

PLEČNIKOVE
NAGRADE
2025

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galerijadessa

PLEČNIKOVE NAGRADE 2025
2025 PLEČNIK AWARDS

Plečnikove nagrade podeljuje Sklad arhitekta Jožeta Plečnika. /
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UVODNI NAGOVOR OB PODELITVI PLEČNIKOVIH NAGRAD 2025

INAUGURAL ADDRESS AT THE 2025 PLEČNIK AWARD CEREMONY



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Chair of Jože Plečnik Fund Management Board



Spoštovani,

podoba za meno je novi znak Sklada arhitekta Jožeta Plečnika. Znak odraža artdecojevsko igrivost in optimizem, obenem pa ima pridih matematične natančnosti in modernistične preprostosti arhitekturnih tipografij iz prve polovice 20. stoletja. Bi bil lahko ta znak še ena izmed številnih variacij napisov, s katerimi je Plečnik opremljal svoje projekte in objekte? Ne povsem, njegovo navidezno historičnost nekaj zmoti. To je znak iz leta 2025, je del nove vizualne identitete sklada, del zmagovalnega predloga skupine Ljudje, ki je bil izbran na vabljenem natečaju. V znaku se nostalgija in črpanje iz Plečnikove tipografske zapuščine umerjata s sodobno strukturo, ki združuje svobodno umetniškost in racionalno discipliniranost. Znak hkrati izraža svežino in stabilnost. Ustvarja čutno atmosfero uglašenosti med že videnim in novim. Tudi z majhnimi napakami, ki so opazne v njem. Celotna nova vizualna identiteta sklada s svojim harmoničnim prepletom historične elegance in sodobne ostrine odraža prav to, kar je dejansko njegovo poslanstvo: aktualizacijo Plečnikovega dela in razvoja sodobnih arhitekturnih praks.

Plečnikove nagrade so osrednja slovenska nacionalna priznanja za najkakovostnejše realizacije na področjih arhitekture, urbanizma, krajinske arhitekture in interierja, nastale na ozemlju Republike Slovenije v zadnjih treh koledarskih letih. Njihovo podeljevanje že od leta 1973 pomeni tako nenehno aktualizacijo Plečnikovega dela kot tudi sredstvo, ki proaktivno usmerja razvoj arhitekturnih praks.

Nagrade nosijo ime po arhitektu Jožetu Plečniku, katerega razpoznavnost ne presega le geografskih meja Slovenije, pač pa tudi meje arhitekturne discipline. Njegova dela pomenijo nadgradnjo fizičnega konteksta in v navezavi z obstoječim ustvarjajo novo vrednost grajenega prostora. Plečnikova dela presegajo merilo.

In kot je zapisala letošnja žirija: *Arhitektura – tako velikega kot malega merila – poveže prostor z ljudmi: poveže obrobje in središče, naravo in mesto, zunanji in notranji prostor, zgodovino in sedanjost, mlade in stare ter mrtve in žive ljudi. Arhitektura velikih in malih meril je tudi orodje za umerjanje.*

Toda ali lahko s svojo dejavnostjo stremimo ne samo k umerjanju in povezovanju, temveč tudi k preseganju in vzpostavljanju novega merila, ki pa povratno zopet umerja novo in obstoječe? Plečnik je s svojimi javnimi prostori, ki so obenem umerjeni in vključujoči, vzpostavil novo merilo takratne Ljubljane. Njegova lastna hiša z valjastim stolpom in steklenim zimskim vrtom hkrati umerja in presega merilo predmestnih pritličnih hiš Karunove ulice. Solatni vrt z gredicami in s čebelnjakom presega merilo vrta za hišo; postal je dišeče spomladansko prizorišče prvega večera dvodnevne dogodka Plečnikove nagrade 2025.

Predstavitveni film o letošnjih nagrajencih, ki sta ga tokrat pripravila režiser Matevž Jerman in snemalec Rok Nagode, umerja arhitekturno in filmsko produkcijo ter hkrati presega delitev na eno in drugo disciplino. Je arhitekturni film, dokument, artefakt, ki uvrsti Plečnikove nagrade v družbeni in časovni kontekst.

Tudi obe razstavi, ki spremljata letošnje Plečnikove nagrade – razstava artefaktov Velikost arhitekture v Plečnikovi hiši, ki sta jo skupaj z nagrajenci pripravili članica žirije Jerneja Fischer Knap in članica delovne skupine sklada Urša Vrhunc, ter razstava procesov *Merilo* v galeriji DESSA – na komplementaren način prikazujeta videnje in komunikacijo avtorjev nagrajenih del. Poskušata odgovoriti na vprašanje, kateri je tisti (fizični) objekt, artefakt, ki bo najbolje

Ladies and Gentlemen,

The image displayed behind me is the new graphic sign of Architect Jože Plečnik Fund. The sign echoes Art Deco playfulness and optimism while simultaneously incorporating a tinge of the mathematical precision and Modernist simplicity of the architectural typographies of the 1st half of the 20th century. Could this sign figure as one of the many variations of the script with which Plečnik labelled his projects and buildings? Not quite; there is an obstruction to its ostensible historicity. This is a sign from 2025, it forms a part of the Fund's new visual identity, the winning proposal by group People chosen via an invited tender. Within the sign, the nostalgia and drawing upon Plečnik's typographical heritage is calibrated against a contemporary structure which amalgamates the freely artistic and the rationally disciplined. At the same time, the sign alludes to both novelty and stability. It creates a sensual atmosphere of harmonising the seen and the new. Even by way of the tiny mistakes present in the sign. In its entirety, the Fund's new visual identity expresses - through its harmonious intertwining of historical elegance and contemporary edge - that which is the true mission of the Fund: the actualisation of Plečnik's work and the development of contemporary architectural practices.

Plečnik Awards represent the main Slovene national recognition of the best realisations on the fields of architecture, urbanism, landscape architecture, and interior design produced in the territory of the Republic of Slovenia within the previous three calendar years. Plečnik Awards, which the Fund has presented since 1973, serve both as the constant actualisation of his work as well as a means of proactively guiding the development of architectural practices into the future.

The award is named after architect Jože Plečnik, whose profile transcends both the architectural discipline and the geographical boundaries of Slovenia. Plečnik's works represent the enhancement of the physical context whereby they leverage the existing so as to generate a new quality in the built space. Plečnik's works transcend the scale.

And in the words of this year's Jury: *Architecture - both that of the large- and small-scale - connects the space with people: it connects the perimeter and the centre, the nature and the city, exterior and interior space, the history and the present, the young and the old, and people both living and dead. Large- and small-scale architecture is also a calibration tool.*

May we, however, endeavour with what we do to not only calibrate and connect but rather to also transcend and establish a new scale, which then retroactively calibrates the new and the existing once more? With his public spaces, which are both calibrated and inclusive, Plečnik established the new scale of the Ljubljana of the day. Plečnik's house with its cylindrical tower and glazed garden room simultaneously calibrates and transcends the scale of the suburban single-storey houses of Karunova Street. This lettuce garden with rows and a bee-hive transcends the scale of a backyard: it becomes a fragrant spring venue of the first evening of the two-day 2025 Plečnik Award event.

The presentation feature about this year's winners, produced this year by director Matevž Jerman and camera operator Rok Nagode, calibrates the architectural and film production and simultaneously transcends the division into either of the two disciplines. It's an

prenesel sporočilo, ustvaril atmosfero in prikazal posebnost nagrajenega dela, ali kako je delo nastajalo, kateri so tisti segmenti, sekvence, ki so bili morda stranski produkt razvoja projekta, vendar lahko postanejo tvorniki naslednjega, novega? Razstavi presegata merilo standardne arhitekturne razstave ter skupaj s filmom in tiskanim katalogom v produkciji galerije DESSA in sklada odkrivata različne plasti nagrajenih del.

Umerjanje, vzpostavljanje in preseganje merila v arhitekturni produkciji bo tudi osrednja tema okrogle mize med nagrajenci in žirijo, ki jo bosta v galeriji DESSA dan po podelitvi nagrad vodili Maja Vardjan in Eva Gusel. Ali sta projektivna moč in potencial nagrajenih projektov povezana z dejstvom, da si ti projekti upajo vzpostavljati novo merilo?

Upajmo si torej razmišljati in delovati na veliko, čeprav z malim merilom! Upajmo si vzpostavljati novo merilo! Upajmo si tvegati, pa čeprav bomo pri tem lahko naredili napako! Upajmo si dvomiti! Upajmo si pokazati, da s svojim delovanjem nismo le ustvarjalci prostora, ampak celotne družbe! Taka smelost naj označuje tudi prihodnje delovanje sklada.

Dela letošnjih nagrajencev to izkazujejo in potrjujejo. Vsem nagrajencem v imenu sklada iskreno čestitam.

19. maj 2025

architectural film, a document, an artefact which places Plečnik Awards in the social and temporal context.

Both accompanying exhibitions of this year’s Plečnik Awards, exhibition of artefacts *Size of Architecture* in Plečnik House, conceived by Jury member Jerneja Fischer Knap and Fund workgroup member Urša Vrhunc together with the Award recipients, and exhibition of processes *Scale* in Gallery DESSA complement each other in showcasing the after-the-fact consideration and curated communication by the awarded works’ authors. They are an attempt to answer the question of which is that (physical) object, that artefact which will convey the message to the greatest extent, create an atmosphere and showcase the particularity of the awarded work. Or, how the work was being produced, which are the segments, the sequences which may have been a by-product of the project’s development yet may go on to become the agents of the next, of the new? The two exhibitions transcend the scale of a standard architectural exhibition and uncover the various layers of the awarded works, together with the film and the printed catalogue produced by Gallery DESSA and the Fund.

The calibration, the establishment and the transcending of the scale in architectural production will also serve as the central theme of the round table between the award winners and the Jury, which takes place in Gallery DESSA the following day, moderated by Maja Vardjan in Eva Gusel. Are the projective power and the potential of the awarded projects tied to the fact that the awarded projects dare to establish a new scale?

We therefore dare to think and act big, notwithstanding the small scale! We dare to establish a new scale! We dare to take risks, notwithstanding the mistakes we may make along the way! We dare to doubt! We dare to show that through our activity, we are not merely the creators of space but of the entire society! May such audacity mark the Fund’s future activity.

The works by this year’s Fund award winners bear this out. I extend my sincere congratulations to them all.

19th May 2025

MERILO SCALE



Žirija Plečnikovih nagrad 2025 / 2025 Plečnik Awards Jury

Ilka Čerpes, predsednica / Chair
Saša Begović
Jerneja Fischer Knap
Nika Grabar
Urška Kranjc



Spoštovani!

Dovolite, da vam v imenu žirije za podelitev Plečnikovih odličij 2025 v enem izmed najlepših krajev na svetu, v čudovitem ambientu vrta za Plečnikovo hišo, že 52. po vrsti predstavim proces in rezultate letošnjega izbora prejemnikov odličij. Žirijo smo sestavljali Saša Begović, Jerneja Fischer Knap, Nika Grabar, Urška Kranjc in Ilka Čerpes v vlogi predsednice.

Dela smo se lotili 28. januarja 2025, ko smo prevzeli prispelo dokumentacijo o predlogih za odličja. Na razpis je prispelo 42 predlogov: 11 del velikega merila, 12 del malega merila, 5 del za kategorijo javnega prostora, 4 dela za kategorijo strokovne publicistike, 5 del za kategorijo bogatitve prostorske kulture in 5 predlogov za podelitev Plečnikove štipendije.

