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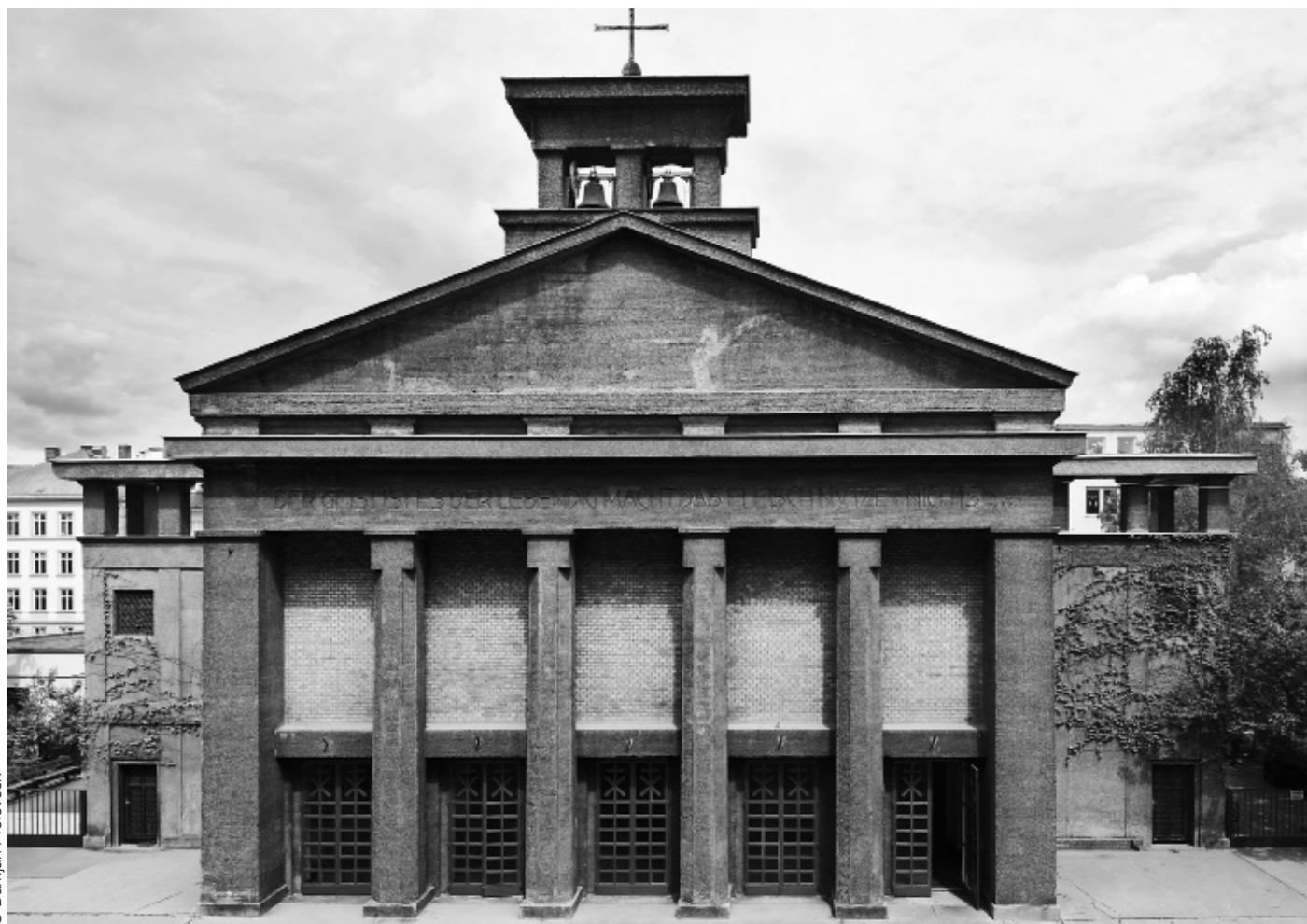
Cerkev sv. Duha na Dunaju

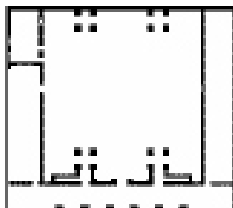
Church of the Holy Spirit in Vienna

Herbststrasse 82, Wien XVI, Dunaj/Vienna, Avstrija/Austria, 1910-13
Jože Plečnik (1872-1957)

