPOMINOV HIŠE.



2.2

URH ARHITEKTI VILA BLOK V ROŽNI DOLINI

ODGOVORNI PROJEKTANT MAG. BRUNO URH, UDIA
PROJEKTIVNO PODJETJE URH ARHITEKTI D.O.O.

SOAVTOR CARMEN URH, UDIA

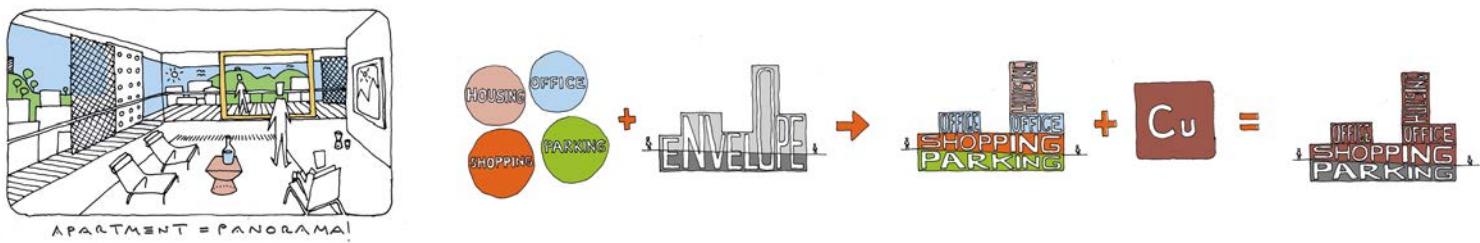
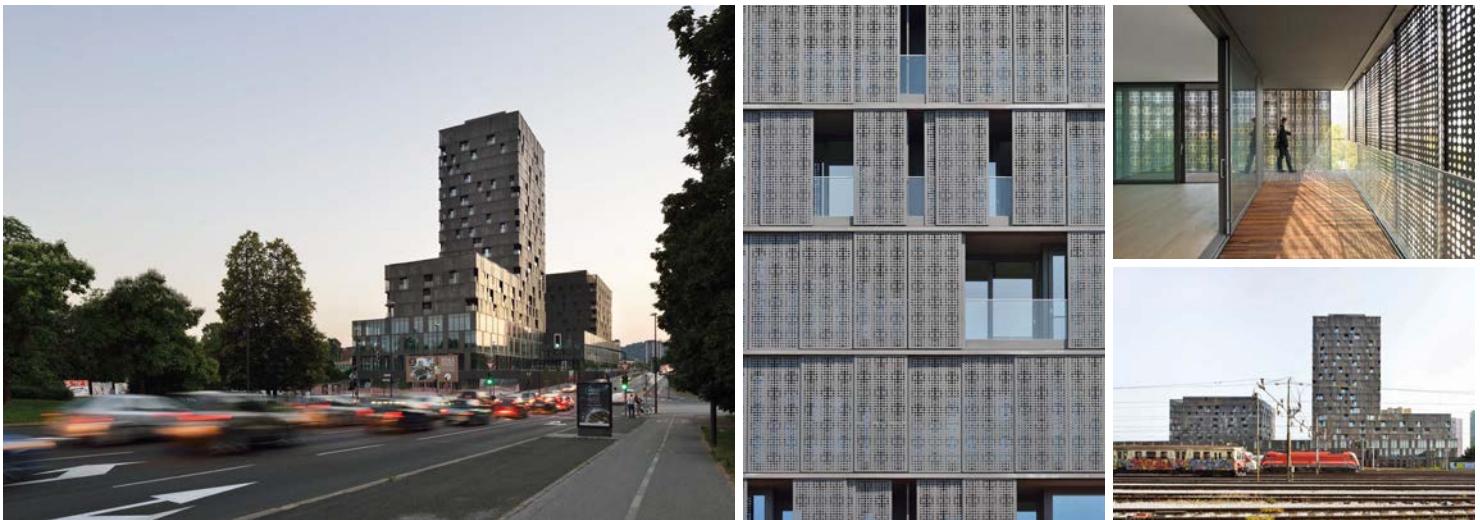
SODELAVCI INES ŠADL, MIA / SAŠA JOVANOVIĆ, UDIA

LOKACIJA / LETO IZGRADNJE LJUBLJANA, SLOVENIJA / 2014

VELIKOST OBMOČJA / OBJEKTA 1500M² / 2300M²

TIP OBJEKTA VEČSTANOVANJSKA STAVBA

V ROŽNO DOLINO smo posadili rožo -- luksuzno, pasivno, dvanaeststanovanjsko stavbo K+P+2. Nadomestila je ruševino s štiriindvajset stanovanji. V kleti je veliko parkirišče s servisnimi prostori in shrambami. V ostalih etažah pa po štiri stanovanja. Na strehi so zunanje enote toplotnih postaj. Motiv (rožinega) krila se ponavlja pri stopniščni ograji skozi vse etaže, pri notranjem in zunanjem tlaku (tonalit bela žila in emperador) in pri dvojniščnih kovinskih vratih na dve ulici (iga grudna in krištofova) med kateri je stavba postavljena.



2.3



MATIJA BEVK, UDIA
VASA PEROVIĆ, MABIA
ANDREJ UKMAR, UDIA
SITULA

ODGOVORNI PROJEKTANT MATIJA BEVK
PROJEKTIVNO PODJETJE BEVK PEROVIĆ ARHITEKTI D.O.O.
AVTORSKI TIM CHRISTOPHE RISS, GONZALO PIQUERAS, JURE KOZIN, JOSEF KALČIK
MAJA VALIČ, DAVORIN POČIVNAŠEK, IDA SEDUŠAK, NATASA ŠPRAH, BLAŽ GORIČAN
LOKACIJA / LETO IZGRADNJE LJUBLJANA / 2010 - 2013
VELIKOSTI OBMOČJA / OBJEKTA 9077 M² / 79.195 M²
TIP OBJEKTA VEČSTANOVANJSKA STAVBA / STANOVANJSKO POSLOVNI KOMPLEKS
FOTOGRAFIJE MIRAN KAMBIČ

SITULA JE DEL ŠIRŠE URBANISTIČNE ZASNove POTNIŠKI CENTER LJUBLJANA. PROJEKT SKUŠA ZNOTRAJ STROGIH URBANISTIČNIH OMEJITEV, KI NATANČNO PREDPIŠEJO GABRITE, POENOTITI RAZNOLIKE PROGRAMSKE IN VOLUMENSKE ZAHTEVE POD SKUPNO ENOTNO FASADNO PODODO.

SITULA VSEBUJE 226 STANOVNIJ V VISOKIH DELIH, POSLOVNI IN TRGOVSKI PROGRAM V SPODNJIH ETAŽAH, VHODNO PLOŠČAD IN POVEZOVALNO TRGOVSKO PASAŽO V PRILIČJU, TER 5 GARAŽNIH KLETI. STANOVANJSKI DELI KOMPLEKSA, SE DVIGNEJO V ZAHODNI LAMELI DO 8.NADSTROPJA TER V VISOKI STOLPNICI DO 20.NADSTROPJA TIPOLOGIJE BIVALNIH ENOT SEGARO OD VEĽIKIH ATRIJSKIH IN LOFT-STANOVANJ V 2.NADSTROPJU, RAZNOLIKIH STANOVANJSKIH ENOT V 8-NADSTROPNEM VOLUMNU IN NIŽJIH ETAŽAH STOLPNIC, VSE DO VEČJIH STANOVNIJ, DPLEKSOV TER VEĽIKIH PENTHOUSEV NA VRHU STOLPNICE. STANOVANJSKE ETAŽE SO V CELOTI ZASTEKLJENE S POKRITO TERASO PO CELOTNEM OBODU IN PANORAMSKIM POGLEDI NA VSE STRANI. PERFORIRANI DRSNI PANELI SENČIL OMOGOČajo ZAŠČITO PRED SONCEM TER NADZIRANJE PRIVATNOSTI STANOVALCEV TER GENERIRajo RAZNOLIKE VZORCE ZNOTRAJ ENOTNEGA FASADNEGA OBLIKovalskega PRINCIPA. ENOTNI FASADNI OVOJ USTVARJA ZUNANJO HOMOGENOST OBJEKTA, FUNKCIONIRA KOT PROTIRUPNA BARIERA IN SE OBENEM Z BAKRENO-BRONASTO BARVO NAVEZUJE NA KARAKTER ŽELEZNICE.



2.4

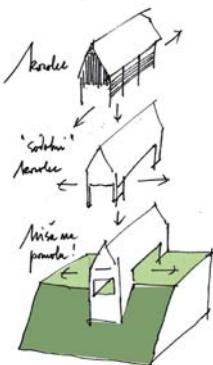
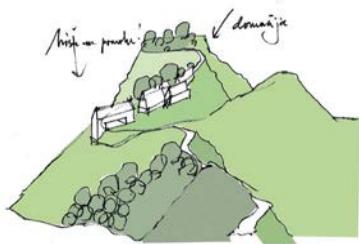
DOM STAREJŠIH OBČANOV LEŽI NA ZAHODNEM ROBU MESTA, OB NEDAVNO NASTALEM VEČJEM BLOKOVSKEM STANOVAJNSKEM NASELJU. PARCELA, NAMENJENA DOMU, JE MAJHNA IN OBJEKT JO SKORAJ V CELOTI ZASEDE. VELIKO POZORNOSTI JE BILO ZATO NAMENJENO ZGOTAVLJANJU MANJKajočega zunanjega prostora na objektu samem: KONTINUIRANI BALKONI PO CELOTNEM OBODU DOMA; NOTRANJI ZELEN ATRIJ; TERASI OB ZIMSKEM VRTU V PRITLIČJU IN 1. NADSTROPJU; TER OGROMNA STREŠNA TERASA, KI ZASEDA SKORAJ TRETJINO 2. NADSTROPJA.

DOM JE RELATIVNO VELIK: 124 STANOVALCEV JE RAZPOREJENIH V 74 ENO- IN DVOPOSTELJNIH SOB, TE PA V SEDEM ODDELKOV GLEDE NA STOPNJO SAMOSTOJNOSTI STANOVALCEV: BIVALNI, NEGOVALNI IN ZAPRTI (DEMENTNI) ODDELKI. OB DOMSKEM PROGRAMU JE V STAVBI ŠE CENTER ZA DNEVNO NEGO STAREJŠIH OSEB.

OBJEKT JE NAČRTOVAN SKRAJNO VARČNO IN RACIONALNO, Z OBLIKOM BALKONOV KOT EDINIM ARHITEKTURNIM POUĐARKOM, KI SMO SI GA DOVOLILI.

KOSTA JURKAS, UDIA
TOMAŽ KRIŠTOF, UDIA
DOM STAREJŠIH SL. BISTRICA

ODGOVORNI VODJA PROJEKTA KOSTA JURKAS, UDIA
ODGOVORNI PROJEKTANT ARHITEKTURE TOMAŽ KRIŠTOF, UDIA
PROJEKTANTSKI PODJETJI STOLP D.O.O., STUDIO KRIŠTOF ARHITEKTI D.O.O.
LOKACIJA / LETO IZGRADNJE SLOVENSKA BISTRICA / 2013
VELIKOST OBMOČJA / OBJEKTA 5.800M² / 4.100M²
TIP OBJEKTA DOM STAREJŠIH OBČANOV



3.1



PETER GABRIJELČIČ, UDIA BOŠTJAN GABRIJELČIČ, UDIA ALEŠ GABRIJELČIČ, ABS. ARH ČRNA HIŠA / THE BLACK BARN

ODGOVORNI PROJEKTANT PETER GABRIJELČIČ, UDIA
PROJEKTIVNO PODJETJE ARHITEKTURA D.O.O.
AVTORJI BOŠTJAN GABRIJELČIČ, UDIA / ALEŠ GABRIJELČIČ, ABS. ARH.
LOKACIJA / LETO IZGRADNJE DOLENSKA, SL OVENIJA / 2014
VELIKOST OBMOČJA / OBJEKTA A 5000M²/ 650M²
TIP OBJEKTA VEČNAMENSKI OBJEKT

VEČNAMENSKI GOSPODARSKO-PROTOKOLARNI OBJEKT SE PO GABARITIH, VIDEZU, BARVI TER LOGIKI NOTRANJE ČLENITVE NASLANJA NA IZROČILO KOZOLCA. TEMNA FASADA JE PO VIDEZU PODOBNA STARIM LESENIM GOSPODARSKIM POSLOPJEM V NEPOSREDNI OKOLICI IN HKRATI OMOGOČA DISKRETNOST VKLJUČITEV TEMNE FOTOVOLTAIČNE KRITINE V OSNOVNI VOLUMEN OBJEKTA. NOTRANJOST OBJEKTA JE KOT IZKLESANA IZ ENEGA SAMEGA KOSA LESA.



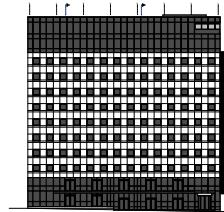
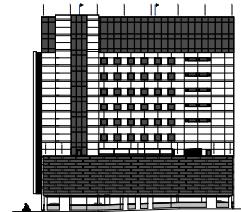
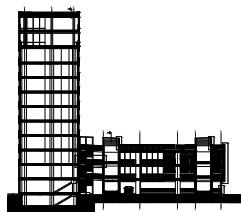
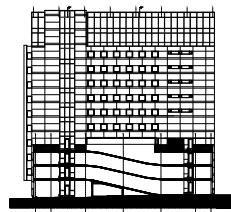
3.2, 9.1



RC IKT-TECHNOLOGY PARK KRANJ IS A PART OF ISKRATEL COMPANY COMPLEX. 250 METER LONG 10 METER WIDE, THREE STORY INDUSTRIAL BUILDING WAS REFURBISHED INTO A LOW ENERGY OFFICE COMPLEX. UMBRA GREY VENTILATED PERFORATED ALUMINIUM FACADE BLANDES THE LONG BUILDING WITH BORDERING OPEN FIELDS ON THE SOUTHERN ENTRANCE TO THE CITY AND MAKES GOOD SUN PROTECTION, BLOCKING 60 % OF THE HEAT, WHILE STILL ALLOWING OPEN VIEWS FROM THE WORKPLACE WHILE SITTING. FINDING A NEW WAY FOR THE TRANSPORT TRAFFIC ENABLED A NEW LANDSCAPE DESIGN IN FRONT OF THE BUILDING WITH A PARKING LOT SURROUNDED BY 150 CHEERY TREES AND PEDESTRIAN PATH WITH LOCAL VEGETATION. ENTRANCES WERE EXTRUDED INTO THE GREEN BELT FOR ORIENTATION AND RHYTHM. BAR FOR INFORMAL COMMUNICATION DURING AND AFTER WORK WAS PROPOSED AND EXECUTED, ALSO KINDERGARTEN WITH A PLAYGROUND. IN THE FUTURE NEW PUBLIC PROGRAMS WILL BE ADDED.

NAV A RHITEKTI
RC IKT

ODGOVORNI PROJEKTANT MONIKA FINK SERŠA, UDIA
PROJEKTIVNO PODJETJE NAV A RHITEKTI, D.O.O.
SORVATORJI ALEKSANDER LUŽNIK, MIA / ANA OCVIRK ŠAFAR, MIA
LOKACIJA / LETO IZGRADNJE KRANJ, SLOVENIJA / 2013
VELIKOST OBMOČJA / OBJEKTA 17.086M² / 11.945M²
TIP OBJEKTA POSLOVNA STAVBA

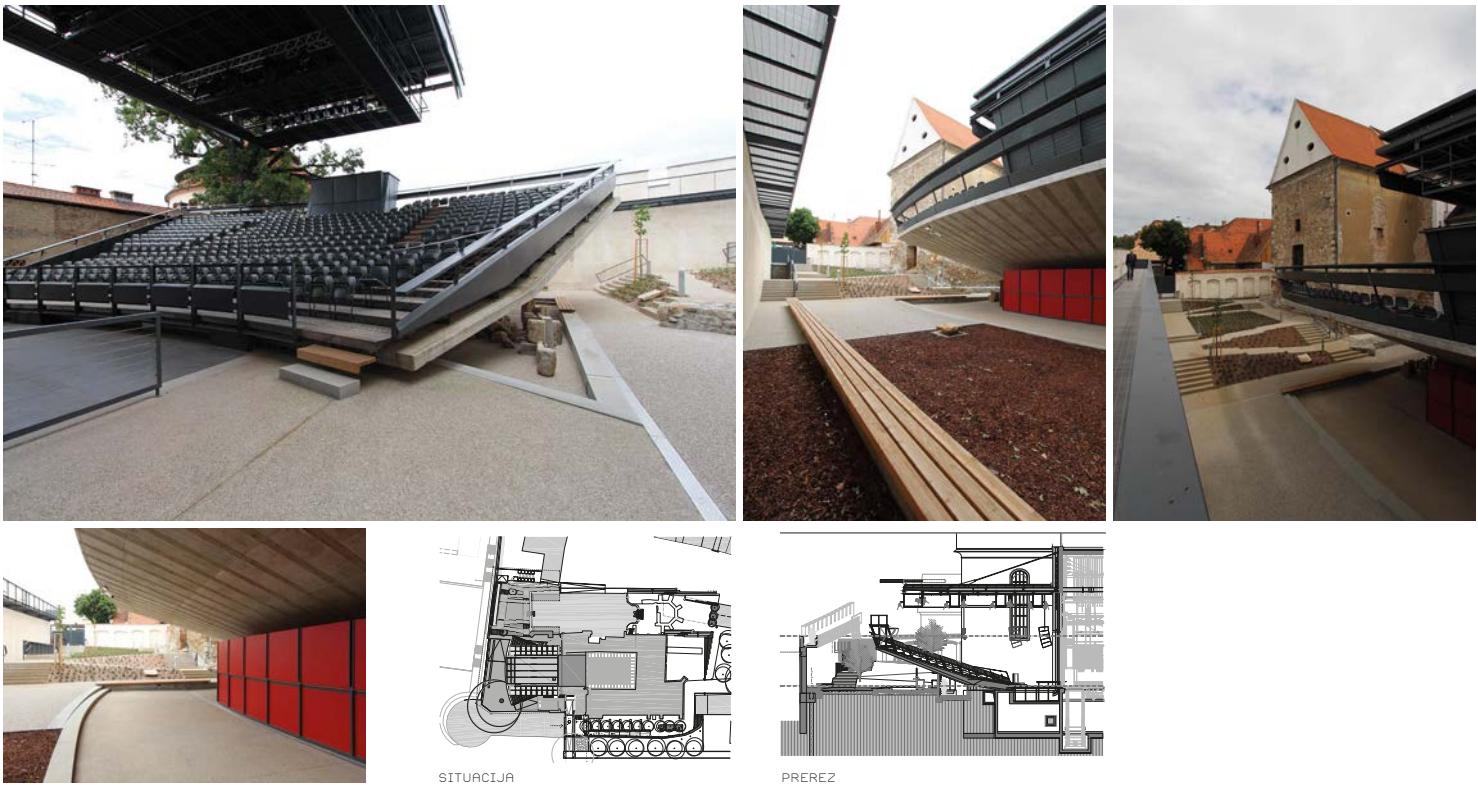


3.3

**ŽIŽEK ANDREJ, UDIA
POGAČAR KAJA
PC SLAVIJA**

ODGOVORNI PROJEKTANT ANDREJ ŽIŽEK, UDIA
PROJEKTIVNO PODJETJE TOKAMAK ARHITEKTI, D.O.O.
LOKACIJA / LETO IZGRADNJE MARIBOR, SLOVENIJA / 2013
VELIKOST OBMOČJA 1600M² / 8000M²
TIP OBJEKTA POSLOVNA STAVBA

