

M E D P R O S T O R I /
I N T E R S P A C E S
L J U B L J A N A

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Moda in spomenik

Zares karseda nenavaden uvod v predstavitev javnih prostorov v Ljubljani, ki so jih preuredili ustvarjalci v okviru arhitekturnega ateljeja Medprostor. Sami so se odločili, da se predstavijo skupaj z modnimi oblikovalci, v čemer so zagotovo videli določen smisel in namen. Tako je tudi prav, saj pomeni moda v svojem izvornem pomenu določen način oblikovanja kulture javnega življenja, ki obsega načine oblačenja in obnašanja, umetniškega izražanja, bivanja in zabave po določenih pravilih, včasih tudi slogih, ki se sčasoma spreminja. V ožjem pomenu označujemo z modo oblikovanje oblačil, uporabnih predmetov in notranje opreme, medtem ko se uporabi tega pojma v arhitekturi raje izogibamo. Govoriti, da je arhitekturna modna, ima namreč slabšalni prizvok, saj naj bi bila arhitektura nadčasovna, večna. Modna arhitektura naj bi bila manj vredna in, nasprotno, arhitektura mode več vredna. Pa ne samo zaradi tega, ker je trdno grajena prostorska struktura, odporna in trajna, da se upira delovanju časa, ampak tudi zaradi drugih postulatov in kulturnih pomenov. Čeprav se tudi arhitektura skozi čas dejansko stalno posodablja in se, tako kot to poskuša moda, nenehno prilagaja duhu časa, to počne na čisto drugačen način. Arhitektura namreč vpisuje čas v prostor, ga materializira, lahko bi celo rekli, da čas zaustavlja. Arhitektura času sledi, ga povzema v svoje oblike, ga določa z namenom, da se z njim ujame. Obstaja pa tudi arhitektura, ki čas poganja, ga spreminja, odvisno od naloge, namena, od možnosti in stremljenj njenih tvorcev.

Razvoj arhitekture v vsakem primeru poganja-

jo nove potrebe, nove zahteve ter nove tehnološke možnosti. Pravzaprav velja isto za modno oblikovanje oblačil, samo ciklus premen so kraji, saj oblačilo praviloma ne stane veliko, zato se lahko modne smeri hitreje menjavajo in se lažje preizkušajo nove možnosti.

Pravimo, da se svet mode stalno spreminja, arhitektura pa da je ves čas prisotna. Moda zares hitro zastareva, celo v ritmu menjave letnih časov. Arhitektura nasprotno temu času kljubuje, zato se stara. Arhitekturo se pač postavi, je investicija, ki veliko stane, se mora amortizirati, grajena je iz trdnješih materialov, zaradi česar je tudi njen življenjski ciklus bistveno daljši od uporabnosti oblačila. Poznamo pa tudi arhitekturo, ki je začasna, prožna opna in spremenljiva struktura. Nova gradiva omogočajo, da lahko sodobno arhitekturo vse pogosteje obravnavamo kot razširjeno oblačilo in sodoben, raztegljiv arhitekturni prostor, ki ga uporabljamo tako kot nosimo oblačila.

Tako kot arhitektura tudi moda ščiti ljudi pred vlogo, soncem, mrazom, zagotavlja jim intimnost, omogoča komunikacijo. Oblačilo je naše prvo zavetje, obleka je osebna, bliže človeku, je njegova dodatna koža. Arhitektura je potemtakem razširjena koža, zavetje, ki služi več funkcijam istočasno in za več ljudi. Tudi arhitekturo dojemamo običajno od zunaj in doživljamo od znotraj. Od zunaj arhitekturo zgolj gledamo. Ko gremo vanjo, se nas dotakne, z njim pridemo v neposreden, telesni stik, tako da jo začutimo kot oblačilo. Kakor koli že – moda oblikuje površine, povrhnjice, ki so ukrojene po obliku in velikosti teles, arhitektura pa oblikuje votle volurne in prostorske oblike v vseh velikostih in

vseh merilih. Obleko si nadenemo in jo nosimo, v arhitekturo vstopimo in v njej bivamo.

Moda je lahko oblikovana za posebne namene in se nosi za različne priložnosti, ali pa je praktična in več-uporabna, primerena za vse priložnosti. Takšna, kakršna je lahko tudi arhitektura – vsakdanja ali svečana, trajna ali začasna, postavljena za eno sezono ali celo za eno samo prieditev. Četudi je namenjena oblačenju, je moda, podobno kot arhitektura, uporanjena s človekovim telesom, ki ji daje obliko in mero. Bistvena razlika med njima je v tem, da arhitektura nosi samo sebe, obleko pa se nosi.

Tako kot v kakovostno oblikovanem oblačilu, se tudi v kakovostno oblikovani arhitekturi počutimo udobno in prijetno. Obe področji uporabne umetnosti morata zadovoljevati določene (četudi ne povsem primerljive, a vendarle podobne) funkcionalne, tehnične, fiziološke, estetske, kulturne, družbene in psihološke potrebe. Za razliko od mode ima arhitektura vendarle trajnejši učinek na okolje in prostor ter močnejši vpliv na družbene razmere.

Kaj konkretno pa ima arhitektura biroja Medprostor skupnega z oblačili? Po kakšnem slučaju sta se našli arhitektura in moda na istem bregu? Ali je lahko arhitektura navdih za oblikovanje oblačil ali obratno? Kakšen smisel ima prenašati arhitekturni jezik v drug medij ali je to sploh mogoče, glede na to, da je arhitektura prostorska umetnost, torej umetnost praznine, medtem ko je moda umetnost odevanja polnega telesa? Vseeno pa je zanimivo, da izhajajo vrhunski oblikovalci mode iz vrst arhitektov in da se mnogi arhitekti preizkušajo tudi v modnem oblikovanju. Ali to pomeni, da sta obe uporab-

ni umetnosti med seboj veliko bolj povezani, kot se zdi? Ali morebiti soodvisno v najširšem smislu sooblikujeta naše kulturno okolje? Kako bi torej lahko povezali arhitekturo biroja Medprostor z modnim oblikovanjem? Pri tem nam lahko pomaga teorija oblačenja, ki jo je arhitekt Semper razvil iz prepričanja, da je arhitektura po svojem izvoru tekstilna umetnost. Po tej teoriji naj bi bilo tudi oblikovanje notranjih kot zunanjih prostorov mogoče primerjati z oblačenjem oziroma prekrivanjem konstrukcije z različnimi zasloni in preprogami. Kako pa oblikujejo arhitekti iz biroja Medprostor? Ko gradijo stavbe, oblikujejo zaprte medprostore; ko preurejajo javne prostore, ustvarjajo odprte medprostore. Kaj je pravzaprav odprt medprostor? Predvsem to ni prostor v prostoru, ampak plastovit vmesni prostor. Arhitekt obstoječi obod prostora med stavbami zastira ali zaslanja, da se zaokroži, poveže in dobi nov, celovit izraz. Nato vanj vstavi poudarek, kamor se usmerijo pogledi, in pot, prehod k težišču. V ta namen arhitekt uporabi steber, steno ali samo rob, okvir prostora. Vanje vgradi kip, skulpturo, spominsko ploščo, črko, fragmente, sledi, ki imajo določen pomen. To so različni zapisi spomina na določen zgodovinski dogodek ali zgodovinsko osebnost – enkrat bolj vidni, drugič bolj prikriti, odvisno od značaja prostora in zgodovinskega pomena.

Javni prostori v mestu so pravi kraji za vpisovanje spomina. Tam teče čas hitreje, gostota dogodkov je večja, tvorci zgodovine številnejši.

S postavljvami spomenikov biroja Medprostor se v največji meri izpričuje povezovalna moč arhitekture. Pri teh ureditvah uspeva arhitekt z redkim občutkom za skladnost in mero spojiti ob-

stoječe in dodane elemente v neločljivo celoto, v kateri soustvarjajo edinstvena doživetja. Celo občutek snovne monumentalnosti, ki ga zбудi prisotnost praznine brez vsakršnega eksplisitnega pomena. Njihove preureditve javnih prostorov se med seboj razlikujejo, čeprav jih povezuje sorodno doživetje. Arhitekt se očitno ne drži določenega oblikovalskega sloga, ampak določenega postopka. Z njim razkriva lastnosti prostorov in v njih nakazane možnosti preureditev kot tudi novih pomenskih navezav, ki dajo včasih zgolj namig na določeno zgodovinsko osebnost. Pri postavitvah spomenikov uspeva arhitekt povsem zabrisati razlike med tako imenovanim kiparskim in arhitekturnim spomenikom kot tudi med posebnim in navadnim prostorom. Podstavek in figura, tla in ostenje, ozadje in obzorje, vse se zlige v eno samo, simbolno pomensko pripoved. K njim sodijo tudi klopi, ki pot ustavijo in prostor udomačijo, razen tam, kjer naj bo prostor po meri spomina in ne človeka. Po istem postopku zasnovane preureditve ulic, parkov in trgov so tako postale tudi zgodovinska obeležja. Za sorazmerno mlade arhitekte predstavljajo presenetljiv opus na različne načine in v različnih oblikah izvedenih trajnih posvetitev javnih prostorov. Iz tega razloga jih ni mogoče primerjati z modo, ampak nasprotno z najbolj prvinsko arhitekturo – arhitekturo spomina.

Res pa je, da skladno in prijetno urejeni javni prostori neposredno vplivajo na javno življenje s tem, ko prispevajo k estetski in kulturni preobrazbi mesta. Javni prostor je družben proizvod, ki se sproti proizvaja s tem, da daje ljudem občutek povezanosti v skupnost. V tem smislu pa lahko vendarle primerjamo na novo oblikovane

javne prostore z modo, ki ljudem pomaga, da izkažejo s svojim oblačenjem in obnašanjem pri-padnost skupnosti, v kateri živijo.

prof. Janez Koželj
podžupan Mestne občine Ljubljana

Fashion and the Monument

This is an unusual introduction to the presentation of public spaces in Ljubljana that have been transformed by the creators working with the architectural studio Medprostor. They have – surely intentionally and purposefully – decided to introduce themselves alongside fashion designers, and rightly so: fashion, in its original meaning, signifies a particular manner of developing the culture of public life. This comprises the fashion sense and behavioural patterns, way of life and partying, and artistic expression, all of which adhere to a specific set of rules or sometimes styles that evolve over time. In the strict sense, fashion is a cover word for the designing of clothes, objects of everyday use, and furnishings, but we normally elide the term in connection to architecture. To say that architecture is fashionable usually carries a pejorative connotation, because architecture is intended to transcend time and be eternal. Fashionable architecture is supposed to be inferior and, alternatively, the architecture of fashion superior. Not only because it is a solidly built spatial structure – resilient, durable, and able to withstand the ravages of time – but also due to other postulates and cultural meanings. Even though architecture is, like fashion, perennially updated or modified over time and continuously adapts to the spirit of the age, it does so in a completely different manner. Architecture imbues space with time and materialises it; we could almost say it brings time to a halt. Architecture follows the ages and captures them in its form; it defines time with the intention of coinciding with it. But

there is another kind of architecture – one that propels time forward and changes it, depending on the task, purpose, as well as the abilities and ambitions of its creators.

The development of architecture is perpetually driven by emerging needs, demands, and technological possibilities. The same applies to fashion design, only that the cycles of alternation are shorter: a garment does not cost much, which allows for quicker changes in fashion trends and an easier way of testing new possibilities.

It is said that the world of fashion is ever-changing, but the world of architecture is ever-present. Fashion becomes obsolete quickly – even with the succession of the seasons. On the contrary, architecture withstands the passage of time and therefore ages. Architecture is an expensive investment and needs to be amortized once it has been built. It is constructed out of sturdier materials, which is why its life cycle is significantly longer than that of a garment. Yet, we also know architecture which is not unlike a flexible membrane – a temporary and variable structure. New materials enable us to regard contemporary architecture as an expanded garment and a modern stretchable architectural space, which may be used in the same way as we wear clothes.

Architecture and fashion both protect people from humidity, the sun, and the cold. They provide intimacy and enable communication. A garment is the first layer of protection. It is personal and intimately close to an individual – their second skin. Therefore architecture can be considered as an expansion of that skin. It is a shelter that has several functions and serves several

people simultaneously. From the outside we can merely observe architecture, but when we enter, it touches us: we come into direct physical contact with it and experience it like a piece of clothing. Be that as it may – the purpose of fashion is to design surfaces and layers that are tailored to the shapes and sizes of bodies they cover, while architecture creates hollow volumes and spatial shapes. We don a garment and wear it, but we enter into architecture and dwell in it.

