

ZLATI SVINČNIK ZA ODLIČNO IZVEDBO / GOLDEN PENCIL FOR OUTSTANDING REALISATION



OBJEKTI STANOVANJSKE SOSESKE BRDO F5, 2. ETAPA  
BRDO HOUSING

MULTIPLAN ARHITEKTI D.O.O.

Čeprav obseg socialne stanovanjske gradnje v Sloveniji ne zadošča dejanskim potrebam, pa v zadnjih dveh desetletjih kar nekaj projektov izstopa s kakovostnim združevanjem projektiranja, urbanistične in krajinske ureditve ter arhitekture. Mednje spada tudi stanovanjska soseska Brdo, kjer so stanovanjski bloki primernega merila in raznolikih zasnov umeščeni v smotrno oblikovano okolje. Čeprav so stanovanjski bloki biroja MultiPlan Arhitekti oblikovno strogi, jih vseeno odlikuje določena igrivost, ki jo ustvarjajo ritmično postavljene pokrite lože in izstopajoči balkoni. Stanovanja odlikujeta (tradicionalna) dvostranska orientacija in odprtost prostora, v katerem sednevna soba združuje s kuhinjo. Žirija izreka pohvalo za racionalni pristop, ki s preprostimi in cenovno dostopnimi arhitekturnimi elementi omogoča veliko prostora znotraj omejitev, ki opredeljujejo socialna stanovanja.

Although production of social housing in Slovenia hasn't achieved the volume that would adequately respond to actual demands, several projects of the past two decades are distinguished by the quality of their integrated planning, by their urban and landscape design, and their architecture. The Brdo Housing project fits this scenario-description, offering housing blocks of reasonable scale and varied design sited in a well-designed environment. The housing blocks designed by MultiPlan Arhitekti are formally disciplined, yet display a certain playfulness thanks to the rhythmic arrangement of covered loggias and projected balconies. The floorplans, marked by quality (traditional) bilateral orientation, focus on the spatial openness of integrated living rooms and kitchens. The jury commends their rational approach, which employs simple and affordable architectural elements in order to re-invest resources into spatial generosity within the limits of the social housing framework.

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HIŠA NA GOLEM  
HOUSE ON GOLO

TOMAŽ KRUŠEC, LENA KRUŠEC, VID KURINČIČ

Stanovanjska hiša na Golem združuje vse lastnosti odlične arhitekture. Z inovativno, nivojsko razgibano tlorisno zasnovjo, izpolnjuje bivalne potrebe naročnika. Z umestitvijo na lokacijo v obliku treh različno visokih volumnov, ki sledijo poteku terena, hiša odgovarja naravnim danostim. S premišljeno umestitvijo okenskih odprtin, ki usmerjajo poglede proti alpskim vrhovom, in obenem skupaj z zenitalno osvetlitvijo, arhitekti lucidno oblikujejo prostor s svetlobo. Izjemna je tudi struktura pročelja hiše, ki sledi tektonskemu plastenju terena, v katerega so posegli ob izkopu gradbene jame. S skrbnim ulivanjem betona v barvi avtohtone kamnine in izvedenega v ločenih plasteh, hiša s svojo arhitekturo naravi vrača tisto, kar ji je gradnja odvzela. Hiša na Golem je primer izjemno skladne arhitekture, ki brezkompromisno sledi idejam etike in estetike, zato ji podeljujemo nagrado Zlati svinčnik 2016.

House on Golo combines all the features of great residential architecture: it meets the client's needs and way of living, it follows the natural conditions of the site, the light and views, and the tectonic structure, and offers an innovative architectural solution that in the end looks as if it has always occupied the site. With its innovative, levelled floor plan the design well serves the needs of the client. By approaching the location with a sequence of three volumes of different heights that follow the terrain the house responds naturally to the surrounding conditions and environment. With thoughtfully placed window openings that direct views towards the Alps and observe the natural course of light patterns the architects succeeded in creating space with light. The structure of the house follows the tectonic layering of the terrain into which the foundations were dug. With a careful casting of concrete the colour of the surrounding autochthonous rocks and executed in separated layers the house, with its architecture, replaces what it has taken from the natural environment during its construction. House on Golo is an example of great architecture work, which follows ideas of both ethics and aesthetics, therefore the jury selected it for the Award.