BRISANJE ARHITEKTURNEGA MADEŽA –
STAVBA JE V SVOJI ZGODOVINI VEČKRAT ZAMENJALA NAMENBNOŠT IN TUDI PREOBLEKO, ZAČENŠI S FUNKCIJO EMINENTNEGA MARIBORSKEGA HOTELA, PRED NEDAVNO PRENOVO PA JE BILA ZAPUŠČENA KAR NEKAJ LET, POSEG JE VZPOSTAVIL NOVO ČLENITEV, PRI ČEMER JE BIL VZHODNI DEL OBSTOJEČEGA OBJEKTA V CELOTI ODSTRANJEN, NA NJEGOVU MESTO PA POSTAVLJENA GARAŽNA HIŠA (PO PRVOTNI ZASNOMI OBJEKTA). LAHKOTNO IN URBANO ZASNOVAN PARKIRNI SKLOP SE OD GLAVNEGA VOLUMNA STAVBE LOČI S CEZURO V OBLIKI SM ŠIROKE IN 40 M DOLGE PASAŽE, KI BI NAJ PREDSTAVLJALA ZELEN VRT ZNOTRJAJ MESTA (NI BILO IZVEDENO). VERTIKALNI STAVBNI SKLOP ARMIRANO-BETONSKE SKELELTNE KONSTRUKCIJE JE BIL NADZIDAN ZA DVE ETAŽI, V JEKLENI SKELELTNI KONSTRUKCIJI TER V CELOTI ZASTEKLJEN. STOLPNICA UČINKUJE SLOKO, S POUĐARJENO VERTIKALNOSTJO IN UMIRJENO ZADRŽANOSTJO. NASPROTNOST JE PARKIRNA HIŠA ZASNOVANA DINAMIČNO, IGRIVO IN ODPRTO OBENEM.



4.1

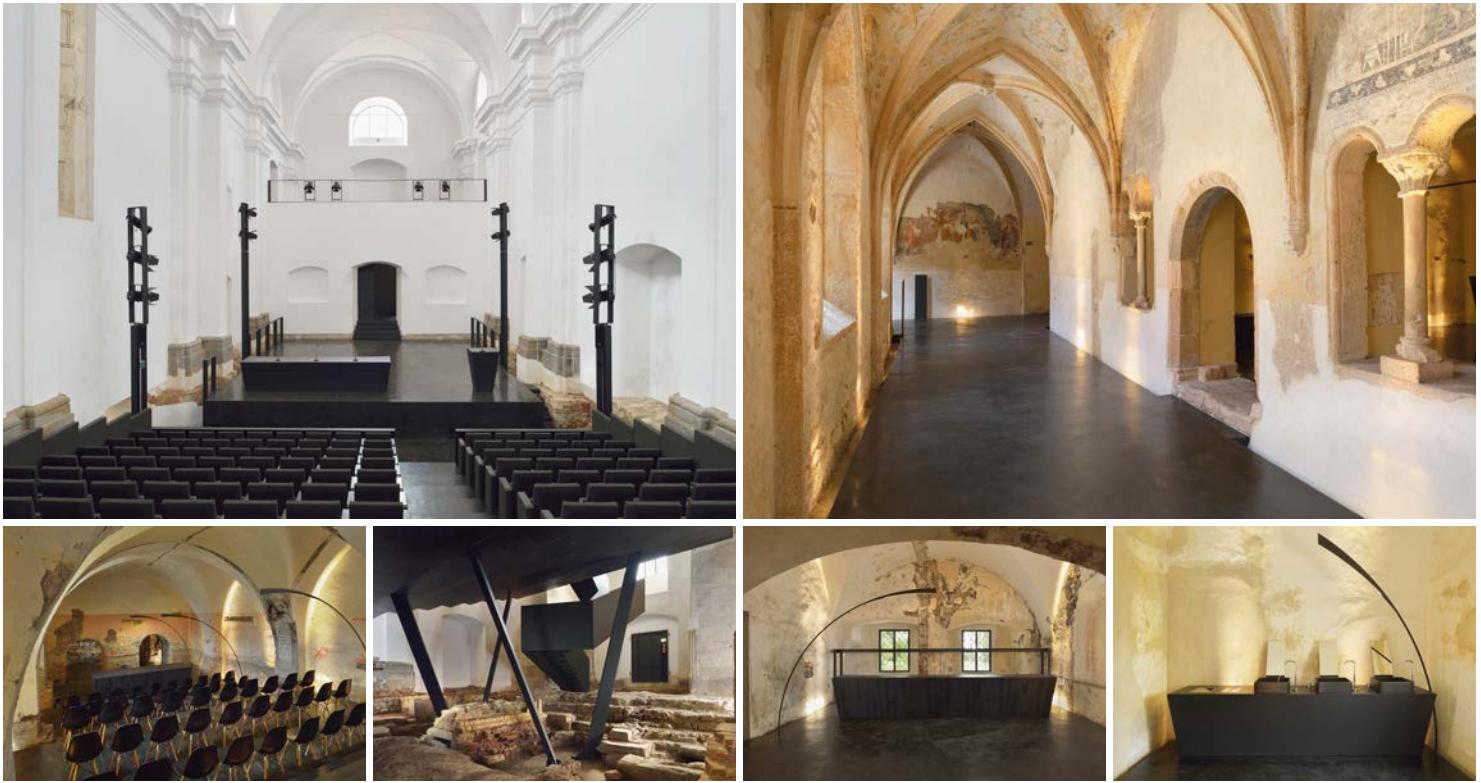
PROJEKT PREDSTAVLJA ZUNANJE PRIZORIŠČE V KOMPLEKSU MINORITSKEGA SAMOSTANA V MARIBORU. AVDITORIJ GLEDALIŠČA NA PROSTEM, KONZOLNA ARMIRANOBETONSKA PLOŠČA V NAKLONU SKUPNE POVERŠINE NEKAJ NAD 300 M² IN 600 SEDIŠČI SE NAMENUJE NA SKUPNI ODER Z ODRSKIM STOLPOM.

TUDI STREHA AVDITORIJA JE ZASNOVANA KONZOLNO, KOT SIMETRIČEN ODGOVOR STREHI NAD NOTRANJIM ATRIJEM SAMOSTANA, TOREJ NAD ZAPRTIM DELOM GLEDALIŠČA. STREHA NOSI TUDI VSO IZVENODRSKO OPREMO OSVETLITVE PRIZORIŠČA.

OB IN POD ŠKOLJKO AVDITORIJA JE UREJEN ŠIRŠI SPREMLJAVAJOČI PROSTOR PRIREDITEV: ZA OBČINSTVO JE V ČASU ODMOROV NA VOLJO ODPRTA, NADKRITA OKREPČEVALNICA, OBMOČJE NEKDANJEGA SAMOSTANSKEGA PARKA IN POKOPALIŠČA JE PARKOVNO UREJENO. OB ZAHODNEM MESTNEM ZIDU JE UREJEN DOSTOP DO SANITARIJ ZA PUBLIKO IN GARDEROB ZA NASTOPAJOČE, KAR BO UREJENO V SLEDEČI GRADBENI FAZI - V NOVEM SUTERENU VRTA KOMPLEKSA TRI BABE. ZAHODNI MESTNI ZID SE REKONSTRUIRA V ORIGINALNO OBLIKO IN VIŠINO.

NATAŠA BLAŽKO, UDIA
JURIJ KOBE, UDIA
MAJA KOVAČIČ, MIA
SAMO MLAKAR, UDIA
TANJA PAULIN, UDIA
INA RADŠEL, UDIA
URŠA PODLIPNIK, UDIA
ROK ŽNIDARŠIČ, UDIA
**LETNI AVDITORIJ
LUTKOVNEGA GLEDALIŠČA MARIBOR**

ODGOVORNI PROJEKTANT JURIJ KOBE, UDIA
PROJEKTIVNO PODJETJE ATELIERARHITEKTI, DOO
AVTORJI NATEČAJA JERNEJA FISCHER KNAP, UDIA / JURIJ KOBE, UDIA /
ŠPELA KOKALJ, UDIA / URŠA PODLIPNIK, UDIA /
VID RAZINGER, UDIA / ROK ŽNIDARŠIČ, UDIA
KONSTRUKCIJA FRANC ŽUGEL, UDIG
LOKACIJA / LETO IZGRADNJE MINORITSKI KOMPLEKS, MARIBOR / 2014
VELIKOST OBMOČJA 1300 M²
TIP OBJEKTA JAVNA ZGRADBA



4.2



ENOTA DOMINIKANSKI SAMOSTAN PTUJ

PROJEKTIVNO PODJETJE ENOTA, D.O.O.
PROJEKTNA SKUPINA DEAN LAH, MILAN TOMAC, POLONA RUPARČIČ,
ANDREJ OBLAK, MARUŠA ZUPANIČIČ, ALJA ČERNE, TJAŽ BAUER, PETRA OSTANEK,
NUŠA ZAVRŠNIK ŠILEC, NEBOJŠA VERTOVŠEK
LOKACIJA / LETO IZGRADNJE PTUJ, SLOVENIJA / 2013
VELIKOST OBJEKTA 3.527 M²
TIP OBJEKTA JAVNA ZGRADBA

S svojo bleščečo in navduhujočo preteklostjo, ki ji je sledila žalostna usoda po razputitvi bratov, predstavlja dominikanski samostan ob prenovi odgovorno in zahtevno nalogu. Večno iskanje kompromisov med zahtevani konzervatorske stroke in funkcionalnimi potrebami novih vsebin je nadgrajeno z arhitekturnimi zamislimi, ki jih narekuje predvsem spoštljiv odnos do stavbe in kulturne dediščine. Dodatno oviro pri prenovi samostana predstavlja namreč razlika v času, ki ga za celovito prenovo potrebujejo posamezne stroke. Medtem, ko mora arhitektura, da bi kompleks dobro deloval, takoj zagotoviti vse potrebne prostore za predviden program, potekajo konzervatorska in restavrorska dela postopoma in občutno počasnejše. Prav zaradi obsežnih poslikanih površin, ki so samo deloma odkrite in restavrirane, je nov poseg zelo strogo omejen izključno na površine, kjer ne pričakujemo novih arheoloških najdb in restavrorskih posegov. Na tla. Tla vsebujejo prav vse nove tehnične funkcije, ki jih prenovljeno Kongresno kulturno središče potrebuje. Stenske površine ostajajo nedotaknjene in pripravljene na restavriranje, ki se bo zaradi zahtevnosti izvajalo še daljše obdobje, medtem ko bo objekt že v uporabi.



4.3

OGNJENI ZUBLJI, KI SO DODOBRA UNIČILI STARI ŠOLSKI OBJEKT, SO SE, KAKO SIMBOLIČNO, USTAVILI PRED ZIDNO AKRILNO UMETNINO BIVŠEGA PROFESORJA - AKAD. SLIKARJA ANDREJA TROBENTARJA, KI JE OSTALA NEPOŠKODOVANA. KOT BI NA SVOJ NAČIN ŽELELI POVEDATI, DA JE ŠOLA GALERIJA ZNANJ IN UMETNOSTI UPORABE TEH ZNANJ. NOVA PODOBNA ŠOLE JE ZASNOVANA KOT SODOBNA GALERIJA, ODPRTA, ZRAČNA IN VABI POGLED, TAKO S VOJO NOTRANJOSTJO, KOT TUDI SKOZI VELIKO STEKLENO STENO, SVETLOBNIMI KUPOLAMI IN OKNI. NOTRANJOST STAVBE SE ODPIRA ZUNANJEMU OKOLJU IN NUDI SOZVOČJE Z NARAVO, KI JO OBKROŽA. PROSTOR JE PREHODEN IN NE OVIRA KORAKA. BARVNO JE ZASNOVAN NA OTDENIKH, KI VARIIRajo MED NARAVNO BARVO LESA IN RDEČIM TONOM PODA, TUDI ZUNANJOST JE BARVNO NEVSILJIVO NIANSIRANA V TONSKI KOMBINACIJI ŽGANE SIENE IN UMBRE. UPORABLJENI MATERIALI SO NARAVNI IN AVTOHTONI (LES). KONSTRUKCIJA JE VEČINOMA LESENO MONTAŽNA, NAREJENA PO NAČELU NIZKO ENERGETSKE GRADNJE.

ZVONKA KOROŠAC, UDIA SREDNJA ŠOLA KOČEVJE

ODGOVORNI PROJEKTANT ZVONKA KOROŠAC, UDIA
PROJEKTIVNO PODJETJE AG-INŽENIRING, D.O.O.
SORVATOR VLADIMIR BRIŠKI, IG
LOKACIJA / LETO IZGRADNJE KOČEVJE, SLOVENIJA / 2014
VELIKOST OBMOČJA / OBJEKTA 5.027 M² / 2.481 M²
TIP OBJEKTA JAVNA ZGRADBA



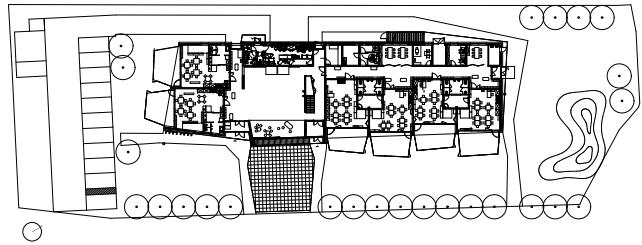
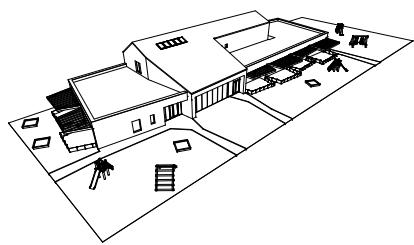
4.4, 9.2



PETRA OSTANEK, UDIA TINKA PREKOVIČ, UDIA APARTMAJI V PODČETRTKU

ODGOVORNI PROJEKTANT PETRA OSTANEK, UDIA
PROJEKTIVNO PODJETJE SOBA D.O.O.
SOAVTORJI TINKA PREKOVIČ, UDIA
LOKACIJA / LETO IZGRADNJE PODČETRTEK / SLOVENIJA / 2013
VELIKOST OBJEKTA 1280M² / 541M²
TIP OBJEKTA JAVNA ZGRADBA

APARTMAJI V PODČETRTKU STOJIJO NA HRIBU NAD VASJO. STAVBA JE UMEŠČENA V NAGNjen TEREN, NIZKA IN V PRITLIČJU STRUKTURIRANA V 3 MANJŠIH KUBUSIH V KATERIH JE 6 APARTMAJEV. V DELNO VKOPANI KLETI STAVBE SO SKUPNI PROSTORI: WELLNESS, VEČNAMENSKI PROSTOR, VINSKA KLET, RECEPCIJA IN FITNESS. UMESTITEV STAVBE V TEREN OMOGOČA IZHODE V OBEH ETAŽAH IN NAJBOLJŠO POVEZAVO Z ZUNANJOSTJO. DIVJI VRT, KI SVA GA OBLIKOVALI IZ STAREGA SADOVNIJAKA, JE ENAKO POMEMBEN DEL DOŽIVETJA KOT SAMA STAVBA. ZA NADZEMNI DEL STAVBE SO UPORABLJENI NARAVNI OKVIRNI KONSTRUKCIJSKI IN VIDNI MATERIALI, KLETNI DEL PA JE ZIDAN KLASIČNO. LESENA OKVIRNA KONSTUKCIJA JE IZOLIRANA Z IZOLACIJO IZ CELULOZNIH VLAKEN. V NOTRANJOSTI JE NA ZIDOVIH IN STROPOVIH GLINENI OMET, KI URAVNAVA VLAGO V PROSTORU. FASADA JE OBLOŽENA Z LESOM. ZA GRADNJO SO UPORABLJENI NARAVNI MATERIALI, KI NUDIJO VEČJE BIVALNO UGODJE, IMajo NIZEK OGLJIČNI OTIS. IZVEDENA JE DIFUZIJSKO ODPRTA GRADNJA, KJER VSI NARAVNI MATERIALI PARO SPREJMAJO IN JO ODDAJAJO V PROSTOR, KAR USTVARJA NAJBOLJ ZDRAVE POGOJE BIVANJA.