Cerkev sv. Duha je nastala kot krščansko socialna postojanka sredi delavskega predmestja Dunaja. Zaradi pomanjkanja denarja se je Plečnik odločil za železobetonsko gradnjo, kar stavbo uvršča med najbolj avantgardne sakralne spomenike svojega časa. V zasnovi gre za klasično baziliko, ki ji je Plečnik zaradi boljše vidljivosti in slišnosti liturgičnega dogajanja odstranil vmesne podpornike. V ta namen je za empore uporabil skrajno profano konstrukcijo, kakršne so rabili pri gradnji mostov. Bolj kot tehnične možnosti novega gradiva ga je zanimal njegov estetski potencial. Ukvarjal se je zlasti z njegovo teksturo (prani beton, štokani beton, mešanje zdrobljene opeke v betonsko maso itd). Na fasadi je uporabil protodorske stebre, ki so bili edino primerni za izvedbo z lesnim opažem. Posebnost je kripta s kubističnimi kapiteli stebrov, kar je eden prvih primerov te slogovne posebnosti v arhitekturi. Kot spomin na slovenski Kras, od koder je izhajal njegov rod, je Plečnik fasadno čelo okronal s tradicionalno zvončnico.

The Church of the Holy Spirit was built as a Christian social centre in the centre of a working-class suburb of Vienna. Due to a shortage of funds, Plečnik decided on reinforced-concrete construction, which places the building among the most avant-garde religious monuments of its time. The church is designed as a classical basilica with its middle supports removed to achieve an unobstructed view of the liturgy and better acoustics. This necessitated that a rather profane construction, better known in bridge-building, be used for the galleries. Plečnik was more interested in the aesthetic potential of the new building material than its technical properties. He particularly concerned himself with the texture (washed concrete, sandblasted concrete, adding crushed brick into the concrete mixture, etc.). On the facade, he used proto-Doric columns, the only kind suitable for execution with wood panelling. A special feature of the church is the crypt with Cubist column capitals, which is one of the first examples of this stylistic feature in architecture. As an echo of the Slovenian Karst, from where his family originated, Plečnik crowned the pediment with the traditional bell-cote.





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Tovarna Rog Rog Factory

Trubarjeva 27, Ljubljana, 1922-23
Alojzij Král (1884-1969)

EŠD: 10060, status: kulturna dediščina/cultural heritage



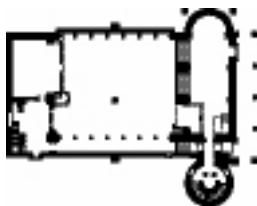
Tovarna Rog je prva železobetonska konstrukcija v Ljubljani. Gradili, dograjevali in nadgrajevali so jo postopoma. Češki arhitekt Alojzij Král je trinadstropni armiranobetonski skeletni objekt po Hennebiquovem patentu zasnoval na že obstoječi opečni stavbi ob reki Ljubljanici. Konstrukcija je postavljena v rastru 6 metrov. Vsak drugi železobetonski stebel je podvojen. Vmesni stebri zaradi tega nimajo nosilne funkcije in samo ločujejo okna med seboj. Do l. 1951 je bila na tem mestu znana Pollakova tovarna usnja, potem pa ena najbolj znanih jugoslovanskih tovarn koles Rog, ki je nudila zaposlitev velikemu številu delavcev. Edinstvena je notranjščina tovarniškega poslopja, ki jo odlikujejo dvojno osvetljevani dvoranski prostori velikih dimenzij (širina 9 m, dolžina 120 m). Jedro starega objekta tvori pritlična vzdolžna hala, ki je najstarejša. Na južni strani je prizidana pritlična hala, nad jedro objekta pa trinadstropni prizidek. Betonski nosilci stavbo povezujejo v horizontalni in vertikalni smeri in dajejo fasadi popolnoma moderen izraz.

This is the first reinforced-concrete construction in Ljubljana. The factory was built, annexed, and expanded in phases. Czech architect Král designed the four-storey reinforced-concrete skeletal building after Hennebique's patent on the existing brick building by the River Ljubljanica. The frame-construction pillars are placed six metres apart. Every other reinforced-concrete pillar is doubled, and the pillars between are non-loadbearing and only act as partitions for the windows. Until 1951, this was the production plant of the Pollak leather factory, and after that of Rog, one of the most renowned Yugoslav bicycle manufacturers, which employed a large number of workers. The factory interior is unique, boasting large (width 9 m, length 120 m), double-lit halls. The core of the old building is formed by a single-storey elongated hall, which is the oldest. In the southern end of the lot, a one-storey hall was annexed, and a three-storey superstructure built on the building's core. Concrete beams connect the building in both the horizontal and vertical direction, giving the facade a completely Modern expression.