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MESTNI PARK RAKOVA JELŠA  
CITY PARK RAKOVA JELŠA

ROK ŽNIDARŠIČ, SAMO MLAKAR, KLARA BOHINC, ANDRAŽ KERŠIČ, MARTIN KRUH, ALJOŠA LIPOLT,  
DINO MUJIĆ, TAMARA NÉMETH

Na obrobu mesta, kjer se Ljubljana stika z barjem, stoji Park Rakova Jelša, drzen, a nepretenciozen dosežek sodobne krajinske arhitekture. Kot se spodobi za park 21. stoletja, tudi ta projekt izziva tradicionalno statično estetiko svojega žanra ter materiale, vzdrževanje in vrtičarsko okorelost, ki spadajo zraven. Lokacijo, ki je bila v preteklosti odlagališče azbesta in gradbenega materiala ter kraj za nedovoljene dejavnosti, prerasel z invazivnimi vrstami, so projektanti temeljito preuredili kot potezo prehoda, dinamično krajino za pasivno rekreacijo, interpretacijo in krepitev skupnosti.

Pot okrog zgodovinske osi sever jug navzven krepilo povezanost med soseskami, krajinami in mestno infrastrukturo na lokaciji, navznoter pa ustvarajo formalen red, ki ureja prvotni program projekta, odpira razglede in poudarja splošno berljivost krajine. Posegi v krajino so omejeni na zasaditve dreves, ki uokvirjajo pešpoti in zamejujejo zunanje prostore, s čimer dosežejo, da barjanska pokrajina in rastlinski materialinastopajo kot diskretno ozadje in obenem izstopajo kot značilna poteza parka. Enota govorica detajlov in materialne kulture – obdelanega lesa, jekla in ohranjenega betona –, ki ohranja spomin na prejšnje življenje tega prostora, artikulira prostore za srečanja, informativne table in urbano opremo, namenjeno pogovoru in rekreaciji, pa tudi parcele za vrtičke s povezano infrastrukturo, ki umeščajo začetno fazo projekta. Poteze, ki so robustne in hkrati negotove, kot da bi želete poudariti ranljivo in negotovo prihodnost projekta.

Projekt kot prostorski in formalni objekt pa zasenči njegov pomen, ki ga ima za krajinsko arhitekturno prakso kot prehod tako v smislu ozemlja kot namena. Z odstranitvijo nevarnih odpadkov in invazivnih rastlinskih vrst ter strateškimi programskimi posegi je neizkorisčeno degradirano območje postalo funkcionalna dobrina naravne lepote na voljo okoliški skupnosti. Uspeh projekta bi prej kot z njegovo neposredno uporabnostjo za predvidene uporabnike morali meriti glede na to, kako umešča park za plodno in nedoločeno prihodnost, kako s časom in naravnimi procesi ustvarja berljivo platno za prihodnjo rabo in razvoj, kot ga zahtevajo tisti, ki so že, in tisti, ki še bodo pozdravili Park Rakova Jelša kot park 21. stoletja.