Fashion may be designed for specific purposes and worn for special occasions, or it may be practical and versatile – appropriate for any occasion. The same can be said for architecture: it may be intended for everyday use or special occasions, permanent or temporary, built for one season or even just a single event. Fashion and architecture are both spatialized by their bodies – either human or architectural – which give them their measurements and form. The essential difference is that architecture wears itself while a garment is worn.

High-quality design of either garments or architecture makes for a comfortable and pleasant experience. Both fields of functional art must meet certain (similar, even though not directly comparable) functional, technical, physiological, aesthetic, cultural, and psychological needs. However, architecture has a longer-lasting environmental and spatial effect and a higher impact on social conditions.

What is the concrete connection between the architectural bureau Medprostor and fashionable clothing? How and why do architecture and fashion coincide? Can architecture and fashion design draw inspiration from each other? Is

there sense in trying to transfer the language of architecture to another medium, and is it even possible, considering architecture is a spatial art – the art of voidness – meanwhile fashion is the art of clothing physical and dense bodies. It is interesting that some of the most iconic fashion designers come from the ranks of architects and that many architects try their hand at fashion design. Does that mean that both fields of practical arts are more closely connected than it appears? Do they co-dependently co-create our cultural environment in the broadest sense? How can we connect the architecture of the Medprostor bureau with fashion design? The architect Semper's theory of dressing can aid us in this endeavour. The theory was developed due to Semper's conviction that architecture in itself originates from textile arts. According to this theory, interior and exterior design can be compared to clothing or construction cladding with various screens and carpets. But how do the architects of the bureau Medprostor design and create? When creating buildings, they design closed interspaces; when transforming public spaces, they create open interspaces. But what is an open interspace? Above all, it is not space within a space but a layered space in between. The architect conceals the outer-edge of the existing space in between buildings so that its components merge together and form a coherent unit. Then they identify the focal point of the space and accentuate it to draw attention to it. That is done with the use of a pillar, a wall, or simply by framing the space. A statue, sculpture or commemorative plaque, a letter, fragments or remnants that carry a specific meaning may be

installed to commemorate a historical event or figure. These elements are, depending on their historical importance and the character of the space they are positioned in, visible or concealed to various degrees.

Public open spaces within a city are a suitable medium in which cultural memories may be preserved. The time seems to pass quicker there, the possibility for events to occur is greater, and the people who may alter the course of history appear more frequently.

The way Medprostor bureau positions monuments testifies to the connective power of architecture. These arrangements unite the existing and added elements into an inseparable and harmonious whole, which is the milieu for the creation of unique experiences and may even evoke the sensation of material monumentality, which is brought about by the presence of emptiness without an explicit meaning. The transformations of public spaces vary in form, but are cognate in their experience. The architect does not adhere to a prescribed design style but rather a particular method, with which they reveal the characteristics of spaces and the indicated transformation possibilities held therein. They may also help create new correlations between spaces and historical figures that need not be explicitly stated. The architect is able to efface the differences between sculpture and architecture in monuments as well as spaces intended for specific and non-specific use. The base and the sculpture, the floor and the walls, the background and the horizon all merge into a singular symbolic narrative. This includes the benches, which make the space more familiar and friendly

in sections intended for man and not memory.

Using this same method, various streets, parks, and squares have been transformed into memorials. They represent an astonishing opus of variously executed transformations of public spaces, which is quite an accomplishment for the relatively young team of architects. That is why these transformations cannot be regarded as fashion, but are, on the contrary, much closer to the most primal forms of architecture – the architecture of memory.

It is true, however, that harmoniously arranged public spaces influence public life directly by contributing to the aesthetic and cultural transformation of the city. A public space is a societal product that is created because of and in order to strengthen the feeling of being a part of a community. In this sense we can finally compare the newly-formed public spaces to fashion, which helps people in expressing their affiliation to the community they live in through the way they dress and behave.

Prof. Janez Koželj

Deputy Mayor of the City of Ljubljana



Spomenik žrtvam vseh vojn / *Monument to the Victims of all Wars*

lokacija / *location*
Kongresni trg, Ljubljana

leto izvedbe / *year of completion*
2017

avtorji / *authors*
Rok Žnidaršič, Mojca Gabrič, Samo Mlakar,
Žiga Ravnikar

sodelavci / *collaborators*
Dino Mujić, Martin Kruh; napis / *inscription*
Marko Drpić, Maja Licul

Konstrukcija / *Construction*
Tomaž Habič

fotografije / *photos*
Miran Kambič, Matko Mioč

naročnik / *client*
Ministrstvo za družino, delo, socialne zadeve
in enake možnosti / *Ministry of Labour, Family,
Social Affairs and Equal Opportunities*

nagrade / *awards*
1. nagrada na javnem natečaju / *1st prize at an
open competition*

V letu 2013 je Ministrstvo za delo, družino, socialne zadeve in enake možnosti skupaj z Zbornico za arhitekturo in prostor Slovenije razpisalo natečaj za Spomenik žrtvam vseh vojn. Slovenija je s postavitevijo tega spomenika končala skoraj dve desetletji trajajoče razprave o izgradnji spomenika v spomin vsem Slovenkam in Slovencem, ki so padli ali so bili ubiti kot žrte vojne oziroma revolucije, s čimer se pridružujemo ostalim evropskim državam, ki takšna spominska obeležja že imajo.

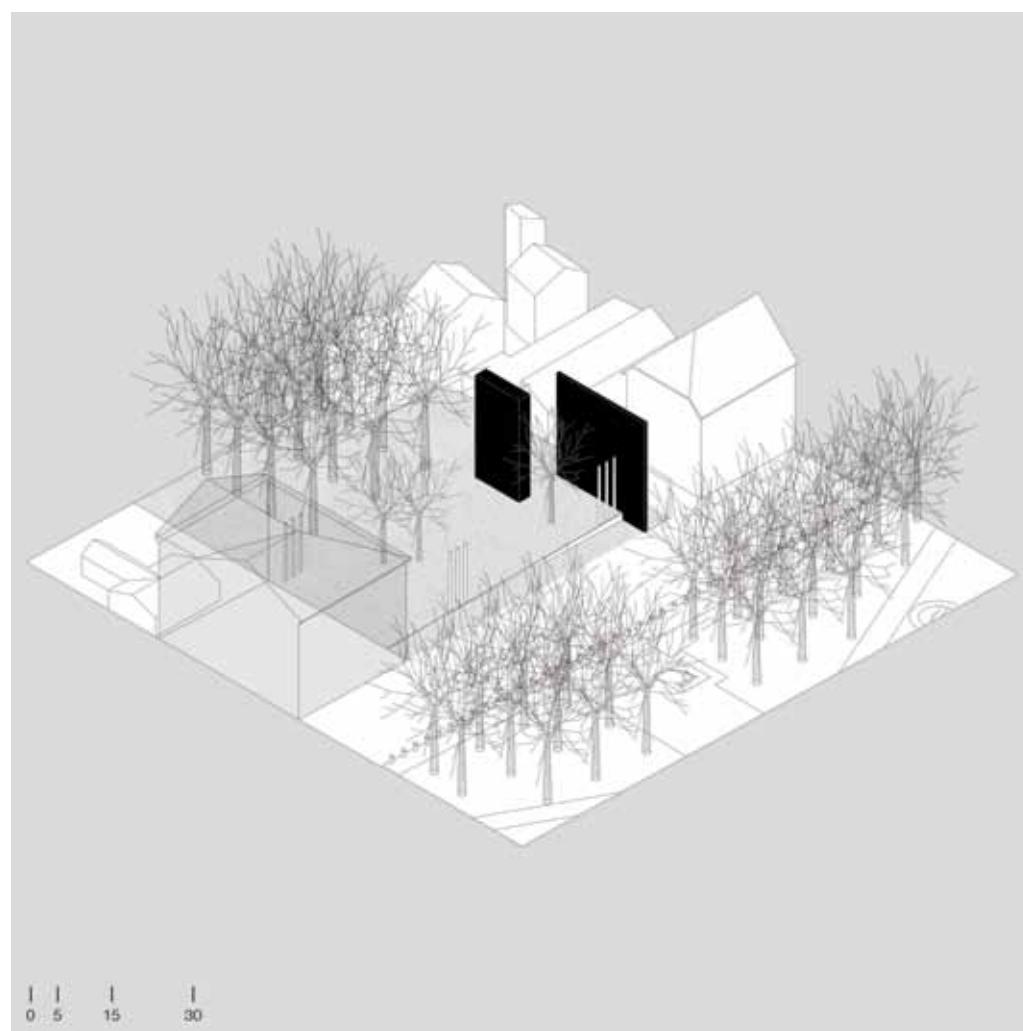
Prvo vprašanje, ki se nam je zastavilo ob tej nalogi, je bilo, kaj bo sporočilo Spomenika žrtvam vseh vojn? Njegovo sporočilo naj bo usmerjeno v prihodnost in oblikovano tako, da bi lahko, tudi s pomočjo simbolnega sporočila spomenika, slovenska družba presegla razhajanja preteklih in sedanjih generacij. Izhodišča te zasnove so odnosi med ljudmi, dialog, spoštovanje drugačnosti ter zavedanje, priznavanje in sprejemanje enakopravnosti.

Zato je spomenik oblikovan kot dialog dveh različnih, vendar enakovrednih subjektov. Dva različna zidova sta enakovredna po višini in volumnu, torej masi in velikosti. Enotna sta v materialu in obdelavi, najtesneje pa sta povezana v temeljih, s skupno nosilno ploščo. Pa vendar ju v prostoru dojemamo popolnoma različna, vizualno vedno samostojna, neodvisna, v svojem bistvu pa sta zavezana sobivanju, strpnosti in sožitju.

In 2013, the Ministry of Labour, Family, Social Affairs and Equal Opportunities, together with the Chamber of Architecture and Spatial Planning of Slovenia, launched a competition for the Victims of all Wars Memorial. With the erection of this monument, Slovenia has ended almost two decades of debate on building a Monument in memory of all Slovenians, who fell in battle or were killed as victims of war or revolution. Thusly, Slovenia joins those European countries, which already have such memorials.

The first question posed by such an assignment is what the message of the Monument to the Victims of all Wars is supposed to be. Its message is to be directed towards the future and formed in such a way that the Slovenian society could eventually overcome the divisions of past and present generations. The relations between people, dialogue, and respect for differences, as well as the awareness, recognition, and acceptance of equality are the starting points of this design.

That is why the monument is shaped as a dialogue of two different but equal subjects. The two different walls are equal in height and volume and therefore mass and size. They are uniform in material and surface treatment, but their most intimate link is in the foundation – in the shared supporting slab. Nevertheless, we comprehend them in space as completely different, always visually independent and autonomous, whereas, in their essence, they are bound to co-habitation, tolerance and coexistence.







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Spomenik Vuku Stefanoviću Karadžiću /
Monument to Vuk Stefanović Karadžić

lokacija / location
Prešernova cesta, Ljubljana

leto izvedbe / year of completion
2016

avtor / author
Rok Žnidaršič

avtor skulpture / sculpture
Petar Ubavkić

sodelavca / collaborators
Dejan Fortuna; napis / inscription Marko Drpić

fotografije / photos
Miran Kambič

naročnik / client
Mestna občina Ljubljana, Mesto Beograd
in Vukov sklad / City of Ljubljana, City of
Belgrade and Vuk's Foundation

V Ljubljano je z diplomatsko pošto prispela bronasta skulptura, oditek originalnega portreta, ki ga je leta 1889 izdelal znameniti srbski kipar Petar Ubavkić. Portret je poklon mesta Beograd in Vukovega sklada Mestni občini Ljubljana, v spomin na pomemben vpliv prijateljstva med slovenskim jezikoslovcem Jernejem Kopitarjem in reformatorjem srbskega knjižnega jezika, Vukom Stefanovićem Karadžićem.

Naša naloga je bila oblikovanje podstavka ter umestitev spomenika v že artikulirano okolje pravoslavne cerkve sv. Cirila in Metoda. Glede na to, da je v izbranem prostoru v navezavi na glavni vhod in Plečnikovo promenado pojavo že močno prisoten Bernekerjev spomenik Primožu Trubarju, smo se odločili, da spomenik umestimo v nevtralnejše okolje stranskega vhoda, nasproti Narodne galerije.

Oblikovno in materialno izhodišče postavka je bila navezava na Ubavkićevo skulpturo. Želeli smo nadgraditi osnovni motiv skulpture, nekakšen podstavek, ki ga tvorijo zložene knjige, na katere je naložen doprsni portret.

