



besedilo
written by

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Novi časi v Dolenjskih Toplicah

Vsi mostovi so v bistvu eno in so enako vredni naše pozornosti, ker kažejo mesto, kjer je človek naletel na oviro in se ni ustavil pred njo, temveč jo je premagal in premostil, kakor je pač mogel, po svojem pojmovanju, okusu in razmerah, v katerih je živel.¹

Ivo Andrić: Poti in mostovi

¶ Orisovanje arhitekture se vse prevečkrat osredotoča z golj na oblikovanje stavbe kot predmeta poželenja, manj pa obravnava okolišnine, v (zaradi) katerih je obravnavana arhitektura nastajala, in še manj, kakšno vlogo in odnose vzpostavlja z okolico. Arhitektura kulturno-kongresnega centra in občine v Dolenjskih Toplicah zahteva prav to. Zaradi tako značilne vpetosti Kobetovega dela v najrazličnejše kontekste jo je težko primerno predstaviti brez vpogleda v njeno ozadje. ¶ Govorimo o kraju z velikim razkorakom med svojo zgodovinsko ambicijo in današnjo fizično podobo. Njegovo zgodbo so tako v preteklosti kot danes narekovali termalni izviri, znani že v srednjem veku. Kljub temu da so jih začeli organizirano uporabljati že konec sedemnajstega stoletja, se razvoj ni zgodil in takšni meri kot pri nekaterih drugih, bistveno mlajših zdraviliških krajih pri nas. Dolenjske Toplice imajo, v nasprotju s svojim imenom, vse značilnosti avtonomnega kraja in niso zgolj letovišče, temveč kulturno in upravno središče širšega zaledja, kar je tudi vzrok za nastanek te stavbe. Kraj je s svojo od glavnih prometnih poti nekoliko umaknjeno geografsko lego do danes ohranil malo merilo in s tem neposreden stik z bogato naravno dediščino v okolici. Vendar se zdi, da čas pravega

¹ Ivo Andrić: 'The Bridges', translation from www.ivoandric.org.yu

KULTURNO-KONGRESNI CENTER DOLENJSKE TOPLICE,
DOLENJSKE TOPLICE, SLOVENIJA

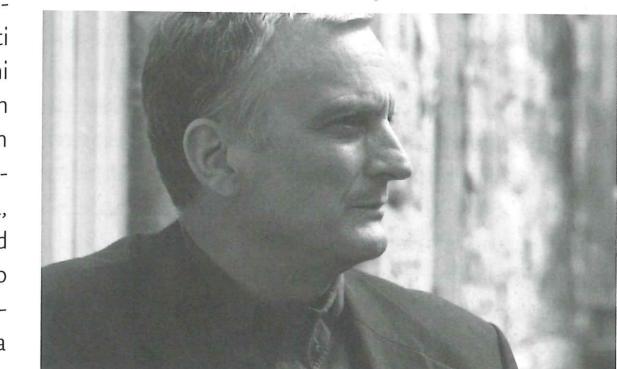
New Times in Dolenjske Toplice

They are all in essence equally worthy of our attention, for they show a place where man came upon an obstacle but did not come to a halt before it, but overcame and bridged it as best he could, according to his skill, taste and the circumstances which confronted him.¹

Ivo Andrić: The Bridges

¶ Articles on architecture are too often focused on the formal design of the building as something to yearn for, while they fail to focus on the circumstances under which (or because of which) a certain building took shape while its role and its relations with its surroundings are even less in focus. That is precisely what the building of Kulturno-kongresni Centar Općine Dolenjske Toplice (Cultural and Congress Centre of the Municipality of Dolenjske Toplice) needs. Due to its high level