Cerkev Gospodovega vnebohoda v Bogojini

Church of the Ascension in Bogojina



Bogojina 147, Murska Sobota, 1924-27
Jože Plečnik (1872-1957)

EŠD: 30, status: kulturni spomenik/cultural monument

Cerkev v Bogojini je najlepši primer Plečnikovega spoštljivega povečanja obstoječe sakralne stavbe. Velikost prizidka je določena z razmerjem dveh obočnih pol stare ladje. Ta mera je Plečniku rabila za stranico kvadrata, ki ga je nato podvojil, da je dobil dolžino novega prostora. Po preostali obočni poli pa je določil širino stranske ladje, medtem, ko je po velikosti starega zvonika uredil širino stebrnega obhoda. V tem sistemu tudi razpon starega slavloloka ustreza globini novega prezbiterja. Staro cerkev je z odprtjem njene severne stene spremenil v narteks nove, ki stoji nekoliko višje, zaradi česar ni bilo treba kopati temeljev. Da bi prihranil opeko pri gradnji zidov, je ostrešje oprl na notranjo ločno konstrukcijo z masivnimi stebri iz podpeškega kamna, ki hkrati členi liturgični prostor. Strop cerkve in glavni oltar je okrasil s keramiko prekmurskih lončarjev. Nasproti apside stare cerkve je prizidal nov zvonik in ga okronal z manjšim nesimetrično postavljenim stolpičem. Da bi stara cerkev ne utonila v večji, novi, jo je navzven povišal in materinsko zaobjel z novim zidom.

The church in Bogojina is the greatest example of Plečnik's respectful enlargement of an existing religious building. The size of the annex is determined by the ratio of the two traves of the old nave. Plečnik used this measure for the side of the square, which he then doubled for the length of the new space. He used the remaining trave to determine the width of the aisle, while the size of the old bell tower was used to gauge the width of the columned ambulatory. Within the system established, the span of the old chancel arch corresponds to the depth of the new presbytery. Since the new church is standing slightly higher, no new foundation work was required. To save on brick for the walls, the roof structure was designed to be supported by the interior arched construction with massive columns made of Podpeč stone, which also articulates the liturgical space. The ceiling of the church and the main altar were decorated by ceramic made by Prekmurje potters. Opposite the apse of the old church, Plečnik added a new bell tower and crowned it with a smaller, asymmetrically placed turret. To prevent the old church being drowned in the new one, he raised its exterior and enveloped it with a new wall.



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Mestna delavska kolonija City Workers' Community

Betnavska c., Ulica zmage, Fochova ul., Koseskega ul., Maribor, 1927-29
Ivan Vurnik (1884-1971)

EŠD: 429, status: kulturni spomenik/cultural monument



Naselje delavskih vrstnih hišic v nekdanjem mariborskem predmestju Tabor je pomemben člen v razvoju slovenskega modernega urbanizma in hkrati tudi prvič pri nas uresničuje zamisel vrtnega mesta. Arhitekt sam našteva angleške, nizozemske in nemške vplive. To je tudi eden prvih primerov socialne gradnje vrstnih hiš pri nas. Ob podpori mestne občine in z ugodnimi posojili so si delavci vrstne hiše zgradili sami, mariborska občina pa je zastopnik vodila nadzorna in organizacijska dela. Delavci so kredite odplačali v 20. letih. Svoja razmišljanja in projekte za vrstne hiše je Vurnik v letih 1927 in 1928 tudi objavil v reviji Dom in svet, v koledarju Mohorjeve družbe in v Slovenscu. V ospredju je bila ekonomičnost gradnje, pa tudi osenčenje. Osnovni tloris enote je 20 m², s tremi etažami in skupnim požarnim zidom. Zgrajenih je bilo 147 enot, pahljačasto razvrščenih v smeri S-J. V notranjosti naselja je velika skupna zelena površina. Obodne ulice naselja so zasajene z visokimi drevesi.