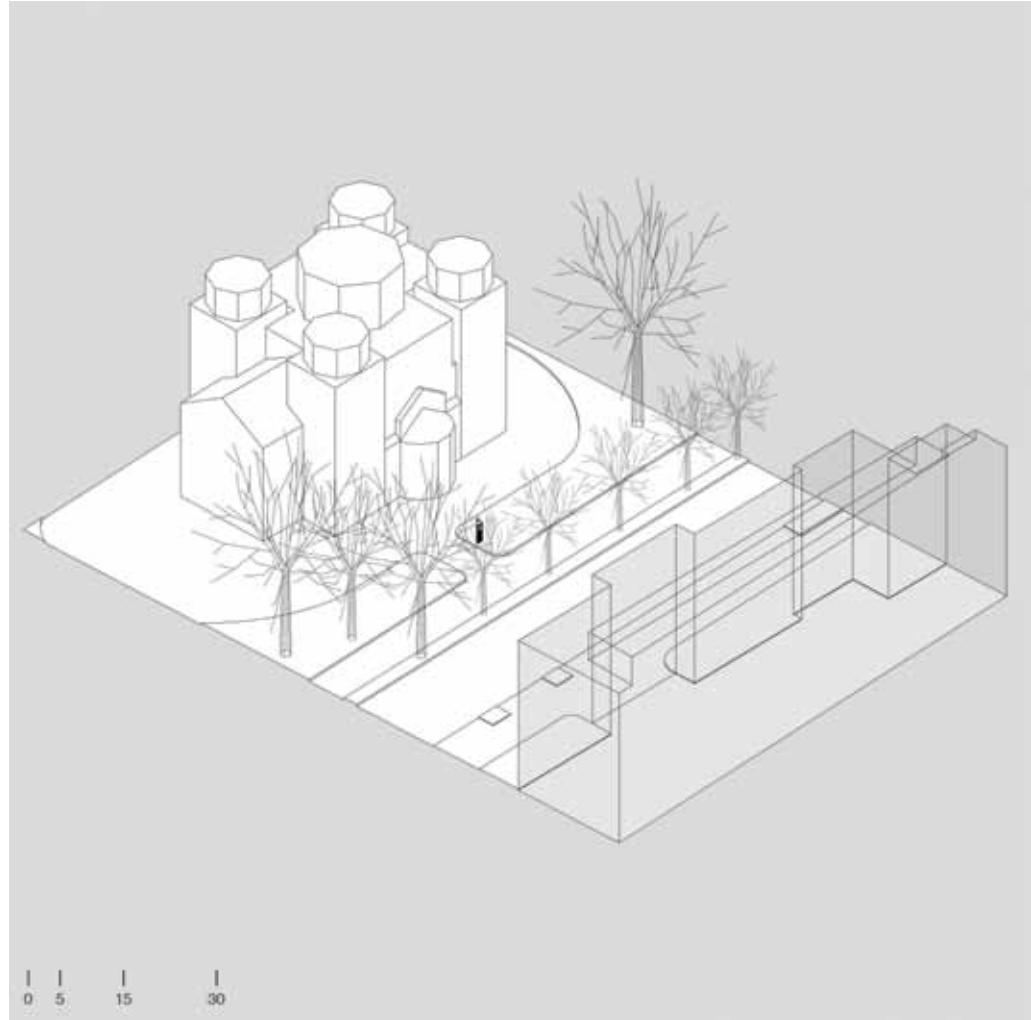
Na prvi pogled je podstavek povsem nevtralna bronasta forma, natančnejši pogled pa razkrije njeni prikriti izoblikovanosti. Peskana bronasta pločevina je v tlorisu zvita in sestavljena, tako da doseže primerno stabilnost, pojavo pa z napetimi stranicami, ostro zavitimi oziroma zašiljenimi vertikalnimi robovi tvori iluzijo odprte, prepognjene knjige.

A bronze sculpture, a cast of an original portrait created by the renowned Serbian sculptor Petar Ubavkić, arrived to Ljubljana in a diplomatic bag. The portrait was a gift by the City of Belgrade and Vuk's Foundation to the City of Ljubljana in remembrance of the significant importance of the friendship between the Slovene linguist Jernej Kopitar and the reformer of the Serbian language Vuk Stefanović Karadžić.

Our task was to create the base for the sculpture and place the monument into the setting of the Orthodox Church of Sts. Cyril and Methodius. Because of the palpable presence and vicinity of Berneker's Monument to Primož Trubar to the main entrance and the Plečnik Promenade, we chose to install the monument in the more neutral environment of the side entrance, opposite to the Museum of Modern Art.

The design and the choice of material for the base were inspired by and are closely connected to Ubavkić's sculpture. The aim was to build upon the basic motif of the sculpture – a sort of foundation, consisting of a pile of books, onto which a bust is mounted.

At first glance the base appears to be a completely neutral bronze shape, but a closer look reveals its subtle design. Sandblasted bronze sheet metal was bent and constructed in a way that it obtained sufficient structural stability, but visually reminds of an open, folded over book.



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Spomenik Maksu Fabianiju / *Monument to
Maks Fabiani*

lokacija / location
križišče / crossroads Roška - Poljanska cesta,
Ljubljana

leto izvedbe / year of completion
2016

avtor / author
Rok Žnidaršič

avtor skulpture / sculpture
Mirsad Begić

sodelavec / collaborator
Samo Mlakar

fotografije / photos
Miran Kambič

naročnik / client
Mestna občina Ljubljana / City of Ljubljana

Z izgradnjo Fabianijevega mostu je bila po skoraj 115 letih realizirana ideja notranjega cestnega obroča, ki ga je Maks Fabiani začrtal v urbanističnem načrtu za popotresno regulacijo Ljubljane. V počastitev velikemu arhitektu in urbanistu je mestna občina Ljubljana pri akademskem kiparju Mirsadu Begiću naročila doprsni kip, za katerega je bilo potrebno izbrati lokacijo in oblikovati podstavek.

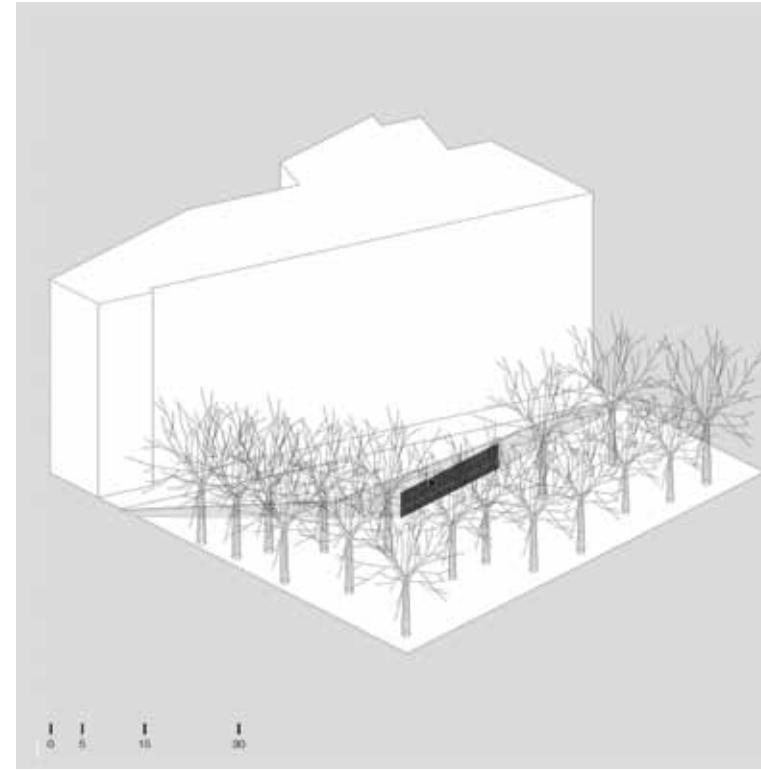
Izbira lokacije sledi načelu urejanja novih javnih prostorov za potrebe novih spomenikov. Umetstev spomenika v deloma že artikuliran prostor z nasadom poljskih javorjev, ob nekdanji avstro-ogrski vojašnici ter poravnano s cesto, ni slučajna, temveč želi vzpostavljati dialog z javnim prostorom in njegovimi uporabniki na različnih merilih.

Spomenik in njegov podstavek predstavljata hojo po robu, dialog igreve sodobnosti in poklopa dedičini; hommage Fabianiju skozi materialnost in razumljivost konstrukcije. Oblika povzema arhitekturne vzore in konstruktivne inovacije Maksa Fabianija, kot je na primer vidna jeklena okenska preklada pri dunajski palači Artaria, ki jo Fabiani uporabi v večih delih zgodnjega opusa. Kvadratna armatura mreža se oblikovno spogleduje z vzorci zgodnjega obdobja njegovega ustvarjanja, tako fasad (Narodni Dom, Hribarjeva hiša, Portois & Fix) kot urbanizma severnega središča Ljubljane. Cesarsko rumena barva podstavka kaže na pomembno vlogo Fabianija, arhitekta monarhije ter priznanega arhitekturnega strokovnjaka.

The construction of the Fabiani Bridge marked the completion of the Ljubljana's inner road ring, which had been intended to be built ever since Max Fabiani pencilled the urban development plan for the post-earthquake regulation of Ljubljana almost 115 years prior. To honour the great architect and town planner, the City of Ljubljana asked the academic sculptor Mirsad Begić to create a bust of Fabiani.

The location has been chosen according to the guidelines of spatial planning of new public spaces for the needs of new monuments. The installation of the monument in the partially – due to the planted field maple trees – articulated space, next to the former Austro-Hungarian barracks and in line with the road, is not accidental but deliberate in its intention to establish a dialogue with the public space and its users on various levels.

The interplay between the bust and its base is a walk on the brink, a dialogue between the playfulness of the present and a tribute to heritage – an homage to Fabiani in both material and structural rationality. The form summarises Fabiani's architectural examples and structural innovations, e.g. the visible steel window crossheads of Artaria house in Vienna. The checkered pattern of the reinforcement mesh flirts with the ornaments of Fabiani's Secession opus (National home, Hribar house, Portois & Fix) and further, with the urban arrangement of the northern city centre of Ljubljana. The imperial yellow of the base alludes to the importance of Fabiani's role as an architect of the monarchy and respected architectural scholar.







Spomenik Petru Božiču / *Monument to
Peter Božič*

lokacija / *location*

križišče / *crossroads* Štajerska - Božičeva
cesta pri mostu / *by the bridge* Na Žalah,
Ljubljana

leto izvedbe / *year of completion*
2014

avtor / *author*
Rok Žnidaršič

avtor skulpture / *sculpture*
Mirsad Begić

sodelavki / *collaborators*
Klara Bohinc; napis / *inscription* Maja Licul

fotografije / *photos*
Miran Kambič, Rok Žnidaršič

naročnik / *client*
Mestna občina Ljubljana / *City of Ljubljana*

Za eno najznačilnejših portretnih del Mirsada Begića je bilo potrebno poiskati lokacijo in oblikovati podstavek, ki bi na primeren način predstavljala poklon kontroverzni osebnosti.

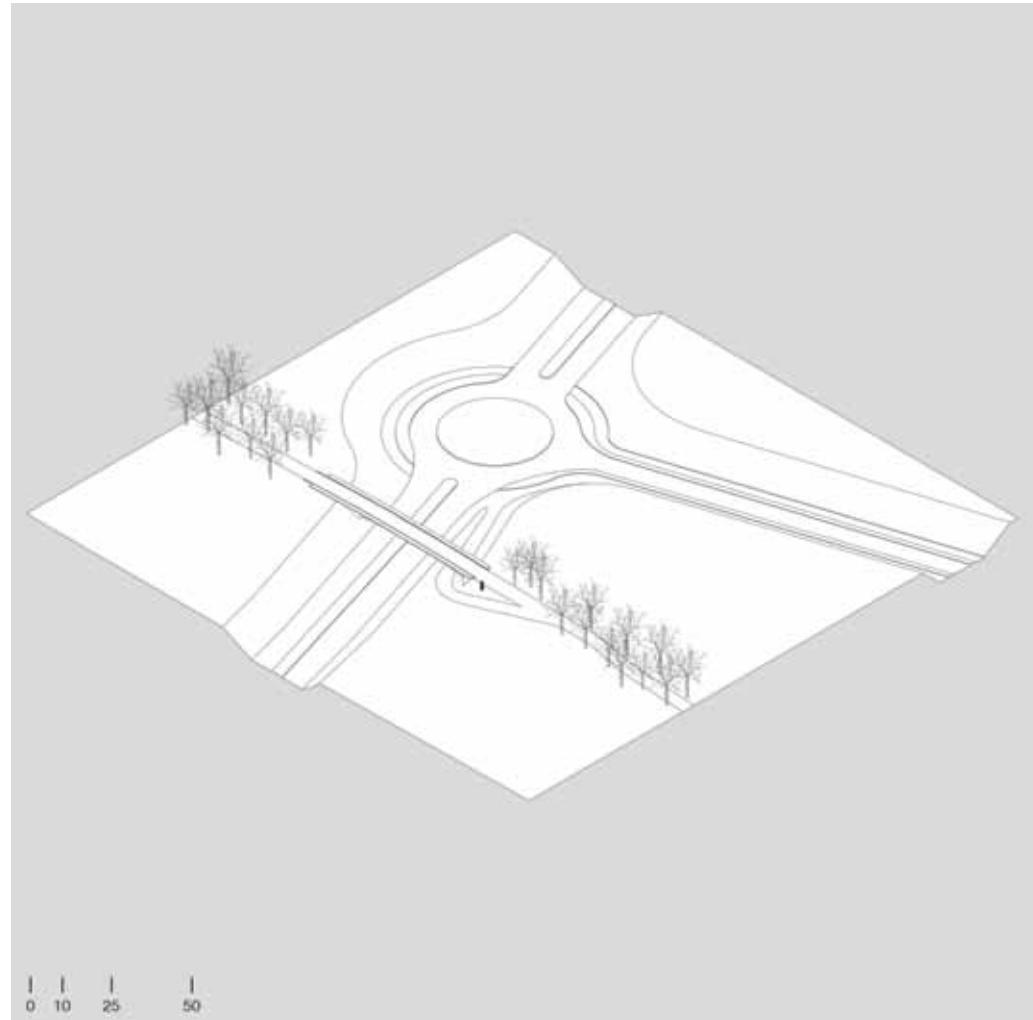
Peter Božič, dramatik, pesnik in pisatelj s spomenika zre proti Stadionu Stožice. Nogometni navdušenec, ki je bil v zadnjih letih ljubljanski mestni svetnik, je bil eden glasnejših podpornikov izgradnje novega stadiona. Podstavek spomenika je izdelan iz peskane kanalizacijske cevi, v katero je strojno vrezan napis, skozi katerega proseva rdeče pobarvana notranjost.