4.5

NOV VRTEC JE POSTAVLJEN OB ROB NASELJA, RAZPET MED PANONSKO RAVNICO IN HISTORIČNE VEDUTE MESTA LENDAVA. PRITLIČNI DEL OBJEKTA JE IZRAZITO PODOLGOVAT IN VSEBUJE OTROŠKE IGRALNICE RAZPOREJENE PO OBODU. JASLIČNI DEL JE OD PREOSTALIH VRTČEVSKIH ENOT LOČEN Z VEČJIM GALERIJSKO OBLIKOVANIM VEČNAMENSKIM PROSTOROM, KI SLUŽI KOT VELIKODUŠEN VHOD, ŠPORTNA DVORANA IN PROSTOR ZA RAZLIČNE PRIREDITVE. V NADSTROPJU SE NAHAJajo PISARNE IN UPRAVNI PROSTORI VRTECA. PRITLIČNI DEL JE OBLIKOVAN V SODOBNI ARHITEKTURNI GOVORICI - Z VELIKIMI ZASTEKLITVAMI IN KONZOLNIMI NADSTREŠKI TER Z RAVNO ZAZELENJENO STREHO, KI ZARADI PLOSKOVNOSTI OBJEKTA TVORI PODALJŠEK OKOLIŠKIH TRAVNIKOV. NADSTROJE JE OBLIKOVANO KOT TRADICIONALNA »HIŠKA«, KI JE POSTAVLJENA NA ZELENO STREHO TER NAMEZANA NA VHODNO AVLO. OBJEKT JE V SVOJI TEKTONIKI IN MATERIALNOSTI FASADE OBLIKOVAN KOT 'POLŽ S HIŠICO'. NIJKOENERGIJSKA ZASNJAVA, NARAVNI MATERIALI IN BARVE USTVARJajo AMBIENT Z IZRAZITO POZITIVNIM NABOJEM.

**ŽIŽEK ANDREJ, UDIA
POGAČAR KAJA
VRTEC LENDAVA**

ODGOVORNI PROJEKTANT ANDREJ ŽIŽEK, UDIA
PROJEKTIVNO PODJETJE ARHILAB, D.O.O.
LOKACIJA / LETO IZGRADNJE LENDAVA, SLOVENIJA / 2013
VELIKOST OBMOČJA 1000M2/ 3500M2
TIP OBJEKTA VZGOJNO-IZOBRAŽEVALNA USTANOVa

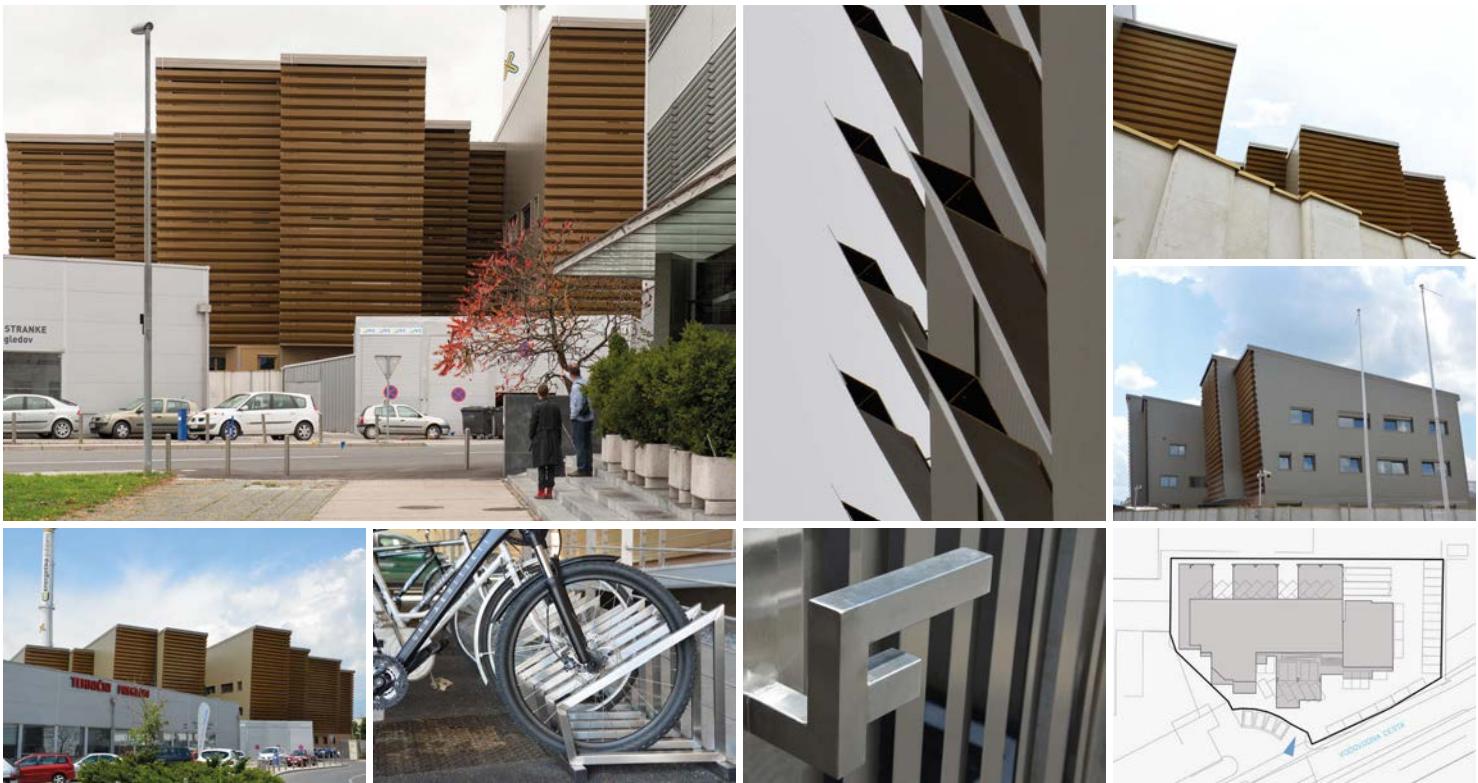


4.6

MOJCA GUŽIČ TRPLAN, UDIA GREGOR TRPLAN, UDIA KORONARNI KLUB LJUBLJANA

ODGOVORNI PROJEKTANT GREGOR TRPLAN, UDIA
PROJEKTIVNO PODJETJE GUŽIČ TRPLAN ARHITEKTI, D.O.O.
SOAVTORJI MOJCA GUŽIČ TRPLAN, UDIA / GREGOR TRPLAN, UDIA
LOKACIJA / LETO IZGRADNJE LJUBLJANA, SLOVENIJA / 2012
VELIKOST OBMOČJA / OBJEKTA 586M²/ 420M²
TIP OBJEKTA JAVNA ZGRADBA

OBJEKT SE NAHAJA V OBMOČJU ŠTEPANJE VASI V LJUBLJANI, V NEPOSREDNI BLIŽINI CERVENIH OBJEKTOV IN POKOPALIŠČA. ZA TO OBMOČJE JE ZNAČILNA RAZPRŠENA GRADNJA IN DELNO OHRANJENA PODoba VRŠKEGA JEDRA, KAR SE ODRAŽA TUDI NA PROSTORSKIH POGOJIH ZAHTEVANO DVOKAPNICO ENAKIH NAKLONOV IN PRILAGODITVJO VOLUMINOV NOVOGRAJENIH OBJEKTOV OBSTOJEČEMU STAVBNEMU TKIVU. PROGRAMSKO JE OBJEKT NAMENJEN DELOVANJU HUMANITARNEGA DRUŠTVRA KORONARNI KLUB LJUBLJANA, KI SE UKVARJA Z REHABILITACIJO IN IZOBRAŽEVANJEM BOLNIKOV S PREBOLELIM SRČNIM INFARKTOM. GRADNJA OBJEKTA JE BILA ZATO POGOJENA Z ZELO OMEJENIMI RAZPOLOŽljIVIMI INVESTICIJSKIMI SREDSTVAMI, KAR SE ODRAŽA V PREPROSTI ZASNovi IN MATERIJALIH. REPREZENTATIVNA PODoba JAVNEGA OBJEKTA JE IZOBLIKOVANA Z ARHITEKTURNO ZASNOVO SAMEGA VOLUMINA OBJEKTA. MONOLITNO ZASNovan VOLUMEN OBJEKTA JE GLEDNE NA PREDVIDEN PROGRAM IN POGLEDE NA NEPOSREDNO OKOLICO PERFORIRAN S POGLOBLJENIMI PRIZMAMI - OKENSKIMI ODprtINAMI IN PODBOJI RAZLIČNIH ŠIRIN. NA TE NAČIN SE DOBRO IZPOSTAVLJUJU TAKO GLAVNI VHOD V OBJEKT, KI DELUJE KOT „ODPRTA KNJIGA“ KOT TUDI PANORAMSKI OKNI VELIKE DVORANE V PRVEM NADSTROPJU TER MALE DVORANE V PRITLIČJU. OSTALE ODprtINE SO MANJŠIH DIMENZIJ, KATERIH POZICIJA JE ODVISNA OD VRSTE PROGRAMA TER IZBRANIH POGLEDOV NA NEPOSREDNO OKOLICO OBJEKTA. POKRITA TERASA V MANSARDI S svojo PRIREZANO GEOMETRIJO VZPOSTAVLJA DIALOG Z CERVENIM ZVONIKOM.



4.7

»NUJNA ROMANTIKA« – TAKO NA KRATKO OPIŠEMO ARHITEKTURO NFL MED BRUTALNO UTILITARNIMI PLOČEVINASTIMI KVADRI AVTOMEHANIČNE DELAVNICE, PLINSKE IN VODOVODNE DRUŽBE. Z VSEH STRAN V NEPRAVILEN VEČKOTNIK STISNJENA PARCELA JE PODLAGA ZA VOLUMEN RAZREZAN V ENOSTAVNE, TLORISNO PRAVOKOTNE ZAMAKNJENE LAMELE, KI GOSTIJO LABORATORIJE V ENOSTAVNIH PRAVOKOTNIH PROSTORIH. VZHODNA, VHODNA FASADA JE NAGNJENA NAPREJ. TA NAGIB JE PONAVLJAJOČI SE MOTIV TUDI PRI STOLU, KLOPI IN STOJALU ZA KOLESA. LINEARNA STRUKTURA »NAROBE« POSTAVLJENIH LAMEL, KI JE V TEM NAGIBU ZAŠCITENA PRED DEŽJEM IN SNEGOM IN PREPREČUJE POGLEDE Z ULICE, PA SE PONAVLJA NA PREFABRICIRANI ARMIRANO BETONSKI OGRAJI IN VHODNIH DRSNIH IN ENOKRILNIH VRATIH.

147

URH ARHITEKTI NFL NACIONALNI FORENZIČNI LABORATORIJ

ODGOVORNI PROJEKTANT MAG. BRUNO URH, UDIA
PROJEKTIVNO PODJETJE URH ARHITEKTI D.O.O.
SOAVTOR CARMEN URH, UDIA
SODELavec INES ŠADL, MIA
LOKACIJA / LETO IZGRADNJE LJUBLJANA, SLOVENIJA / 2014
VELIKOST OBMOČJA / OBJEKTA 3030 M² / 5400 M²
TIP OBJEKTA JAVNA ZGRADBA



4.8, 9.7

ARHI-TURA VRTEC V RIBNICI

ODGOVORNI PROJEKTANT RENATO RAJNAR, UDIA
PROJEKTIVNO PODJETJE ARHI-TURA, D.O.O.

AVTORJI BOJAN MREŽAR, UDIA / RENATO RAJNAR, UDIA / PETER RIJAVEC, UDIA
LOKACIJA / LETO IZGRADNJE RIBNICA, SLOVENIJA / 2014
VELIKOST OBMOČJA / OBJEKTA 15000M²/ 4300M²
TIP OBJEKTA VRTEC

V VRTCU NAJ SE ARHITEKTOVA IGRA S PROSTOROM ZLJE Z IGRO OTROKA. KO RAZMIŠLJAMO O PROSTORU VRTECA V SODOBNEM SVETU, MENIMO, DA JE PREDPOGOJ ZA USPEŠEN RAZVOJ OTROKA VAREN, TOPEL PROSTOR, PROSTOR, KI OMOGOČA, DA SE OTROK V MIRU IN SPROŠČENO SPOZNA S SVETOM IN DRUŽBO V KATERI BO ŽIVEL. PRVI OBČUTEK VARNOSTI DOBI OTROK V MAMINEM ALI OCETOVEM NAROČUJU, KO GA Z ROKAMI NEŽNO OBJEMATA. S TEM DEJSTVOM V MISLIH SMO ZASNOVALI NOVI VRTEC V RIBNICI. PROSTORE VRTCA SMO OBLIKOVALI, DA TAKO KOT DLANI OBJEMAJO OTROKA, PROSTORI VRTCA OBJAMEJO IGRIŠČE NA SREDINI, TER TVORIJO VAREN TOPEL PROSTOR IN AMBIENT. PROSTORI PRVE STAROSTNE STOPNJE OTROKA SKORAJ POVSEM OBJAMEJO, MEDTEM, KO JE OBJEM ZA OTROKE DRUGE STAROSTNE STOPNJE MANJ ZAPRT IN ŽE NAKAZUJE, DA BO OTROK, KO BO ČAS ODKORAKAL V ODPRTI ŠIRNI SVET, UPAMO, DA GA BO OBČUTEK TOPLINE IN VARNOSTI, KI GA JE BIL DELEŽEN V VRTCU, SPREMLJAL VSE ŽIVLJENJE.



4.9

DUHOVNO SREDIŠČE VSAKEGA NASELJA JE TRADICIONALNO PREDSTAVLJALA CERKEV, MEDTEM KO JE POSVETNO SREDIŠČE UTELEŠALA MESTNA HIŠA. DANES SO POSVETNO VLOGO VEĒINOMA PREVZELE KULTURNE TOČKE, MUZEJI IN UMETNOSTNE GALERIJE. NOVO KULTURNO IN UPRAVNO SREDIŠČE V SVETEM JURIJU OB ŠČAVNICI LEŽI NA LOKACIJI BIVŠE AVSTROGRRSKE ŠOLE, NASPROTI ŽUPNIJSKE CERKVE IN VZPOSTAVLJA DOSLEJ NEIZRABLJENO MOŽNOST DIALOGA Z DOMINANTO KRAJA. VERTIKALI CERVENEGA ZVONIKA ODGOVARJA Z IZRAZITO VODORAVNIM KONCEPTOM. NOV OBJEKT JE TAKO ZASNOVAN KOT SODOBNA PROTIUTEŽ STARI CERKVI. NOVO SREDIŠČE JE OSVOBOJENO KLASIČNE TRIPARTITNE ZASNOVE IN ZREDUCIRANO NA ENOSTAVNE VOLUMNE, KI LEBDIJO NAD TLEMIM IN SE ZAKLJUČUJEJO Z RAVNIMI STREHAM. VOLUMNI SE PRILAGAJAJO TOPOGRAFIJI IN ODSEVAJO NARAVNO UKRIVLJENOST TERENA, KI JO DOPOLNUJEJE ŠE PROSTOR NOVEGA LIJAKASTEGA TRGA.

VOJKO PAVČIČ, UDIA KULTURNO IN UPRAVNO SREDIŠČE

ODGOVORNİ PROJEKTANT VOJKO PAVČIČ
PROJEKTIVNO PODJETJE ATELJE DIALOG VOJKO PAVČIČ S.P.
LOKACIJA / LETO IZGRADNJE SVETI JURIJ OB ŠČAVNICI / 2012
VELIKOST OBMOČJA / OBJEKTA 2600M² / 2095M²
TIP OBJEKTA JAVNA ZGRADBA



4.10

ROK JEREV, UDIA, BLAŽ BUDJA UDIA VDC INCE MENGEŠ

ODGOVORNI PROJEKTANT BLAŽ BUDJA, UDIA
PROJEKTIVNO PODJETJE JEREV IN BUDJA ARHITEKTI, D.O.O.
SODELAVCI SARA ZORZUT, UDIA / GREGA SMREKAR, UDIA /
NINA MAJORANC, UDIA / TADEJA BOŽIČNIK, UDIA
LOKACIJA / LETO IZGRADNJE MENGEŠ, SLOVENIJA / 2013/14
VELIKOST OBMOČJA / OBJEKTA 3186M² / 1650M²
TIP OBJEKTA JAVNA ZGRADBA

POSLOPJE VARSTVENO-DELOVNEGA CENTRA INCE MENGEŠ ODPIRA VPRAŠANJE UMEŠČANJA SODOBNE ARHITEKTURE V HISTORIČNO TKIVO VAŠKEGA OKOLJA. HIŠA OB POTOKU NA IZRAZITO PODOLGOVATEM ZEMLJIŠU Z ZASNOVO SLEDI TAKO TIPOLOGIJI VAŠKEGA JEDRA IN ORGANIZACIJSKIM PRVINAM STARIH DOMAČIJ Z DELITVJO NA GOSPODARSKO DVORIŠČE OB CESTI IN ZASEBNI VRT OB POTOKU. OBENEM PA ZA VODILO JEMLJE SPECIFIČNI PROGRAM VARSTVA IN DELOVNE TERAPIJE. UPORABA TIPIČNIH ELEMENTOV TRADICIONALNE GRADNJE V SLOVENIJI Z „GANKOM“ - BALKONOM, UPORABO LESA IN OBLIKO STREHE, OMILIJO VELIKOST IN JO Približajo merilu okoliških hiš.



5.1

PETRA OSTANEK, UDIA TINKA PREKOVIČ, UDIA INTERIER APARTMAJEV V PODČETRTKU

ODGOVORNI PROJEKTANT PETRA OSTANEK, UDIA
PROJEKTIVNO PODJETJE SOBA D.O.O.
SOAVTORJI TINKA PREKOVIČ, UDIA
LOKACIJA / LETO IZGRADNJE PODČETRTEK / SLOVENIJA / 2013
VELIKOST OBMOČJA / OBJEKTA 427M²
TIP OBJEKTA JAVNA ZGRADBA

NOTRANJA OPREMA APARTMAJEV NI LOČEN ELEMENT, AMPAK INTEGRALNI DEL DOŽIVETJA STAVBE, KI DOPOLNUJE IZKUŠNJO STIKA Z NARAVO, KAR JE BIL OSNOVNI KONCEPT OBLIKOVANJA CELOTE. UPORABLJENI SO NARAVNI MATERIALI, NA STENAH IN STROPOVIH JE GLINEN OMET, KI USTVARJA UČINEK UGODJA, NA TLEH BETON IN REČNI KAMNI. UNIKATNO POHIŠTVO JE IZ MASIVNEGA OLJENEGA HRASTOVEGA LESA, TEKSTILNI DODATKI SO NA OSNOVI LANA, ZA LUČI IN OBESALNE ELEMENTE SO UPORABLJENE VEJE IN ZA ODLAGALNE POVRŠINE DEBLA DREVES. USTVARJA NAJBOLJ ZDRAVE POGOJE BIVANJA.