¹ Ivo Andrić: 'The Bridges', translation from www.ivoandric.org.yu

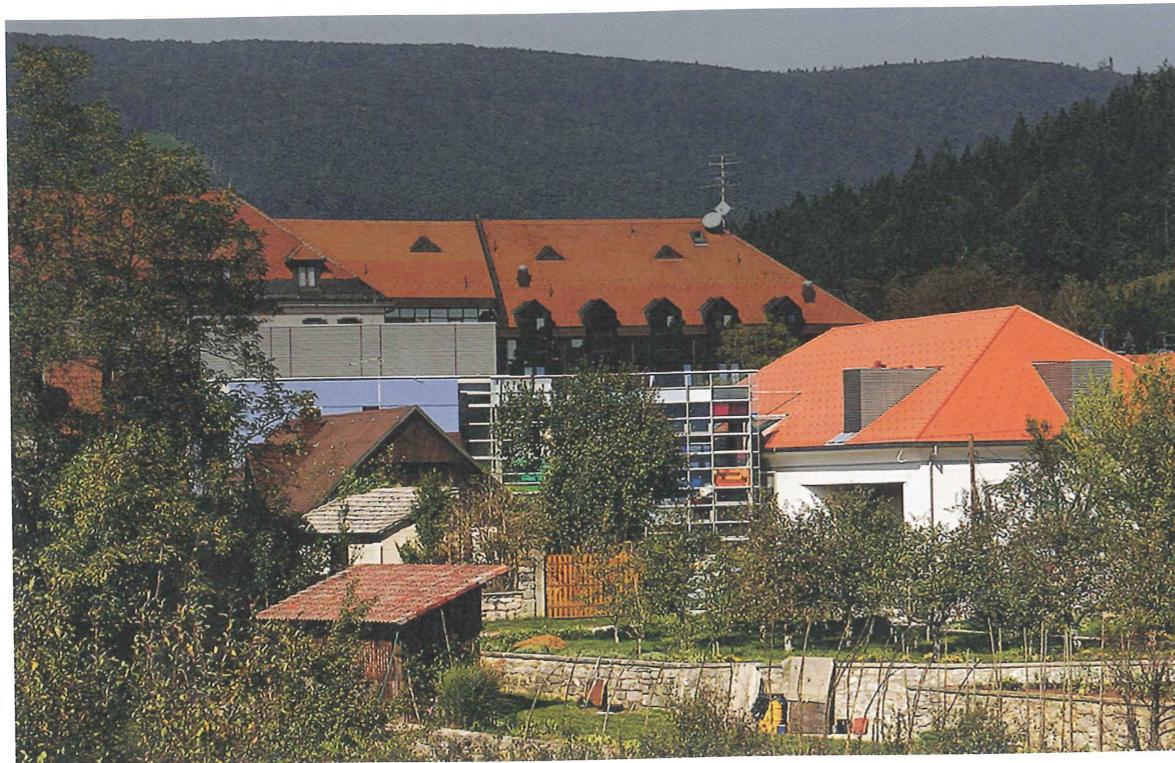


Jurij Kobe

CULTURAL AND CONGRESS CENTRE DOLENJSKE TOPLICE,
DOLENJSKE TOPLICE, SLOVENIA

fotografije photographs by
portret portrait

Jurij Kobe
Janez Pukšič



razvoja šele prihaja. Strnjeno urbano središče, ki se odpira v razmeroma dobro ohranjeno ruralno okolje, pa je tista kako-vost, ki je v vse intenzivnejše urbaniziranem slovenskem podeželju privilegij, na katerem bi moral temeljiti njegov nadaljnji razvoj. Torej izgrajevanje (dograjevanje) in zgostitev obstoječega urbaniziranega prostora z vrednotami, ki temeljijo na ohranjanju in nadgrajevanju obstoječih kakovosti. Obnavljana arhitektura in še nekateri drugi aktualni primeri kažejo, da se je za takšno pot odločila tudi lokalna skupnost.