Širši izbor smo opravili na podlagi splošnih kriterijev kakovostne arhitekture: to so vpliv na družbo, kakovost arhitekturne zasnove, vpliv na zaviranje podnebnih sprememb in izpolnjevanje tehničnih kriterijev trajnostne gradnje. Slednji so imeli sicer najmanjšo težo, največjo smo pripisali vplivu dela na razvoj družbe. Na podlagi kriterijev smo izbrali enajst del, ki smo si jih tudi ogledali na terenu: po eno delo na Štajerskem in Gorenjskem, dve na Primorskem in sedem del v Ljubljani. Ob ogledu vsakega dela smo člani žirije razpravljali tako o izpolnjevanju zgoraj navedenih racionalnih kriterijev kot o intenzivnosti čutne zaznave dela v naravi. Kriterija pri izboru del za odličja v kategorijah strokovne publicistike, bogatitve prostorske kulture in študentske štipendije sta bila presežna kakovost dela glede na uveljavljeno raven v posamezni kategoriji in dolgoročnost vpliva dela na razvoj arhitekture, krajinske arhitekture in urbanizma v slovenskem in mednarodnem prostoru. Po analizi in ovrednotenju vseh prispelih del je žirija podelila po eno odličje v vsaki kategoriji in eno študentsko štipendijo.

Velika in mala nagrajena dela povezuje spoštljivost do merila kraja, v kateri jasno prepoznamo navezanost na Plečnikovo izročilo. Žirija je pojem »merilo« razumela kot odnos med arhitekturo in širšim prostorom. Ta odnos vzpostavljamo z merilom, za katero niso bistvene le količine kvadratnih ali tekočih metrov, temveč tudi razumevanje razmerja do okoliščin, v katerih lahko arhitektura vzpostavi specifično izkušnjo prostora. Pri tem dobi uravnoteženost razmerij z gibanjem tudi svojo časovno dimenzijo. Iz usklajenosti materiala, fizičnega prostora in gibanja pa lahko v kontekstu arhitekture razberemo tudi etični odnos tistih, ki so v proces njenega nastajanja vpleteni. Ne le arhitekti in krajinski arhitekti, temveč tudi številni sodelavci, upravljavci, izvajalci, investitorji, tudi pisci, fotografi in drugi. Arhitektura je ne nazadnje kolektivna disciplina. Njena podstat so družbene vrednote, za katere se danes zdi, da počasi izginjajo. Na uravnoteženo merilo arhitekturnega dela zato vplivajo tudi številne nevidne vezi, brez katerih arhitekturna kultura v sodobni družbi ne bi imela svojega mesta.

Arhitektura – tako velikega kot malega merila – poveže prostor z ljudmi: poveže obrobje in središče, naravo in mesto, zunanji in notranji prostor, zgodovino in sedanjost, mlade in stare ter mrtve in žive ljudi. Arhitektura velikih in malih meril je tudi orodje za umerjanje, in to se kaže v vseh letošnjih nagrajenih delih.

Pokopališče Ankaran umerja življenje in smrt z neskončnostjo, horizontom, nebom, merilo pokopališča z merilom parka. Posluh za merilo in specifike lokacije je odprl možnost za večplastno arhitekturno delo. Zasnova se na več ravneh spogleduje s

Ladies and Gentlemen,

On behalf of the 2025 Plečnik Award Jury, please allow me to avail myself of one of the most beautiful places in the world, the magnificent ambience of the garden behind Jože Plečnik's house, and present you - for the 52nd time in a row - the process and the results of this year's Plečnik Award recipient selection. The Jury was composed of Saša Begović, Jerneja Fischer Knap, Nika Grabar, Urška Kranjc, and Ilka Čerpes as Chair.

Our work began on 28th January 2025 when we collected the paperwork relating to the Award submissions. There were 42 responses to the call for applications: eleven large-scale works, twelve small-scale works, five works in the Public Space category, four works in Publication, five works in the Enrichment of Spatial Culture category, and five applications for the Plečnik Scholarship.

The initial selection of Award submissions was based on the general criteria of quality architecture: the impact on the society, the quality of architectural design, the capacity for slowing the pace of the climate change, and the fulfilment of the technical criteria for sustainable development. The impact that the work exerts on the society was given the most priority, and the technical criteria for sustainable development the least. Following these criteria, we short-listed eleven works, which we viewed in person on on-site visits: one work in Lower Styria and Upper Carniola respectively, two works in the Slovene Littoral, and seven works in Ljubljana. Upon viewing each of the works, the members of the Jury deliberated both on their fulfilment of the aforementioned rational criteria, as well as on the intensity of the sensory perception of the work in situ. The two criteria underpinning the Award selection for the categories of Publication, Enrichment of Spatial Culture, and Plečnik Scholarship were the exceptionality of the work's quality in relation to the generally expected standard in its respective field, and the work's long-term impact on the development of architecture, landscape architecture, and urbanism in the Slovene and international arenas. After a full analysis and evaluation of all the submitted works, the Jury recognised one work in each category with the Award, and also bestowed one Scholarship.

The large- and small-scale works share common ground: an attitude of respect towards the scale of the site, in which the Jury recognises explicit attachment to Plečnik's heritage. The Jury understood the notion of "scale" as the relation between architecture and the wider space. This relation is established by means of the scale, which doesn't hinge upon only the quantities of square or linear metres, but also the comprehension of the relation towards the circumstances in which architecture may establish a specific experience of space. In doing that, the balance of these relations against movement also gains its temporal dimension, whereas the harmony of material, physical space, and movement, all in the context of architecture, enables us to glean the ethical attitudes towards the world on the part of those involved in the process of creation. This doesn't include only architects and landscape architects, but also numerous collaborators, managing professionals, contractors, investors, as well as authors of texts, photographers, and others. Architecture is ultimately a collaborative effort. It is founded upon social values which seem to be slowly disappearing nowadays. The balanced scale of an architectural work is therefore influenced by countless invisible affiliations without which there would be no place in contemporary society for architectural culture.

Both large- and small-scale architecture connects the space with people: it connects the perimeter and the centre, the nature and the city, the inside and the outside, the history and the present, the young and

preseganjem merila: parkovni značaj pokopališča pomembno opredeljuje širši prostorski kontekst, izpostavljeni stik s horizontom in nebotom pa uporabnika usmerja h kontemplaciji in poglobljenemu doživljanju sveta in prostora znotraj strogo zamejenih območij grobnih polj. Členitev enotnega pokopališkega prostora na več delov, tako da se posamezna grobna polja potopijo v okoliški gozd, je odprla možnosti prepletanja gozdne krajine s prostori grobov, kar premišljeno in zadržano aktivira potencial javnega prostora ter ga hkrati zaščiti pred drugimi načini rabe. Uporabnikom ponuja parkovno ureditev, ki presega program in prostor pokopališča.

Vrtec Bohinj umerja povečano merilo arhitekture z malim merilom uporabnikov in kraja. S svojim merilom, gradacijo volumnov in njihovo odprto pojavnostjo se želi stavba karseda približati odlikam okolja in tako vsem uporabnikom omogočiti bogato doživljajsko izkušnjo domačega bohinjskega prostora. Tradicionalni elementi niso artikulirani zgolj formalno, temveč vzpostavljajo izkušnjo, ki v arhitekturni prostor vpelje nov pomen sobivanja, in sicer v povezavi z naravo, hkrati pa odpira priložnosti za nove socialne interakcije in povezovanja.

Revitalizacija Stare steklarske in Vrazovega trga na Ptuju umerja malo merilo intervencij z velikim učinkom v programu, ki ga ponuja središče mesta. Z javnim prostorom povezane intervencije malega merila tako oživijo »veliko« mesto. Prenovo več manjših stavbnih členov v srednjeveškem jedru opredeljujejo fleksibilni prireditveni prostori, ki jih je mogoče s preureditvami hitro prilagoditi različnim načinom uporabe in vsakokratnim potrebam ljubiteljske kulture. Tako je oder in odrsko tehniko velike dvorane mogoče uporabljati za notranje in zunanje dogodke na vhodni ploščadi. Prej za javnost zaprto dvorišče postane razširjen javni prostor, ki je z ozko srednjeveško ulico povezan z Vrazovim trgom – stičiščem kulturnih dogodkov v mestu. Tema, ki prežema celotno prenovu, je jasna zasnova z dialogom med starim in novim, pa tudi odpiranje dialoga z mestom.

Izvirna raziskava *Between History, Ideology and Conflicts*, nagrajena s Plečnikovo medaljo, prav tako kot izvedena dela umerja različna merila, le v abstraktnem prostoru. Je raziskava o pomenu arhitekture slovenskega kulturnega prostora v ozkem časovnem horizontu postmodernega obdobja, ki bogati zakladnico svetovne kulture v velikem merilu in daljšem časovnem loku.

Nagrajena dela poleg odnosa do merila kraja povezujejo tudi značilnosti, iz katerih lahko razberemo nove razvojne težnje arhitekture v slovenskem kulturnem prostoru. Najprej ugotavljamo, da velikost merila, kar razumemo kot prostorsko razsežnost posega, ni odločilni dejavnik celostne kakovosti posameznega dela, saj arhitekturna zamisel, kot je zapisala že lanska žirija za podelitev Plečnikovih nagrad, nima merila.

Nagrajena spletna platforma Landezine celo nima fizičnih razsežnosti. Je virtualno globalno spletno stičišče velikega merila ter realni prostor za spremljanje, razkrivanje in raziskovanje urejanja odprtega prostora v malem merilu pametnega telefona, ki je dostopen vsem pod enakimi pogoji.

Geografska razporeditev nagrajenih del potrjuje že znano tezo priznanega arhitekturnega teoretika Friedricha Achleitnerja, da se novo poraja na obrobju. Dela so nastala v manjših lokalnih skupnostih na obrobju Slovenije: v Ankaranu, v Bohinjski Bistrici, na Ptuju in v dolini Bače. Več projektnih skupin ima mednarodno sestavo, enako tudi žirija. Avtor nagrajene raziskave o slovenski

the old, and also the worlds of the living and the dead. Large- and small-scale architecture is also a calibration tool, which is reflected in all the recognised works.

Cemetery Ankaran calibrates life and death against infinity, the horizon, the sky; the scale of the cemetery against the scale of the park. The attention to the scale and the site's specificities has allowed for a possibility for a multi-layered architectural work. The design implies for the scale to be transcended on several levels: the park-like character of the cemetery critically defines the broader spatial context while the exposed contact with the horizon and the sky guides the user towards contemplation and a more profound experience of the world and the space within the strictly designated burial-site areas. The articulation of the contiguous burial area into several parts so as to allow the separate burial sites to be engrossed into the surrounding woods has created the opportunity to interweave the forest landscape with the grave sites, which activates the potential of the public space in a considered and restrained manner and simultaneously protects it from other uses. The users are thus presented with a park layout which transcends the programme and the site of the cemetery.

Kindergarten Bohinj calibrates the enlarged scale of the architecture against the small scale of the users and the site. With its scale, the gradation of its volumes and their open appearance, the building endeavours to match the qualities of the environment as much as possible so as to enable a rich experiential sensation of the domestic Bohinj space for all its users. The traditional elements are not merely articulated in the formal sense but rather establish a new kind of experience which introduces a new meaning of co-existence into the architectural space, one of connectedness with nature, while simultaneously affording opportunities for new social interactions and affiliations.