5.2

GAŠPER DEMŠAR, UDIA KNJIGARNA ZA MLADE

ODGOVORNI PROJEKTANT GAŠPER DEMŠAR, UDIA
PROJEKTIVNO PODJETJE DEMŠAR ARHITEKTI, D.O.O.
SOAVTORJI MAJA TASIČ DEMŠAR, UDIA / MIHA MAČEK, ABS.ARH.
LOKACIJA / LETO IZGRADNJE LJUBLJANA ŠENTVID, SLOVENIJA / 2011
VELIKOST OBMOČJA / OBJEKTA 80 / 80M²
TIP OBJEKTA JAVNI OBJEKT



5.3

JASNA ARIANA STARC, UDIA HIŠA V OKOLICI LJUBLJANE

ODGOVORNI PROJEKTANT JASNA ARIANA STARC, UDIA
PROJEKTIVNO PODJETJE ARHITEKTURA STARC
SOAVTOR ANA ŠUŠTERŠIĆ

LOKACIJA / LETO IZGRADNJE OKOLICA LJUBLJANE, SLOVENIJA / 2011-2013

VELIKOSTI OBMOČJA / OBJEKTA 620M² / 147M²

TIP OBJEKTA STANOVANJSKA STAVBA - INTERIER

FOTOGRAF BLAŽ ZUPANČIČ

INVESTITOR JE ŽELEL ZDRUŽITI SKANDINAVSKI PRIDIH BIVANJSKE KULTURE S TEHNOLOGIJO »GORSKIH ARHITEKTURE«. NOTRANJOST OBJEKTA IN OPREMA STA NAČRTNO ZASNovanA NA NAČIN, KI BOlj SPOMINJA NA ZAVETIŠče OZIROMA BIVAK V NEOKRNENI NARAVI, KOT PA NA HIŠO IZ LJUBLJANSKEGA PREDMESTJA. NOTRANJOST OBJEKTA DOLOČAJO VIDNI KONSTRUKCIJSKI ELEMENTI, KI SO SKUPAJ Z OBLOGAMI IZVEDENI PRETEŽNO V LESU. OPREMA PROSTORA JE MINIMALISTIČNA. PLEZALNA STENA PREK CELOTNEGA SVODA NADSTROPNE ETAŽE DODA PIKO NA I IGRIVEMU ZNAČAJU NOTRANJEGA AMBIENTA.



5.4

ELASTIK BOŠTJANOVA HIŠA

ODGOVORNI PROJEKTANT MIKA CIMOLINI, UDIA
PROJEKTIVNO PODIJETJE HIKIKOMORI D.O.O. / ELASTIK
SOAVTORJI OSVETLITEV TINE ŠKRLJ, UDIA /
GRAFIČNO OBLIKOVANJE ROK MARINŠEK / FOTOGRAF DAVID LOTRIČ
Lokacija / LETO IZGRADNJE HROVĀCA / 2013
VELIKOST OBMOČJA / OBJEKTA 200M²
TIP OBJEKTA NOTRANJA OPREMA MIKRO HOTELA

TRADICIONALNA RIBNIŠKA HIŠA JE PRENOVLJENA V BUTIČNI HOTEL S ŠTIRIMI TEMATSKIMI SOBAMI. MEDTEM, KO JE ZUNANJOST STAVBE OSTALA BOLJ ALI MANJ NESPREMENJENA, JE V NOTRANJOSTI TRADICIJA SPREMENJENA V ZGODOBLO ZA UPORABNIKA. V OBLIKOVANJU INTERIERJA SO INTERPRETIRANI ELEMENTI DOLENJSKE NARAVNE KRAJINE. TRAVNIK, PAŠNIK, GOZD IN SENIK SO STILIZIRANI V ABSTRAKTNIH, ARHITEKTURNIH POSTAVITVAH, KT USTVARJajo POSEBNO AMBIENTALNO IZKUŠNJO ZA GOSTA HOTELA. POSAMEZNI ELEMENTI IZ POKRAJINE SO IZPOSTAVLJENI (LES, CVETNI LIST, ZELEN PAŠNIK TER SUHA ROBA), POSTANEJO OSNOVNI GRADNIKI PROSTORSKE POSTAVITVE POSAMEZNIH SOB. SKUPNA ZAJTRKOVALNICA S KUHINJO JE SODOBNO OBLIKOVANA, POSEBEJ POUDAREK PA JI DAJE »VAŠKO DREVO«, KI KOT NA SREDIŠČU VASI, BDI NAD DRUŽENJEM GOSTOV. NOTRANJOST BOŠTJANOVE HIŠE SE NAVEZUJE NA ZUNANJO UREDITEV IN ZDRUŽUJE ZNAČILNOSTI TRADICIONALNE VAŠKE KMETIJE Z ZAHTEVAMI SODOBNEGA NAČINA ŽIVLJENJA.



5.5

RAZSTAVA „KAKŠNO JE BILO VREME NA GORENJSKEM“ SKOZI MUJEJSKO ZGODBO PREDMETOV, PISNEGA IN SLIKOVNEGA GRADIVA PREDSTAVLJA ZGODOVINO OPAZOVANJA VREMENA NA GORENJSKEM, VPLIVE VREMENA NA ŽIVLJENJE IN S TEM POVEZANO DOŽIVLJANJE VREMENA. RAZSTAVA JE BILA OGLED V MESTNI HIŠI V KRANJU OD DECEMBRA 2013 DO MARCA 2014.

POSTAVITEV RAZSTAVE SLEDI DELITVI RAZSTAVNIH PROSTOROV NA TRI DELE IN S TEM OBLIKUJE TRI SKLOPE:

- ZGODOVINSKI PRIKAZ ŽIVLJENJA, POGOJENEGA Z VREMENOM, KI SLONI NA ZBIRKI DOKUMETOV IN PREDMETOV V STEBRIŠČINI DVORANI
- VREMENSKE POSTAJE NA GORENJSKEM – DOKUMENTIRAN PRIKAZ RAZVOJA IN LOKACIJ OPAZOVANJA VREMENA IN PREDSTAVITEV INSTRUMENTOV ZA SPREMLJANJE VREMENA V GALERIJI
- DOŽIVLJANJE VREMENA Z MULTIMEDIJSKO PREDSTAVITVIJO V HODNIKU IN V KLETI

ARIANA FURLAN PRIJON, UDIA
TJAŠA ŠTEMPIHAR, UDIA
POSTAVITEV IN OBLIKOVANJE RAZSTAVE

ODGOVORNI PROJEKTANT ARIANA FURLAN PRIJON, UDIA
SOVATORJI TJAŠA ŠTEMPIHAR, UDIA
/ MULTIMEDIJA DOMEN DIMOVSKI / KUSTUSINJA MAG. MARJANA ŽIBERT
LOKACIJA / LETO IZGRADNJE GORENJSKI MUZEJ, MESTNA HIŠA, KRANJ / 2013
VELIKOST OBMOČJA / OBJEKTA 290M2
TIP OBJEKTA POSTAVITEV IN OBLIKOVANJE RAZSTAVE



5.6

ALEŠ PRINČIČ, UDIA TOMAŽ JЕLOVŠEK, UDIA STANOVANJE GERVASONI

ODGOVORNI PROJEKTANT ALEŠ PRINČIČ, UDIA / TOMAŽ JЕLOVŠEK, UDIA
PROJEKTIVNO PODJETJE STUDIO PRINCIC AND PARTNERS

SOAVTORJI / SODELAVCI ROBERTO RIGHI ING.

LOKACIJA / LETO IZGRADNJE UDINE / 2011-12

VELIKOSTI OBMOČJA / OBJEKTA / 190 M²

FOTOGRAFIJA MIRAN KAMBIČ

TIPI OBJEKTA NOTRANJA OPREMA

DA JE ZA DOBRO ARHITEKTURO POLEG DOBREGA ARHITEKTA POTREBEN PREDVSEM INTELIGENTEN NAROČNIK, JE VEDEL ŽE PALLADIO. KAKO ZA DRUŽINO GERVASONI RENOVIRATI STANOVANJE V CENTRU MESTA UDINE, JE VSEKAKOR PREDSTAVLJAJE SVOJEVRSTEN IZZIV. UPORABITI MATERIJALE GERVASONI NA NAČIN, DA NISO VIDNI TAKOJ, TEMVEČ DA JIH ODKRIVAŠ POSTOPOMA, KO VSTOPIŠ V STANOVANJE.



5.7

POROČNE DVORANE NA LJUBLJANSKEM GRADU SO BILE IZVEDENE V LETIH 1979-82. POTREBNE SO BILE POSODOBITVE. ŽELELI SMO DATI INTERJERU VEČJI POUĐAREK LOKACIJI, TO JE, VIZUALNEMU VKLJUČEVANJU ZGODOVINSKEGA AMBIENTA GRADU V NOTRANJE DOGAJANJE, KAR NAM OMOGOČAJO SODOBNI MATERIJALI IN TEHNOLOŠKI POSTOPKI. S SVETLOBO IN TRANSPARENTNOSTJO SMO V PROSTOR VNESLI NOVO SVEŽINO IN OPTIMIZEM. FASADNI PLAŠČ PRIZIDKA JE ZATO V CELOTI ZASTEKLEN S TROSLOJNIM IZOLCIJSKIM TERMPANOM, KI SE PODALJŠUJE TUDI V OGRAJO TERASE, KAR ZAGOTAVLJA TUDI NEUTRALNOST POSEGА V ZGODOVINSKI PROSTOR. DELITEV ETAJE NA DVE DVORANI JE IZVEDENA Z AKUSTIČNIMA ŽAGASTIMA STENAMA, OBLIKOVANIMA TAKO, DA Z ZASTEKLENIMI LAMELAMI OMOGOČATA OPTIČNI STIK Z DVORIŠČEM. AKUSTIČNA OBLoga STENIMA PERFORACIJO IZVEDENO Z LASERSKIM IZREZOM VZORCA, OBLIKOVANEGA Z RAČUNALNIŠKO METODO, KJER ENO MATEMATIČNO FORMULO OBDELUJEMO Z RAZLIČINMI PARAMETRI. STARI KROGLASTI KRISTALNI LESTENEC SMO RECYKLIRALI V TRI OBLIKOVNO IN TEHNOLOŠKO SODOBNE LESTENCE, KJER VSAK KRISTAL NOSI SVOJO LED DIODO S POTENCIIRANIM LESKOM. V TALNI TERACO SO VGRAJENA SVETLOBNA VLAKNA ZA TOČKASTO SVETLOBO.

MAJDA KREGAR, UDIA
MIHA KERIN, UDIA
LJUBLJANSKI GRAD – TRAKT M
»POROČNE DVORANE«

ODGOVORNI PROJEKTANT MARIJA MAGDALENA KREGAR, UDIA
PROJEKTIVNO PODJETJE AMBIENT D.O.O.
SOVATORJI BRANE KREGAR, SONJA PODBREZNik, SMILJAN BUZETI
LOKACIJA / LETO IZGRADNJE LJUBLJANSKI GRAD / 2013
VELIKOST OBMOČJA / OBJEKTA 590M²
TIP OBJEKTA JAVNA ZGRADBA / NOTRANJA OPREMA



6.1

DR. ANA KUČAN, UDIKA
LUKA JAVORNIK, UDIKA
ANA TEPINA, UDIKA
MOJCA KUMER, UDIKA
EVA ZUPAN, UDIKA
VRT 09-05

ODGOVORNI PROJEKTANT DR. ANA KUČAN, UDIKA
PROJEKTIVNO PODIJETJE STUDIO AKKA
SOAVTORJI LUKA JAVORNIK, UDIKA / ANA TEPINA, UDIKA
/ MOJCA KUMER, UDIKA / EVA ZUPAN, UDIKA
LOKACIJA / LETO IZGRADNJE OSREDNJA SLOVENIJA / 2011
VELIKOST OBMOČJA / OBJEKTA 2868M²
TIP OBJEKTA ZASEBNI VRT

ZEMLJIŠČE LEŽI NA ROBU GOZDA. UMESTITEV HIŠE IN UREDITEV ZEMLJIŠČA SLEDITA KONCEPTU VILE - FIZIČNII IN VIDEZNI POVEZAVI ZUNANJIH IN NOTRANJIH BIVALNIH PROSTOROV TER ODPIRANJU POGLEDOV Z VZVIŠENE LEGE. HIŠA STOJI NA SEVERNEM, DVIGNJENEM DELU IN DOMINIRA NAD TRAVNIKOM, KI SE SPUŠČA PROTIV JUGU. OB HIŠI JE ZEMLJIŠČE UREJENO KOT VRT; POSAMEZNI DELI PREHAJajo DRUG V DRUGEGA PREKO NAZNAČENIH PROSTORSKIH MEJ; ZASADITEV POSTOPNO PREIDE V GOZD. PROTIV JUGU SE RAZPROSTIRJA ODPRT TRAVNIŠKI PROSTOR, KI SE SPAJA Z OKOLIŠKO KULTURNO KRAJINO. DREVESNE GRUČE USMERJAJO POGLEDE IN RAZVIJAJO PROSTOR V GLOBINO.

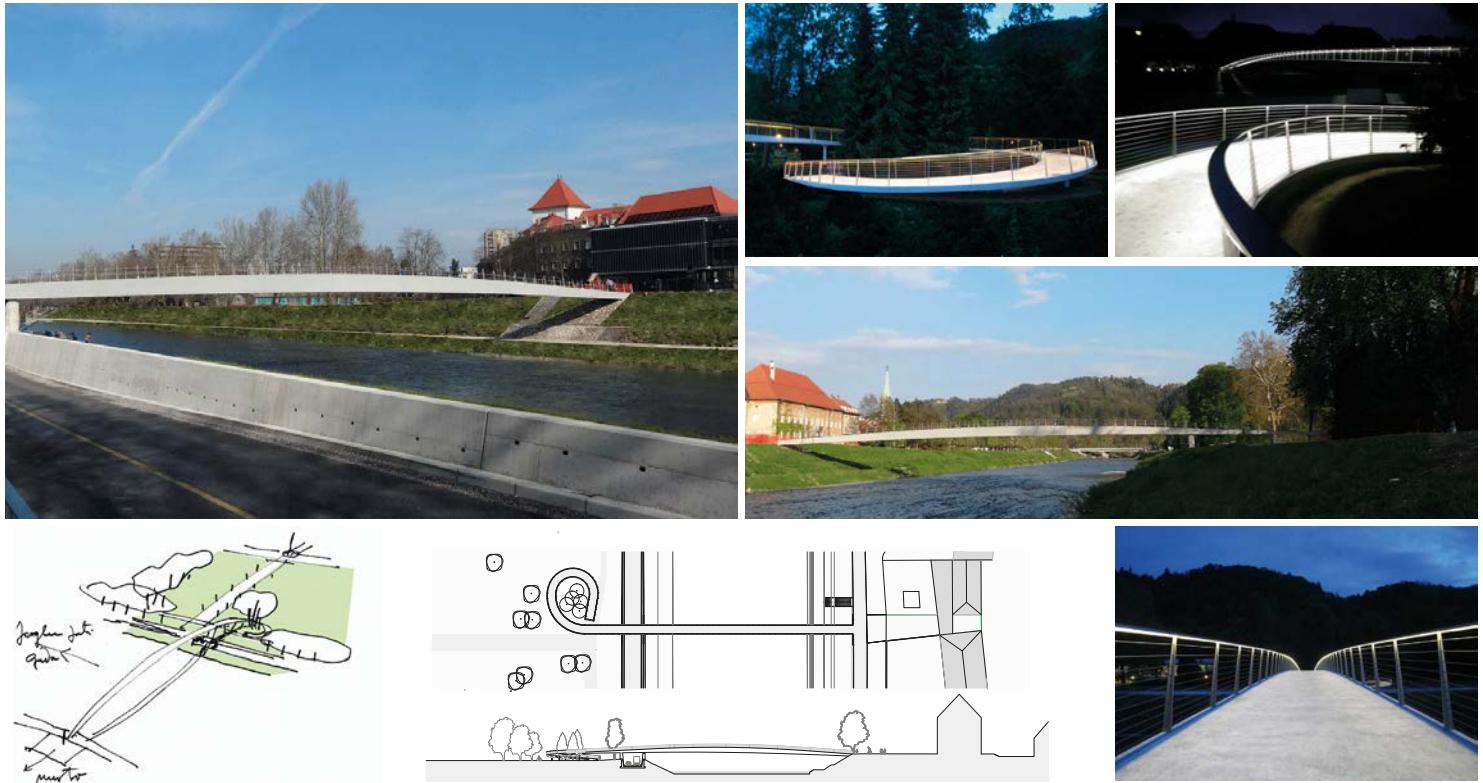


6.2

PETRA PAŠKULIN, UDIA VRTNA OTROŠKA HIŠICA

ALININA OTROŠKA HIŠICA STOJI NA VRTU DRUŽINSKE HIŠE V TRNOVEM. NA PARCELI JE STANOVANJSKA HIŠA IN PAVILJONSKI GARAŽNI OBJEKT Z LIKOVNIMI ELEMENTI BELE, MODRE IN RJAVE BARVE, TO BARVNO KOMBINACIJO POVZEMA TUDI VRTNA HIŠKA ZA NAJMLAJŠEGA DRUŽINSKEGA ČLANA. HIŠKAIMA DVE ETAŽI, NA ZGORNJO JE MOŽNO SPLEZATI PO LESTVI ALI PLEZALNI STENI. KONSTRUKCIJA HIŠE JE ENOSTAVNA, ZATO SO JO LAHKO IZDELALI KAR STARŠI.