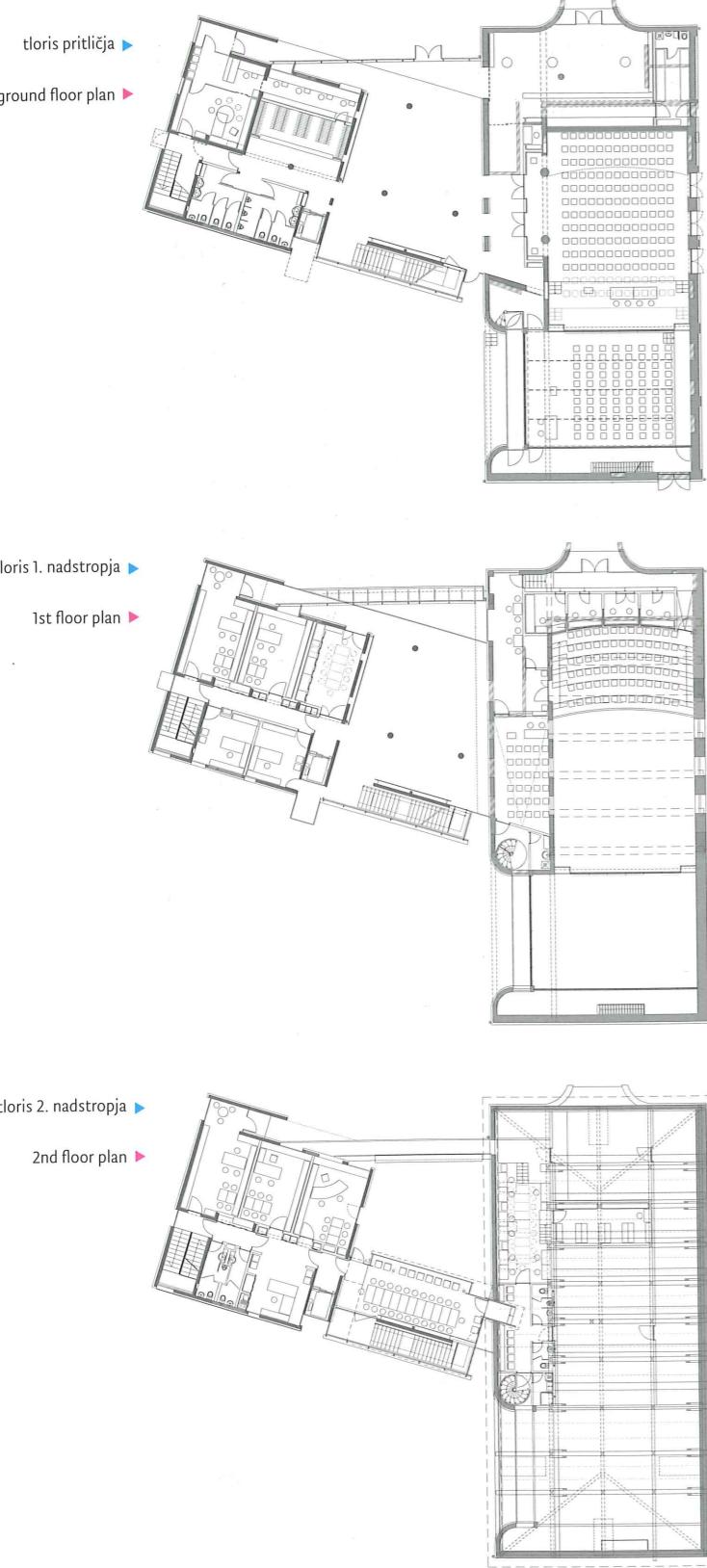
¶ Ko aktivno opazujem Kobetovo arhitekturo, se zdi, da je s svojo zadržano podobo tako zasidrana v obstoječe tkivo, kot da bi bila z njim zraščena že od nekdaj. Pa ne zaradi resnično dolgega časovnega obdobja, v katerem je kulturno-kongresni center z daljšimi prekinutvami nastajal od srede osemdesetih let prejšnjega stoletja do lani, temveč zaradi načina umestitve novega ob staro. V smerem odmerjanju zunanjega prostora arhitekt raziskuje odnose strnjenega, pretežno vaškega posebitvenega vzorca. Pri tem gre do skrajnih meja, tako da z zavestnim ustvarjanjem ožin proti sosednjim hišam nadaljuje obstoječe tkivo in hkrati ustvarja nasprotje razmeroma bogato odmerjenemu odprtemu prostoru. V smeri proti središču kraja stavba določa novo oblikovanjo javno površino, Sokolski trg. Trg kot (pred)prostor javnemu programu naj bi se nadaljeval