The revitalisation of Stara steklarska and Vrazov Square in Ptuj calibrates the small scale of the interventions against the significant consequentiality in the programmes offered by the city centre. The small-scale interventions plugged into the public space thus vitalise a “large” city. The refurbishment of several smaller building segments in the Mediaeval core is characterised by the flexible event spaces, which can be quickly adapted to various uses and individual requirements of amateur culture. The stage and stage equipment of the large hall may thus be used for both indoor and open-air events taking place on the entrance platform. The inner courtyard, formerly closed to the public, becomes an expanded public space linked - by means of a narrow Mediaeval alley - with Vrazov Square, the city's cultural event hub. A legible design leveraging the dialogue between the old and the new, as well as initiating a dialogue with the city, is the theme permeating the refurbishment as a whole.

Like the realised works, the Plečnik Medal-awarded original research *Between History, Ideologies and Conflicts* calibrates the various scales in the abstract space. It is a research into the significance of architecture in the Slovene cultural space within the narrow temporal horizons of the postmodern period, which contributes to the treasure trove of the world's culture on a large scale and longer temporal arc.

Beside the attitudes towards the scale of the site, the awarded works also share the characteristics allowing us to recognise new design tendencies of the architecture in the Slovene cultural space. First of all, we find that the size of the scale, which we consider to be the spatial dimension of the intervention, is not the deciding factor of the overall quality of any individual work, being that there is no scale to an architectural idea, as having already been stated by last year's Plečnik Award Jury.

arhitekturi v času postmodernizma prihaja iz Italije in je delo objavil v angleškem jeziku. Vse kaže na integracijo slovenske arhitekture v evropski in širši prostor do mere, ko ni več mogoče govoriti o slovenski arhitekturi kot specifičnem pojavu – niti v geografskem niti v kulturnem smislu. Merilo kakovosti je univerzalno in ni več povezano s posebnimi lokalnimi pogoji, kot so bili specifična družbena ureditev, majhnost in razmeroma močna mednarodna izolacija kulturnega prostora v času postmodernizma. Člani projektnih skupin so povezani v okviru posameznega projekta. Nato se razidejo in za nov izziv ustvarijo novo projektno skupino. Vloga arhitekta kot velikega idejnega in organizacijskega vodje podrejenih sledilcev je dokončno odšla v zgodovino. V pogojih mednarodne omreženosti in projektnega skupinskega dela arhitekt prevzema vlogo komunikatorja in povezovalca med projektom, sodelavci in drugimi deležniki v procesu načrtovanja in izvedbe. Namesto vertikalne hierarhije, ki je bila značilna za Plečnikovo in v nadaljevanju ljubljansko šolo arhitekture, se uveljavlja horizontalna hierarhija. Projektna skupine in kraji, v katere so dela umeščena, so povezani v kompleksna omrežja enakovrednih središč, ki so se sposobna hitro in učinkovito prilagajati kaotičnim razmeram sodobnega sveta.

Preskok v razumevanju prihodnje vloge arhitekta je najopaznejši v zaključnem delu prejemnika Plečnikove štipendije z naslovom *Pravica do železnice: idejna zasnova revitalizacije železniških objektov v Baški grapi*, v katerem avtor s strateško premišljenim točkovnim umeščanjem več manjših arhitekturnih intervencij, ki programsko temeljijo na današnjih bivalnih navadah tamkajšnjih prebivalcev, prevzame vlogo mediatorja med malimi željami lokalne skupnosti in načrtovanjem prenove velike železniške infrastrukture.

Ne nazadnje so vsa tri nagrajena dela v kategorijah javnega prostora ter arhitekturnih realizacij večjega in manjšega merila plod javnih natečajev in javnih investicij lokalnih skupnosti, kar ponovno dokazuje, da sta pogoj za realizacijo kakovostne arhitekture strokovna izbira najboljše rešitve in transparenten postopek oddaje javnega naročila.

Visoka kakovost vseh letošnjih predlogov in še posebej odličnost nagrajenih del sporočata, da se tudi v današnjem času velikih družbenih kriz porajajo in uresničujejo arhitekturne zamisli velikih in malih meril, ki najdejo nove poti za povezovanje prostora in ljudi, s čimer bistveno prispevajo k iskanju odgovorov na najgloblja vprašanja človekovega bivanja.

V Ljubljani, 17. marec 2025

The award-winning on-line Platform Landezine even happens not to have physical dimensions at all. It is a virtual global on-line hub on a large scale and a real space of following, discovering and researching the tendencies in open-space planning on a small scale of a smart phone, which is accessible to everyone under equal conditions.

The geographic distribution of the awarded works corroborates the well established thesis by the noted architectural theoretician Friedrich Achleitner that the new emerges on the periphery. The works were created in small local communities on the edges of Slovenia: in Ankaran, in Bohinjska Bistrica, in Ptuj, and in Bača Valley. Several of the project teams and the Jury are international in their composition; the author of the awarded comprehensive and original research on the Slovene architecture in the postmodern period is Italian and he published the work in English. All of these are indications that Slovene architecture is integrated in the European and wider arena to the extent where it is no longer possible to talk about Slovene architecture as a specific phenomenon either in the geographical or in the cultural sense. The yardstick of quality is universal and no longer tied to such particular local conditions that the specific social system, the size of the country, or the relatively pronounced international isolation of the cultural space in the postmodern period used to represent. The members of the project groups are associated through the individual project; after that, they go their separate ways only to form new respective project groups to tackle new challenges. The role of the architect as the grand ideologue and organiser of subordinated followers has been firmly consigned to history. In the conditions of international networking and project-based group work, the architect is assuming the role of the integrator and communicator between the project, the collaborators, and other stakeholders in the process of design and realisation. Instead of the vertical hierarchy characteristic of Plečnik's architecture and later that of the Ljubljana School, horizontal hierarchy has begun to gain ground. Project groups and the places in which the works are sited are interlinked into complex networks of equatable hubs, which are capable of quick and efficient adaptations to chaotic circumstances of the modern world.

The leap in the understanding of the future role of the architect is most noticeable in the Plečnik Scholarship recipient's thesis entitled *The Right to the Railway: Conceptual Design for the Revitalisation of Railway Buildings in Baška grapa*, in which the author assumes the role of the mediator between the small-scale wants of the local community and the design of the refurbishment of the large-scale railway infrastructure by strategically considered siting of various minor discrete architectural interventions, whose programme is based on the contemporary habitational habits of the residents.

Last but not least, all three awarded works in the categories of Public Space, Large-, and Small-Scale Architectural Realisations have been arrived at through public competitions and public investment by the local communities, which once again proves that the realisation of quality architecture is contingent upon an expert-approved choice of the best solution, and a transparent public tender publishing procedure.

The high quality of the totality of this year's submissions and the excellence of the awarded works in particular send the message that even in the present time of major social crises, architectural ideas on large and small scales are generated and realised, and they find new ways of connecting space and people, contributing fundamentally to the search for the answers to the most profound questions of human habitation.

Ljubljana, 17th March 2025

POROČILO ŽIRIJE

JURY REPORT



Ilka Čerpes, predsednica / Chair
Saša Begović
Jerneja Fischer Knap
Nika Grabar
Urška Kranjc



Na portal za Plečnikove nagrade 2025 je prispelo 44 prijav, od tega sta bili dve podvojeni, kar pomeni 42 prijav: 11 v kategoriji realizacije večjega merila, 12 v kategoriji realizacije manjšega merila ter 5 v kategoriji realizacije javnega prostora, poleg tega pa še 4 v kategoriji strokovne publicistike, 5 v kategoriji bogatitve prostorske kulture in 5 v kategoriji štipendij Prešernovega sklada. Dve prijavi iz kategorije realizacije večjega merila je žirija premestila, in sicer eno v kategorijo manjšega merila in eno v kategorijo javnega prostora. Eno delo s področja strokovne publicistike pa je zaradi konflikta interesov iz ocenjevanja izločila.

Uvodni sestanek je potekal v Plečnikovi hiši 28. januarja 2025; sledila sta še dva sestanka, nato pa trije dnevi ogledov. Zaključni sestanki so bili prav tako v Plečnikovi hiši. Podroben potek dogodkov je razviden iz zapisnikov.

Postopek izbire je komisija sklenila 7. marca na isti lokaciji in sprejela končne odločitve o podelitvi nagrad.

There were 44 submissions presented through the 2025 Plečnik Award web portal. Two of them were duplicates, making the number of submissions 42: eleven in the Large-Scale Architectural Realisations category, twelve in the Small-Scale Architectural Realisations category, and five in the Public Space category. Other submissions included: four in Publication, five in the Enrichment of Spatial Culture category, and five applications for the Plečnik Scholarship. Two submissions were re-classified by the jury as follows: one to the Small-Scale Architectural Realisations category, and one to the Public Space category. One work from the Publication category was excluded from the assessment by the Jury due to a conflict of interest.

The inaugural meeting was held in Plečnik House, Ljubljana, on 28th January 2025, followed by two additional sessions and three days of on-site visits. The closing meetings were also held in Plečnik House. A detailed account of the events was contained in the minutes of the meetings.

The Jury concluded its activities on 7th March on the same location by adopting the final decisions to recognise the works.

Plečnikova nagrada za javni prostor / Plečnik Award for Public Space
Pokopališče Ankaran / Cemetery Ankaran
Uroš Rustja, Primož Žitnik, Mina Hiršman, Mateo Zonta (arhitektura / architecture)
Ana Kučan, Luka Javornik, Danijel Mohorič (krajinska arhitektura / landscape architecture)

Plečnikova medalja za arhitekturno realizacijo velikega merila / Plečnik Medal for Large-Scale Architectural Realisation
Vrtec Bohinj / Kindergarten Bohinj
Ana Jerman, Janja Šušnjar, Sofía Romeo Gurrea-Nozaleda, Miguel Sotos Fernández-Zúñiga (arhitektura / architecture)
Luka Javornik, Lara Gligić (krajinska arhitektura / landscape architecture)

Plečnikova medalja za arhitekturno realizacijo malega merila / Plečnik Medal for Small-Scale Architectural Realisation
Revitalizacija Stare steklarske in Vrazovega trga s pripadajočimi ulicami v starem mestnem jedru Ptuja / Revitalisation of Stara steklarska and Vrazov Square with adjoining streets in Ptuj historic city core
Matevž Zalar, Ambrož Bartol, Dominik Košak, Miha Munda, Rok Staudacher, Samo Kralj (arhitektura / architecture);
Darja Matjašec, Pia Kante, Katja Mali (krajinska arhitektura / landscape architecture)

Plečnikova medalja za bogatitev prostorske kulture / Plečnik Medal for the Enrichment of Spatial Culture
Platforma Landezine / Platform Landezine
Zaš Brezar

Plečnikova medalja za publicistiko / Plečnik Medal for Publication
Between History, Ideologies and Conflicts
Architecture in Slovenia 1968–1991
Raimondo Mercadante

Plečnikova štipendija / Plečnik Scholarship
Pravica do železnice: idejna zasnova revitalizacije železniških objektov v Baški grapi / The Right to the Railway: Conceptual Design for the Revitalisation of Railway Buildings in Baška grapa
Elvis Jerkič
mentorica / mentored by Maruša Zorec
somentor / co-mentored by Andraž Keršič

MERILO
SCALE

PLEČNIKOVE NAGRADE 2025
2025 PLEČNIK AWARDS

PLEČNIKOVA NAGRADA
PLEČNIK AWARD

POKOPALIŠČE ANKARAN
CEMETERY ANKARAN

arhitektura /
architecture
Uroš Rustja
Primož Žitnik
Mina Hiršman
Mateo Zonta

krajinska arhitektura /
landscape architecture
Ana Kučan
Luka Javornik
Danijel Mohorič

Plečnikova nagrada
za javni prostor

Zasnova pokopališča posega neposredno v brežino gozdnega roba in izkušnjo kraja naveže na dojemanje krajine v širšem merilu. Avtorji višinsko razliko izjemno zahtevne lokacije premoščajo s klančinami, ki obiskovalca vizualno povezujejo s horizontom in različnimi gozdnimi ambientii. Členitev enotnega pokopališkega prostora na več delov, tako da se posamezna grobna polja potopijo v okoliški gozd, odpira možnost prepletanja gozdne krajine s prostori grobov, kar subtilno aktivira potencial javnega prostora in ga hkrati zaščiti, uporabnikom pa ponuja parkovno ureditev, ki presega program in prostor pokopališča.