ODGOVORNI PROJEKTANT PETRA PAŠKULIN, UDIA
PROJEKTIVNO PODJETJE PETRA PAŠKULIN, SVK
LOKACIJA / LETO IZGRADNJE LJUBLJANA / 2013
VELIKOST OBMOČJA / OBJEKTA 4,5M²
TIP OBJEKTA OTROŠKA HIŠICA



7.1

PETER GABRIJELČIČ, UDIA
ALOJZ ROVAN, UDIA
DENIS ROVAN, UDIA
SPLAVARSKA BRV

ODGOVORNI PROJEKTANT PETER GABRIJELČIČ, UDIA, ALOJZ ROVAN, UDIG
PROJEKTIVNO PODJETJE ARHITEKTURA D.O.O., NAVOR D.O.O.
AVTORJI DENIS ROVAN, UDIA
LOKACIJA / LETO IZGRADNJE CELJE, SLOVENIJA / 2014
VELIKOST OBMOČJA / OBJEKTA 4000M²/ 450M²
TIP OBJEKTA INFRASTRUKTURNI OBJEKT

NADOMEŠTNA, 150 M DOLGA SPLAVARSKA BRV, PREMOŠČA POPLAVNO SAVINJO BREZ PODPOR V REČNEM KORITU. BRV JE NAMENJENA KOLESARJEM IN PEŠCEM TER POVEZUJE STARO MESTNO JEDRO Z MESTNIM PARKOM. ZARADI VARNOSTI PEŠCEV JE KRIŽANJE BRVI IN OBALNE, DELOMA POGLOBLJENE OBVOZNE CESTE IZVEDENO IZVEN NIVOJSKO. V PARKU SE BRV OVije OKOLI GRUČE DREVES IN SE V BLAGEM ZAVOJU SPUSTI DO OBALNE PROMENADE.



7.2

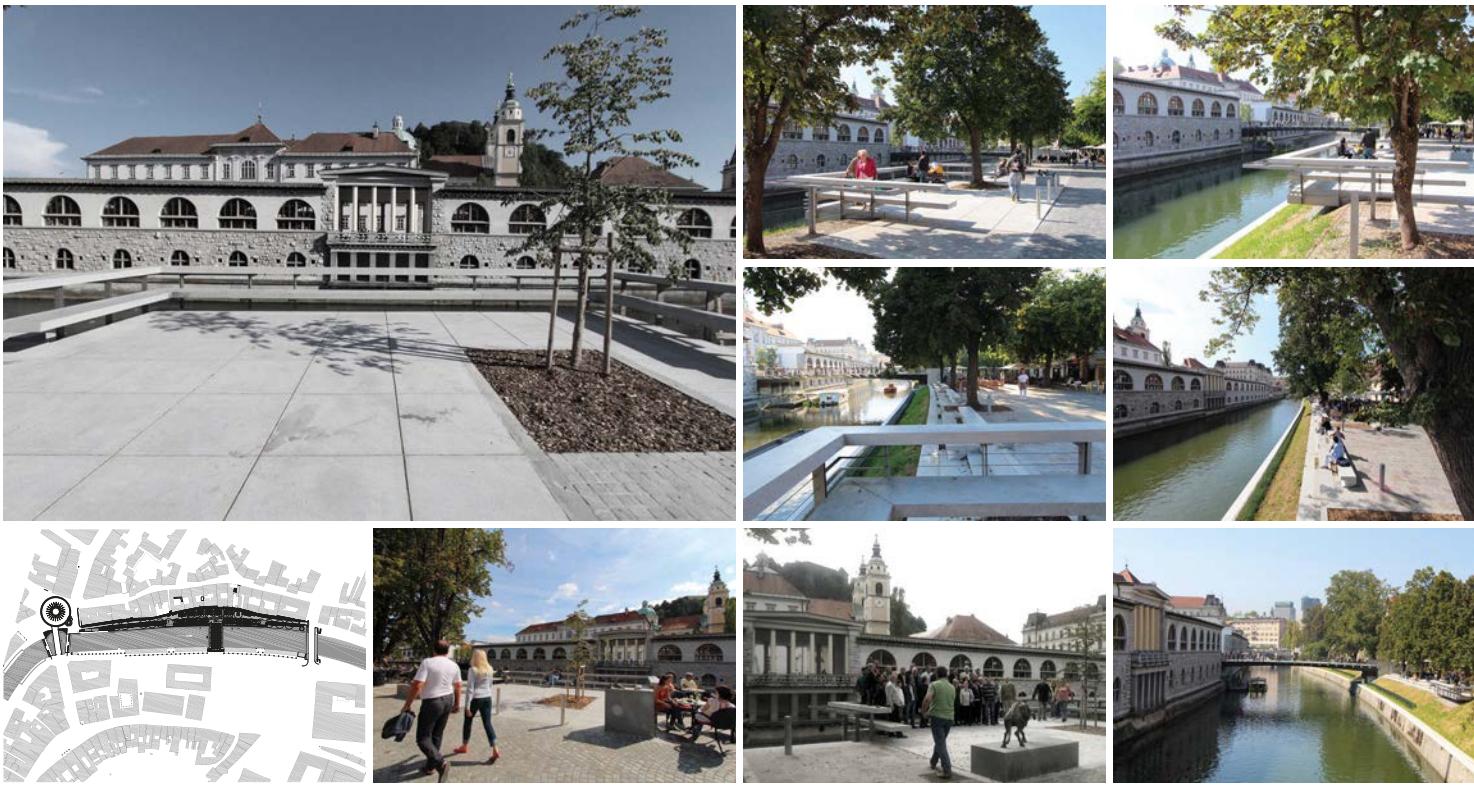
NOVO KONSTRUKCIJO, KI PREMOŠČA NOVONASTALO VIŠINSKO RAZLIKO ZARADI SPREMEMBE NIVOJA POTEKA ŽELEZNISKE PROGE, SMO PO ENI STRANI ŽELELI OBLIKOVATI KOLIKOR MOGOČE EVIDENTNO, PA TUDI LAHKOTNO IN TRANSPARENTNO, TAKO, DA UPORABNIKOM MOSTU NE PREDSTAVLJA NEKEGA ZAUSTAVITVENEGA ELEMENTA, MARVEČ JIH VRABI K NADALJEVANJU POTI NA VIŠJEM NIVOJU BRVI.

PRAV TAKO SMO ŽELELI, DA BI PREMОСТИVE LAHKO UPORABLJALI TUDI PEŠCI Z OTROŠKIM VOZIČKOM ALI GIBALNO OVIRANI, ZATO JE V NOVO NASTALI ČLEN UMEŠČENO DVIGALO. OBLIKOVANJE JE NAMENOMA KOLIKOR MOGOČE ENOSTAVNO IN NAJ NE PREGLASI OSNOVNIH OBLIKOVNIH ZNAČILNOSTI ORIGINALNE BRVI.

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JURIJ KOBE, UDIA
PAULO BARBARESI, UDIA
TANJA PAULIN, UDIA
INA RADŠEL, UDIA
GORANA STIPEČ, UDIA
BRV GRUBER

ODGOVORNI PROJEKTANT JURIJ KOBE, UDIA
PROJEKTIVNO PODJETJE ATELIERARHITEKTI, D.O.O.
KONSTRUKCIJA GREGOR GRUDEN, UDIG
LOKACIJA / LETO IZGRADNJE HRADECKEGA CESTA, LJUBLJANA / 2013
VELIKOST OBMOČJA 680 M²
TIP OBJEKTA URBANI PROSTOR



7.3

NATAŠA BLAŽKO, UDIA JURIJ KOBE, UDIA MAJA KOVACIČ, MIA TANJA PAULIN, UDIA URŠA PODLIPNIK, UDIA **PETKOVŠKO NABREŽJE**

ODGOVORNI PROJEKTANT JURIJ KOBE, UDIA
PROJEKTIVNO PODIJETJE ATELIERARHITEKTI, DOO
AVTORJI NATEČAJA NATAŠA BLAŽKO, UDIA / JURIJ KOBE, UDIA
MAJA KOVACIČ, MIA / TANJA PAULIN, UDIA / URŠA PODLIPNIK, UDIA
SAMO MLAKAR, UDIA / ROK ŽNIDARŠIČ, UDIA
KONSTRUKCIJA GREGA KOVIČ / DR. LUKA PAVLOVČIČ, UDIG
Lokacija / LETO IZGRADNJE PETKOVŠKO NABREŽJE, LJUBLJANA / 2013
VELIKOST OBMOČJA 1604 M²
TIP OBJEKTA URBANI PROSTOR

NOVA UREDITEV PETKOVŠKOVEGA NABREŽJA PREDSTAVLJA NEKAKŠEN DRUGI POL NASPROTI UMEŠČENEGA ZAPRTEGA SEVERNEGA ROBA TRŽNIC. PROGRAMSKO IN FIZIČNO SE NABREŽJE ODPIRA PROTIV JUGU TER ODZVANJA POUDARKE DOLGEGA LOKA PLEČNIKOVIH TRŽNIH LOP: OB RAZŠIRJENEM SREDNJEM DELU SE NANJ NAVEZUJE MESARSKI MOST, NOVA TRŽNA POVRŠINA, VZHODNO IN ZAHODNO PA UREDITEV PROSTORA POUDARJATA DVE RAZGLEDNI LOŽI Z JAVNIMI SEDIŠCI, KI PREDSTAVLJATA ODGOVOR NA NASPROTI, PREKO LJUBLJANICE UMEŠČENA TEMPIETA V PLEČNIKOVİ TRŽNICI.

PROSTOR PA OZNAČUJE TUDI POUDARJENA PREČNA ČLENITEV:

- JUŽNI, OBVODNI ROB NABREŽJA, JE V OSREDNJEM DELU IZOBLIKOVAN V TREH ZAZELENJENIH KASKADAH, KI PREOBLIKUJEJO VRHNJI DEL BREŽINE. KASKADE PREDSTAVLJAJO NOVO MESTNO PARKOVNO POVRŠINO, KAMOR SE LAHKO ŠIRI TUDI PONUDBA LOKALOV,
- NEPOREDNO OB ROBU OBREŽJA, NAD KASKADAMI JE PROSTOR NAMENJEN PREDVSEM LOKALOM V ZALEDUJU.
- SREDNJI PAS JE NAMENJEN KOMUNIKACIJAM, OMEJENI DOSTAVI, DOVOZOM STANOVALCEM,
- PAS OB ZGRADBACH JE Z IZJEMO OZKEGA PLOČNIKA TIK OB FASADAH NAMENJEN ZOPET ZUNANJEMU PROSTORU LOKALOV.

K PREDVIDENI UREDITVI SODI TUDI DELNA KOREKCIJA NIVELET TAL. V OKVIRU MOŽNOSTI JE KORIGIRAN SEDANJI RAZMEROMA MOČAN PREČNI SKLON, PRAV TAKO PA smo s KOREKCIJO VZDOLŽNEGA PROFILA DELNO OMILILI GLOBOKE SESTOPE V PARTERJE NEKATERIH HIŠ, KI SO BILE ZGRAJENE V ČASIH KO JE BILO PETKOVŠKO NABREŽJE PRECEJ NIŽJE KOT SEDAJ.

K UREDITVI TEGA PROSTORA SODI SEVEDA TUDI UREDITEV KOMUNALNIH VODOV IN NAPRAV. DOPOLNJEN JE LIPOV DREVORED VZDOLŽ ROBA OBREŽJA TER DREVORED V SREDINI OBMOČJA. NA SAMI BREŽINI SE OHRANJA SAMOZARASLO ZELENJE.



7.4

PRVONAGRJENA REŠITEV NA JAVNEM NATEČAJU ZA URBANISTIČNO UREDITEV JUŽNEGA BEŽIGRADA LETA 1984 (A. ČERNIGOJ, M. ŠVIGELJ) IN NA NJENI OSNOVI LETA 1987 IZDELANI ZAZIDALNI NAČRT ZA OBMOČJE ZUPANIČEVE JAME (LUZ, A. ČERNIGOJ) STA POSTAVILA OSNOVNE DETERMINANTE ZA URBANIZACIJO OBMOČJA SEVERNO OD ŽELEZNICE, KI SO BILE PODROBNEJE RAZDELANE V NADALJNJIH FAZAH IZGRADNJE. ENA OD POMEMBNEJSIH URBANISTIČNIH PRIDOBITEV ZA ŠIRŠI PROSTOR LJUBLJANE JE ŠIROKA, PROTILAGRJSKEMU GRIDI USMERJENA MESTNA PROMENADA OB ROBU ZAZIDAVE OZIROMA OB ŽELEZNI CESTI Z ARKADAMI IN MARKANTNO VEDUTO NA GRAD, KI SE IZTEČE V PODHOD POD VILHARJEVO CESTO IN ŽELEZNIŠKIMI TIRI TER POSTANE OSREDNJA PEŠPOT ZA DOSTOP DO OŽJEGA MESTNEGA SREDIŠČA IN SEVERNÍ VHOD V POTNIŠKI CENTER. SLEDÍ IDEJI MAKSA FABIANIJA, KI JE LETA 1899 V SVOJEM NAČRTU ZA REGULACIJO TEGA PREDELA USMERIL GLAVNO ULICO OD NOVEGA POKOPALIŠČA PROTIV GRADU IN RESLJEVI CESTI, ČEPRAV JE NJENO VLOGO ZARADI NEREŠENEGA PREČKANJA ŽELEZNICE KASNEJE PREVZELA LINHARTOVA CESTA.

DOC. MAG. ANDREJ ČERNIGOJ, UDIA
SEVERNA PROMENADA

ODGOVORNÍ PROJEKTANT DOC. MAG. ANDREJ ČERNIGOJ, UDIA
PROJEKTIVNO PODJETJE GENIUS LOCI D.O.O.
SOAVTORJI MOJCA ŠVIGELJ ČERNIGOJ (OBJEKT R34),
TOMAŽ KRŽIŠNIK, AKAD. SLIK. (LIKOVNA OBDELAVA FONTANE)
LOKACIJA / LETO IZGRADNJE LJUBLJANA, SLOVENIJA / 2009
VELIKOST OBMOČJA 270 M
TIP OBJEKTA URBANI PROSTOR

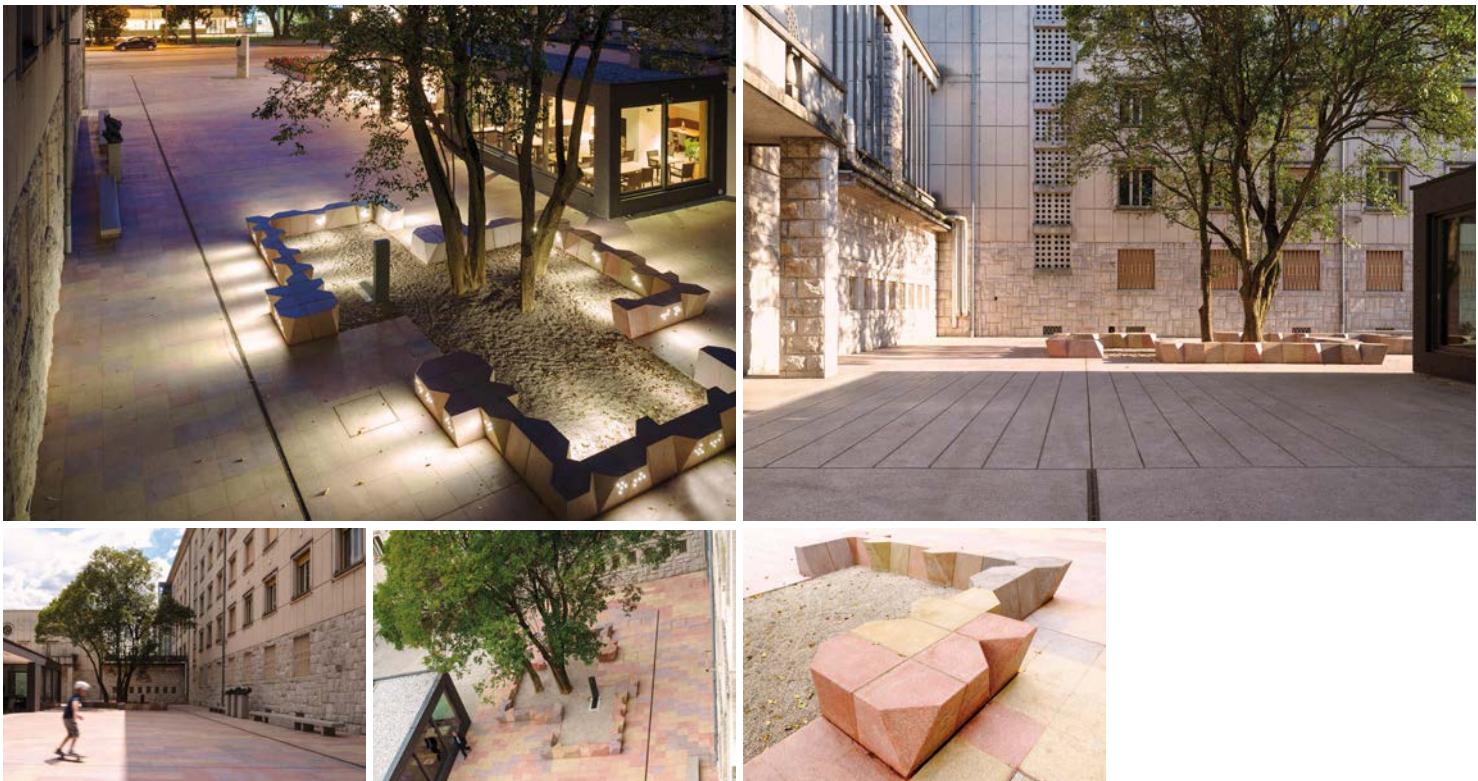


7.5

DAMJANA ZAVIRŠEK HUĐNIK, UDIA ŠPELA NARDONI KOVAČ, UDIA PLOŠČAD - DVORIŠČE, IGRIŠČE, SREČIŠČE,...