V delu *Obraz v šipi*, se Božič sprašuje: "Kdo je dovolj pogumen, da prestopi mejo družbe, v kateri živi?"

We needed to find a location for one of the most characteristic portrait pieces by Mirsad Begić and design a base for it that would pay tribute to the controversial personality of Peter Božič.

Peter Božič, dramatist, writer and poet, gazes towards the Central Stadium atop his monument. This football fan, who was a member of Ljubljana City Council during his last years, was among avid supporters of the construction of a new stadium. The base of the monument is made of a sandblasted sewer pipe with a mechanically carved inscription, through which the painted red interior can be seen.

In his work, Obraz v šipi (The Face in the Window), Božič asks: " Who is brave enough to cross the borders of the society he lives in?"





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Spomenik Njegošu / Monument to Njegoš

lokacija / location
Njegoševa cesta, Ljubljana

leto izvedbe / year of completion
2014

avtor / author
Rok Žnidaršič

avtor skulpture / sculpture
Drago Đurović

sodelavci / collaborators
Žiga Ravnikar; napis / inscription Marko Drpić,
Maja Licul

fotografije / photos
Miran Kambič, Martin Kruh, Žiga Ravnikar

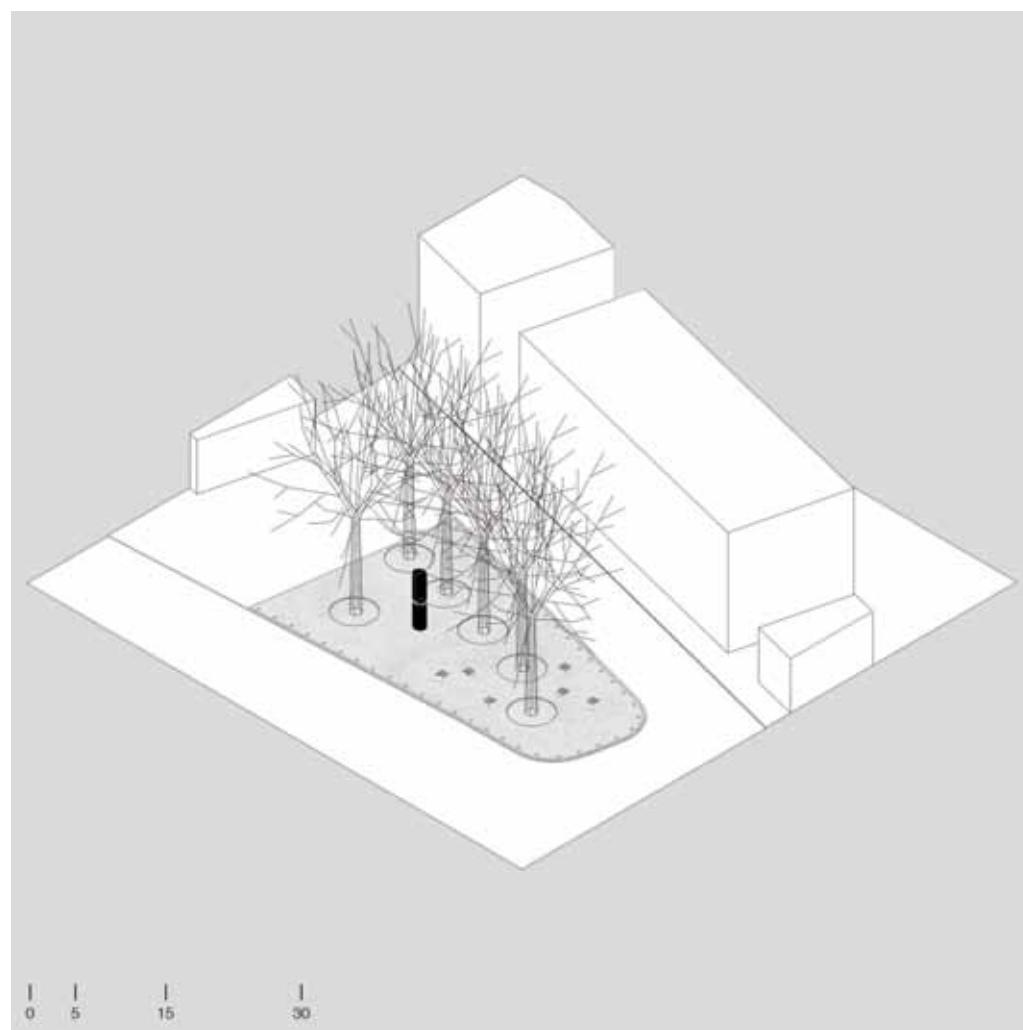
naročnik / client
Konzulat Črne gore v Republiki Sloveniji,
Mestna občina Ljubljana / Consulate of
Montenegro in Republic of Slovenia, City of
Ljubljana

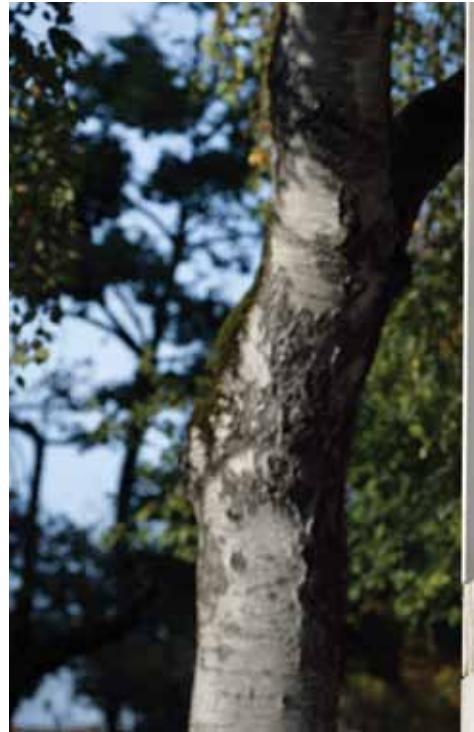
V počastitev dvestoletnice rojstva črnogorskega pesnika, vladarja in vladike Petra II. Petrovića Njegoša je častni konzul Črne Gore v RS, gospod Vojislav Kovač, mestu Ljubljana podaril spomenik Njegošu. Njegoševa vloga je pomembna tudi za Slovence, saj je kot borec za neodvisnost vseh južnih Slovanov in njihovo jezikovno avtonomnost odločilno vplival tudi na razvoj in kulturo našega prostora.

Postavitev spomenika je zasnovana v duhu trajnostnega razvoja mesta in sledi strategiji revitalizacije javnih mestnih površin. S preoblikovanjem parkirišča na presečišču Njegoševe in stare Šmartinske ceste v park s spomenikom, se prostor pomensko preoblikuje. Spomenik je postavljen na pomembni točki, kjer se srečata različni merili in obdobji gradenj, na zlomu med nizko gradnjo zaledja Vodmata in sodobnejšega Tabora, v nasadu obstoječih brez. Oblikovno se spomenik zgleduje po Njegoševem mavzoleju na Lovčenu, kiparja Ivana Meštroviča, in po Plečnikovi spomeniški arhitekturi. Podstavek skulpture kiparja Draga Đurovića je monolit črnogorskega kamna Visočica iz kamnoloma v bližini Danilovgrada v Črni Gori. Spomenik Njegošu bogati in soustvarja metropolitanski značaj Ljubljane, hkrati pa simbolizira izraz zgodovinske kulturne povezanosti obeh narodov in dobroih odnosov med državama.

To mark the bicentenary of Petar II Petrović Njegoš, the Montenegrin poet, ruler and prince-bishop's birth, the honorary consul of Montenegro in Slovenia, Mr Vojislav Kovač, donated a Monument to Njegoš to the City of Ljubljana. The role of Njegoš in the fight for the independence of southern Slavs and their individual linguistic autonomy was historically crucial for the idea of Slovenia and had a great impact on the development of Slovenian culture.

The erection of the monument has been designed in the spirit of continual development and followed the strategy for the revitalization of the existing public spaces within the city. The redevelopment of the parking lot by the intersection of Njegoševa and Šmartinska streets into a park with a monument changes the spatial context. The monument, which stands among birch trees, marks a significant point in space, where two different quarters intersect and collide – the older and lower housing of Vodmat and that of the more modern Tabor. The inspiration for the monument's form comes from Njegoš's Mausoleum in Lovčen, which was created by Meštrovič, and Plečnik's memorial architecture. The sculpture created by Drago Đurović is mounted on a base made out of a monolithic Montenegrin stone named Visočica, which comes from a quarry in the vicinity of Danilovgrad in Montenegro. The Monument to Njegoš enriches and co-creates the metropolitan character of Ljubljana, while simultaneously symbolizing the confirmation of good relations between the countries and expressing the longevity of historical and cultural intertwinement of both nations.







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Bitva / Bitva

lokacija / location
Park Špica, Ljubljana

leto izvedbe / year of completion
2013

avtor / author
Rok Žnidaršič

avtor skulpture / sculpture
Lujo Vodopivec

sodelavca / collaborators
Samo Mlakar, Martin Kruh

fotografije / photos
Martin Kruh

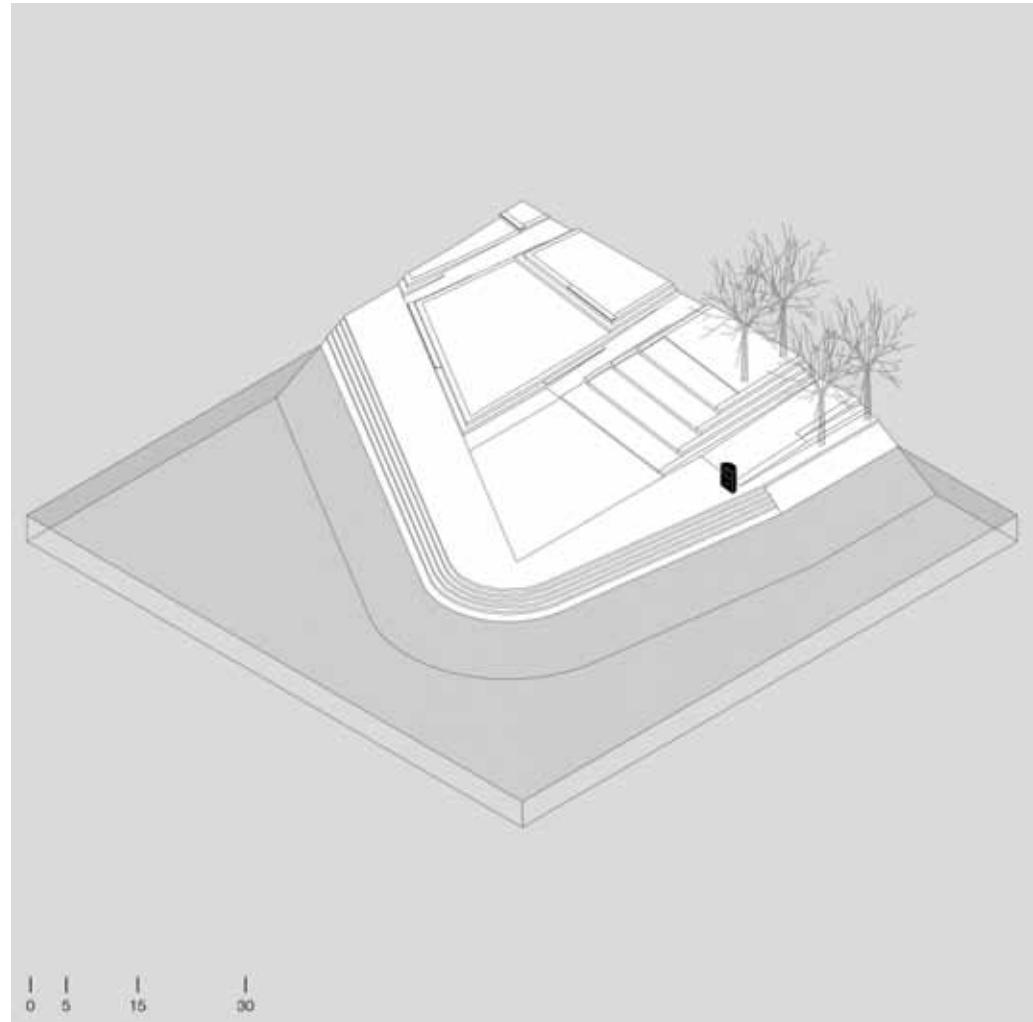
naročnik / client
Mestna občina Ljubljana / City of Ljubljana