This community of workers' terraced houses in the former Maribor suburb of Tabor is an important step in the development of Slovenian Modernist urban planning, being the first realisation of a Garden City in the Slovenian territory. The architect mentioned English, Dutch, and German influences. It is also one of the first examples of social terraced housing in Slovenian territory. With the support of the city municipality and by means of inexpensive loans, the workers themselves built the terraced houses with the municipality of Maribor organising and overseeing the construction free of charge. The workers could pay back their loans within 20 years. In 1927 and 1928, Vurnik published his ideas and his terraced-housing project in the magazine Dom in svet, the Mohorjeva družba society yearly calendar, and in the newspaper Slovenec. Economy of construction was the primary consideration, as was exposure to the sun. The basic ground plan measures 20 sqm and features three floors with a common fire wall. 147 units were built, arranged from north to south in the shape of a fan. There is a large common planted surface inside the residential community and the perimeter roads of the community are lined with tall trees.

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Delavska kolonija Workers' Quarters

Vilharjeva, Črtomirova, Hacquetova, Novakova ulica, Ljubljana, 1927-32
Ivo Spinčič (1903-1958)



Delavska kolonija je kompleks stanovanjskih zgradb ob Vilharjevi, za železniško postajo, namenjenih zaposlenim v ljubljanski carinarnici. Sestavljen je iz petih stanovanjskih enot – treh enonadstropnih in dveh trinadstropnih, zbranih okoli notranjega zelenega dvorišča. Izvorno je zraven spadala tudi stavba carinarnice čez cesto, ki jo je l. 1945 porušila bomba. Carinarniška kolonija je zgodnje Spinčičevo delo, pri katerem je v praksi preizkusil načela stanovanjske gradnje, ki jih je prinesel z Dunaja od profesorja Petra Behrensa, pa tudi Le Corbusierja. Kasneje jih je z Jožetom Mesarjem zapisal v knjigi Stanovanje (l. 1931). Delavska kolonija je po svoji zasnovi in izbiri materialov funkcionalistična, po zunanjem videzu pa je z močno poudarjenimi venci in valjastimi oziroma kvadrastimi stopniščnimi stolpi ekspresionistična oziroma celo romantična. Kompleks se deloma razlikuje od načrtov: okrog notranjega dvorišča sta bila dograjena dva trinadstropna bloka, del kolonije severno od Hacquetove pa ne obstaja.

The Workers' Quarters is a complex of residential buildings on Vilharjeva Road behind the railway station, which were intended for the employees of the Ljubljana customs office. Today, the complex comprises five residential units, three of two storeys and two of four storeys, arranged around a green inner court. Originally, the customs office building across the street was also part of the complex but this was destroyed by a bomb in 1945. The Customs Office Workers' Quarters is an early work by Spinčič in which he practically tested the principles of residential construction he brought from Vienna (from Prof. Peter Behrens), as well as from Le Corbusier. Later, he and Jože Mesar recorded these principles in the book Stanovanje (The Apartment, 1931). In terms of its design and the materials used, the Workers' Quarters is Functionalist, yet Expressionist or even Romantic in appearance with its heavily pronounced cornices and cylindrical or cuboid staircase towers. The complex differs from the plans: two four-storey residential blocks were added around the inner court, and the part north of Hacquetova Street was never built.



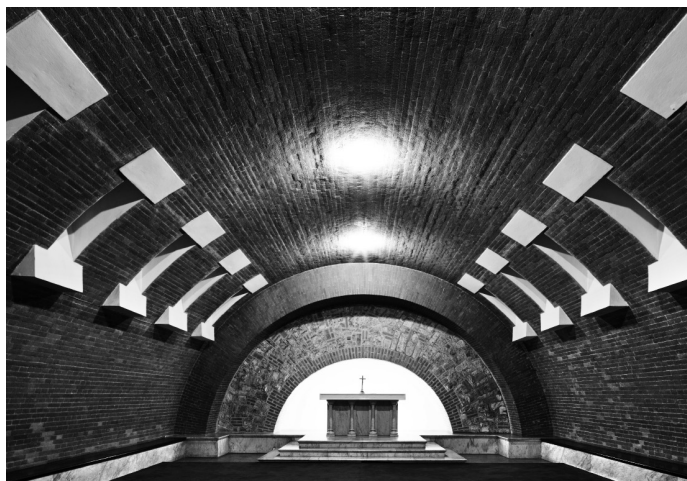
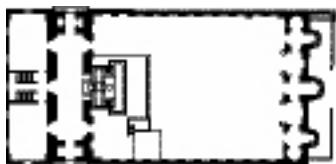
Cerkev Srca Jezusovega v Pragi Church of the Sacred Heart in Prague