of integration into completely different contexts, characteristic of Kobe's work, this architecture is difficult to present, unless the background of its genesis is made visible. ¶ We are talking about a place characterized by a significant discrepancy between its past ambitions and its present physical appearance. The story of this little town was dictated equally in the past and today by its thermal springs, already known back in the Middle Ages. Despite the fact that their exploitation had begun by the end of seventeenth century, the development of the town was not as fast as in some other, rather newer health resorts in Slovenia. Contrary to its name, Dolenjske Toplice ('Valley Spa') has all the characteristics of an autonomous place and is not only a spa. It is also the cultural and administrative centre of a wider area, and that is the reason for this building. Thanks to its geographic position, somewhat distant from main traffic routes, the town has maintained a small scale as well as direct contact with the abundant natural heritage of its surroundings. However, it seems the time for real development is about to come. A compact urban centre, which opens towards a relatively well preserved rural environment, is a quality that becomes a privilege in the ever more urbanized Slovenian countryside, a privilege that future development should be based upon. We are talking about the building (extension) and condensation



tudi čez reko Sušico, ki ga zamejuje. Za zdaj to povezavo omogoča obstoječa brv z iztekom v stopnišče, ki jo po projektu nadomesti kaskadno spuščajoč se most za pešce, javna površina, ki bi hkrati premagala tudi nivojsko razliko med dvema trgom. Ob rob tlakovanega prostora je postavljen vodnjak z lastnim izvirom kot označevalc posebnega pomena vode za kraj. Zgodba o izviru je prenesena tudi v oblikovanje, saj kamnite prizme, med katerimi teče voda, simbolizirajo mjestiko tega naravnega pojma. ¶ Na drugi strani vhodne avle centra, prek katere prehaja prostor trga, je ustvarjeno intimno prizorišče letnega avditorija, katerega oder se tako oblikovno kot fizično naslanja na odrski prostor velike dvorane Sokolskega doma. Z vzhodno stranico se odpira v kultivirano naravo okoliških vrtov, sadovnjakov in travnikov. Vsakodnevno je ta prostor urejen kot parkirišče, ki z zasaditvijo okrasnega sadnega dreyja spominja na nekdanji sadovnjak. ¶ Z oblikovanjem zunanjega odprtega prostora in prefinjeno arhitekturno pripovedjo novi center izkazuje, da ni zgolj ena od hiš, temveč nevsiljivo presega okoliško anonimno tkivo opečnatih dvokapnic. Poteza raznobarvne steklene stene vhodne avle, ki v oddaljenih vizurah pogleda iz krajine opečnatih streh, igrivo, a vendar dostenjstveno izraža novo pomembno pridobitev kraja, ki ni in noče biti mesto. Izraža

of the existing urban space, keeping values that are based on preserving, and continuation of present qualities. The architecture presented here, as well as some other current examples, show that the local community has also decided to go in that direction. ¶ When I look at Kobe's architecture, I get the impression that with its restrained appearance it is very well embedded into the existing tissue, as if it has always been there. That impression is not only because the Cultural and Congress Centre has been constructed over a long period, with long interruptions from the mid 1980s until last year, but it is also inspired by the way new and old construction is incorporated one into another. By his bold treatment of the outer space, the architect explores relations within a condensed, mostly rural model of settlement. In doing so, he goes to extremes and by intentional creation of narrow gaps to neighbouring buildings he continues to develop existing tissue, achieving at the same time a contrast with the generously dimensioned open space. In the direction of the town centre, the building shapes a new public space, Sokolski Trg (Sokol Square). The square as a (front) space of the public programme should also spread over the river Sušica that delimits it. At present, this connection is made possible by a small bridge with an exit towards the steps; this is to be replaced by a pedestrian bridge, a public space