Skulptura akademskega kiparja Luja Vodopivca »Bitva« je bila izdelana leta 1987 v Splitu, na jugoslovanski kiparski delavnici Art-ljeto, v ladnjedelnici Škver v Splitu. Predvideno je bilo, da bi bila postavljena na pomolu v Splitu, vendar je dolga leta stala pred vhodom v Galerijo Equrna na Gregorčičevi ulici v Ljubljani. Na pobudo galerije in avtorja jo je kot rešitev pred uničenjem prevzela Mestna občina Ljubljana, saj so se novi lastniki zemljišča, na katerem je stala, žezele znebiti umetniškega dela. Po zaključenih restavratorskih posegih, ki jih je izvedel Restavratorski center ZVKDS, nam je bila zaupana izbira lokacije za skulpturo in zasnova njene postavitve v prostor. Predlagali smo umestitev v park Špica, ki smo ga pred tem zasnovali v širši avtorski skupini in že v sklopu prvotne zasnove predvideli mesto za postavitev skulpture.

Vodopivčeva Bitva že z imenom simbolizira privez, kar se nam je zdelo zelo primerno za umestitev v okolje obvodnega parka in glavnega mestnega pristanišča. Poleg tega materialnost in likovna pojavnost skulpture na samosvoj način nagovarjata nov javni prostor, ki leži na najdišču prazgodovinske količarske naselbine izjemnega arheološkega pomena. Zarjavela ladijska pločevina in najdeni predmeti, kot je ladijska mina in privez, v prostoru s plastovito sporočilnostjo vzpostavljajo stik med preteklostjo in prihodnostjo.

The sculpture by the academic sculptor Lujo Vodopivec known as 'Bitva' was created in 1987 at a Yugoslavian sculpture workshop Art-ljeto at the shipyard Škver in Split. It was supposed to be installed on a pier in Split, but had been standing at the entrance of the Equrna Gallery on Gregorčičeva Street for years before, at the suggestion of the gallery and the author; it was taken into possession by the City of Ljubljana in order to save it from demolition – the new owners of the plot, where it stood, wanted it gone. After the completion of the restoration works, which were carried out by the Conservation Centre of the Institute for the Protection of Cultural Heritage of Slovenia, we were told of the chosen location and the plan for the spatial placement of the sculpture. We suggested the installation in Park Špica, which we planned beforehand in a larger, collaborative authorship group. At the very start of the designing project a location for a sculpture had been designated but none was erected.

The name of the sculpture – Bitva (Bollard in Croatian) – alone is enough to symbolize a quay, which is why it seemed more than appropriate to place it into the environment of a waterside park and the main city port. In addition to that, the materiality and artistic manifestation of the sculpture address the new public space, which is located at the archaeological site of the prehistoric pile-dwelling settlement of exceptional archaeological importance, in their own unique way. The rusted ship metal and found artefacts (such as a naval mine or a bollard) establish a connection between the past and future in this multifaceted space.







Ureditev Gospovetske ulice / *Gospovetska road*

lokacija / *location*
Gospovetska ulica, Ljubljana

leto izvedbe / *year of completion*
2018

avtorja / *authors*
Rok Žnidaršič, Žiga Ravnikar

sodelavca / *collaborators*
Dino Mujić; napis / *inscription* Marko Drpić

fotografije / *photos*
Miran Kambič, Rok Žnidaršič

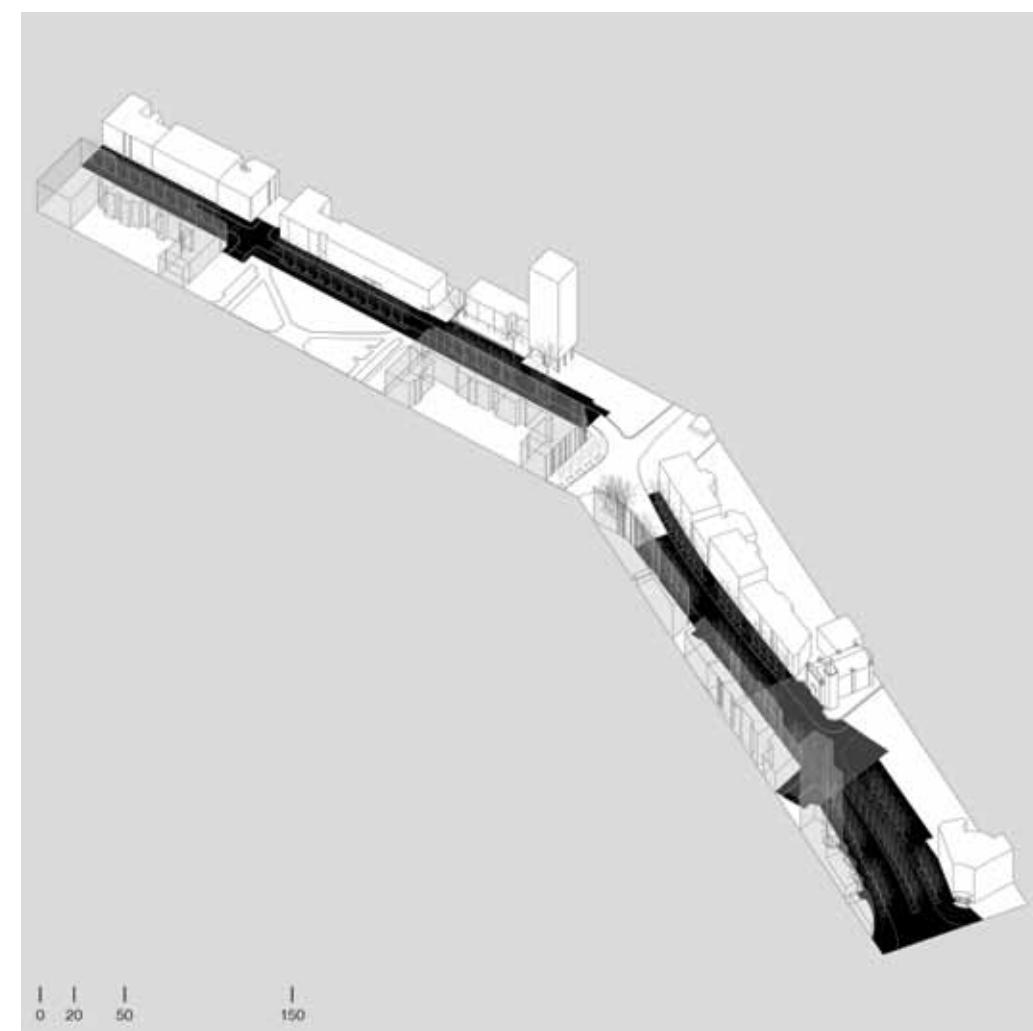
naročnik / *client*
Mestna občina Ljubljana / *City of Ljubljana*

Oblmočje današnje Gospovske ceste je bilo, kot kažejo najnovejše arheološke raziskave, v antičnih časih obsežen pokopališki kompleks, nekropola rimske Emona z ostanki pokopališke cerkve. V nasprotju s predvidevanji, se je ta prostor šele kasneje, predvidoma v srednjem veku, preoblikoval v prometnico, ki je povezovala območje današnje Ljubljane s severnim slovenskim ozemljem. Skozi zgodovino je ostala pomembna povezava na stičiščih poti s severa in vzhoda. V sredini devetnajstega stoletja zgrajeni Kristusova cerkev, nekdanji Kolizej in Tavčarjeva palača s kavarno Evropa so skupaj z dvojnim drevoredom ustvarili pomemben, primerno insceniran prihod v mesto. Velike rušitve baročnega tkiva na Ajdovščini po velikonočnem potresu 1895 in ob širjenju koridorja Slovenske ceste ter odstranitev Robbinega kužnega znamenja, so pomembno vplivale na odsotnost pojavnosti Gospovske ceste v prostoru mesta vse do danes.

Celovita prenova Gospovske ceste ulični prostor ponovno poveže na dveh nivojih; v tlaču ter z novim dvojnim drevoredom, ki umirja nagovor heterogenega stavbnega tkiva, ki se proti Tivolskemu parku zaključi z drevesi v treh vrstah. Velik, z nivojem pločnikov poravnani trg pred Evangeličansko cerkvijo Primoža Trubarja, ki kot premor na križišču z Zupančičevo in Vošnjakovo predpostavi nov, enoten, granitni tlak, oblikuje ambient z novim spominskim obeležjem Lutru in slovenskim protestantom ter dolgo klopoj v senci obstoječe rdeče bukve.

The area of today's Gospovska Street has been, as is indicated by the latest archaeological research, an extensive cemetery complex – the necropolis of the Roman Emona with the remnants of the cemetery church. Contrary to the assumptions, this area became an important traffic road much later, presumably in the Middle Ages, when it developed in order to connect the area of today's Ljubljana with the territories to the north. It remained an important connection between the crossroads of paths to the north and east of the city throughout history. Christ Church, built in the middle of the 19th century, the former Coliseum, and the Tavčar Palace together with the Europa coffeehouse and an avenue lined with trees, used to mark the scenic route into the city. However, the demolition of the baroque houses in Ajdovščina square after the earthquake of 1895, the widening of the Slovenska cesta (Slovenska Road) corridor, the removal of the Plague Column, all contributed to the decrease in incidence of mention of Gospovska cesta until today.

The complete renovation of Gospovska cesta unites the area anew by focusing on two levels: the paving and the two new tree lines that visually soften the heterogeneous building composition that is concluded in the direction of Tivoli Park in three rows of trees. Structured stone pavement covers the large square in front of the Evangelical Church of Primož Trubar at the intersection of Zupančičeva and Vošnjakova streets and sets the atmosphere with the introduction of a new memorial to Luther and the Slovene protestants, aided by a long bench located in the shadow of an existing red beech tree.