On the edge of the urban frontier, where the city of Ljubljana meets the surrounding marshland is Rakova Jelša Park, a daring yet unpretentious accomplishment of contemporary landscape architecture. As a park for the 21st century, the project, together with its actual realization challenges the genre's traditional features of static aesthetics, materials, maintenance and horticultural rigor. The project site, once used for the disposal of asbestos, building waste and other unsanctioned activities and overrun with invasive species, has been thoughtfully reorganized by the design team as both a gesture of transition and as a dynamic landscape for recreation, interpretation and community building. The project's axial pathways improve and encourage connectivity between the site's contextual neighbourhoods, landscapes and civic infrastructures, while internally it creates a formal order that organizes the project's initial program, improves sight lines, and enhances the overall legibility of the landscape. Landscape interventions are limited to matrices of trees that frame walkways and define outdoor rooms, enabling the contextual marsh landscape and successional floral life to be simultaneously expressed as both backdrop to and feature of the site.

Evoking the site's prior incarnation, a uniform language of detailing and material culture – treated lumber, steel, and salvaged concrete – is employed to articulate places for gathering, interpretive signage and urban fixtures for conversation and fitness, as well as garden allotments and associated infrastructures that anchor the project's initial phase. These features appear robust yet fragile, as though deliberately acknowledging the very fragility and uncertainty of the future of the project.

The importance of the project as a spatial and formal object is overshadowed by its importance as a shift in both territory and purpose for the landscape architectural practice. The removal of hazardous and invasive materials and strategic programmatic interventions recalibrates an underexploited brownfield site as an amenity of function and natural beauty for the surrounding communities. Its success as a project should be measured less in terms of immediate utilization by its intended users than for the way it repositions the site for a productive yet indeterminate future, engaging both time and natural processes to create a legible canvas for future use and for evolution as necessitated by those who already have and those who may yet embrace Rakova Jelša as a 21st century park.

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OBNOVA SLOVENSKE CESTE V LJUBLJANI  
RECONSTRUCTION OF SLOVENSKA STREET IN LJUBLJANA

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MARKO STUDEN, BORIS MATIĆ, MIHA DOBRIN, TOMAŽ KRIŠTOF

Zaprtje prometa za osebna vozila na eni od najprometnejših cest evropske prestolnice, da bi jo prepustili pešcem in javnemu prevozu, je pogosto prej recept za politične in socialne nemire kot povod za nacionalno priznanje za projektiranje in načrtovanje. V tem smislu uspeh Slovenske ceste kot urbanega prostora in urbane strategije kljubuje pričakovanjem motorizirane družbe o vrednosti in vplivu projekta ter sporoča, da gre za pomemben premik in neprekinjeno zavezanost za varnost peščev in učinkovitost javnega prevoza, ki sta prepoznanakot prednostni nalogi za prihodnost urbanizma v Mestni občini Ljubljana. Kot urbani prostor projekt zajema bistven, a skromen, celo predvidljiv sklop izboljšav ulične krajine in urbane opreme. Drevored, viseča ulična razsvetljava in odprto nebo ustvarjajo strop, dekorativni tlakovci, granitni robniki in beton so tla, oživljene fasade poslovnih stavb so stene, otoki za posedanje pa po hištvo te družabno-živahne dnevne sobe v središču Ljubljane. Elegantne rešitve za robeve in kanalizacijo varno, a diskretno zamejujejo mejo med pasom, namenjenim hoji in pogovoru, ter tistim, ki ga poganja energija kolesarjev brez urnika in urnik avtobusnega prometa. Prostorna postajališča učinkovito varujejo pred vremenom, obenem pa čakajočim omogočajo počitek v različnih položajih, medtem ko integrirane tehnologije obveščajo uporabnike o prihodih avtobusov. V tem primeru je celota resnično večja od vsote njenih delov. V kontekstu družbe, ki se za prevoz vedno bolj zanaša na motorizirana osebna vozila, prenova Slovenske ceste v osrednjotočko za pešce in javni prevoz utrjuje vizijo mesta za urbano vzdržnost in njegovo zavezo ustvarjanju življenju prijazne urbane krajine. To je najnovejša razširitev nezaustavljive pobude za ekološko cono v Ljubljani, ki trenutno obsega +/- 100.000 kvadratnih metrov v središču mesta in spet poudarja pomembno spoznanje o vztrajnosti vzorcev motornega prometa in katalitičnem (družbenem, gospodarskem in okoljskem) potencialu sodobnih naložb v javno infrastrukturo.