which would at the same time level the height difference between these two squares. On the edge of the paved space, there is a fountain with its own well. It emphasizes the special meaning water has for this little town. The story of the well is also present in the design: stone prisms with water running between them symbolize the mystical character of this natural phenomenon. ¶ On the centre's entrance hall side, on the square, an intimate scene of a summer auditorium has been created. Its stage, both in a conceptual and a physical sense, leans onto the stage space of the big hall of Sokolski Dom. Its east side opens towards the cultivated scenery of nearby gardens, orchards and lawns. A parking space has been built here, with decorative fruit trees reminding us of the former orchard. ¶ By its open space, design and its refined architectural narration, the new centre establishes itself not just as a building, but in an unobtrusive way surpasses the surrounding anonymous tissue. The line of the multi-coloured glazing of the entrance hall, which seen from distance emerges out of the tiled roofscape, playfully, and yet with dignity expresses the new significant legacy of this place which is not, and does not wish to be, a city. The spirit of the new administration has turned towards progress and wants to show that using architecture is in the air. This fact emphasizes the special meaning of this building. Particularly, the building represents the cultural and administrative centre of a wider area, but at the same time, it is not trying to compete with the existing dominant features of that space, those that talk of the spa character of the town. Namely, its distinguishing silhouette is defined by a church tower and two marked volumes of the first spa buildings. This architecture could be described as an incision into the town, all moves have been minimized to what is just necessary, but their elements speak a lot of their dialogue with different contexts. Communication with the place is equally important as mutual contact and interlacing of individual elements. ¶ This is most recognizable by the contacts, which are treated as caesuras between parts of the whole, on both a large and a small scale. We might say that this building is defined by voids. The most important part of the whole is a void, which at the same time connects all elements of the composition, both in a conceptual and a programmatic sense: the old house, former cultural and educational centre, new administrative building and transversal square, which on each of its sides expresses a different function and character. This space can be compared with a former city lodge, or, translated into a rural (and merchant) environment as *in former times a pergola connected a house and farm in this way forming a shady*