ODGOVORNI PROJEKTANT DAMJANA ZAVIRŠEK HUĐNIK, UDIA
ŠPELA NARDONI KOVAČ, UDIA
PROJEKTIVNO PODJETJE HIŠRIŠE ARHITEKTURA, SKUPAJ NA PLOŠČADI
SOAVTORJI ANJA JUTRAŽ, UDIA / BLAŽ JAMŠEK, ABS. ARH.
/ NINA VIDRIH, ABS. KRAJ. ARH.
LOKACIJA BRATOVŠEVA PLOŠČAD, LJUBLJANA, SLOVENIJA
LETO IZGRADNJE 2013
VELIKOSTI OBMOČJA / OBJEKTA 350M²
TIP OBJEKTA UREDITEV ODPRTEGA JAVNEGA PROSTORA / PROSTORSKA INŠTALACIJA
FOTOGRAFIJE BLAŽ JAMŠEK

ODPRTE JAVNE POVRŠINE SO NEIZKORIŠČEN POTENCIJAL SOSESKE RUSKI CAR. SKUPAJ NA PLOŠČADI JE POBUDA, KI SPodbuja PREBIVALCE K RAZMISLEKU IN VKLJUČEVANJU V PROCES REVITALIZACIJE IN PRENOVE SOSESKE. PLOŠČAD SMO Z IGRALNIMI INŠTALACIJAMI, PREMIČNO URBANO OPREMO, NAMESTITVJO DREVES V LONCIH IN ORGANIZACIJO PROJEKCIJE FILMA NA FASADO BLOKA ZA TEDEN DNI SPREMENILI V PROSTOR AKTIVNEGA DOGAJANJA, DRUŽENJA IN RAZMIŠLJANJA O POTENCIJALIH JAVNEGA PROSTORA. Z IZVEDBO PROSTORSKE INŠTALACIJE S PREBIVALCI SOSESKE SMO ŽELELI OPORIZITI, DA VLOGA ARHITEKTA NI REŠEVANJE IZZIVOV V PROSTORU IZ PISARNE, TEMVEČ NA KONKRETNÝ NAČIN DELOVATI V OKOLJU - TUDI S POVEZOVANJEM IN IZOBRAŽEVANJEM RAZLIČNIH UPORABNIKOV PROSTORA.



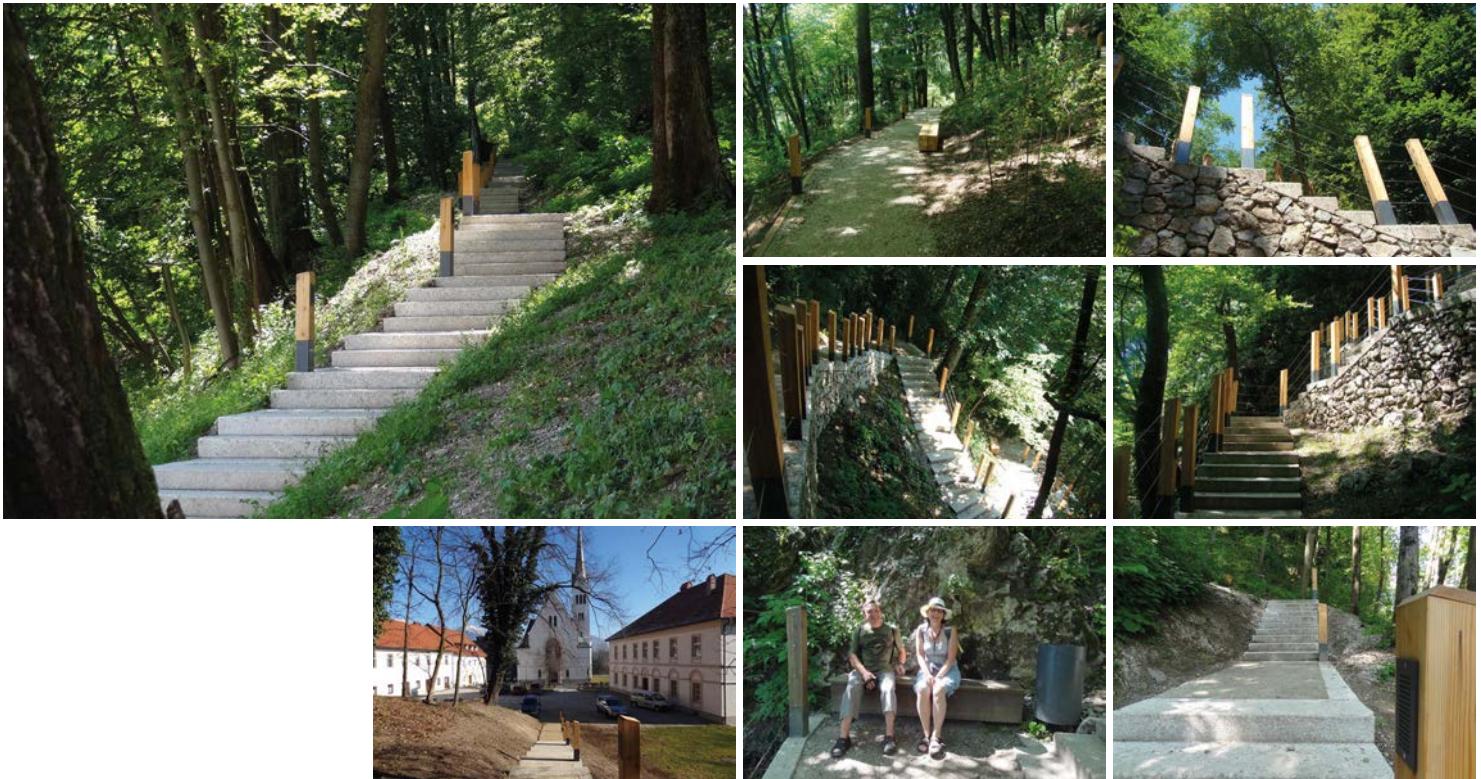
7.6

UREDITEV SLEDI OSNOVNEMU KONCEPTU UREJANJA GLAVNE MESTNE ULICE MAGISTRALE, KI GA TVORIJO ŠTIRJE IDENTITETNI PASOVI VZDOLŽ NJE TER PREČNE POVEZAVE MED ZELENIM SISTEMOM MESTA IN OBSTOJEČO URBANO STRUKTUTO. „TRG VRTNICA“, KI LEŽI MED STAVBAMI MESTNE OBČINE, BANKE IN GOSTILNE VRTNICA, JE PRVA IZVEDENA PREČNICA, KI PONUJA AMBIENT ZA POLETNO SPROSTITEV V SENCI BUJNIH DREVES IN PROSTO POVRŠINO NAMENJENO ORGANIZACIJI PRIREDITEV TER BO V ZAKLJUČNI FAZI IZVEDENA PREKO MAGISTRALE. UREDITEV OBSEGA TLAKOVANJE Z ABSTRAKTNO PREZENTACIJO PIKSELIZIRANE VRTNICE, ROZRIJIV V BARVAH IZBRANE SORTE VRTNIC, OBSTOJEČE IN NOVO – PREMEŠČENO SPOMINSKO OBELEŽJE TER MINIMALNO ŠTEVilo ELEMENTOV URBANE OPREME. KLOPI SO ZASNOVANE USKLAJENO Z ZASNOVNO TLAKA LE V OBMOČJU OBSTOJEČIH DREVES IN S FORMALNO IGRIVOSTJO DINAMIZIRajo OBMOČJE GLOBOKEGA ŽEGA TRGA OB STRANSKEM VHODU V STAVBO MESTNE OBČINE.

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STUDIO STRATUM
MAG. POLONA FILIPIČ, UDIA
DR. PETER ŠENK, UDIA
MARKO PRETNAR, UDIA
TRG VRTNICA V NOVI GORICI

ODGOVORNI PROJEKTANT MAG. POLONA FILIPIČ, UDIA
PROJEKTIVNO PODJETJE ARCO D.O.O. NOVA GORICA
SOVATORJI MAG. POLONA FILIPIČ, UDIA / DR. PETER ŠENK, UDIA / MARKO PRETNAR, UDIA
LOKACIJA / LETO IZGRADNJE NOVA GORICA, SLOVENIJA / 2014
VELIKOST OBMOČJA / OBJEKTA 1172M²
TIP OBJEKTA URBANI PROSTOR

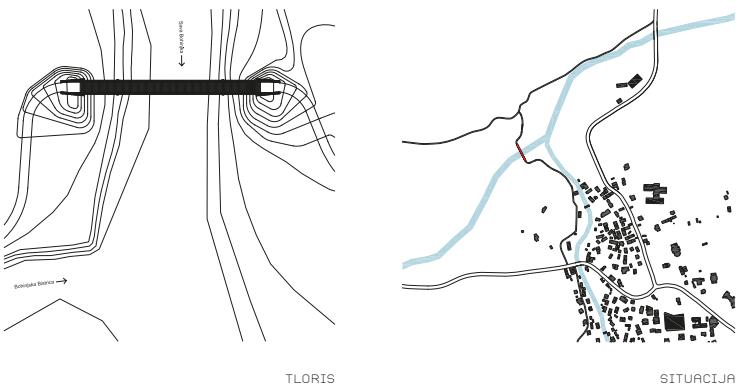


7.7

BRUTO POT NA BLEJSKI GRAD

AVTOR MATEJ KUČINA, UDIKA
SOAVTORJA URBAN ŠVEGL, UDIKA / EVA PROSEN, UDIKA
LOKACIJA / LETO IZGRADNJE BLED, SLOVENIJA / 2011 - 2014
VELIKOST OBMOČJA / VELIKOST OBJEKTA 3ha
INVESTICIJSKA VREDNOST NATEČAJA / IZVEDBE 250.000,00 EUR
FOTOGRAF MATEJ KUČINA

NEKDANJO POT, KI POVEZUJE BLED Z BLEJSKIM GRADOM JE BILO POTREBNO ZARADI DOTRAJANosti IN NEVARNOSTI SANIRATI. NOVA POT IN STOPNIŠČE POTEKATA PO NEKDANJI TRASI, POT IN STOPNIŠČE PA STA NAREJENA IZ DOMIŠLJENIH SISTEMSKO UREJENIH ELEMENTOV. POLEG PREDNAREJENE BETONSKE STOPNICE IN OBROBE, SO TO ŠE VEČNAMENSKI LESENI STEBER VAROVALNE OGRAJE, KI JE LAHKO HKRATI SVETILKA, SAJ JE PRENOVLJENA POT TUDI OSVETLJENA. BETONSKI OPORNI ZIDOV STOPNIŠČA SO OBZIDANI Z NARAVnim AVTOHTONIM KAMENjem LOKALNEGA APNENCA. VAROVALNO OGRAJO SESTAVLJAJO VEČNAMENSKI LESENI STEBRI IN JEKLENE PLETENICE, KI POVEZUJEJO STEBRE MED SEBOJ. UPORABLJENI SO SAMO AVTOHTONI MATERJALI; GROBO Štokan BETON Z VELIKO FRAKCIjo KAMENJA ZA PREDNAREJENE ELEMENTE STOPNIC (DA SE JE DOSEGLO IZGLED KONGLOMERATA), AVTOHTONI PESEK ZA POHODNE POVRŠINE POTI, AVTOHTONI APNENEC ZA OBLOGO BETONSKIH OPORNIH ZIDOV IN MACESNOV LES ZA VEČNAMENSKE STEBRE OGRAJE IN KLOPI.

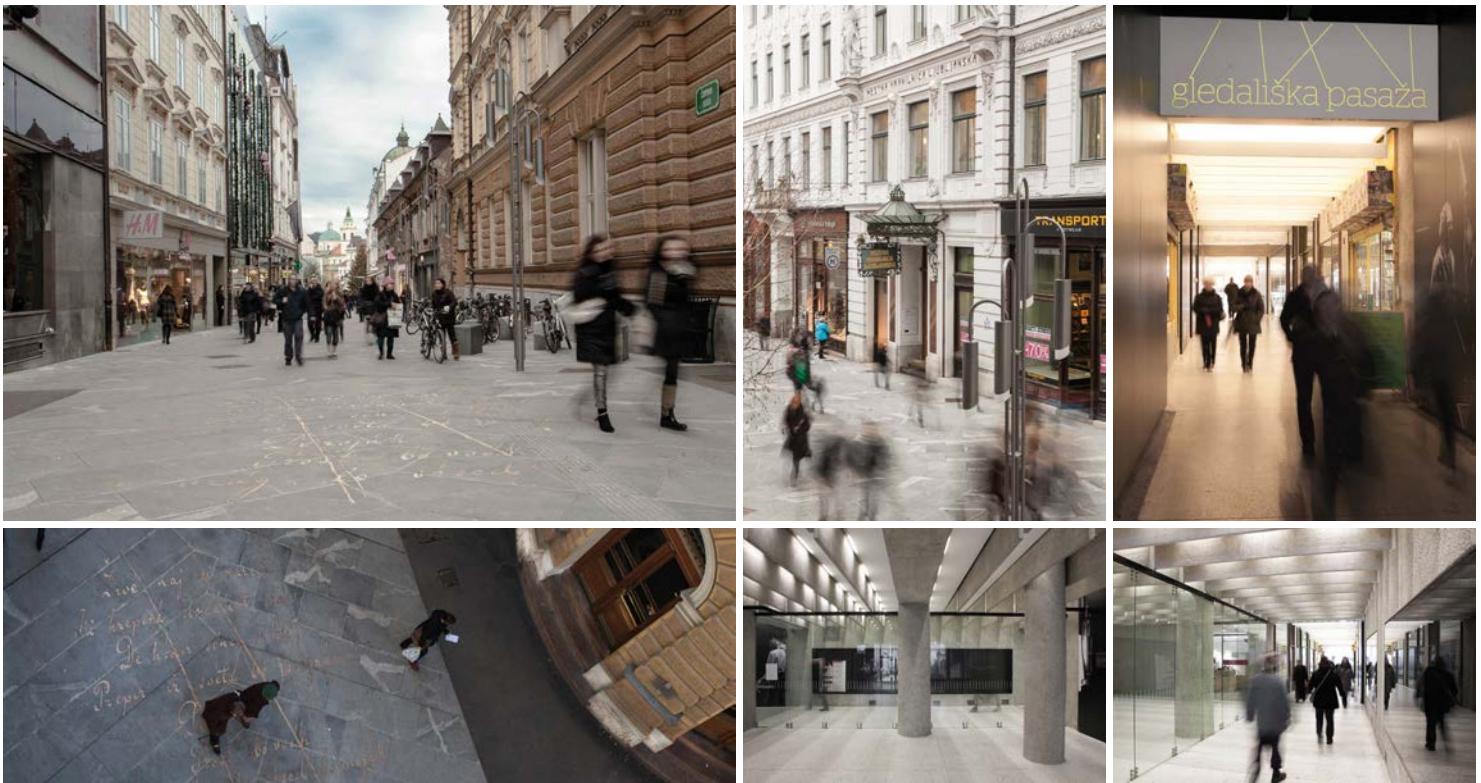


7.8, 9.4

POSTAVITEV VSAKEGA MOSTA DOLOČAJO TRIJE ELEMENTI: REKA, KI JO MOST PREMOŠČA, OBA BREGOVA, KI JU POVEZUJE IN POT, KI VODI PREKO NJEGA. V PROSTORU SE VZPOSTAVIJO NOVA RAZMERJA, NASTANE POT, KJER JE PREJ NI BILO. ZVENI PREPROSTO, A JE POLNO VEČPLASTNIH POMENOV. LJUDJE SMO ZATO MOSTOVOM ŽE OD NEKDAJ DAJALI POSEBEN POMEN. NOVA BRV SE PREKO REKE PNE V DOLGEM, ELEGANTNEM LOKU. NJEN RAZPON IN GEOMETRIJA IZHAJATA Iz POTREBO Po PRETKU SAVE OB VISOKI VODI, ŠIRINA IN NAKLON PA Iz ZAHTEV ZA KOLESARSKIE POTI. ZA KONSTRUKCIJO STA UPORABLJENA LEPLJENA LESENA NOSILCA, KI STA HKRATI OGRAJA BRVI. BRV DOLŽINE 53,6 METROV SEDE NA OBA BREGOVA, VMESNI PODPORI PA V KONSTRUKCIJSKEM SMISLU POMENITA RAZBREMENITEV MOMENTOV V CONI VELIKEGA RAZPONA IN S TEM RACIONALNO IN VITKO KONSTRUKCIJSKO ZASNIVO. LEPLJENA NOSILCA Iz SMREKOVEGA LESA STA ZAŠČITENA Z OBLOGO Iz MACESNOVIH DESK TER SKODEL. LES, KI JE LOGIČNO GRADIVO V REGIJI, NAČIN ZLAGANJA LESENIE OBLOGE IN UPORABA SKODEL INTERPRETIRajo REGIONALNE ARHITEKTURNE VZORE.