Náměstí Jiřího z Poděbrad, Praha-Vinohrady, Praga/Prague, Češka/Czech, 1927-32,
Jože Plečnik (1872-1957)

Za cerkev v Pragi je Plečnik narisal veliko različnih študij. Na prostornem trgu, obdanem z visokimi stavbami, je projektiral razmeroma nizko cerkev, ki jo je za glavni pogled optično povišal s širokim zvonikom. Namesto dragih kamnoseških izdelkov se je odločil za cenejši fasadni plašč iz dvakrat žgane klinkerske opeke in klad iz umetnega kamna. Z njim je poustvaril vzorec kraljevskega hermelinskega ogrinjala, s katerim je simbolično opozoril, da je cerkev posvečena Kristusu kralju, da stoji na trgu kralja Jurija iz Podjebradov in v predmestju, ki nosi ime Kraljevski vinogradi. Tudi zvonik je okronal z velikim, delno pozlačenim kraljevskim jabolkom. Tekstilna metaforika se nadaljuje v okenskem predelu, kjer iz ometa narejene girlande kažejo, da je zunanji plašč »ogrnjen« čez »belo oblačilo«. V kripti je lok za oltarjem Plečnik sestavil iz ostankov najstarejših sakralnih stavb na praškem gradu in s tem cerkvi, zgrajeni na nepozidanem prostoru, zagotovil zgodovinsko identiteto. Klančina v zvoniku dokazuje, da je Plečnik spremljal funkcionalistično arhitekturo, vendar je ni imel za pomembno in zato tudi notranjost zvonika nikoli ni bila namenjena javnosti.

For this church in Prague, Plečnik drafted many different studies. In a large square lined by tall buildings, Plečnik designed a relatively low church, whose main view was optically heightened by a wide bell tower. Instead of expensive stonemasonry, he used a less expensive facade skin, made of twice-fired clinker brick and blocks of artificial stone. In this manner he recreated the pattern of royal ermine cloak, symbolically drawing attention to its dedication to Christ the King, to its standing on the square of King George of Poděbrady, and to its location in the suburbs that carry the name of the Royal Vineyards. The bell tower was also crowned with a large, partially gilded royal orb. The textile-derived metaphorical language continues in the window section where the render swags suggest the outer skin is "worn" over a "white robe". In the crypt, Plečnik used the remains of the oldest religious buildings at the Prague castle to piece together the arch behind the altar and thus gave the church, erected in a previously non-built site, a historical identity. The ramp in the bell tower shows that Plečnik was familiar with Functionalist architecture but did not consider it important; the bell tower's interior was never meant for the public.





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Vila Šubic

Villa Šubic

Levstikova ulica, Ljubljana, 1929
Vladimir Šubic (1894-1946)

EŠD: 8814, status: kulturni spomenik/cultural monument



Arhitekt Šubic si je ob svoji poroki zgradil vilo za svojo družino na Vrtači, ki je kmalu zatem postala ena najbolj elitnih četrti modernističnih vil v Ljubljani. Po pričevanju gre za eno prvih protipotresno varnih stavb na svetu. Stavba je s prostornim vrtom, na katerem je tudi bazen, diskretno odmaknjena od južne parcelne meje. Zasnova temelji na dinamični modernistični kompoziciji dveh kvadrov in valja, ki jih zaključuje ravna streha. Posamezni detajli, kot so profilirani podstavki, protodorski stebri in polkrožna trifora, izpovedujejo Šubičev arhitekturni podpis. V vili naj bi se po pripovedovanju zbirali nekateri najvidnejši slovenski modernistični umetniki, med njimi: Ivan Mrak in Karla Bulovec-Mrak, Ivan Čargo, Vladimir Bartol, Veno Pilon in Walter Bianchi.

The villa was built by architect Šubic for his family after his marriage. Its location, Vrtača, soon after became one of the most sought-after neighbourhoods of Modernist villas in Ljubljana. It is said to be one of the first anti-seismic buildings in the world. By means of its spacious garden featuring a swimming pool, a gap between the house and the southern border of the lot is created. The design is based on the Modernist composition of two cuboids and a cylinder, terminated by a flat roof. Individual details, such as a profiled base, proto-Doric columns, and a semicircular three-mullioned window are all part of Šubic's architectural signature. The villa is said to have often entertained some of the most prominent Slovenian Modernist artists with Ivan Mrak and Karla Bulovec-Mrak, Ivan Čargo, Vladimir Bartol, Veno Pilon and Walter Bianchi all figuring among the guests.