duha predstavnikov nove oblasti, zavezanih napredku, ki se želijo izraziti tudi skozi arhitekturo. S tem nakazuje na poseben pomen, saj stavba predstavlja kulturno in upravno središče tudi širšega zaledja, hkrati pa ne želi tekmovati z obstoječimi dominantami v prostoru, ki govorijo o zdraviliškem značaju kraja. Prepoznavno silhueto poleg cerkvenega zvonika namreč tvorita dva izstopajoča volumna najstarejših zdraviliških objektov. ¶ To arhitekturo bi lahko označili kot kirurški poseg v kraj, kjer so vse poteze zreducirane na potrebno, ki pa v svojih elementih vendarle bogato pripovedujejo o dialogu z različnimi konteksti. Kot je pomemben stik s krajem, sta pomembna stik in preplet njenih posameznih elementov. ¶ To se najbolje prepozna v stikih, ki so obravnavani kot presledki med deli celote, tako v velikem merilu kot v detailju. Lahko bi rekli, da je to hiša, ki jo definirajo praznine. Najpomembnejši del celote je praznina, ki hkrati povezuje vse elemente kompozicije, tako oblikovno kot programsko. Staro hišo, nekdanji kulturno-prosvetni dom, in novo upravno stavbo ter v prečni smeri trg, ki na vsaki strani izraža drugačen namen in značaj. Ta prostor lahko primerjamo z nekdanjo mestno ložo oziroma preneseno v vaško (trško) okolje, kot je nekdaj pergola (brajda) povezovala hišo in gospodarsko poslopje ter tako izoblikovala zasečeni prostor, kjer se pravzaprav vse družabno dogaja. ¶ Oblikovan je kot dvoetažna avla, tako da preko klinastega dvovišinskega vstopnega prostora in stopnic ob zadnji stekleni stranici naenkrat zaobjamemo celoto. Na tem mestu se pojavi tudi ornament, ki ga sicer v hiši ni zaslediti. Vendar je uporabljen z odločno potezo, prej provokativnen kakor všečen. Barvna stekla velikih steklenih sten ustvarjajo posebno vzdūšje. Evocirajo kolorit pokrajine in pripovedujejo o vedrini ljudi teh krajev. Hiši, ki ju ta prostor povezuje, sta oblikovani tako, da opazovalcu pripovedujeta zgodbo o svojem nastanku in pomenu. ¶ Obstojeca stavba sokolskega doma³ iz tridesetih let prejšnjega stoletja je bila v petdesetih letih, ko so jo namenili kulturno-prosvetnemu domu, povečana in močno predelana, tako da je bila njena nekdanja podoba popolnoma zbrisana. Arhitekt je pri prenovi izpostavil tiste elemente, ki naj bi se čim bolj skladali s časom njenega nastanka. Tako se je na primer pri okroglih oknih dvorane, ki kažejo modernistične vzore prvtne zasnove, soočil z naključjem, da so načrtovane odprtine v času izvedbe našli kot arheološko najdbo – zazidane in skrite pod ometom na istih mestih, kot so bile predvidene na načrtu. Oblikovanje dvorane je tudi sicer osredotočeno na tisto klasično govorico, ki jo

² citat iz poročila avtorja

³ Sokolsko združenje iz srede 19. stoletja. Sokolska ideologija je spodbujala narodno in kulturno zavest ter jo vzgajala ob telesni in duševni vzgoji.



space, a space for all kinds of social events.² It is shaped as a two-storey hall so that across the cone-shaped, double-height entrance space and staircase on the glazed rear side we can suddenly grasp the whole. On that spot there is an ornament, not found in the rest of the building. However, used in a decisive manner it seems to be provocative, rather than likeable. The coloured glazing of the big glass walls creates a special atmosphere. They evoke the colouring of the landscape and relate to the serenity of the local people. The houses connected by this space are shaped in such a way that they narrate to the viewer the story of their origin and meaning. ¶ The present building of the Sokolski Dom³, built in the 1930s, had the function of a cultural and educational centre. It was enlarged and significantly modified in the 1950s, so that its previous look became invisible. In renovating it, the architect pointed out those elements that were more in harmony with the date of origin of the building. For example, the round assembly hall windows, which point to the modernist models of the original design, were discovered during the renovation, since they were

² Quote from author's report.

³ The Sokol Association dates from 19th century. Sokol ideology was to encourage national and cultural awareness and nourish it through physical and mental training.