Ureditev Arkad na Slovenski cesti / Arcades on Slovenska road / Lars & Sven

Ureditev Arkad na Slovenski cesti /
Arcades on Slovenska road

lokacija / location
Slovenska cesta, Ljubljana

leto izvedbe / year of completion
2017

avtorji / authors
Rok Žnidaršič, Mojca Gabrič, Samo Mlakar

sodelavci / collaborators
Klara Bohinc, Martin Kruh; napis / inscriptions
Marko Dripić, Anja Props

fotografije / photos
Virginia Vrecl, Samo Mlakar

naročnik / client
Mestna občina Ljubljana / City of Ljubljana

Lars & Sven

lokacija / location
Slovenska cesta, Ljubljana

leto izvedbe / year of completion
2018

avtorji / authors
Rok Žnidaršič, Žiga Ravnikar, Samo Mlakar,
Katarina Čakš

sodelavec/ collaborators
Dejan Fortuna

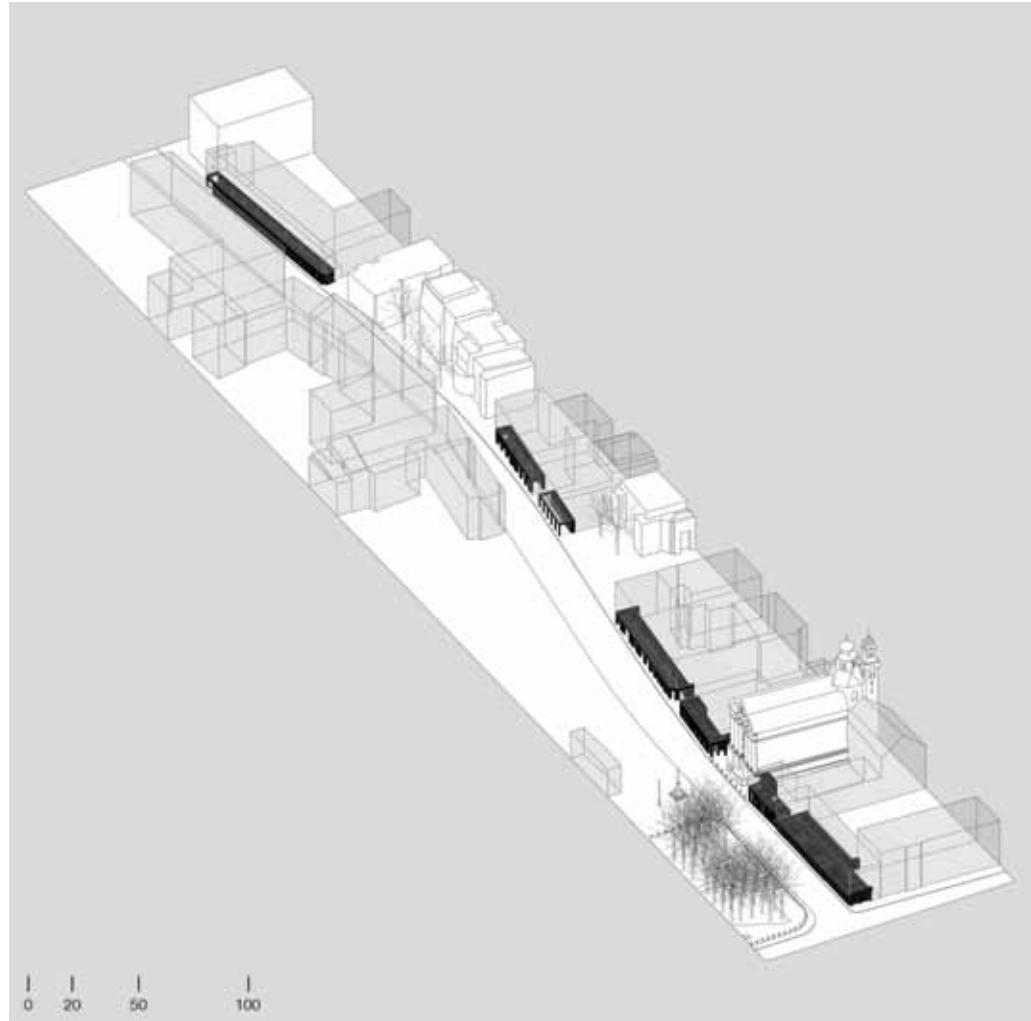
fotografije / photos
Virginia Vrecl

naročnik / client
zasebni / private

Sanacija pokrite nakupovalne ulice z minimalnimi posegi celostno ureja prostor pešca ob južnem delu Slovenske ceste. Pomembna povezovalna pot od Filozofske Fakultete teče mimo Drame, cerkve Sv. Trojice, Kongresnega trga do Šubičeve Gimnazije; z novo ureditvijo se na novo poveže med seboj različne, bolj ali manj poškodovane, predvsem pa vizualno onesnažene arkade. Vse originalne površine, ki jih je oblikoval arhitekt Tone Bitenc, so se temeljito očistile in obnovile. Zastor novih lamel na stropovih vzdolž celotne prodajne galerije obstoječi prostor na novo vizualno strukturira in poveže ter hkrati ureja problem osvetlitve in neenotnih izveskov trgovin. Poseg uvaja tudi talne taktilne elemente vzdolž južnega dela Slovenske ceste.

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Renovation of the covered shopping street with the use of minimal intervention comprehensively addressed the pedestrian situation along the south part of Slovenska road – an important pedestrian route that connects the Faculty of Arts, the Slovene National Theatre Drama, the Church of the Holy Trinity, Congress square, and, finally, the high school on Šubičeva street. The intervention reconnects the various, more or less damaged but, above all, visually polluted arcades into a coherent whole. All of the original stonework, designed by architect Tone Bitenc, has been thoroughly cleaned and restored. A new lamella cover along the entire ceiling of the shopping gallery visually restructures the surfaces and resolves the issue of lighting and non-uniform shop signs. In addition, tactile paving has been introduced along the south part of Slovenska road.



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Ureditev Čopove ulice / Čopova Street
Redevelopment

lokacija / location
Čopova ulica, Ljubljana

leto izvedbe / year of completion
2013

avtorji / authors
Rok Žnidaršič

sodelavca / collaborators
Žiga Ravnikar, napis / inscription Marko Drpić

fotografije / photos
Rok Žnidaršič, Klara Bohinc, Martin Kruh,
Žiga Ravnikar,

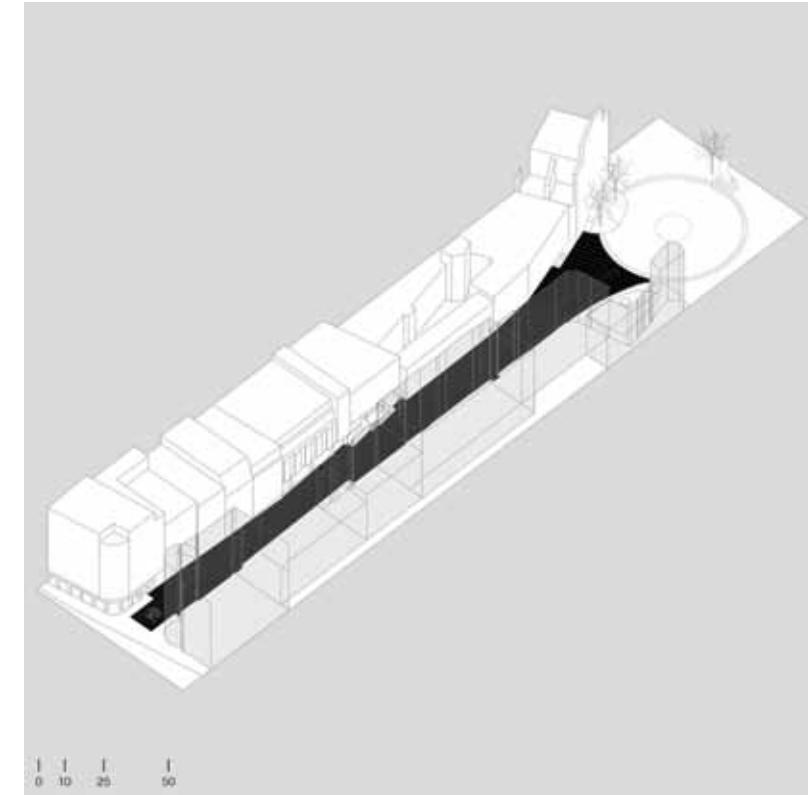
naročnik / client
Mestna občina Ljubljana / City of Ljubljana

Čopova ulica predstavlja eno ključnih mestnih osi že od prvih zametkov srednjeveškega mesta in prvo območje za pešce v Ljubljani. Zadnja celovita prenova, s katero je ulica dobila današnjo podobo, je nastala v drugi polovici sedemdesetih let prejšnjega stoletja, ko je bila preoblikovana v peš cono. Nova ureditev posega v izoblikovanjo podobo predvsem v smislu trajnosti izbranih materialov in tehničnih rešitev, bolj urbani podobi in uporabniku ter okolju prijaznejši urbani opreme.

Osnovni vzorec tlakovanja v obliki 'ribje kosti' obstoječe ureditve, ki je postal prepoznavni znak ulice, smo se odločili ohraniti, vendar v nekoliko modificirani obliki. Od nekdanje materialnosti, prepleta klinker ploščic in pohorskega tonalita, smo ohranili samo njen trajnejši del. Osrednji motiv novega tlakovanja predstavlja sredinski šiv – hrbtnica – ki je naravnana v os Prešernovega spomenika. Na vrhu strmo spuščajoče se ulice smo znamenito zbirno mesto 'pred pošto', od koder se odpira značilna veduta na Prešernov trg s spomenikom in stolnico v ozadju, nadgradili z bronastim talnim zapisom sedme kitice Zdravljice. Ohranjeni originalni kandelabri so bili obnovljeni in nadgrajeni z novimi svetili, ter oblikovno prilagojeni vertikalnim členitvam secesijske in baročne arhitekture, ki se riše na njihovem ozadju. Poseben poudarek je bil na dopolnitvah odprtih vogalov in zamikov. Ti prostori so nam predstavljali priložnost za umestitev nove urbane opreme.

Čopova Street has been one of the city's key axes ever since the medieval times and was the first pedestrian zone to be established in Ljubljana. The street gained its current appearance during the last thorough renovation in the latter half of the 1970s, when it has also been transformed into a pedestrian zone. The new redevelopment adds to the urban feel of the established image and affects it predominately in the sense of durability of the chosen materials and technical solutions, as well as user and environment-friendly urban furniture.

We decided to preserve the basic paving pattern in the shape of a 'fishbone', which had become the visual trademark of the street, but modified its form slightly. The more durable aspect of the former materiality, which consisted of a mix of clinker tiles and tonalite from Pohorje, has also been retained. The main motif of the new paving is its middle stitch – the spine – which is directed towards the Prešeren Monument. The ground of the famous meeting place 'in front of the Post office' at the top of the steeply sloping street, which offers the distinctive vista of the Prešeren Square with its monument and the minster in the background, has been adorned with a bronze inscription of the seventh stanza of Zdravljica – the national anthem of Slovenia. The preserved lampposts have been restored and upgraded with new light fixtures and are visually adapted to the vertical segmentation of Secessionist and Baroque architecture that can be seen in the background. A special emphasis has been placed on completion of open corners and shifts. These spaces provided an opportunity for the placement of new urban equipment.







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Gledališka pasaža / Theatre's Passageway

lokacija / location

Gledališka pasaža / Theatre's passageway,
Ljubljana

leto izvedbe / year of completion
2013

avtorja / authors

Rok Žnidaršič, Žiga Ravnikar

sodelavka / collaborator
napis / inscription Maja Licul

fotografije / photos
Martin Kruh

naročnik / client

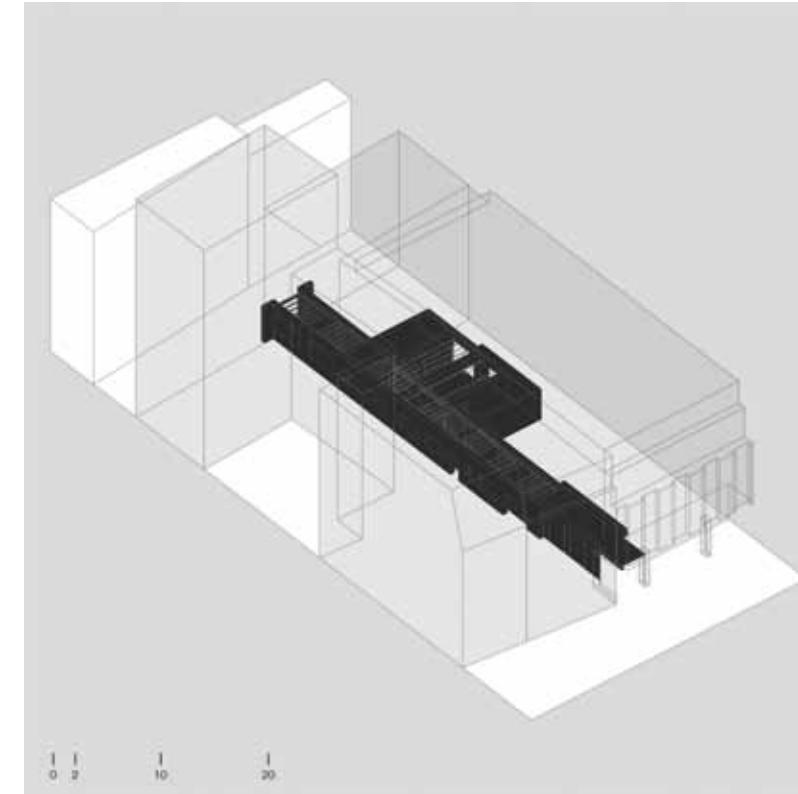
Mestna občina Ljubljana / City ob Ljubljana

Gledališka pasaža povezuje dve vzporedni ulici v središči mesta, Čopova in Nazorjevo, ki predstavljata prvo območje za pešce v Ljubljani. Pasaža je poimenovana po Mestnem gledališču Ljubljanskem, ki je bilo zgrajeno v 70. letih 20. stoletja po načrtih arhitekta Janeza Lajovica in predstavlja nadgradnjo nekdanjega Serafinskega kolegija, ki ga je zasnoval Ladislav Kham štiri desetletja prej. Čeprav je bilo sprva mišljeno, da bo glavni dostop v gledališče iz Čopove ulice, se je kasneje izoblikoval v razširjenem zalivu na sredini pasaže. Notranjost pasaže, z značilnimi elementi betonskih stropnih lamel in gledaliških oglašnih vitrin v grobo obdelanih betonskih stenah, je delo arhitekta Grega Košaka. Ideja prenove temelji na ohranjanju prvin njegove zasnove in njihovemu nadgrajevanju s sodobnimi interpretacijami, s poudarkom na novi osvetlitvi in zamenjavi tlakov.