DANS ARHITEKTI KOLESARSKA BRV ČEZ SAVO

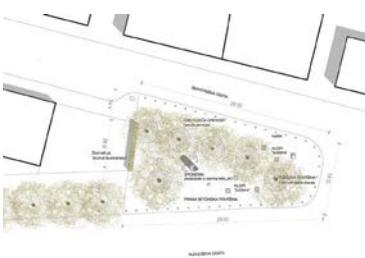
ODGOVORNI PROJEKTANT MIHAEL DEŠMAN, UDIA
PROJEKTIVNO PODPETJE DANS ARHITEKTI, D.O.O.
SOAVTORJI ROK BOGATAJ, MIHA DEŠMAN, EVA FIŠER BERLOT,
VLATKA LJUBANOVIĆ, KATARINA DEŠMAN
LOKACIJA / LETO IzGRADNJE BOHINJSKA BISTRICA, SLOVENIJA / 2013
VELIKOST OBMOČJA / OBJEKTA 1744M² / 204M²
TIP OBJEKTA URBANI PROSTOR



7.9

ROK ŽNIDARŠIČ, UDIA ŽIGA RAVNIKAR, UDIA PRENOVA ČPOOVE ULICE IN GLEDALIŠKE PASAŽE

ODGOVORNI PROJEKTANT ROK ŽNIDARŠIČ, UDIA
PROJEKTIVNO PODJETJE MEDPROSTOR D.O.O.
SOAVTORJI MAJA LI CUL, OBLIKovalka / SAMO MLAKAR, UDIA
/ GREGOR BUCIK, ŠTUD. ARH. / MOJCA GABRIČ, UDIA
LORACIJA / LETO IZGRADNJE LJUBLJANA, SLOVENIJA / 2013
VELIKOST OBMOČJA 2600M²
TIP OBJEKTA URBANI PROSTOR



7.10

ROK ŽNIDARŠIČ, UDIA SPOMENIK NJEGOŠU

ODGOVORNI PROJEKTANT ROK ŽNIDARŠIČ, UDIA
PROJEKTIVNO PODJETJE MEDPROSTOR D.O.O.
SOAVTORJI ŽIGA RAVNIKAR, UDIA / MARKO DRPIČ, OBLIKOVALEC
/ MAJA LICUL, OBLIKOVALKA
LOKACIJA / LETO IZGRADNJE LJUBLJANA, SLOVENIJA / 2014
VELIKOST OBMOČJA 390M2
TIP OBJEKTA URBANI PROSTOR



7.11

**ALEŠ ŽNIDARŠIČ, UDIA
KATJA ŽLAJPAH, UDIA
PRIMOŽ GRABNAR, UDIA
TRIBUNE CILJNE REGATNE ARENE
V VELIKI ZAKI**

AVTORJI ALEŠ ŽNIDARŠIČ, UDIA / KATJA ŽLAJPAH, UDIA
PRIMOŽ GRABNAR, UDIA

PROJEKTIVNO PODJETJE MULTIPLAN ARHITEKTI
SOVANTOR PETRA MARINŠEK, UDIA

LOKACIJA / LETO IZGRADNJE BLED, SLOVENIJA / 2010

VELIKOST OBMOČJA / OBJEKTA 715M² / 520 M²

TIPI OBJEKTA ODPRT JAVNI PROSTOR -

KOMUNALNI OBJEKT - TRIBUNE

FOTO BOR DOBRIN

NEKDANJO POT, KI POVEZUJE BLED Z BLEJSKIM GRADOM JE BILO POTREBNO ZARADI DOTRAJANosti IN NEVARNOSTI SANIRATI. NOVA POT IN STOPNIŠČE POTEKATA PO NEKDANJI TRASI, POT IN STOPNIŠČE PA STA NAREJENA IZ DOMIŠLJENIH SISTEMSKO UREJENIH ELEMENTOV. POLEG PREDNAREJENE BETONSKE STOPNICE IN OBROBE, SO TO ŠE VEČNAMENSKI LESENI STEBER VAROVALNE OGRAJE, KI JE LAHKO HKRATI SVETILKA, SAJ JE PRENOVLJENA POT TUDI OSVETLJENA. BETONSKI OPORNI ZIDOV STOPNIŠČA SO OBZIDANI Z NARAVNIM AVTOHTONIM KAMENJEM LOKALNEGA APNENCA. VAROVALNO OGRAJO SESTAVLJAJO VEČNAMENSKI LESENI STEBRI IN JEKLENE PLETENICE, KI POVEZUJEJO STEBRE MED SEBOJ. UPORABLJENI SO SAMO AVTOHTONI MATERIJALI; GROBO ŠTOKAN BETON Z VELIKO FRAKCIJO KAMENJA ZA PREDNAREJENE ELEMENTE STOPNIC (DA SE JE DOSEGLO IZGLED KONGLOMERATA), AVTOHTONI PESEK ZA POHODNE POVRŠINE POTI, AVTOHTONI APNENEC ZA OBLOGO BETONSKIH OPORNIH ZIDOV IN MACESNOV LES ZA VEČNAMENSKE STEBRE OGRAJE IN KLOPI.



7.12

MAJ JUVANEC, UDIA
UROŠ JEREV, UDIA
DAMIJAN GAŠPARIČ, UDIA MARCH
OTROŠKO IGRIŠČE PRI MOSTIŠČARJIH

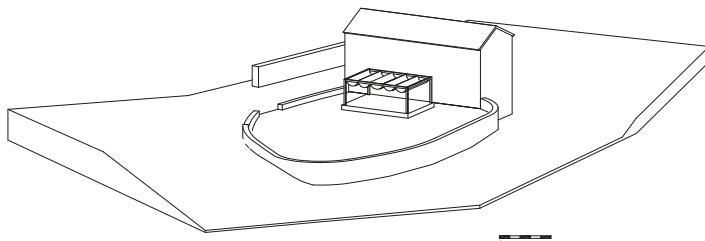
AVTORJI MAJ JUVANEC, UDIA / UROŠ JEREV, UDIA / DAMIJAN GAŠPARIČ, UDIA MARCH
PROJEKTIVNO PODJETJE DELAVNICA D.O.O.
LOKACIJA / LETO IZGRADNJE VRHNIKA, OŠ A.M. SLOMŠEK / 2013
VELIKOST IGRIŠČA 1 800 M²
TIP OBJEKTA OTROŠKO IGRIŠČE



7.13

UROŠ JEREB, UDIA
DAMIJAN GAŠPARIČ, UDIA
MAJ JUVANEC, UDIA MARCH
OTROŠKO IGRIŠČE PALČKE

AVTORJI UROŠ JEREB, UDIA / DAMIJAN GAŠPARIČ, UDIA / MAJ JUVANEC, UDIA MARCH
PROJEKTIVNO PODJETJE DELAVNICA D.O.O.
LOKACIJA / LETO IZGRADNJE VRHNIKA, OŠ IVAN CANKAR / 2013
VELIKOSTI IGRIŠČA 950 M²
TIP OBJEKTA OTROŠKO IGRIŠČE
FOTOGRAFIJE SAMO ROVAN



7.14

NEKDANJO POT, KI POVEZUJE BLED Z BLEJSKIM GRADOM JE BILO POTREBNO ZARADI DOTRAJANOSTI IN NEVARNOSTI SANIRATI. NOVA POT IN STOPNIŠČE POTEKATA PO NEKDANJI TRASI, POT IN STOPNIŠČE PA STA NAREJENA IZ DOMIŠLJENIH SISTEMSKO UREJENIH ELEMENTOV. POLEG PREDNAREJENE BETONSKE STOPNICE IN OBROBE, SO TO ŠE VEČNAMENSKI LESENI STEBER VAROVALNE OGRAJE, KI JE LAHKO HKRATI SVETILKA, SAJ JE PRENOVLJENA POT TUDI OSVETLJENA. BETONSKI OPORNI ZIDOV STOPNIŠČA SO OBZIDANI Z NARAVNIM AVTOHTONIM KAMENJEM LOKALNEGA APNENCA. VAROVALNO OGRAJO SESTAVLJAJO VEČNAMENSKI LESENI STEBRI IN JEKLENE PLETENICE, KI POVEZUJEJO STEBRE MED SEBOJ. UPORABLJENI SO SAMO AVTOHTONI MATERJALI; GROBO ŠTOKAN BETON Z VELIKO FRAKCIJO KAMENJA ZA PREDNAREJENE ELEMENTE STOPNIC (DA SE JE DOSEGLO IZGLED KONGLOMERATA), AVTOHTONI PESEK ZA POHODNE POVRSINE POTI, AVTOHTONI APNENEC ZA OBLOGO BETONSKIH OPORNIH ZIDOV IN MACESNOV LES ZA VEČNAMENKE STEBRE OGRAJE IN KLOPI.

VALNEA DRUŽETA, UDIA
AGNESE BABIČ, ARH. KONS.
VAŠKI TRG, TOPOLOVEC

ODGOVORNI PROJEKTANT VALNEA DRUŽETA, UDIA
PROJEKTIVNO PODJETJE AGNESE BABIČ S.P., IZOLA
SOAVTORJI VALNEA DRUŽETA, UDIA / AGNE SE BABIČ, ARH. KONS.
LOKACIJA / LETO Izgradnje TOPOLOVEC - KOPER, SL OVENIJA / 2012
VELIKOST OBMOČJA / OBJEKTA 400M²
TIP OBJEKTA URBANI PROSTOR - VAŠKI TRG



8.1

DR. TANJA SIMONIČ KOROŠAK TOMAŽ EBENŠPANGER, UDIA PROSTOR SPOMINA OB ŽUPNIJSKI CERKVI NA TIŠINI

ODGOVORNI PROJEKTANT DR. TANJA SIMONIČ KOROŠAK
PROJEKTIVNO PODJETJE OBLIKOVANJE KRAJINE TANJA SIMONIČ KOROŠAK S.P.
SOAVTORJI TOMAŽ EBENŠPANGER, UDIA (SKUPAJ ARHITEKTI D.O.O.)
LOKACIJA / LETO IZGRADNJE TISINA, SLOVENIJA / 2013
VELIKOST OBMOČJA / OBJEKTA 40M2 / 23M2
TIP OBJEKTA KRAJINSKA UREDITEV

SPOMINSKA UREDITEV S KLOPJO IN PITNIKOM LEŽI V PARKU OB ŽUPNIJSKI CERKVI NA TIŠINI. UREDITEV JE POSVEČENA DVEMA ŽUPNIKOMA, KI STA DELOVALA V TEM PROSTORU. ZASNOVANA JE KOT POČIVALIŠČE V OBLIKI VEČSTRANE KLOPI OKROG OBSTOJEĆE MALOLISTNE LIPE TILIA CORDATA. SEGMENTIRANA BETONSKA KLOP NA KOVINSKIH NOSILCIH JE TONIRNA V BARVI LOKALNIH MATERIALOV. MESTOMA VIDNA GRANULACIJA PRODCA SE SKLADA Z DRUGIMI MATERIALI, PRODCEM, MAČJIMI GLAVAMI IN VEČJIMI KAMNI. PITNIK JE PREPROST VERTIKALNI POUĐAREK CELOTNE KOMPONICIJE. VODA SE PRELIVA PO POVRŠINI IN VSAKOKRAT ZARIŠE NOV IN SVOJEVRSTEN VZOREC NA NJEJ. NA BRONENI PLOŠČICI NA KLOPI JE IZPISAN SPOMINSKI KRONOGRAM. NAPIS NA PITNIKU PA NAGOVARJA OBISKOVALCA Z BESEDAMI IZ SVETEGA PISMA 'ŽEJNEMU BOM DAL ZASTONJ OD IZVIRKA ŽIVE VODE' (RAZ 21, 6). SPOMINSKO OBELEŽJE USTVARJA MIKROAMBENT MEDITATIVNEGA SPOMINJANJA IN POČITKA, S TEM PA JE DRAGOCEN DEL JAVNEGA PROSTORA IN ŽIVLJENJA KRAJA.



8.2

POKOPALIŠČE ISLAMSKE SKUPNOSTI JE UMEŠČENO NA LOČENEM DELU CELJSKEGA MESTNEGA POKOPALIŠČA. PRED VHODOM NANJ JE UREJENA VSTOPNA PLOŠČAD Z DVEMA OPEČNIMA ZIDOVOMA. V PRVEM PLANU JE TLORISNO ČLENJEN ZID, KI USTVARI NIŠO S PITNIKOM OB DOSTOPNI PEŠPOTI TER SKRITI ZALIV KAMOR SO NAMEŠČENI KONTEJNERJI ZA ODPADKE. ZA NJIM STOJI RAVEN IN RAZPRTO POZIDAN ZID, KI OZNAČUJE SMER MEKE - KIBLO, KAMOR SO USMERJENI GROBOVI.

OPEKA JE BILA KOT GRADIVO IZBRANA OB UPOŠTEVANJU LOKALNE GRADBENE TRADICIJE IN BOGATEGA IZROČILA ISLAMSKE ARHITEKTURE. PREPLET MED NJIMA SE KAŽE V KONZOLNO IZSTOPAJOČIH ZIDAKIH, KI SE REDČIJO OB PREHODU IZ POLNEGA PROTI RAZPRTO POZIDANEMU DELU ZIDU. IGRA SVETLOBE IN SENCE S TEM USTVARJA NEVSIJLJIV ARABESKNI VZOREC.

**NAVOR, D.O.O.
ISLAMSKO POKOPALIŠČE**

ODGOVORNI PROJEKTANT DENIS ROVAN
PROJEKTIVNO PODJETJE NAVOR, D.O.O.
LOKACIJA / LETO IZGRADNJE CELJE / 2012
VELIKOST OBMOČJA / OBJEKTA 1500M² / 35M²
TIP OBJEKTA KRAJINSKA UREDITEV



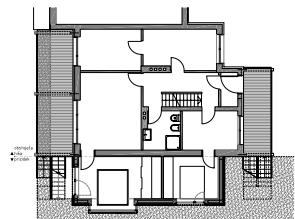
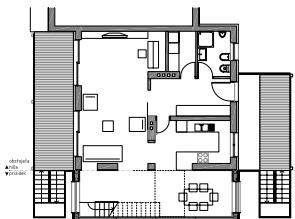
9.3

DANS ARHITEKTI BIVALNE ENOTE PIPANOVA

ODGOVORNI PROJEKTANT MIHAEL DEŠMAN, UDIA
PROJEKTIVNO PODJETJE DANS ARHITEKTI, D.O.O.
SOAVTORJI ROK BOGATAJ, MIHA DEŠMAN, EVA FIŠER BERLOT,
VLATKA LJUBANOVIČ, KATARINA DEŠMAN
LOKACIJA / LETO IZGRADNJE LJUBLJANA, SLOVENIJA / 2012
VELIKOST OBMOČJA / OBJEKTA 990M² / 647M²
TIP OBJEKTA VEČSTANOVANJSKA STAVBA

PIPANOVA 28 JE OBJEKT ZA STANOVANJA Z MINIMALNIM PROSTORSKIM STANDARDOM, KI SO NAMENJENA ZAČASNI REŠITVI STANOVANJSKEGA PROBLEMA. V PREDMESTNO OKOLJE SE OBJEKT VKLJUČUJE S PREPROSTO ČLENJENO STAVBNO MASO IN NATANČNO UMERJENIM NAGOVOROM VOLUMOV TER FASADNIH OBDELAV. TAKOJ JE JASNO, DA GRE ZA MAJHEN STANOVANJSKI BLOK, NI PA RAZVIDNO ŠTEVilo ENOT V TIP STANOVANJ. ZUNANJO OPNO PRED OZKIMI BALKONI TVORI KOVANA JEKLENA MREŽA. KOVANA MREŽA DA OBJEKTU ŽLAHTNOST, OPAZOVALCU ZAKRIVA GOSTOTO IN Približa MERILU STANOVANJSKEGA BLOKA MERILU OKOLIŠKIH ENODRUŽINSKIH HIŠ. POSEBNOST OBJEKTA JE TUDI, DA JE TO PRVI VEČSTANOVANJSKI OBJEKT V SLOVENIJI, ZGRAJEN V PASIVNEM STANDARDU.

RAZSTAVLJENI PROJEKTI, KI NISO KANDIDIRALI ZA ZLATI SVINCINIK
PROJECTS NOT IN THE RUNNING FOR THE GOLDEN PENCIL AWARD



1.1K

KATJA ŽEPIC, UDIA TADEJ ŽAUCER, UDIA IGOR BERLOT, UDIA MARJETA FENDRE, UDIA EXTENSION OF A HOUSE

ODGOVORNI PROJEKTANT KATJA ŽEPIC, UDIA
PROJEKTIVNO PODJETJE WINKY D.O.O.
SAVATORJI LIDIJA BRESKVAR ŽAUCER, UDICA
LOKACIJA / LETO IZGRADNJE OKOLICA LJUBLJANE, SLOVENIJA / 2011
VELIKOST OBMOČJA / VELIKOST OBJEKTA 395M² / 190M²
TIP OBJEKTA DVOSTANOVANJSKA STAVBA

THERE ARE TWO FAMILIES LIVING IN A TIPICAL SLOVENIAN HOUSE FROM THE 1970'S. PARENTS IN HIGH GROUND FLOOR AND THE YOUNG FAMILY IN SUPERSTRUCTURED MANSARD. THE OWNERS WISHE TO HAVE ORE LOGICAL DIVISION OF THE HOUSE REGARDING THE NEEDS OF BOTH FAMILIES, CONNECTION OF INTERIOR WITH THE GARDEN AND ENRICHMENT OF THE EXPERIENCE OF THE SPACE WITH LIGHT AND NATURAL MATERIALS EXTENSION ENABLES VERTICAL EXPANSION OF THE SPACE. FIRST FLOOR AND MANSARD ARE CONNECTED IN A LIVING UNIT FOR THE YOUNG FAMILY THROUGH A WERTICAL VOID OF EXTENSION. EXTENSION OF GROUND FLOOR ENABLES THAT PARENTS ARE MOVING FROM THE FIRST FLOOR INTO THE GROUND FLOOR. EXTENSION OF BALKONIES IN GROUND FLOOR AND FIRST FLOOR IS OPENING THE LIVING SPACE IN THE GARDEN. NEW OUTER STAICASE IS CONNECTING BOTH UNITS WITH THE GARDEN. EXTENSION FOLLOWS HIGHT AND SHAPE OF THE EXISTING HOUSE, WHILE IN MATERIAL CREATES A CONTRAST AND ACCENTS THE END OF TERRACED HOUSES. THE BUILDING SISTEM IS PREFABRICATED WOOD AND STEEL STRUCTURE, THE TERRACES AND STAICASES ARE TRANSFORMING THE IMAGE OF THE EXISTING FAÇADE.



3.1K

PROJEKT ZAJEMA REKONSTRUKCIJO STAVBE, KI SE NAHAJA V STAREM DELU MESTA IN JE KOT PRVA V ULIČNEM NIŽU ZAŠČITENIH ZGODOVINSKIH STAVB TER NA NAJBOLJ IZPOSTAVLJENI IN HKRATI NAJLEPŠI POZICIJI. STAVBA JE BILA V IZREDNO SLABEM STANJU IN JE S PRENOVO DOBILA FUNKCIJO JAVNEGA LOKALA. Z UPÖSTEVARJANJEM VSEH SMERNIC VAROVANJA KULTURNE DEDIŠČINE JE PROJEKT ZRGOTOVIL OHRANITEV HISTORIČNE VREDNOSTI OBJEKTA, HKRATI PA SE NISO ZANEMARILE ŽELJE INVESTITORJA. ZUNANJI ZGODOVINSKI VIDEZ STAVBE JE OHRAJEN. IZPOSTAVLJENIH ELEMENTOV NI VELIKO, SAJ JE BILO POMEMBNO, DA SE USTVARI SIMBIOZA MODERNEGA IN HISTORIČNEGA TER DA JE AMBIENT PREČIŠČEN. VHOD V LOKAL JE DOSTOPEN PREKO ZUNANJE TERASE NA PRVEM NADSTROJU. OSREDNJI PROSTOR JE PREKO IMPAZANTNIH STOPNIC POVEZAN S SPODNJO ETÀŽO TER Z MANSARDO. SPODAJ SE NAHAJajo VEČNAMENSKI PROSTOR, KADILNICA TER SERVISNI PROSTORI, MANSARDA PA PONUJA VEČJI PROSTOR, NAMENJEN ZASEBNIM DOGDKOM.