Zasnova se na več ravneh spogleduje s preseganjem merila. Parkovni značaj pokopališča in navezovanje na gozdne poti inovativno nagovarjata neposredni širši kontekst. Hkrati širši prostor krajine ter izpostavljeni stik s horizontom in nebom uporabnika usmerjata h kontemplaciji ter poglobljenemu doživljanju sveta in prostora, četudi znotraj strogo zamejenih območij grobnih polj. Nova ureditev se z zasaditveno zasnovo, alepskim borom in cipresovkami, uspešno umešča v kontekst krajine, prostoru pokopališča pa dodaja simbolne pomene. Zasnova kaže odlično obvladovanje vertikalne členitve območja, ki s preprosto zasnovo medsebojno povezanih teras rešuje višinsko prehajanje in navezave na okolico hkrati.

Pot se prične z mliško vežico, ki vodi mimo vodnega ambientsa in reinterpretacije zvonika. Streha, skozi katero rastejo drevesa, pri tem predstavlja ločnico med svetom živih in svetom mrtvih. Ta kraj prehoda z abstraktnimi elementi nakazuje teme očiščenja, transcendentnosti, minevanja in cikličnosti življenja, in v sožitju s širšo krajino mu uspe ustvariti edinstveno kontemplativno vzdušje. Posluh avtorjev za merilo in specifikke lokacije je odprl možnost za večplastno arhitekturno delo, iz katerega lahko razberemo še drugo pomembno lastnost. Posebna pozornost je posvečena materialu, ki se s svojo teksturo in barvo odziva na pomen kraja. Zemeljska barva betona ustvarja toplo atmosfero in z gradacijo tekstur prisotnost zemlje subtilno postavi v izkustvo že ob vstopu, v svoji neposredni materialnosti pa skozi sekvence gozda odzvanja do grobnih polj.

V sodobni hipni kulturi, ki je vse manj občutljiva za prostorsko izkušnjo, je bil za avtorje nedvomno velik izziv, kako znova interpretirati ritual pokopa, ne da bi dobesedno ponavljali kulturne vzorce. Ne nazadnje je naš odnos do smrti večna tema – tema, ki nas prek rituala pokopa na specifičen način poveže z materialnostjo sveta. Kot takšna si zasluži negovanje ideje življenja v širšem smislu, in prav zato je javni prostor, ki ga v prepletanju z gozdom odpira ankaransko pokopališče, posebej poveden.

Plečnik Award
for Public Space

The design of the cemetery sets squarely into the slope of the forest's edge and coheres the experience of the site with the awareness of the landscape on a broader scale. The architects bridge the differences in altitude of the exceptionally demanding site with inclines, which visually connect the visitor with the horizon and the various forest ambients. The articulation of the contiguous burial area into several segments so as to allow the separate burial sites to be engrossed into the surrounding woods creates the opportunity to interweave the forest landscape with the grave sites, which subtly activates the potential of the public space and simultaneously protects it while the users are presented with a park layout which transcends the programme and the space of the cemetery.

The design dallies with the transcending of the scale on several levels. The park-like character of the cemetery and the link with the forest paths engages the immediate broader context in an innovative way. At the same time, the broader spatial context, the exposed contact with the horizon and the sky, guides the user towards contemplation and a more profound experience of the world and the space, even within the strictly designated burial-site areas. With the greenery design employing Aleppo pine and arborvitae, the new layout successfully integrates in the context of the landscape and bestows additional symbolic meaning upon the space of the cemetery. The design exhibits a veritable mastery of the area's vertical articulation, whose simple design of interlinked terraces simultaneously resolves the navigation of the various altitude levels on the one hand and the establishment of a connection with the surroundings on the other.

The path begins with a funeral chapel, leading past a water ambient and a re-interpretation of a belfry. The roof features trees growing through it and represents the boundary between the world of the living and the world of the dead. With its abstract elements, this place of passage references the themes of cleansing, transcendence, passing and the cyclical time of life, and succeeds in producing a unique contemplative atmosphere together with the wider landscape. The attention to the scale and the site's specificities has allowed for a possibility for a multi-layered architectural work from which we can garner the second important characteristic: special attention is paid to the material, whose texture and colour is a reaction to the place's meaning. The earth-tone colour of the concrete creates a warm atmosphere while the gradation of the texture subtly introduces the presence of soil into the experience at the very beginning so that through the forest sequences, its direct materiality may resonate all the way to the burial area.

In the modern split-second culture, which is losing its sensibility to spatial experience by the minute, the authors were doubtless faced with a major challenge in re-interpreting the burial ritual without reproducing the cultural patterns verbatim. After all, our attitudes to death represent a perennial theme, indeed one of those which, by means of the burial ritual, connects us with the materiality of the world in a specific manner. As such, it deserves the nurturing of the notion of life in the broader sense and it is exactly for this reason that the public space which Cemetery Ankaran is opening by interweaving the forest is particularly significant.



Pokopališče Ankaran /
Cemetery Ankaran
Ankaran, 2024

Avtorji /
Authors
arhitektura /
architecture
Uroš Rustja, Primož Žitnik, Mina Hiršman,
Mateo Zonta

krajinska arhitektura /
landscape architecture
Ana Kučan, Luka Javornik, Danijel Mohorič

Gradbene konstrukcije /
Structural design
Branko Bandelj

Zvočna skulptura /
Sound sculpture
Primož Oberžan

Naročnik /
Client
Občina Ankaran

Vir /
Source
Odprti enostopenjski projektni natečaj ZAPS, 2019,
1. nagrada
Open single-stage design competition of ZAPS, 2019,
1st prize

Projektiranje /
Planning
2020–2024

Izvedba /
Realisation
2021–2024

Bruto površina /
Gross floor area
7.085 m²

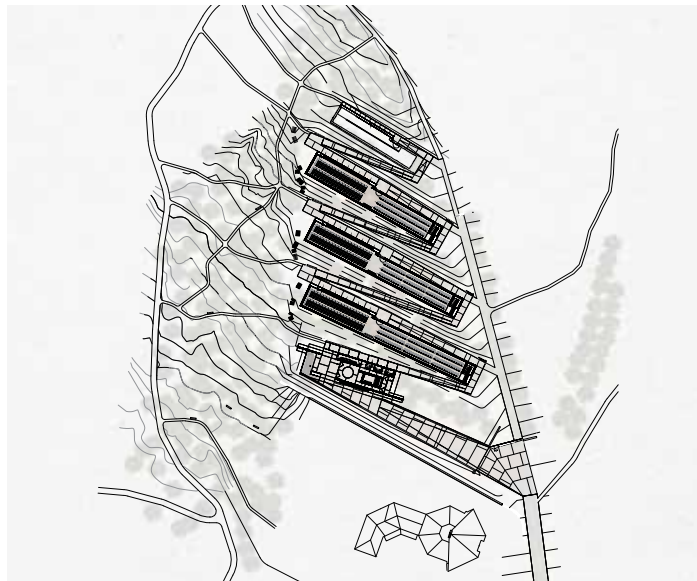
Bruto investicijska vrednost /
Total cost
3.660.000 EUR

Fotografije /
Photographs
Ana Skobe



Pokopališče, prostor skupnosti in hkrati kontemplacije, je zasnovano na prehodu med vertikalami gozda in brezmejnostjo horizonta, to nedoumljivo razsežnostjo, v kateri se morje spaja z nebom.

The cemetery, a space of community and a silent space of contemplation, is designed on the transition between the verticals of the forest and the boundlessness of the horizon, this unfathomable dimension in which the sea becomes one with the sky.





PLEČNIKOVA MEDALJA
PLEČNIK MEDAL

VRTEC BOHINJ
KINDERGARTEN BOHINJ



arhitektura /
architecture
Ana Jerman
Janja Šušnjar
Sofía Romeo Gurrea-Nozaleda
Miguel Sotos Fernández-Zúñiga

krajinska arhitektura /
landscape architecture
Luka Javornik
Lara Gligić



Plečnikova medalja
za arhitekturno realizacijo velikega merila

Vrtec je umeščen na rob največjega naselja v Bohinjski dolini in se z vhodnim dvoriščem navezuje na nasproti ležeče dvorišče osnovne šole. Dialog med vzgojnima institucijama je vzpostavljen tako v vsebinskem kot tudi v formalnem smislu. Merilo vrtca pa je hkrati pomembno tudi zaradi velikosti lastnih volumnov, ki temeljijo na tipologiji bohinjske domačije, a na neobičajen način. Gre namreč za njeno povečavo, ki ob dosledni izpeljavi projekta dobi svojo arhitekturno vrednost. Tradicionalni elementi v svoji povečani različici dobijo dominanten pomen, pri čemer izkušnja dostopa in notranjosti obiskovalce preseneti z odprtostjo.

V nasprotju z običajno zaprto stavbno strukturo je prostor fluiden, svetel in omogoča nove interakcije tako med interierjem in eksterierjem kot med igralnicami, pa tudi med zaposlenimi in starši ter znotraj kolektiva zaposlenih. Gradacija volumnov in njihovo odpiranje se približata odlikam okolja in vsem uporabnikom omogočata bogato izkušnjo doživetja sicer poznanega bohinjskega prostora na nov način. Arhitektura vrtca ne le omogoča poglede navzven in znotraj objekta, temveč z njihovim odpiranjem ter predvsem dosledno izpeljavo ideje v konstrukciji, funkciji in materialu ustvari povsem novo arhitekturno izkušnjo.

Tradicionalni elementi zato nimajo le formalne ali konstrukcijske vrednosti. Svojo vlogo odigrajo tudi v pomenskem smislu, z asociacijo na sicer zaprte bohinjske domačije. Ta preoblikovana izkušnja v arhitekturni prostor vpelje nov pomen sobivanja v povezavi z naravo, ki odpira priložnosti za nove socialne interakcije in povezovanja. Preprosta in funkcionalna zasnova je nadgrajena s prehodnostjo vseh igralnic med zunanostjo in notranjosjto, kar omogoča »fleksibilno kroženje« in interakcije – na več ravneh – med otroki, vzgojiteljicami, zaposlenimi in starši. Odprti prostor različne programske prvine povezuje v celoto tako, da poudari preprostost in uporabnost zasnove odprtega prostora; tega opredeljujejo naravni materiali, ki kljub intenzivni rabi ostajajo v dobri formi, tudi pozimi in tudi v Bohinjski dolini.

Vešče preigravanje merila lahko opazimo tudi v igralnicah: njihova oprema v prvi vrsti sicer odgovarja na funkcionalne zahteve, a se lahko isti elementi prilagodijo tudi za uporabo v otroških koticčkih. Zasnova vrtca uspešno zabriše meje med notranjostjo in odprtim prostorom, tako z vizualnimi povezavami kot tudi programsko, z gradacijo vsebin igralnic, teras, vrtička, igrišča in brežine z vegetacijo – od središča območja proti robovom, pri tem pa odlično posreduje med malim merilom uporabnikov in velikim merilom okoliške krajine.