Tla pasaže so bila v celoti prekrita z litim asfaltom, kar smo zaradi čiščenja in svetlobe zamenjali z belim fino brušenim litim terazzom, ki je enakomerno dilatiran in se v materialnosti navezuje na stene. Gostota dilatacij se v osrednjem delu poveča, s čimer je poudarjena razširitev pasaže v zaliv gledališkega vhoda. V tem delu je bil že v okviru Košakove zasnove poudarjeno oblikovan strop iz betonskih lamel, ki so smo jih očistili in na novo osvetlili. Nanje se oblikovno navezuje tudi zasnova nove indirektne osvetlitve celotne pasaže. Obnova zajema tudi stene pasaže z oglašnimi vitrjnami in zasteklitvami lokalov, ki pa so bile le delno izvedene.

The Theatre's Passageway links two parallel streets in the city centre, Čopova and Nazorjevo, which represent the first pedestrian zone established in Ljubljana. The passageway is named after the Ljubljana City Theatre, which was built in the 1970s according to the plans of the architect Janez Lajovic, who modified and build on the building of Collegium seraphicum, which was designed by Ladislav Kham four decades earlier. At first they planned the main entrance to the theatre on Čopova Street, but it was later constructed in the extended section in the middle of the passageway. The interior of the passage, with its characteristic elements of concrete ceiling lamellas and the theatre's advertising showcases executed in rough concrete, is the work of the architect Grega Košak. The concept of the renovation is based on preserving these elements and elaborating on them with contemporary interpretations, the focus of which are new lighting fixtures and paving replacement.

The floor of the passage was covered with asphalt, which was, for cleaning and light reasons, replaced with white, finely-polished poured terrazzo that is evenly dilated and alludes in its materiality to the walls. The density of dilation joints increases in the central part, which emphasizes the widening of the passageway near the entrance. Košak designed the ceiling in this section out of concrete lamellas, which were thoroughly cleaned and serve as a visual inspiration for the design of the lighting system throughout the passageway. The renovation included the passageway walls with mounted advertising showcases and windows of business premises, but these were only partially completed.







Tlakovanje Ključavničarske ulice / *The Paving of Ključavničarska Street*

lokacija / location
Ključavničarska ulica, Ljubljana

leto izvedbe / year of completion
2009, 2014

avtorji / authors
Rok Žnidaršič, Jerneja Fischer Knap, Samo Mlakar

avtor skulptur / sculptures
Jakov Brdar

sodelavca / collaborators
Nataša Blažko, Dejan Fortuna

fotografije / photos
Miran Kambič

naročnik / client
Medis d.o.o., Mestna občina Ljubljana / City of Ljubljana

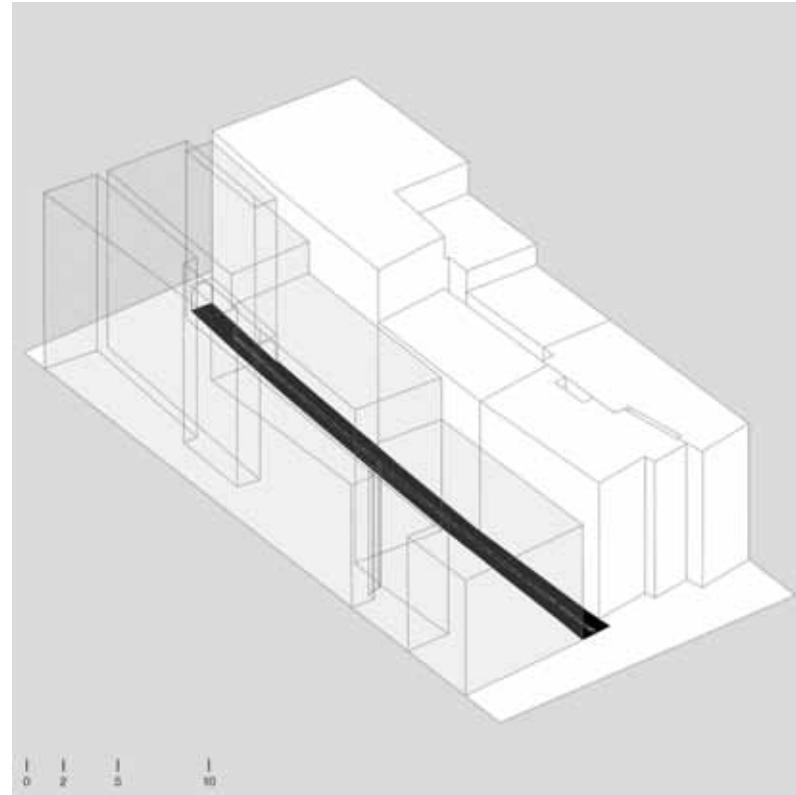
nagrade / awards
Urban Public Space 2012

S preoblikovanjem tlakovanja Ključavničarske ulice smo posegli v že izoblikovan urbani prostor, ki je marsikateremu meščanu, pa tudi obiskovalcu, pomenil že povsem izoblikovano fizionomijo značilne anonimne povezovalne uličice osrednjega trga starega mesta z nabrežjem Ljubljanice. Pri predlaganih rešitvah nas je zato vodilo prepričanje, da prostor ne gradimo na novo, temveč skušamo s prefinjeno intervencijo izpostaviti in nadgraditi njegov obstoječi značaj. Z novo ureditvijo je ulica razbremenjena tudi nekdanje arhitekturne ovire v njenem zgornjem delu, s čimer je približana najširšemu krogu obiskovalcev.

Tako kot se skulpture, zaradi katerih je projekt nastal, spogledujejo z nematerialnim, torej s karakterji, razpoloženji v motivih posamičnih plastik, je tudi v zasnovo tlakovanja vgrajen nekakšen privid minljivosti, izražen v posebej oblikovanem motivu zaključka sredinske kanalete. Njen enakomeren radij v tlorisu in prerezu ustvarja iluzijo enotnejše oblikovanega uličnega profila, sledenega loku osrednjega motiva, kot v resnici je.

The reshaping of the paving in *Ključavničarska alley* was an intervention in an already established urban space, which, to many a citizen as well as visitor, represented a fully shaped physiognomy of an anonymous alley, connecting the old town square to the banks of Ljubljanica river. That is why we have been driven by the conviction that this space is not being built anew, but rather that we have to try and emphasize its present character by means of a refined intervention. By removing the architectural obstruction in the upper part of the passage, the alley is now accessible to a wider circle of visitors.

Just like the sculptures, which initially spurred the project, tend towards the immaterial and focus on the character and moods found in the motifs of particular pieces, so does the design of the paving try to form an illusion of transience, expressed in a specially designed conclusion motif of the central drain. Its uniform radius of the top view and cross section creates the illusion of a uniformly designed street profile that follows the arc of the central motif.





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Ureditev kluba kapitanov / *Captains' club*

lokacija / location
pod Prulskim mostom / *under the Prule bridge*, Ljubljana

leto izvedbe / year of completion
2014

avtorji / authors
Rok Žnidaršič, Samo Mlakar, Jerneja Fischer Knap

sodelavec / collaborator
Samo Mikec

fotografije / photos
Miran Kambič

naročnik / client
Mestna občina Ljubljana, zasebni / *City of Ljubljana, private*

Pruški most je postavljen v srce Plečnikovega Trnovskega pristana. Razmejuje znamenito kašadno brežino, ki se zaključi s sotočjem Gradaščice, in njen zeleni vis-a-vis. Celoto povezuje drevored povešavih vrb. V originalni zasnovi mostu je prof. Peter Gabrijelčič že pred skoraj štirimi desetletji predvidel javno rabo podmostnega prostora, ki pa ni zaživelna.

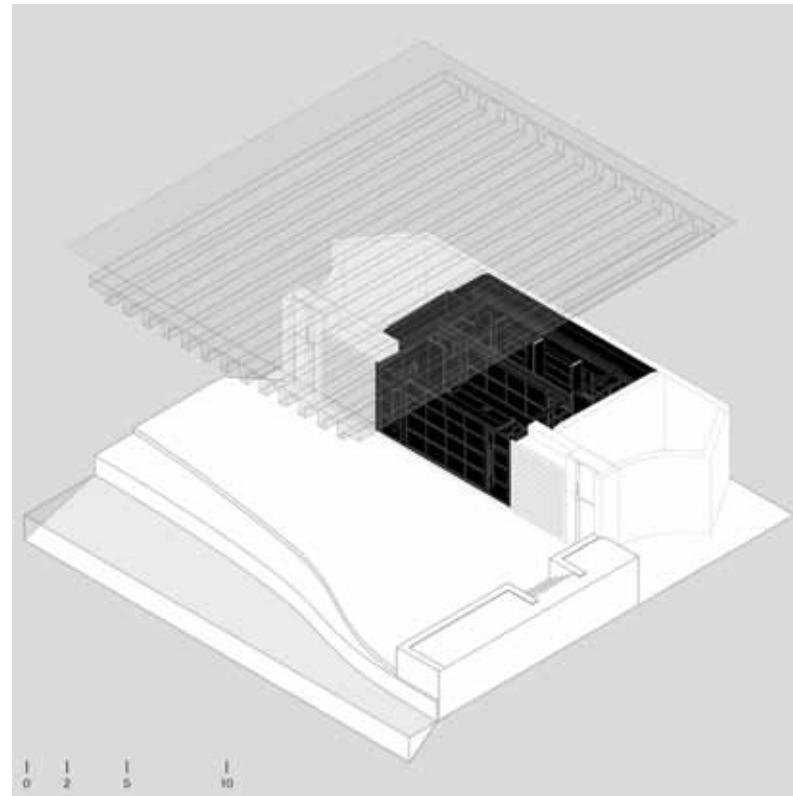
Društvo rečnih kapitanov je prostore v peti mostu uporabljalo za skladišče in servis opreme za plovbo. V sklopu projekta umeščanja javnih sanitarij ob te prostore je nastala tudi prva zasnova klubskih prostorov. Njena osnovna ideja je ob fleksibilni zasnovi društvenih prostorov in pripadajočega gostinskega programa zasnovati tako ureditev prostorov, da bo zagotovljena poplavna varnost. Nivo reke Ljubljanice ob visokih nivojih sega nad nivo zunanjega platoja, v preteklosti pa je poplavljala tudi vse notranje prostore.

Kaskadni prerez novih posegov iz litega terazza zagotavlja varnost pred visoko vodo in hkrati omogoča obema programoma atraktiven pogled na reko. Industrijski videz, ki ga narekuje dve popolnoma zložljivi stekleni zapori, se spopleduje z estetiko naprav in opreme za plovbo. Stekleni zapori sta zasnovani tako, da omogočata več različnih scenarijev povezanih oziroma ločenih prostorov kot tudi njihove povezanosti z zunanjim prostorom. Notranji obod proti zalednim stenam je izkoriščen za pisarniške niše in servisno-skladiščne prostore. Njihova premična zapora v zapretem stanju postane enotna razstavna površina.

The Prule bridge is situated in the heart of Plečnik's Trnovski pristan embankment. It divides the famous cascading riverbank, which is concluded in the confluence of the rivers Gradaščica and Ljubljanica, from its greener counterpart. An avenue of weeping willows runs along the entire length of the embankment and connects both of the sides. Some forty years ago, professor Peter Gabrijelčič envisaged the public use of the space beneath the bridge in his original design, but the plan never came to fruition.

River Captains Association used the facilities in the bridge for storage and equipment maintenance. As a part of a project installing public restrooms on the premises the first design for the clubhouse area was created. Its basic idea was to – in addition to the flexible design of the clubhouse and the accompanying bar facilities – plan the room arrangement in a way that would ensure flood safety. During the periods of high water level, the river Ljubljanica tends to rise above the level of the outer plateau and has flooded all of the interior facilities in the past.

The cascade cross section of the new poured terrazzo intervention assures safety against high waters and simultaneously affords an attractive view of the river. The industrial appearance, dictated by two completely foldable glass barriers, flirts with the aesthetics of boat equipment. The glass barriers are designed in a way that allows for several various scenarios of, either joint or separated, interior space arrangement and its relation to the exterior. The inner area, closest to the rear walls, is used for office spaces and storage facilities. The mobile barrier in a closed state becomes a unified exhibition surface.