The elimination of private vehicular traffic from one of the most heavily trafficked streets of a European capital city in favour of pedestrian traffic and public transportation could well prove a recipe for political and social unrest, not a prelude to national recognition for design and planning. The success of Slovenska street as an urban space and an urban strategy is, in this sense, defiant in the face of a highly-motorized society's expectations for the project's value and impact, and signals an important shift in and continued commitment to pedestrian safety and transit efficiency as priorities for the future of urbanism in the City of Ljubljana.

As an urban space, the project is comprised of an essential yet unassuming – if not predictable – assemblage of streetscape improvements and urban fixtures. Street-side trees, suspended lighting and the open sky form a ceiling; decorative paving stones, granite curbs and concrete the floor, reinvigorated commercial facades the walls, and seating platforms comprise the furniture of this socially-vibrant living room in Ljubljana's centre. Elegant curb and drainage solutions safely yet subtlety blur the edge between territories intended for walking and conversation and that which is activated with the energy of regular bicycle and intermittent bus traffic. Generous shelters efficiently afford protection from the elements for those who seek it, while simultaneously enabling a range of resting postures and integrated technologies notify users of impending bus arrivals. In this case, however, the whole is truly greater than the sum of its parts. In the context of a society increasingly reliant on private motor vehicles for transportation, the renovation of Slovenska street as a hub of pedestrian activity and public transportation reasserts the city's vision of urban sustainability and commitment to creating a liveable urban landscape. It is but the latest expansion of an aggressive 'eco-district' initiative in Ljubljana that now comprises +/- 100,000 square meters in the city's centre, reiterating an important lesson on the resiliency of vehicular traffic patterns and the catalytic potential – in social, economic and environmental terms – of current investments in contemporary public infrastructure.

## POROČILO ZLATE KOMISIJE

REPORT BY THE GOLDEN  
COMMITTEE

Žirija je izbirala med velikim številom prijavljenih del. Nekaj del je po kakovosti koncepta, zasnove ali simbolne sporočilnosti izstopalo od ostalih, hkrati pa so dela na področju izvedbe ali same zasnove izkazovala pomanjkljivosti, zaradi katerih se žiriji niso zdela primerna za nagrado. Zato se je žirija odločila, da poleg štirih nagrad, omeni še naslednje štiri projekte.

The jury reviewed a large number of projects. Some works stood out by virtue of the very high quality of their architectural concepts, core idea or symbolic merit, yet at the same time those works were found lacking in other respects. This is the reason the jury decided to award four works, and to award special mention to another four projects.

V razgibanem, brezobličnem predmestju Maribora cerkveni kompleks salezijanske skupnosti ustvarja svojo urbanost. Tipološka rešitev od daleč spominja na tradicijo samostanov s križnimi hodniki, vendar uvaja povsem novo prostorsko potezo. Ves program se odvija v spodnjem pravokotnem volumnu, izvotljenem z ovalnima „prazninama“ različnih značajev: odprt praznino dvorišča in pokrito praznino cerkve, ki tako ustvarjata zanimiv odnos med javnim in sakralnim prostorom. Notranjost cerkve je asketska, njene nepravilne, valovite betonske stene pa so čutne ter nežno vpijajo in odbijajo sončno svetljobo, ki pada v prostor skozi svetlobnik. Tektonsko masivnost dopolnjuje preprosto oblikovana svetlobna oprema in do podrobnosti domišljeno leseno pohištvo. Zunanji obod ladje krasí opečnata fasada. Kompleks je nedokončan in njegovo sposobnost, da ustvari prepričljivo urbano in cerkveno okolje, bo treba še dokazati. Kljub temu žirija izreka pohvalo za spoštno tipološko zasnovno večnamenskega kompleksa in prefinjeno arhitekturno artikulacijo dovršenih elementov.