Plečnik Award
for Large-Scale Architectural Realisation

The kindergarten is sited on the edge of the largest settlement in Bohinj Valley and employs its entrance court to engage with the primary school yard located opposite. The dialogue between the two educational institutions is thus established both in the substantive as well as formal sense. At the same time, the scale of the kindergarten is also important due to the size of its own volumes, which are based on the typology of a Bohinj farmstead - with a twist: their enlargement, thanks to the coherent execution of the project, gains an architectural value all of its own. In their expanded version, the traditional elements gain a dominant significance, while the experience of the approach and the interior surprises the visitor with its openness.

In contrast with the conventional, closed built structures, the space is fluid and luminous, and it enables new interactions both between the interior and the exterior, the play rooms, the employees and the parents, and also between the members of the staff. The gradation of its volumes and the way they open approximates the qualities of the environment so as to enable a rich experiential sensation of the familiar Bohinj space for all its users in a new manner. The kindergarten's architecture enables not just views to the outside and within the facility: their opening and particularly the coherent execution of the idea in construction, function, and material creates a wholly new, architectural experience.

The traditional elements do not carry only a formal or constructional value. They also perform their role in signifying, fostering an association with the traditionally enclosed Bohinj homesteads. This transformed experience introduces a new meaning of co-existence into the architectural space, one of connectedness with nature, and of affording the opportunities for new social interactions and affiliations. The simple and functional design is enhanced by the traversability of all the playrooms inside and outside, which allows for "flexible circulation" and multi-level interactions between the kindergarteners, educators, staff, and parents. The open space ties the various programme elements together into a whole so as to emphasise the simplicity and utility of the open-space design defined by natural materials fitted in such a way that they remain in good shape despite intensive use, even in wintertime and even in Bohinj Valley.

A masterful paraphrase of the scale may be observed in the play rooms, where the furnishings correspond to the functional requirements first and foremost, but where these elements may also be adapted for use by the children in their play corners. The kindergarten's design successfully blurs the boundaries between the interior and the open space, both by means of visual connections as well as the programme, namely through the gradation of the content - of the play rooms, terraces, the garden patch, and the greened slope - from the area's centre towards the edges, while at the same time superbly mediating between the small scale of the users and the large scale of the surrounding landscape.

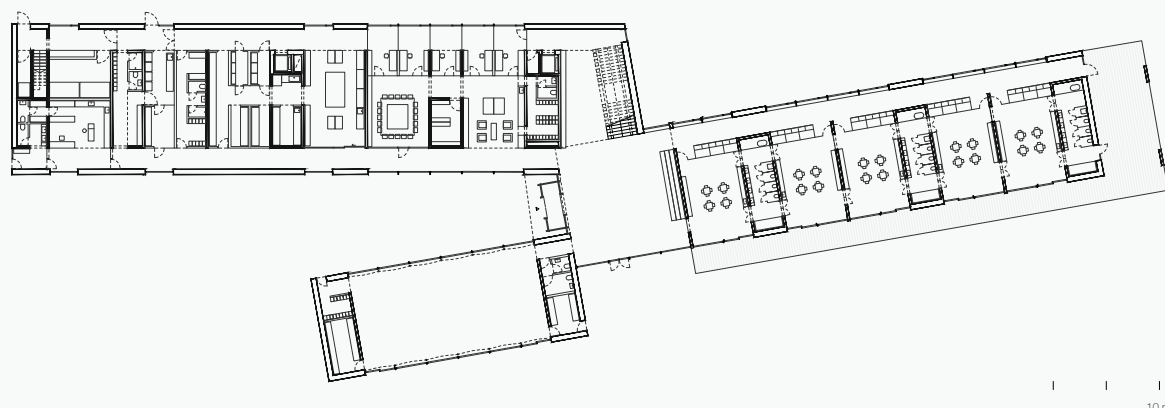
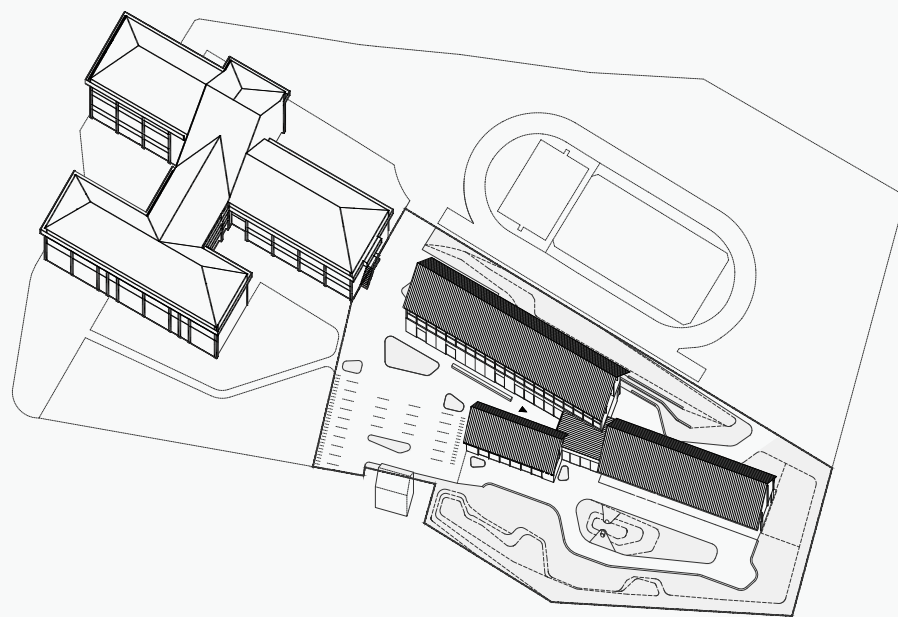




Zasnova vrtca Bohinj otrokom zagotavlja prostore srečevanja in proste izbire, obenem pa jim omogoča aktivno občudovanje in raziskovanje domačega okolja, ki ga bo trajno zaznamoval tudi novi objekt.

The design of Kindergarten Bohinj provides spaces of encountering and free choice for the children while enabling them to actively admire and explore their local environment, which will be permanently characterised also by the new building.





**Vrtec Bohinj /
Kindergarten Bohinj**
Bohinjska Bistrica, 2023

**Avtorji /
Authors**
arhitektura /
architecture
Ana Jerman, Janja Šušnjar,
Sofia Romeo Gurrea-Nozaleda,
Miguel Sotos Fernández-Zúñiga

krajinska arhitektura /
landscape architecture
Luka Javornik, Lara Gligić

**Naročnik /
Client**
Občina Bohinj/
Bohinj Municipality

**Vir /
Source**
Javni enostopenjski projektni
natečaj ZAPS, 2020, 1. nagrada
Public single-stage design
competition of ZAPS, 2020, 1st prize

**Projektiranje /
Planning**
2020–2021

**Izvedba /
Realisation**
2021–2023

**Bruto površina /
Gross floor area**
2.619 m²

**Fotografije /
Photographs**
Luis Díaz Díaz



PLEČNIKOVA MEDALJA

PLEČNIK MEDAL

REVITALIZACIJA STARE STEKLARŠKE IN VRAZOVEGA TRGA S PRIPADAJOČIMI ULICAMI V STAREM MESTNEM JEDRU PTUJA

REVITALISATION OF STARA STEKLARSKA AND VRAZOV SQUARE WITH ADJOINING STREETS IN PTUJ HISTORIC CITY CORE

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Plečnikova medalja
za arhitekturno realizacijo malega merila

Revitalizacija objektov Stare steklarske in zunanjih ambientov povezuje pomenske in materialne zgodovinske plasti Ptuja s sodobnimi javnimi programi za aktiviranje skupnosti in oživljanje starega mestnega jedra. Obravnavano območje vključuje ulice, navezane na Vrazov trg, dvorišče Stare steklarske in novi dom ljubiteljske kulture z mladinskim centrom. Intervencije v obliki urbane opreme malega merila delujejo »akupunkturno«, saj izkušnji daje takt predvsem veliko merilo mesta. Dobro premišljeni fragmenti se odzivajo na specifične posameznih situacij na prostem in v notranjosti, pri čemer nove prostorske povezave odprejo priložnost za bogato doživljajsko izkušnjo.

Center Stara steklarska je nekoliko umaknjen od težišča kulturnega dogajanja na Vrazovem trgu, a se z njim povezuje. Prenova stavb za novi dom ljubiteljske kulture z mladinskim centrom je bila izvedena v okviru nekdanjih gabaritov, odstranili so le del stavbe in zid, ki je dvorišče ločeval od ulice. Novi zid je nekoliko krajši, a kljub temu ohranja ambient srednjeveškega mestnega jedra. Profilirana struktura vidnega betona ustvari teksturo, prilagojeno malemu merilu lokacije, na zid pa so nameščena drsna vrata, ki sicer omogočajo ločitev dvorišča od ulice, a hkrati poudarjajo dostopnost dvorišča, ko so odprta. Dvokapni volumen, ki nad zidom pogleda na ulico, subtilno opozori na prisotnost prizorišča.

Na dvorišče se odpirata dve dvorani, pri čemer lahko oder večje občinstvo opazuje tudi iz zunanjega mini avditorija. Kar največjo fleksibilnost prireditvenih prostorov omogoča tudi prilagodljivost odrskih podestov velike dvorane, ki je sicer zasnovana v enotnem nivoju. Manjša dvorana deluje kot vmesni prostor med zunanjostjo in tretjo, staro dvorano, kar odraža tudi značaj njenega ambiena, ki vizualno nadaljuje prostor dvorišča v notranjost. Pri tem velja izpostaviti posebno občutljivost avtorjev za materialnost obstoječega prostora in njeno inovativno interpretacijo, ki pomensko nadgrajuje arhitekturno izkušnjo. V dvorani ločnica med novimi in starimi deskami na tleh dobi odziv na zidu in določa mejo med različnimi obravnavami teksture prenove; na stopnišču nas preseneti odtis nekdanjih stopnic; v nadstropju se odpre pogled na cerkveni zvonik; spet drugje stari zid pogleda na stopnišče. Tovrstnih fragmentov je veliko, a dojemanja prostora ne zasitijo, temveč ga plastijo in bogatijo.

Projekt, ki ga zares ne moremo na nobeni točki v mestu dojeti v njegovi celoti, svojo arhitekturno artikulacijo gradi fragmentarno, z barvo, materiali in premišljeno gradacijo merila, ter tako vzpostavlja dialog z obstoječim tkivom širšega mestnega prostora. Enako velja za stavbo kulturnega doma, ki preizprašuje obstoječe elemente v novejših materialih in pri tem ustvarja uporabnikom prijazne atmosfere. Tema, ki prežema celotno prenovo, je torej prav jasna zasnova z dialogom med starim in novim, pa tudi odpiranje dialoga z mestom.