poznamo iz arhitekture modernistov tridesetih let (npr. Vladimir Šubic: dvorana Slovenske kinoteke), vendar z elementi, prilagojenimi okolju, v katerem je nekdanji dom nastal. ¶ Na drugi strani dvoetažna avla, ki omogoča dostop do balkona dvorane in drugih prostorov stare hiše, vzpostavlja stik z občinsko stavbo. Ta je pojavno izrazito zadržana, uradna, kot njen program. O tem govori tako s sivo-modrimi barvnimi toni fasade, prenesenimi tudi v notranjost, kot z obliko, ki sledi neizprosn misli, prevedeni v material. Posamezni segmenti sten, nanizani okoli njenega oboda, govorio o notranjem prostoru. Torej oblikovanje reducirano na elemente, ki se zgolj prek materiala, klasičnega ometa, pogovarajo s prenovljenim dvoranskim objektom ter okoliškim tkivom. Detajli, ki jih dolčajo zmožnosti, se ne kažejo v vrhunski dovršenosti in inovaciji, temveč so že v konceptu prilagojeni tako finančnim kot izvedbenim možnostim. Zato se posvečajo predvsem stikanju posameznih elementov, tako v velikem kot v malem merilu, ki pa je izrazito praktično. Zopet nastopa praznina, vrzel med starim in novim, senčna reža med elementi, distanca, ki govori o odnosu do materije in hkrati omogoča pripovednost posameznim delom kompozicije. ¶ Ob tem projektu, ki naj bi šele postal novi generator krajevnega razvoja, pa se zastavlja vprašanje, kako bogata preteklost vpliva na današnje graditelje. Ali se ambicioznost in vizionarstvo Auerspergov, plemiške rodbine z eno najdaljših nepreklenjenih tradicij v Evropi, zrcali tudi v današnji čas? Ti so namreč že v začetku osemnajstega stoletja, ko so bile Dolenjske Toplice le razmeroma težko dostopen zaselek v zavetju nepreglednih gozdov, sprejeli odločitev, da na mestu svojega zasebnega kopališča zgradijo kopališko stavbo in jo namenijo tudi javnosti. ¶ Podobno javna investicija, o kateri je govora, šele daje slutiti, da se kraju bližajo novi časi. Njen pomen za lokalno skupnost je predvsem v tem, da postavlja nova merila kakovosti in kulture gradnje v kraju z velikim razvojnimi potencialom.

walled up and hidden under plaster in their original positions, as foreseen by the plan. The design of the assembly room was focused on that classical expression that we know from the modern architecture of the thirties (for example, Vladimir Šubic, the hall of the Slovenian film archive), but with elements that were adapted to the environment in which the former centre was built. ¶ On the other side, the two-storey hall, which has access to the assembly room balcony and to other facilities of the old building, establishes a contact with the municipal building. Its appearance is very restrained; it has an official character, in accordance with its programme. The design has been reduced to elements that only by the means of the material used – classic plaster – conduct a dialogue with the renovated assembly building and surrounding tissue. The details defined by the financial possibilities are not perfect or innovative, since already in the concept stage they were adjusted both to the financial and constructional possibilities. That is why in the first place the thought was given to the design of particular elements on a large and small scale that is very practical. Again, there is void, a hole between old and new, a distance, which says something about the relation towards material, but at the same time makes the narrative of individual parts of composition possible. ¶ Looking at this project, which is yet to become a new generator of local development, we ask ourselves how we can describe the influence that the rich past has on the architects of today. Does the ambition and vision of the Auerspergers, a noble family with one of the longest continuing traditions in Europe, reflect on our time? In fact, already in the eighteenth century, when Dolenjske Toplice was just one of many remote villages in the middle of vast woods, they made a decision to build a bathing building on the place of their private bathing facility and to open it to the public. A similar public enterprise, which we are talking about here, has announced new times for this little town. Its importance for the local community lies, in the first place, in the fact that it sets new standards of quality and building culture in a place with a great potential for development.

Kultурno-kongresni center Dolenjske Toplice, Sokolski trg 1, Dolenjske Toplice, Slovenija
Cultural and congress centre Dolenjske Toplice, Sokolski trg 1, Dolenjske Toplice, Slovenia

avtor	author
arhitektura pisarna	architectural office
investitor	client
površina parcele	site area
zgrajena površina	built up area
neto površina	net area
projekt	project
uresničitev	completed
cijena	costs

Jurij Kobe
Arhe /ATELIERarhitekti
Občina Dolenjske Toplice / Dolenjske Toplice Municipality
2410 m ²
784,45 m ²
1625 m ²
1986–2004
2007
neobjavljena/undisclosed



JURIJ KOBE, Kultурno-kongresni center