OB VSTOPU SKOZI GLAVNI VHOD POZORNOST PRITEgne BARSki ŠANK S SVOJO ZASNOVO, KI NA ZANIMIV NAËIN ZDružuje LES, STEKLO TER BETON. V CELOTI OHRAJENA STENA ČELNE FASADE JE V NOTRANJOSTI SIMBOLIËNO OBLOŽENA S KAMNOM, POMEMBNOST STENE PA POUÐARI LESENA OBLOGA, KI HKRATI USTVARJA VIZUALNO LOËNICo V OSREDNJEM PROSTORU IN OMOGOËA OBËASNO UREDITEV ODRA NA LESENEM DELU. RAZGIBANA ZUNANJA TERASA V SENCI GRAJSKEGA HRIBA PONUJA ĈUDOVITI PANORAMSki POGLED NA REKO MURO.

MARIAPIA TESSAROLO, UDIA GOLAR PIVOHRAM

ODGOVORNI PROJEKTANT MARIAPIA TESSAROLO, UDIA
PROJEKTIVNO PODJETJE AMAGA STUDIO MARIAPIA TESSAROLO S.P., PROGRIN D.O.O.
SOAVTORJI PETRA PRITRŽNIK, UDIA
LOKACIJA / LETO IZGRADNJE GORNJA RADGONA, SLOVENIJA / 2011 - 2014
VELIKOST OBMOËJA / OBJEKTA 220M²/ 290M²
TIP OBJEKTA GOSTINSKA STAVBA



5.1 K

MAG. NATAŠA BERČAN, UDIA STANOVANJE V LJUBLJANI

ODGOVORNI PROJEKTANT MAG. NATAŠA BERČAN, UDIA
LOKACIJA / LETO IZGRADNJE LJUBLJANA / 2013
FOTOGRAF MILAN TOMAŽIN
TIP OBJEKTA VEČSTANOVANJSKA STAVBA

OBJEKT, V KATEREM SE NAHAJA ADAPTIRANO STANOVANJE, JE VEČSTANOVANJSKI BLOK IZ SEDEMDESETIH LET. LASTNICA JE ŽELELA KOMPLETNO PRENOVO STANOVANJA, KI OBSEGA VHODNI PROSTOR, KOPALNICO, BIVALNO KUHINJO IN DNEVNO SOBO, KI HKRATI SLUŽI KOT SPALNICA. KLJUB TEMU, DA NI ŽELELA SPREMEMBE TLORISA STANOVANJA, JE ARHITEKTKA STANOVANJE ODPRLA IN S TEM DOSEGЛА OBČUTEK VEČJE PROSTORNOSTI. Z ODPIRANJEM STENE NA BALKON IN Z IZVEDBO ODPRTE NIŠE MED DNEVNO SOBO IN KUHINJO JE STANOVANJE ZADIHALO IN DOBILO MODEREN IZGLED.

PROSTOR ZDROUŽUJE MAKSIMALNO FUNKCIONALNOST IN SLEDI MODNIM TRENDOM, BARVNO PA JE SKLADEN Z ŽELJAMI IN KARAKTERJEM LASTNICE. OPREMA JE IZVEDENA PO NAROČILU V KOMBINACIJI KLASIČNIH MATERIALOV. DNEVNI PROSTOR JE ENOSTAVEN, SVETEL IN PROSTOREN, TUDI KO SE UPORABLJA KOT SPALNICA.



7.1K

VODA JE ELEMENTAREN IN ZELO PRIVLAČEN MEDIJ NAŠEGA OKOLJA. V LJUBLJANI PONOVNO ODKRIVAMO ČAROBNOST REČNIH NABREŽIJ IN RADOSTI, KI JIH NUDI VODA SREDI MESTNEGA OKOLJA. SPREHRJAJALNIM POTEM IN NOVIM PROGRAMOM NA NABREŽJAH IMA SMISEL DODATI PROSTORE ZA AKTIVNO REKREACIJO MEŠČANOV. STROKOVNE PODLAGE ZA OPREDELITEV KOPALIŠČ OB LJUBLJANICI MED JUŽNO IN VZHODNO OBVOŽNICO JE AVTORSKA URBANISTIČNA REŠITEV. NAREJENA JE Z NAMENOM, DA SE UREDI PROSTORE ZA VSAKDANJO REKREACIJO, ŠE POSEBEJ IZVEN MESTNEGA SREDIŠČA. NA OSNOVI ANALIZ PROSTORA TER PREGLEDA PREDPISOV S PODROČJA UREJANJA NARAVNIH KOPALIŠČ, SO DEFINIRANE LOKACIJE IN TIPOLOGIJA KOPALIŠČ. UREDITI JE MOGOČE KOPALIŠČNE TOČKE IN NARAVNA MESTNA KOPALIŠČA. TO SO LAHKO PLAŽE BILZU STANOVANJSKIH SOSEK ALI ŠPORTNI CENTRI Z BAŽENI, TUDI Z MARINO. ZA REALIZACIJO NI POTREBNO VELIKO DENARJA, LE VOLJA IN ČISTA LJUBLJANICA.

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2014

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Ortenia - Apartments in nature, Podčetrtek: Petra Ostanek

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- Situla, stanovanjsko poslovni kompleks v Ljubljani / Situla, apartment and business complex in Ljubljana: Bevk Perović arhitekti
- Črna hiša / Black House: Peter Gabrijelčič, Boštjan Gabrijelčič, Aleš Gabrijelčič
- Prenova RC IKT v Kranju / Renovation of the commercial building RC IKT in Kranj: NAVA arhitekti
- Prenova Dominikanskega samostana, Ptuj / Renovation of the Dominican Monastery, Ptuj: ENOTA

2013

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- Spirala razvoja / Spiral of development: Superform, d. o. o.

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- Strokovne podlage za jedro mesta Kočevje / Expert groundwork for the Kočevje town centre: dr. Liljana Jankovič Grobelšek s sodelavci
- DPN za območje hidroelektrarne Brežice / National spatial plan (NSP) for the area of Brežice hydroelectric power plant: mag. Jelka Hudoklin s sodelavci

2012

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Poslovna stavba Ekoprodukt / Commercial building Ekoprodukt:
Arhi3K, d. o. o.

ZLATI SVINČNIK ZA ODLIČNO REALIZACIJO /

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- Stanovanjska hiša Suha / Residential house Suha: Peter Gabrijelčič
- Večnamenski objekt Rinka v Solčavi / Multi-purpose building Rinka in Solčava: AU arhitekti, d. o. o., in Janko Rožič
- Notranja oprema trgovine z modnimi dodatki in nakitom Lara Bohinc v Londonu / Interior design of the Lara Bohinc accessories and jewellery shop in London: Elastik

2011

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- Naselje razgled Perovo / Razgledi Perovo Housing: Dekleva Gregorič arhitekti
- Športna dvorana Podčetrtek / Sports Hall Podčetrtek: Enota
- Športna dvorana Kidričevo / Sports Hall Kidričevo: Mojca Gregorski in Ajda Vogelnik Saje
- Kolesarska pot Bohinj / Cycling route Bohinj: Atelje Ostan Pavlin

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Zlata komisija / Golden Committee: Liljana Jankovič Grobelšek, mag. Mojmir Prelog in Marcus Schaefer

- Urbanistični načrt Šempetra in Vrtojbe / Urban design for the towns of Šempeter and Vrtojba: mag. Jelko Valenčak in skupina načrtovalcev Locus, d. o. o.
- OPN MOL ID / Municipal Spatial Plan of the Municipality of Ljubljana (Operational Part) : LUZ, d. d., s sodelavci

2010

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Majda Kregar, Miha Kerin in Edo Ravnikar ml., Vladimir Braco Mušič

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- Hiša R / House R: Bevk Perović arhitekti
- Stanovanjska soseska Sotočje / Housing Sotočje: Bevk Perović arhitekti
- Center urbane kulture Kino Šiška / Kino Šiška Centre for Urban Culture: Andreja Gabrovec, Anja Planinšček
- Bivak pod Grintavcem: Miha Kajzelj
- Prenova območja vile Beli dvor / Renovation of the grounds of the villa White Mansion (Beli dvor): dr. Ana Kučan, Luka Javornik
- Park Šentvid / Park Šentvid: Damjan Bradač, Matej Kučina

2009

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- Wellness center Orhidelia / Wellness centre Orhidelia: Enota, Bruto
- Hiše na Jurčkovi / Houses on Jurčkova street: Jože Peterkoč
- Vila Beli Križ / Villa Beli Križ: Sadar + Vuga
- Obmejna trgovina Regal GH Gruškovje / Gruškovje border-crossing shop Regal GH: Enota
- Odpad Pivka / Pivka Recycling Centre :Dekleva Gregorič arhitekti

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- Strokovne podlage za zasnovno prostorskega razvoja območja Boštanj / Expert groundwork for the spatial development design for the Boštanj region: KARH 17 / Karla Jankovič s sodelavci / KARH 17 / Karla Jankovič with collaborators
- Prostorsko urbanistični plan občine Tivat, Črna gora / Spatial-urban plan for the Municipality of Tivat, Montenegro: Kaliopa Dimitrovska Andrews s soavtorji / Kaliopa Dimitrovska Andrews with co-authors

2008

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- Hiše na Jurčkovi / Houses on Jurčkova street : Andrej Mlakar
- Skalni vili v Celju / Rock Villas in Celje: Tomaž Krušec, Lena Krušec, Gregor Košorok
- Poslovni park Modri kvadrat / Business part Blue Square: mag. Andrej Černigoj
- Ekonomskiška šola Murska Sobota / School of Economics Murska Sobota: Rok Benda, Primož Hočvar, Mitja Zorc
- Hotel Palace / Hotel Palace: Uroš Birsa, Goran Čala
- Poslovilni objekt na Teharskem pokopališču / Farewell Chapel at the Teharje Cemetery: Tomaž Krušec, Lena Krušec
- Vrtec Kidričovo / Kindergarten Kidričovo: Mojca Gregorski in Ajda Vogelnik Saje
- Hišica ob drevesu / Tree House: Robert Potokar
- Postavitev razstave ob razgrniti novih prostorskih aktov (SPN, IPN)
- MOL / Exhibition on the unveiling of new spatial plans (strategic and operational SP) of the Municipality of Ljubljana: Aleksander S. Ostan, Nataša Pavlin, Veronica Egart
- Koščeva učna pot in opazovalnica ptic / Corncrake Nature Trail and Bird Observatory: Tomaž Stupar, Dušan Stupar
- Vrt 0706 / Garden 0706: Luka Javornik, Ana Kučan, Miha Slekovec
- Studenška brv / Student footbridge: Bogdan Reichenberg, Gregor Reichenberg, Sašo Rek, Miha Milič, Viktor Markelj, Rok Mlakar
- Hotelsko-turistični kompleks Dubrovački vrtovi sunca / Hotel complex Dubrovnik Sun Gardens: Janez Kobe

2007

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- Sedež Univerze na Primorskem in Fakulteta za humanistične študije v Kopru / Head offices of the University of Primorska and Faculty of Humanities in Koper: Nataša Štrukelj, Barbara Debevec, Lara Može, Bernard Podboj, Jure Melon
- Celjska koča v Celju / Alpine hotel Celjska koča in Celje: Tomaž Krušec, Lena Krušec, Vid Kurinčič
- Jurčkova v Ljubljani / Jurčkova housing in Ljubljana: Enota
- Poslovna stavba Kema v Puconcih / Commercial building Kema in Puconci: Bojan Lebar
- Poslovni objekt F2, Masarykova v Ljubljani / Commercial building F2, Masarykova street in Ljubljana: Vojteh Ravník, Robert Potokar
- Vzpenjača na ljubljanski grad v Ljubljani / Funicular to the Ljubljana Castle, Ljubljana: Miha Kerin, Majda Kregar, Edo Ravník

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- Državni lokacijski načrt za HE Krško / National Location Plan for Krško Hydroelectric Plant: mag. Jelka Hudoklin in sodelavke / Mag. Jelka Hudoklin and collaborators
- Strokovne podlage za urbanistični načrt Celja, poselitev, infrastruktura, reurbanizacija / Expert groundwork for the urban design of the city of Celje, population, infrastructure, reurbanisation: mag. Alenka Polutnik, Radovan Romih, Aleksandra Geršak Podbreznik, Irena Povalej, Selma Čosić, Darka Domitrovič Uranjek
- Tematske strokovne podlage za prostorski red MOL / Thematic expert groundwork for the spatial order of the Municipality of Ljubljana: Aljaž Bassin, Bernarda Bevc, Nina Bizjak, Tomaž Blaž, Marko Fatur, Karla Jankovič, Ferdo Jordan, Jakob Klemenčič, Marko Kogovšek, Katarina Konda, Urška Kranjc, Bojan Kumer, Mery Lončar, Urška Longar, Anja Musek, Ines Rot, mag. Maja Simoneti, Janja Solomun, Maša Šorn, Petra Vertelj Nared, Jure Zavrtanik, Branimir Zvonar

2006

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- Hotel Clochiatte v Vidmu v Italiji / Hotel Clochiatte in Udine, Italy: mag. Aleš Prinčič, Rebeka Bučinel, Angelica Zujan, Pietro Mazzanti

- Hotel Sotelia v Podčetrtek / Hotel Sotelia in Podčetrtek: Enota Študentski dom Poljane v Ljubljani / Student Housing Poljane, Ljubljana: Matija Bevk, Vasa J. Perovič, Ana Čeligoj, Uršula Oitzl
- Poslovni objekt Razvoj v Trebnjem / Commercial building Razvoj in Trebnje: mag. Aleš Prinčič, Tomaž Jelovšek, Rebeka Bučinel
- Vratarska loža Fakultete za arhitekturo v Ljubljani / Doorman's Booth at the Faculty of Architecture in Ljubljana: mag. Peter Gabrijelčič, Mojca Gregorski, dr. Tomaž Novljan
- Krajinska ureditev poslovno-skladiščnega objekta Ravago v Štorah / Landscape design for the commercial storage building Ravago in Štore: Gregor Vreš, Tina Demšar Vreš, Mitja Škrjanec
- Poslovno-stanovanjski kompleks Kapitelj v Ljubljani / Commercial-residential complex Kapitelj, Ljubljana: mag. Andrej Černigoj, Jadranka Grmek

2005

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DAM – Društvo arhitektov Maribor / Architects' Society of Maribor

DAO – Društvo arhitektov Obale / Society of Architects of the Slovenian Coast

ZDAS – Zveza društev arhitektov Slovenije / Association of Architects' Societies of Slovenia

DUPPS – Društvo urbanistov in prostorskih planerjev Slovenije / Town and Spatial Planning Association of Slovenia

DKAS – Društvo krajinskih arhitektov Slovenije / Slovenian Association of Landscape Architects

Tomaž Jeglič

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- Stanovanjska hiša Papež v Novem mestu / House Papež in Novo Mesto: Sonja Miculinić, Bojan Leva
- Vrstne hiše Mali Graben v Ljubljani / Terraced houses Mali Graben in Ljubljana: Jadranka Grmek
- Zabaviščni in trgovski center Portoval v Novem mestu / Amusement and commercial centre Portoval in Novo mesto: prof. Janez Koželj, Jože Jaki
- Hotel in kongresni center Mons v Ljubljani / Hotel and Congress Centre Mons in Ljubljana: Boris Podrecca, Miha Dobrin
- Del prenove ljubljanskega gradu – Palacij v Ljubljani / Part of the Ljubljana Castle renovation – Palacij in Ljubljana: Miha Kerin, Majda Kregar, Edvard Ravnikar
- Spominska plošča žrtvam fašizma Kampor na Rabu / Memorial plaque for the victims of fascism in Kampor on the island of Rab: Miha Kerin, Majda Kregar
- Most za pešce in kolesarje čez Krko v Novem mestu / Cycle and pedestrian bridge across the Krka in Novo mesto: prof. Janez Koželj, Jože Jaki
- Sadarski center v Mariboru / Fruit Growing Centre in Maribor: Janko J. Zadravec

POSEBNA PRIZNANJA ŽIRIJE / SPECIAL JURY MENTION:

- Poslovni objekt Multipla v Ljubljani / Commercial building Multipla: Jože Peterkoč
- Parkirna hiša BTC v Ljubljani / Parking garage BTC, Ljubljana: Vladimir Koželj, Jagoda Ličina, Matej Bartol
- Poslovno-stanovanjski objekt Trnovska vrata v Ljubljani / Commercial-residential building Trnovo Gate: Dejan Bevc, mag. Andrej Černigoj, Janez Kuzman
- Hostel Celica v Ljubljani / Hostel Celica, Ljubljana: Aleksander S. Ostan, Janko Rožič, Ira Zorko
- Ureditev mansarde rektorata v Mariboru / Design for the attic office of the Rectorate in Maribor: Tomaž Kancler, Veselin Zatezalo
- Bivak na Kotovem sedlu / Bivouac on the Kot's saddle: Miha Kajzelj
- Stanovanjska četrt Nove Poljane v Ljubljani / Residential compound Nove Poljane, Ljubljana: Mojca Šwigelj Černigoj

*Podrobnosti o odgovornih projektantih, avtorjih in sodelavcih nagrajenih projektov so razvidne iz katalogov po letih. / Details on chief project designers, authors and collaborators in the awarded projects are available in catalogues by years.

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Slovenija se bo v okviru svetovne razstave Expo Milano 2015 predstavila s samostojnim paviljonom velikim približno 800 m². Veseli in ponosni smo, da bomo lahko kot vodilni slovenski proizvajalec nizkoenergijskih in pasivnih objektov, naše tehnološko znanje, inovativne in okolju prijazne rešitve uporabili ob izgradnji slovenskega paviljona.

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