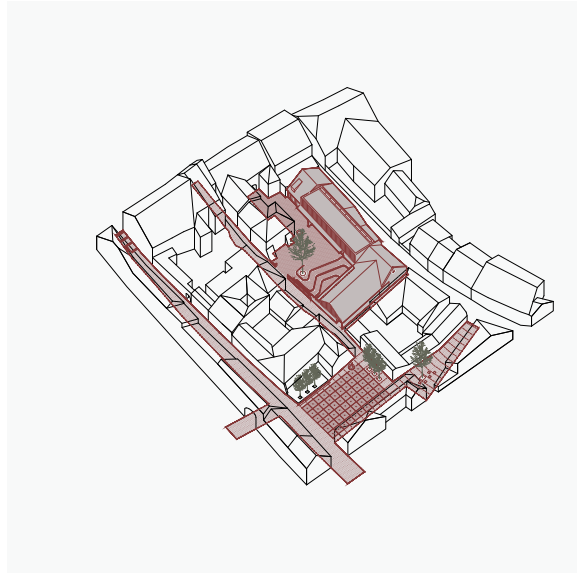
Plečnik Medal
for Small-Scale Architectural Realisation

The revitalisation of the buildings comprising Stara steklarska (“Old Glassworks”) and the exterior ambients connects the substantive and material historical layers of the city of Ptuj with contemporary public programmes for community activation and the revitalisation of the historic city core. The area in question includes streets servicing Vrazov Square, the courtyard of Stara steklarska, and the new house of amateur culture with a youth centre. The interventions of the small-scale urban equipment function “acupuncturally” as it is chiefly the large scale of the city that characterises the experience. Well considered fragments respond to the specificities of the individual open-air and interior situations whereby new spatial connections afford an opportunity for a rich sensation of experience.

Stara steklarska is slightly removed from the hub of the cultural activity in Vrazov Square but does affiliate with it. The renovation of the buildings which were to become the new house of amateur culture was executed following their former outlines with only a part of the building having been removed, along with a wall separating the courtyard and the street. The new wall is slightly shorter yet continues to preserve the ambient of the Mediaeval city core. The exposed concrete’s profiled structure creates a texture adapted to the small scale of the site while a sliding door has been fitted to the wall so as to enable the courtyard to be separated from the street yet emphasise the courtyard’s accessibility when open. The gable-roofed volume peeking over the wall and overlooking the alley subtly draws attention to the venue’s presence.

There are two event halls opening onto the courtyard; the audience is also able to follow anything taking place on the stage of the larger hall from the exterior mini-auditorium. The maximum flexibility of the event spaces is enabled by the adaptability of the stage platforms in the large hall, which exhibits a single-level design. The smaller hall functions as an intermediary space between the exterior and the third hall. The latter of an older date, something corroborated also by the character of its ambient, which is a visual continuation of the space of the courtyard into the interior. In this regard, the particular sensibility of the authors for the materiality of the existing space and the innovative interpretation thereof deserves a special mention as an upgrade of the architectural experience in terms of its meaning has been achieved. In the hall, the boundary between the new and old floorboards is further echoed on the wall and defines the border between the various treatments of the renovation’s texture: in the staircase, the impression of the old steps waits to be discovered; on the upper floor, a view opens onto the church steeple; elsewhere, an old wall makes a surprise appearance in the stairwell. There is an abundance of such fragments yet they do not cause the experience of the space to be oversaturated but rather layered and enriched.

The project, the entirety of which may not be truly grasped from any single point in the city, builds its architectural articulation in a fragmented way, by means of colour, materials, and a considered gradation of the scale, allowing it to establish a dialogue with the existing fabric of the wider city space. The same is true of the house of culture, whose building re-examines the existing elements in the newly employed materials while at the same time creating user-friendly atmospheres. A clear design featuring a dialogue between the old and the new, as well as its initiation of a dialogue with the city, is the theme which runs through the entire renovation.

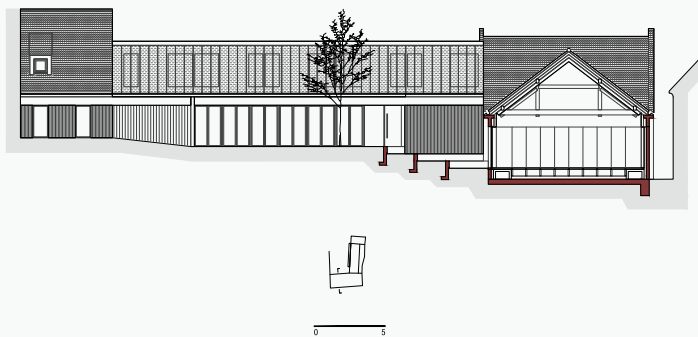
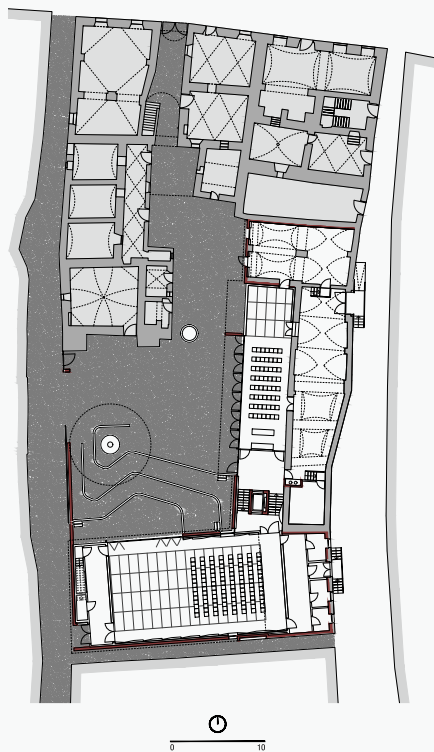




Cilj projekta ni bila zgolj fizična prenova historičnih struktur, ampak oživitev starega mestnega jedra Ptuja in njegovo preoblikovanje v živahno središče lokalne kulture.

The aim of the project was not merely to physically refurbish the historical structures but to revitalise Ptuj's historic city core and transform it into a lively local-culture hub.





Revitalizacija Stare steklarske in
Vrazovega trga s pripadajočimi
ulicami v starem mestnem jedru
Ptuja /
Revitalisation of Stara steklarska and
Vrazov Square with adjoining streets
in Ptuj historic city core
Ptuj, 2023

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Gradbene konstrukcije /
Structural design
Marko Pavlinjek

Naročnik /
Client
Mestna občina Ptuj /
City Municipality of Ptuj

Vir /
Source
Odprti enostopenjski projektni natečaj
ZAPS, 2019, 1. nagrada
Open single-stage design competition
of ZAPS, 2019, 1st prize

Projektiranje /
Planning
2020–2022

Izvedba /
Realisation
2023

Bruto površina /
Gross floor area
1.361 m² (objekt / building)
3.181 m² (območje / area)

Bruto investicijska vrednost /
Total cost
4.920.269,93 EUR

Fotografije /
Photographs
Miran Kambič



PLEČNIKOVA MEDALJA

PLEČNIK MEDAL

PLATFORMA LANDEZINE

PLATFORM LANDEZINE



Zaš Brezar



Plečnikova medalja za bogatitev prostorske kulture

Landezine je platforma, ki se je iz virtualne točke za objavo referenčnih krajinskoarhitekturnih projektov razvila v mednarodno spletno stičišče, z organizacijo dogodkov pa tudi v realni prostor za spremljanje, razkrivanje in raziskovanje smernic urejanja odprtega prostora. Za Landezine so značilne stalna rast, hitra odzivnost, občutljivost in odprtost za soočanje s pogosto neprijetnimi vprašanji sedanjosti in prihodnosti. Landezine pomeni ključni vir za raziskovanje vsebin, povezanih s krajinsko arhitekturo in širše, pri čemer daleč presega nacionalno merilo, saj svoje vsebine, pa tudi uporabnike, meri v enotah globalno pomenljivega dosega.

Močan globalni odziv je platformo že kmalu po ustanovitvi postavil v središče svetovne krajinskoarhitekturne scene, pa tudi na stičišče prepleta različnih strok, ki se ukvarjajo z odprtim prostorom. S tem je Landezine pokazal na doseg, ki označuje arhitekturo odprtega prostora in sega daleč v globine raznolikih družbenih in naravoslovnih vprašanj: okolja in ekologije, socialnih kontekstov in politike. Z dogodki, ki platformo pomembno opredeljujejo že od leta 2016, nagovarja tudi splošno javnost, širi glas o pomembnosti in vplivu urejanja odprtega prostora ter pojasnjuje, da krajinska arhitektura niso zgolj drevesa in druga vegetacija, pač pa rezultat kompleksnih razmislekov in preplet raznolikih prostorskih prvin, ki oblikujejo tako naše okolje kot tudi nas same. Z odstiranjem premislekov, ki se porajajo ob snovanju arhitekture odprtega prostora, kaže na neizogibnost interdisciplinarnega delovanja strok pri reševanju kompleksnih sodobnih prostorskih in družbenih vprašanj, povezanih z urbanizacijo in vlogo narave v družbi.

Landezine prek raznolikih projektov nagovarja tako mlajše kot tudi starejše, mednarodno uveljavljene predstavnike različnih skupin strokovne in splošne javnosti. Ne ustavi se pri nizanju primerov dobre prakse, temveč jih skozi dogodke, objave člankov, esejev in intervjujev, natečaje, pa tudi predstavitve kolektivov, posameznikov in produktov, raziskuje in razlaga, preizprašuje in vrednoti.

Platforma Landezine je tako prevzela vlogo osrednjega moderatorja na svetovni krajinskoarhitekturni sceni in s tem pomembno prispeva k prepoznavanju globalnih, izjemno pomembnih vprašanj, ki se v zvezi z našo skupno prihodnostjo odpirajo v prepletanju različnih strok.

Plečnik Medal for the Enrichment of Spatial Culture

Landezine is a platform which started as a virtual spot for publishing reference landscape and architectural projects, and has developed into an international web hub as well as - by way of organising events - into a real space of following, discovering, and researching the tendencies in open-space planning. Landezine is characterised by constant growth, quick responsiveness, and a sensibility and openness for facing often uncomfortable questions of the present and the future. Landezine represents a key resource for researching the content related to landscape architecture as well as further topics; in this role, it comfortably surpasses the national scale as it measures both its content and its users in units of a globally significant reach.

An enthusiastic global response placed the platform in the centre of the world's landscape architectural scene's activity soon after its founding. There, it also found itself at the juncture of the various intertwined professions dealing with the open space. Platform Landezine has thereby demonstrated the reach characterising open-space architecture, which stretches far into the depths of various questions pertaining to society and natural science: environment and ecology, social context and politics. With its events, which have crucially defined the platform from as early as 2016, it also engages the general public, raises awareness on the significance and impact of open-space planning, and informs that landscape architecture goes beyond just trees and other vegetation, but is rather the result of complex deliberations and an amalgamation of diverse spatial elements which shape both our environment and ourselves. By peeling back the layers of the considerations which arise in the designing of the architecture of open space, it points to the inevitability of the interdisciplinary effort on the part of the various professions in solving complex contemporary spatial and social questions which relate to urbanisation and the role of nature in society.