Tomanov park / Toman Park

lokacija / location

križišče / the intersection of Resljeva -
Masarykova cesta, Ljubljana

leto izvedbe / year of completion
2017

avtorji / authors

Rok Žnidaršič, Teja Gorjup, Samo Mlakar, Klara
Bohinc

sodelavec / collaborator

nаписи / inscriptions Marko Drpić

fotografije / photos

Miran Kambič

naročnik / client

Mestna občina Ljubljana / City of Ljubljana

Pretežni del širšega območja Tomanovega parka je, ali pa še bo, namenjen poslovno-stanovanjskim stavbam, saj je območje v občinskih prostorskih dokumentih opredeljeno kot območje za gradnjo tovrstnih programov. Obravnavana lokacija je rezervirana za parkovno površino, kot predprostор večje poslovne stavbe. Namen projekta je z minimalno intervencijo urediti obstoječa stanje na način, da se ohranijo vsa obstoječa samonikla drevesa. Območje naj bi postalo kakovosten odprt javni prostor, ki bi služil najrazličnejšim uporabnikom – potnikom bližnje avtobusne in železniške postaje, okoliškim prebivalcem, dijakom in študentom ter ciljni publiki skejtarjev, saj v mestu primanjkuje kakovostnih urbanih neformalnih površin, ki so prilagojene temu priljubljenemu urbanemu športu.

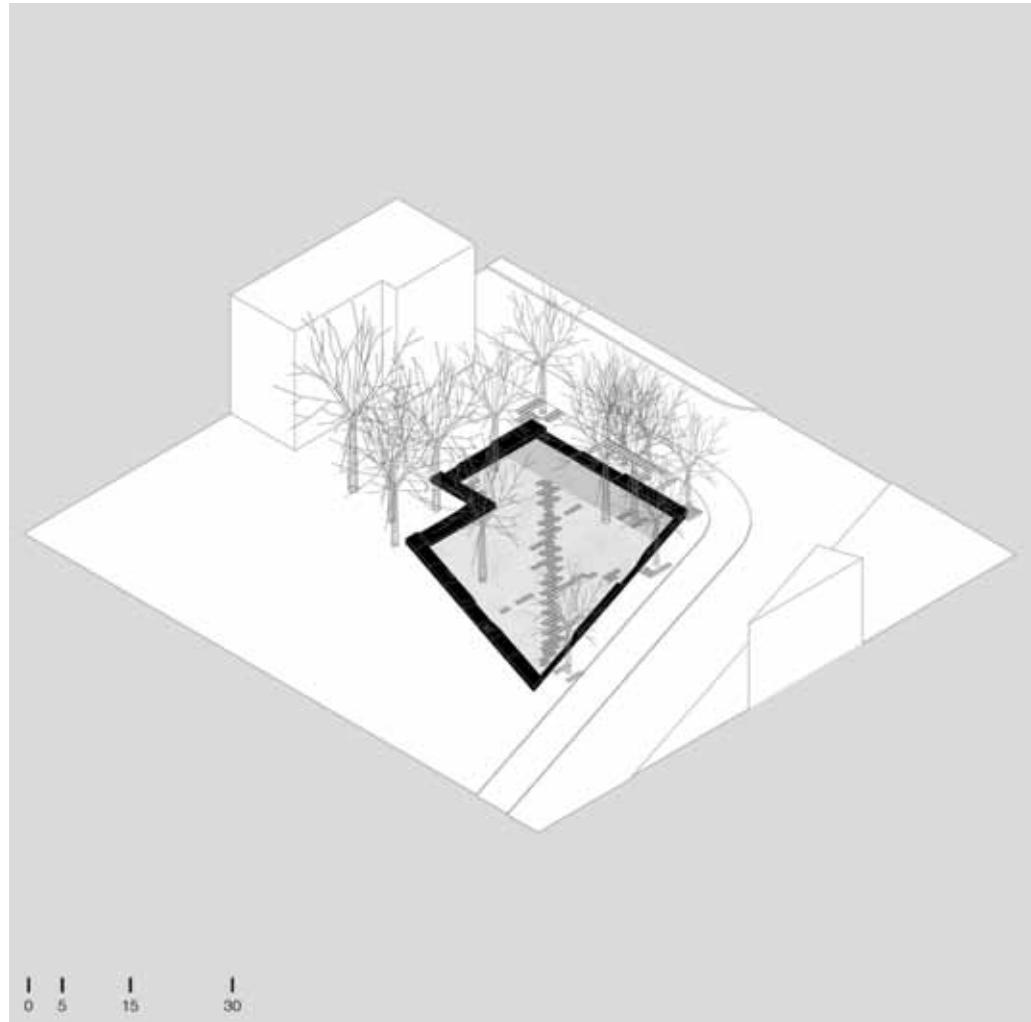
Da bi novi intervenciji zagotovili lastno prepoznavno identiteto, smo se naslonili na zgodovinsko rabo obravnavanega zemljišča in njegove neposredne okolice. Na tem mestu je do druge svetovne vojne stala kamnoseška delavnica mojstra Feliksa Tomana, v kateri so bili izdelani elementi številnih najpomembnejših javnih stavb v Ljubljani. Koncept zasnove se naslanja na to zgodbo. Celotno zasnova opredelimo z enim elementom – krožno strukturo prefabriciranih armiranobetonskih elementov, ki s svojo obliko, detajli in kompozicijo ustvarja reminiscenco na kamnoseške detajle, kot arheologijo mestnega spomina. Tak koncept hkrati omogoča prilagoditev ohranjenim samoniklim drevesom in zakonitostim urbanih športov.

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The wider area is, as designated in the municipal land use documents, predominately intended for commercial-residential buildings that have in part already been built. The area in question is reserved for park surfaces as a sort of a foyer to a larger commercial building. The purpose of the project is to sort out the current state with minimal intervention in a way that preserves all of the self-sown trees. The area is to become a high quality public open space catering to the needs of various users – the users of the nearby bus and railway stations, the surrounding residents, high school and university students, and, because the city lacks in high quality informal urban surfaces that cater to this popular urban sport, the target public of skaters.

In order to ensure that the new intervention has its own recognizable identity, we took the historical use of the lot and its immediate surroundings into account. The master stonemason Feliks Toman's workshop, where elements of various important public buildings of Ljubljana have been crafted, stood at this location until the Second World War. The concept of the design is rooted in the history of the location and defined with a single element – a round structure of prefabricated reinforced concrete elements – that is reminiscent of masonry details with its shape, details and composition, almost like an archaeological excavation of urban memory. This concept makes it possible to simultaneously adapt the structure to the preserved self-sown trees and the nature of urban sports.

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Mestni park Rakova jelša / *Town Park in Rakova Jelša*

lokacija / location
iztek / the end of Barjanska cesta, Ljubljana

leto izvedbe / year of completion
2016

avtorji / authors
Klara Bohinc, Andraž Keršič, Martin Kruh,
Aljoša Lipolt, Samo Mlakar, Dino Mujić, Tamara
Németh, Rok Žnidaršič

fotografije / photos
Andraž Keršič, Tamara Németh

naročnik / client
Mestna občina Ljubljana / City of Ljubljana

Mestni park Rakova Jelša je namenjen prostočasnim aktivnostim in prostorom za piknike, hkrati pa predstavlja eno od vstopnih točk v krajinski park Ljubljansko barje.

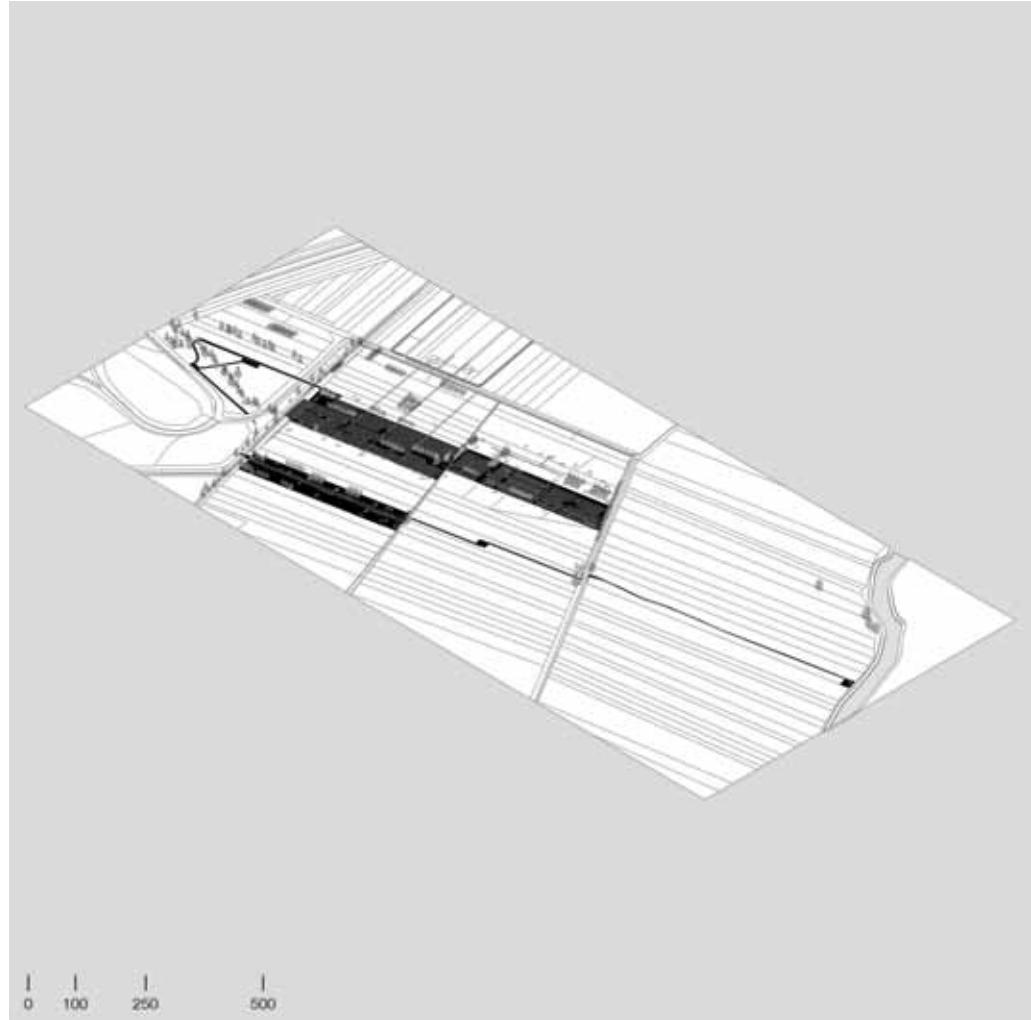
Park se nahaja ob obovoznici, ob vpadnici Ljubljana – center, na območju nekdanjih vrtičkov, ki so po odstranitvi lop leta 2010 postali črno odlagališče odpadkov. Projekt z razglasitvijo za javni prostor, z odstranjevanjem motečih elementov, čiščenjem prostora, odstranitvijo nevarnih in drugih odpadkov ter z novimi, minimalnimi posegi v prostor, skuša vrniti nekdanji karakter polobdelane barjanske krajine na pragu mesta in ustvariti nov vhod v Krajinski park Ljubljansko barje.

Oblikovno vodilo projekta so elementi velikih dimenzij (nadstrešnice, klopi, premostitve), ki so odporni na vandalizem in narejeni iz lokalnih materialov, s čimer zagotovimo majhen oglični odtis pri proizvodnji elementov. Zasnova poudarja in uporabi naravne danosti prostora, kot so jarki, značilni za barjansko krajino, ter obstoječa odrašla vegetacija, in tako spoštuje krhko ravovesje barjanskih naravnih habitatov.

Town park Rakova Jelša is intended for leisure activities and picnic grounds, but simultaneously acts as one of the entry points to the regional park Ljubljansko barje (Ljubljana Moors).

The park is located by the ring road, next to the arterial road Ljubljana – Centre in the area of former allotments that have, following the 2010 shed removal, become an illegal dumping ground. By removing disruptive elements and collecting hazardous and other waste, and by implementing minor spatial interventions, the project aims to revive the image of the rural moor landscape just a step away from the city and create a new entrance to the regional park Ljubljansko barje.

The design principle of the project are elements of big dimensions (waiting shelters, benches, walkways) that are resistant to vandalism and made out of local materials, which reduces the carbon footprint of element production. The design uses and emphasizes the natural features of the area, such as ditches, which are typical of the moor landscape, and the existing adult vegetation. Thusly the precarious balance of the marshland natural habitat is preserved.









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