Situated at the heterogeneous, amorphous outskirts of Maribor, the Salesian Religious Complex creates its own urbanity. This typological solution sounds a distant resonance with the tradition of convents with cloisters, yet introduces a new, special spatial quality. All programmatic elements are inscribed into a low rectangular mass, which is hollowed out by two large oval “voids” of different characters: the open void of the courtyard, and the covered void of the church. As a result an interesting relationship between public and sacral space is created. The church interior is ascetic, yet its undulating, free-form concrete walls are sensual and gently absorb and reflect sunlight introduced from the skylights. And the complex’s tectonic robustness is complemented by the gentle character of the lighting fixtures and the finely-detailed wooden furniture. The exterior of the church volume is marked by the subtle application of ornamental brick. The Complex is as yet unfinished, and its capacity to create a convincing urban and religious environment has yet to be tested. Nevertheless, the jury commends the general typological concept of the multifunctional complex and the fine architectural articulation of the completed elements.

**OBJEKTI V NARAVNEM  
REZERVATU ŠKOCJANSKI ZATOK**  
Robert Potokar, Janez Brežnik, Urša Komac,  
Špela Kuhar, Ajdin Bajrović, Mateja Šetina

Škocjanski zatok je mokrišče, ostanek morja, ki je nekoč obdajalo Koper. Zatok je nastal potem, ko so bile najprej zgrajene in nato opuščene soline, ves čas pa ga je ogrožala bližina mesta s pristaniščem, cestami in železnico. Zaradi bogastva rastlinskih in živalskih vrst je območje leta 1998 pridobilo status naravnega rezervata. Sledila je obsežna sanacija, s katero se je stanje rezervata močno izboljšalo. V preteklem letu so zgradili središče za obiskovalce, opazovalnice in opazovališča za ptice ter druge spremlevalne objekte. Vsi so zasnovani po načelih trajnostne gradnje in dopolnjujejo učne poti, ki potekajo po rezervatu. Zgrajeni so pretežno iz lesa, z vidno vertikalno konstrukcijo, ki spominja na ptičje gnezdo. Motiv gnezda se spretino ponavlja na treh različnih ravneh: na stavbi ob glavnem vhodu, na njegovem kontrapunktu, okrogli opazovalnici, ki povezuje podzemlje s pogledom v nebo, in na posameznih opazovališčih. Žirija za dosledno in inovativno arhitekturno realizacijo rezervata, ki vzpostavlja trden dialog z njegovo krajino, projektu izreka pohvalo.

Škocjan Bay is formed by marshes, a relic of the sea that used to encircle the town of Koper. It was formed after the salt pans were first built and later abandoned, and was continuously threatened by the proximity of the town with its port, roads and railways. Thanks to its rich flora and fauna, the site was proclaimed a nature reserve in 1998, and was significantly improved after intensive rehabilitation efforts. During the past year, a visitor's centre was built, along with bird lookouts and several other buildings. All were designed according to sustainable building principles to supplement the teaching trails that run through the reserve; and are built predominantly in wood, employing a visible vertical construction scheme reminiscent of birds nests. The nests motif is skilfully realised on three different scales: on the main entrance building, on its kontrapunkt, the circular watchtower that connects the underground world level with the sky view, and on the singular bird watching pavilions. The coherent, innovative architectural realisation of the site together with its strong dialogue with the landscape moved the jury to select the project for commend.