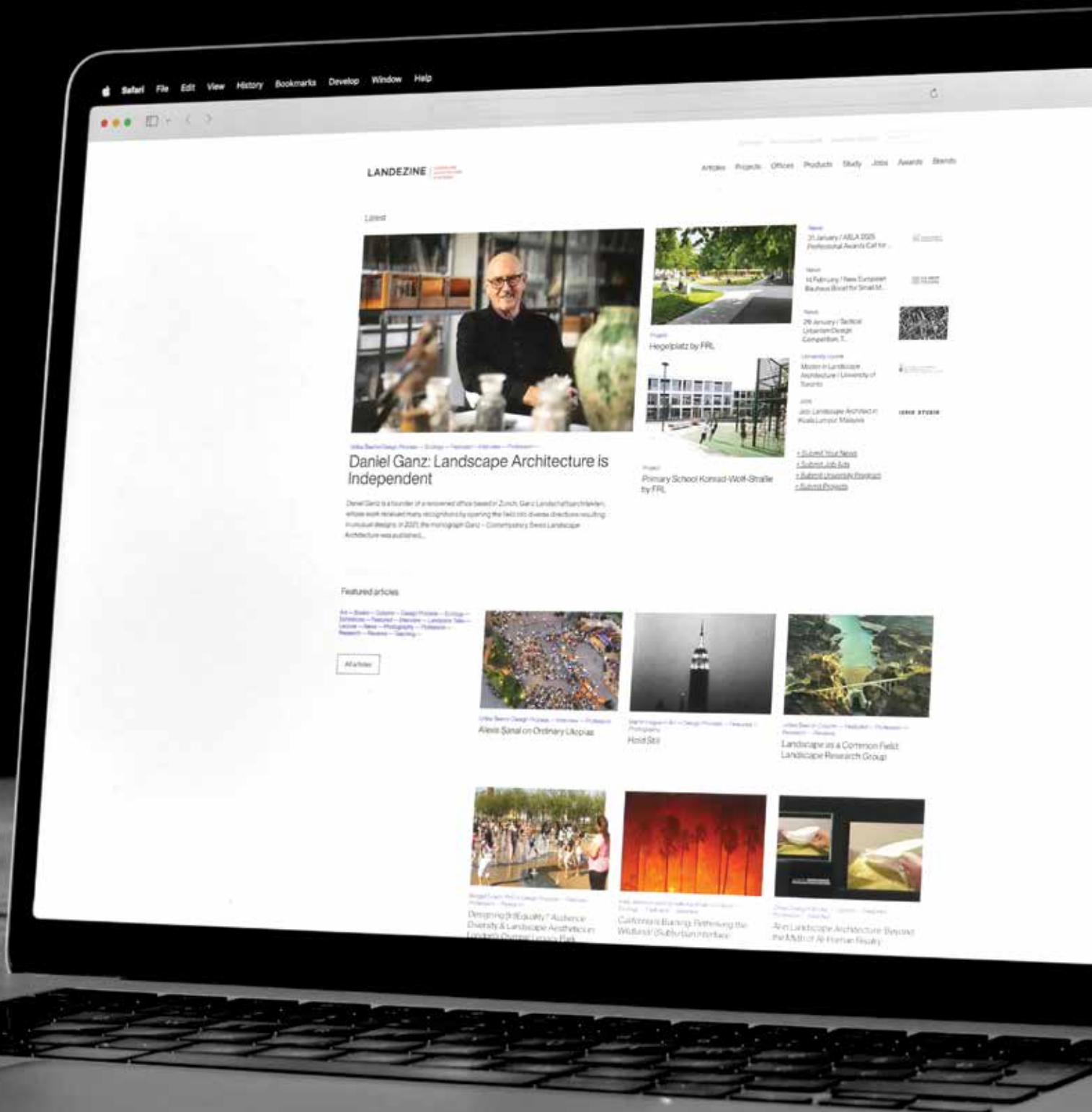
Through its diverse projects, Landezine engages the young and the old in addition to internationally established representatives of various expert communities as well as the general public. It does not stop at serially showcasing best-practice examples; rather, it researches, critically examines, and evaluates them by means of events, publishing of articles, essays and interviews, competitions, as well as presentations of collectives, individuals, and products.

Platform Landezine has thus assumed the role of the principal moderator on the global landscape-architectural scene and has thereby been making a pivotal contribution to the recognition of global and critically meaningful questions dealing with our common future, which are being raised in the intertwining of the various professions.



Na uredništvu platforme Landezine si prizadevamo za neustrašno odpiranje razprav o produkciji prostora v antropocenu – zlasti takšnih, ki presegajo ustaljene prakse in cone udobja.

The Landezine editorial team endeavours to fearlessly spark off debate on the production of space in the Anthropocene, which often ventures beyond the established practices and comfort zones.





**Platforma Landezine /
Platform Landezine**

**Avtor /
Author**
Zaš Brezar

**Sodelavci /
Collaborators**
Rok Grča, Urška Škerl, Pia Kante

**Ustanovljeno /
Established**
2009, Ljubljana

**Uredništvo in podjetje /
Editorial office and company**
Landezine Media

**Fotografije skupine /
Photographs of the group**
Nik Erik Neubauer

<https://landezine.com>
<https://landezine-award.com>

PLEČNIKOVA MEDALJA
PLEČNIK MEDAL

BETWEEN HISTORY, IDEOLOGIES AND
CONFLICTS
ARCHITECTURE IN SLOVENIA 1968–1991



Raimondo Mercadante



Plečnikova medalja
za publicistiko

Osemdeseta leta prejšnjega stoletja so zaznamovale korenite družbene spremembe, pojavile so se nove paradigme na področju arhitekture, umetnosti in kulture nasploh. Mercadantejeva knjiga se pri obravnavi polpretekle zgodovine ne navezuje na Jamesonovo »kulturno logiko poznega kapitalizma« in potrošniško estetiko, temveč umešča slovenski diskurz v razprave znotraj jugoslovanskega prostora ter hkrati v širše slovensko-italijanske in slovensko-srednjeevropske kontekste.

Mercadantejev popis arhitekturnega dogajanja in ustnih pričevanj ter pregled publicistike skozi prizmo preizpraševanja ideologij in konfliktov poda vpogled v procese iz obdobja tranzicije, začeniši s ključnim letom 1968, ki so ga zaznamovali vietnamska vojna, gibanja za državljanske pravice v ZDA, študentski protesti, praška pomlad in začetki poskusov privatizacije v socialističnih državah. Uvodni del knjige se osredotoča na mednarodno »odkritje« Plečnika in na razprave o njegovi vlogi v ljubljanski arhitekturni šoli, zaključni del pa odpre razpravo o postsocialistični krajini.

Mercadantejeva analiza arhitekturnega dogajanja v Sloveniji presega zgolj kronološki prikaz dogodkov ter ponuja vpogled v preplet arhitekture, ideologije in družbenih sprememb. Skozi podrobno analizo posameznih primerov hkrati razkriva širše sistemske dinamike. Takšen pristop je za sodobni čas dragocen. Omogoča kritično presojo arhitekturnih procesov in nas opozarja, da arhitektura ni zgolj estetska ali tehnična disciplina, temveč tudi odraz družbenih napetosti in političnih kontekstov. Razumevanje opisane večplastnosti arhitekturnega polja lahko pomembno prispeva k razumevanju sodobnih diskurzivnih praks v arhitekturi in dinamik na področju prostorskih politik.

Plečnik Medal
for Publication

The 1980s were marked by profound social change; new paradigms arose in the fields of architecture, art, and culture in general. In its treatment of the recent history, Mr Mercadante's book doesn't reference Jameson's "cultural logic of late capitalism" and consumer aesthetic but places the Slovene discourse among the discussions within the Yugoslav space and simultaneously within the broader Slovene-Italian and Slovene-Central-European contexts.

Mr Mercadante's chronicling of architectural activity and oral testimonies as well as the review of published scholarship through the prism of the re-examination of ideologies and conflicts offers an insight into the processes from the period of Socialist transition, starting with the pivotal year of 1968, which was marked by the Vietnam war, the Civil Rights Movement in the United States, student demonstrations, the Prague Spring, and the beginnings of the endeavours towards private ownership in the Socialist states. The introductory section of the book focuses on the international "discovery" of Jože Plečnik and on the discussions of his role in the Ljubljana School of Architecture, while the closing section opens the debate on the post-Socialist landscape.

Mr Mercadante's analysis of the architectural activity in Slovenia transcends a mere chronological presentation of events and offers an insight into the intertwining of architecture, ideology, and social change. Through a detailed analysis of individual cases, he simultaneously unveils broader systemic dynamics. Such an approach is most valuable for our present time. It enables critical evaluation of architectural processes and serves as a reminder that architecture is not merely an aesthetic or technical discipline but also a mark of social tensions and political contexts. The understanding of the multi-layeredness of the field of architecture as documented in the book may significantly contribute to the understanding of contemporary discursive practices in the architectural sphere and the dynamics in the sphere of spatial policies.

INTRODUCTION

In a speech given at the award ceremony of the Plečnik Prize awarded to him in Ljubljana on January 23rd 1975, Marco Pozzetto (1925-2006), a famous Italian-Slovenian architectural historian from Trieste, who significantly contributed to making the architecture of Jože Plečnik and Max Fabiani better known in Italy and in Western Europe¹, formulated some reflections that we may assume as a common thread for our discourse:

... it is very difficult to rationally explain how the Slovenes, who numerically amount to the population of Turin, have maintained themselves for centuries as a nation, despite the strong pressure from North and West and, perhaps, even from the South. [...] Right when architecture, at least ideally, abandoned the millennial canons and began to adapt itself to the growing demands of philosophy, society, economy, giving its own psychological reading, the Slovenian nation of one and a half million people gave to Europe and the world two of the maybe fifteen world pioneering architects! Both were at the top of their profession but, despite this, due to political, language or other difficulties, still almost unknown².

As Marco Pozzetto saw with reference to Fabiani and Plečnik, Slovenian architectural history seems to us a quite unique one for its originality, despite the influence from Western Europe and from the Balkans. The “miracle” of Slovenian architecture lies in how such a small national community so managed to express its own voice.

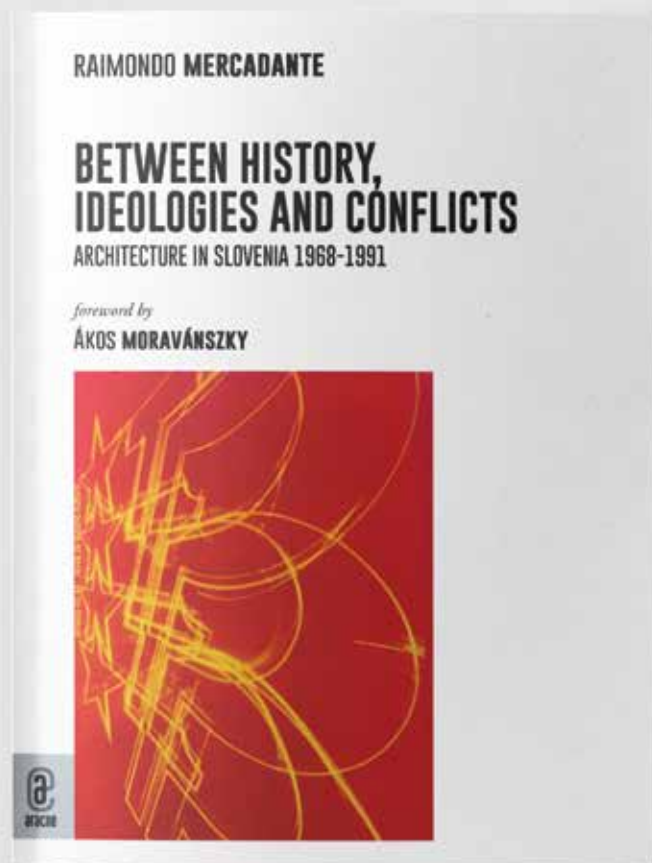
20 Introduction

This is all the truer, when we consider the little-known history of the architecture in the time span from the post-1968 years to the beginnings of the Balkan wars, which led to the end of Yugoslavia in the 1990s. The period covered by this book was characterized in Slovenian architecture by a profound crisis, which affected the architect's attitude towards society, politics and history.

In the 1970s, Yugoslavia's economic and political situation became critical: the state was more and more indebted, industrial pace started slowing and the construction industry entered a difficult phase. Architects and planners, still involved in generous state competitions (often without any real implementation), were left without work. In a sort of revival of the condition experienced by the architects during the French Revolution, when theory and utopia were a compensation for the lack of work, Yugoslav architects and urbanists, influenced by the ideology spread by Marxist journals like *Praxis* and by the reading of Western sources, started a phase of reflection on the role of urban space and on the same role and meaning of architecture in contemporary society.

Far from being restricted to architects, planners and designers, this theoretical debate involved sociology, philosophical thought, literature and the history of art. Architectural design and theory were seen in strict relationship with urban planning, in search for a new architectural narrative and a stronger integration of the buildings with the city. Architecture also reflected the cultural and lifestyle changes, due to the Communist Party's loss of centrality. While the memory and commitment for the partisans' war faded away in the people, a growing awareness of Slovenian Central European identity came to the fore; on the other side, unofficial subcultures became evident through many different forms, such as the punks and the alternative communities.

Slovenian architecture in the age of Postmodernism was far from following foreign trends, as was the case in many post-socialist countries, who mainly embraced the elements of Postmodern architecture after 1989 because it originated from an autonomous reflection on its own meaning and ethics. The architecture we will examine in depth in the following chapters, nonetheless, should not be studied apart from what was going on in the other Yugoslav republics; on the contrary, many contacts, cultural exchanges or possible parallels with Croatian, Serbian,



Upamo, da bo to delo spodbuda za širšo evalvacijo zgodovinske vrednosti sodobne slovenske arhitekture, nastale v zadnjih dvajsetih letih dvajsetega stoletja. We can only trust that this work can act as a stimulus for a broader evaluation of the historical value of contemporary Slovenian architecture of the last twenty years of the twentieth century.

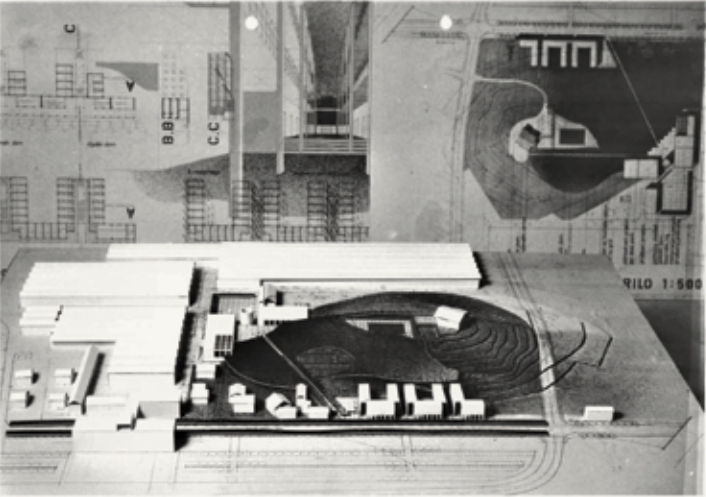


Fig. 6.6. Jurij Kobe and Aleš Vodopivec, award-winning entry for the “Vozila” heavy vehicle factory in Šempeter pri Novi Gorici, 1979, photo of the model, archive Jurij Kobe.

The project by Hrausky and Majda Cajnko (**fig. 6.8.**), on the other hand, provided for the demolition of all the pre-existing buildings, placing all the new interventions along the opposite Goriške street: this would have formed a compact building curtain, which had internal square-shaped light wells⁹⁴⁹.

Two competitions in Celje (1979, 1980)

The Municipality of Celje⁹⁵⁰, in collaboration with the DAL, announced in December 1978 a competition for the area called “Srce” (“Heart”), not far from the railway station and the center, in a perimeter delimited by Vrunčeva street, the North-West ring road, the Mariborska avenue and Levstikova street. The guidelines of the call were drawn up by the development center of the city of Celje (Razvojni center Celje, TOZD Planiranje) and by the UI SRS, in particular by Vladimir Braco Mušič

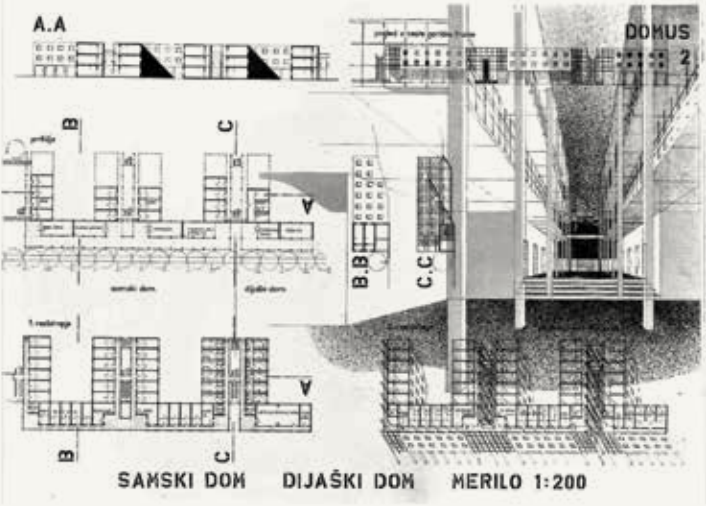


Fig. 6.7. Jurij Kobe and Aleš Vodopivec, project for the workers' and students' collective housing, plan, perspective and axonometry, archive Jurij Kobe.

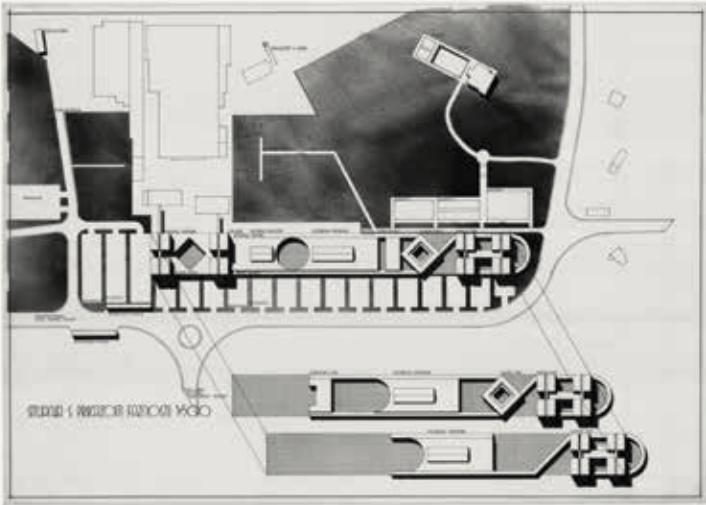


Fig. 6.8. Andrej Hrausky, Majda Cajnko, competition entry for the “Vozila” factory, 1979, archive Andrej Hrausky.

PLEČNIKOVA ŠTIPENDIJA
PLEČNIK SCHOLARSHIP

PRAVICA DO ŽELEZNICE:
IDEJNA ZASNOVA REVITALIZACIJE
ŽELEZNIŠKIH OBJEKTOV V BAŠKI GRAPI
THE RIGHT TO THE RAILWAY:
CONCEPTUAL DESIGN FOR THE
REVITALISATION OF RAILWAY BUILDINGS
IN BAŠKA GRAPA



Elvis Jerkič



Plečnikova štipendija

Zaključno delo Pravica do železnice: idejna zasnova revitalizacije železniških objektov v Baški grapi je celovita študija o zgraditvi in razvoju prostora ob železniški progi v odmaknjenih krajih Slovenije. Vsebuje elemente znanstvene raziskave zgodovinskih plasti, ki so nekdaj alpsko dolino preoblikovale v industrijsko krajino, ter jih sooča z izkustveno analizo današnje podobe doline in življenja njenih prebivalcev. Na podlagi analiz predlaga strateško umeščanje manjših točkovnih intervencij in detajlno oblikovanje drznih predlogov za programsko in arhitekturno prenovo obstoječih stavb in naprav, ki temelji na današnjih bivalnih navadah lokalne skupnosti. S tem v drugi obliki in funkciji povrne prebivalcem življenjski prostor, ki jim ga je železniška proga nekoč odvzela.

Oblikovna zasnova posameznih posegov temelji na poglobljeni analizi relevantnega nabora referenčnih primerov iz arhitekturne teorije, ki so z navezavo na specifične prostorske pogoje posameznih posegov sestavljeni v novo celoto. Analize in rezultati študije so predstavljeni izjemno premišljeno, razumljivo in likovno občutljivo.

Izkazana radovednost ter raziskovalna in ustvarjalna strast sta nas prepričali, da so rezultati zaključnega dela šele začetek plodnega ustvarjalnega procesa, ki ga je vredno podpreti s Plečnikovo štipendijo.

Plečnik Scholarship

The master thesis The Right to the Railway - Conceptual Design for the Revitalisation of Railway Buildings in Baška grapa is a comprehensive study into the construction and development of the railway infrastructure in remote places in Slovenia. It contains elements of scholarly research into the historical layers which had transformed the erstwhile Alpine valley into an industrial landscape, and contrasts them against an experiential analysis of the present-day appearance of the Bača Valley and the life of its inhabitants. On the basis of the analyses, it proposes strategically considered siting of various minor discrete architectural interventions and puts forward detailed formulation of audacious proposals for the resurrection of the programme and architectural refurbishment of the extant buildings and equipment based on the present-day requirements of the local community. In a different form and function, the habitat is thus restored to the inhabitants who had once been robbed of it by the railway track.

The design of the individual interventions is based upon an in-depth analysis of the relevant set of reference examples from architectural theory, which come to constitute a new whole as they are related to specific spatial conditions of the individual interventions. The analyses and study results are presented in an exceptionally considered, intelligible, and graphically sensitive way.

The curiosity as well as the passion for research and creativity exhibited in the work have us convinced that the results of the thesis are but the beginning of a fruitful creative process worthy of the support of the Plečnik Scholarship.





Naloga raziskuje prilaščanja Bohinjske proge v Baški grapi in predlaga posege, s katerimi bi spodbudili nadaljevanje prostorskih praks, ki perifernim prostorum dajejo resnično priložnost.

The thesis researches the appropriation of the Bohinj railway in Baška grapa and proposes interventions which stimulate the continuation of spatial practices that give peripheral spaces a real chance.



Pravica do železnice:
idejna zasnova revitalizacije
železniških objektov v Baški grapi /
The Right to the Railway:
Conceptual Design for the
Revitalisation of Railway Buildings
in Baška grapa

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19. 5. 2025, 19:30
vrt Plečnikove hiše /
Plečnik House garden

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Directed and managed by
Matevž Jerman, Rok Kajzer Nagode

Produkcija /
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ARTEFACTS EXHIBITION OF 2025 PLEČNIK AWARDS
Velikost arhitekture /
Size of Architecture
19. 5.–9. 6. 2025
Plečnikova hiša /
Plečnik House

Razstavni koncept /
Exhibition concept
Jerneja Fischer Knap, Urša Vrhunc

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OKROGLA MIZA

ROUNDTABLE DISCUSSION
Umerjanje za sodobnost /
Calibrating for the Present
20. 5. 2025, 18:00
Galerija DESSA /
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Zasnova in moderiranje /
Concept and moderated by
Eva Gusel, Maja Vardjan

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NAGRAD 2025
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2025 PLEČNIK AWARDS
Merilo /
Scale
20. 5. 2025, 20:00
20. 5.–12. 6. 2025
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2025 PLEČNIK AWARDS
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