**OSREDNJI OBJEKT NC PLANICA**  
Aleš Vodopivec, Marko Smrekar

Osrednji objekt NC Planica je osrednja točka pretežno naravnih posegov v celoten kompleks. Čeprav je vizualno tako rekoč razdeljen na dvoje – muzejsko stavbo na vrhu in vkopani del, namenjen vadbi ter tehničnim in storitvenim prostorom –, deluje kot celota, ki dopolnjuje programske potrebe lokacije. Ker je večina velikih površin, potrebnih za delovanje kompleksa, premišljeno postavljenih pod zemljo, da ne bi porušili ravnotežja v okolici, je prav cilindrični nadzemni del ta, ki bogati to izjemno lokacijo. Njegova značilna cilindrična oblika, ki je v kontrastu z vso okolico, predstavlja sidrišče – središčno točko, ki je ne obdajajo le skakalne površine, temveč celoten gorski greben. Notranjost ponuja skromen, funkcionalen prostor s preprostimi detajli. Zanimiv element je vetrovnik, ki povezuje vse etaže. Vendar pa je prav prisotnost stavbe na tem območju, kjer temu nepričakovanimu objektu, ki ga mehčajo leseni obroči na fasadi, uspeva združiti kompleks v celoto, žirijo prepričala, da projektu izreče pohvalo.

The central NC Planica building is the focal point of the predominantly nature-like interventions of the entire complex. While almost visually divided into two separate objects – an upper museum building and an underground training and service facility – it functions as whole, complementing the program requirements of the location. As most of the large swaths of area required for the operation of the complex are cunningly located underground so as not to upset the natural balance of the area, it is precisely the above ground, circular building that enriches this stunning site. Its distinct circular shape, which stands in such contrast with everything else in the vicinity, represents an anchor – a centre point around which not only the jumping facilities but also the entire mountain ridge revolves. The interior offers a modest, functional space, with simple detailing. One interesting element is the wind tunnel tube that connects all of the floors. But it is exactly the presence of the building on site, where this unexpected object, softened by the wooden rings on the facade, manages to combine the complex into a unified whole that convinced the jury to commend the project.

**MINORITSKA CERKEV ZA POTREBE  
VEČNAMENSKE DVORANE**  
prof. Jurij Kobe, Urša Podlipnik, Tanja Paulin,  
Maja Kovačič, Peter Plantan

Prenova Minoritske cerkve v Mariboru je ločena faza precej večjega projekta prenove, ki zajema stavbe in atrije Lutkovnega gledališča v Mariboru. Čeprav so navidezno ločeni, vsi projekti delujejo kot celota. Prav način, kako so jih povezali, ter dosleden in strokovnen pristop k adaptaciji cerkve sta prepričala žirijo, da projektu izreče pohvalo. Najbolj izstopajoča je podzemna etaža. Pod tlemi današnje so odkrili temelje prvotne romanske cerkve, danes pa je ta, skoraj dokončana podzemna etaža, ki priča o bogati zgodovini, dostopna tudi obiskovalcem cerkve in namenjena različnim prireditvam. Oba nivoja ločuje betonska plošča, ki se konstrukcijsko nikjer ne dotika sten cerkve. V prosti robi plošče je zato umesčena vsa tehnologija, ki je potrebna za delovanje obeh nivojev (ogrevanje, prezračevanje, osvetjava, električna napeljava, zvočni sistemi...), tako da skrita očem ne posega v celovitost prvotnega prostora.

The renovation of the Minorite Church in Maribor represents one stage of a far more extensive restoration project that includes the buildings and atriums of the Puppet Theatre in Maribor. Although seemingly separate all projects function together as a whole. And finding precisely the right way of connecting them together, combined with the consistently professional approach demonstrated in the adaptation of the church itself persuaded the jury to commend the project.

The project detail that most stands out is the underground floor. As the foundations of an old Roman church were discovered at the crypt level, below the level of the current church floor and now almost completely underground and imbued with its rich historic testimony, is now also accessible for audiences and various events alike. Both levels are separated by a concrete plate, which does not at any point actually touch the walls of the church at any point. Consequently, the free edge of the plate also incorporates all the technology required for the functioning of both levels – heating, ventilation, lighting, power and sound – rendering it far less present and thus maintaining the integrity of the original space.