Vila Marije Vere Villa Marija Vera

Cesta na Rožnik 8, Ljubljana, 1929
Maks Strenar (1901-1968)

EŠD: 1590, status: kulturna dediščina/cultural heritage



Igralka Maria Vera von Osten-Sachsen (1881-1954) je pri mestnih oblasteh sredi leta 1929 dosegla, da so ji dovolili na parceli ob vznožju Rožnika, ki je veljala za nezazidljivo, postaviti vilo oziroma bel gradič z okroglim stolpom. Okoli slavne igralka so se smukali številni arhitekti, pod načrti se je na koncu podpisal mladi arhitekt Maks Strenar, ki je po diplomi pri prof. Plečniku sodeloval z arhitektom Josipom Costaperarijo. Vila je strukturirana tako, da večji dvoetažni stavbni kubus skoraj kvadratne osnove na jugozahodnem vogalu seka okrogli trietažni stolpič, ki se na vrhu odpira na ravno teraso. Vila kaže na dunajske zglede in je ena prvih modernističnih vil pri nas. Novi lastniki so na terasi vile dozidali sobo, zaprli ložo in zazidali balkon ter s tem spremenili osnovna razmerja vile in njen izgled.

In 1929, actress Maria Vera von Osten-Sachsen (b. 1881; d. 1954) succeeded in persuading the municipal authorities to allow her to build a villa in the shape of a small white castle on a lot in the foothills of Rožnik that was previously classified as unavailable for construction. Many architects vied for the job, but the actress finally commissioned young architect Strenar to draw up the plans. Strenar was a graduate of Plečnik and had previously collaborated with architect Josip Costaperaria. Structurally, the villa's larger, two-storey cuboid forming an almost perfect square is intersected in the southwestern corner by a round, three-storey turret opening into a flat terrace at the top. The villa shows Viennese influence and is one of the first Modernist villas in Slovenian territory. Later owners added a room on the terrace, closed off the recessed loggia, and walled up the balcony, thereby altering the villa's fundamental proportions and its appearance.



Vila na Novakovi ulici Villa in Novakova Street

Novakova 8a, Zagreb, Hrvatska/Croatia, 1929
Maks Strenar (1901-1968)



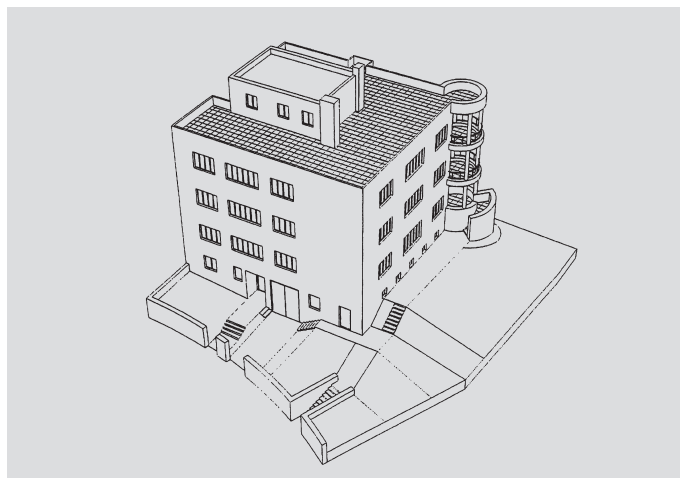
Novakova ulica se nahaja blizu mestnega jedra spodnjega centra Zagreba, na reliefno problematičnem terenu. Projekt je zamišljen kot modernističen mikroambient dvajsetih večstanovanjskih vil v zelenju (Loosov Terassenhaus). Večinoma so bile zgrajene med leti 1930-36. Strenarjeva vila predstavlja južni del dvojčka, tik ob cesti, na začetku naselja. Gre za jasen kubus s poudarjenim krožnim erkerjem, ki dematerializira togost kubusa. Erker nosijo trije stebri po celotni višini objekta. Obdaja ga lahka ograja. Lociran je na jugovzhodu in nudi čudovite poglede na mesto. Podobno kombinacijo valja in kubusa zasledimo pri Strenarjevi vili Marije Vere pod Rožnikom v Ljubljani. Skupni imenovalci obeh vil so tudi: čistost, enostavnost in racionalnost v detaljiranju ter klasična gradnja. Zanimivo je tudi, da se pozicija stopnišča ne odlikuje na fasadi teh dveh Strenarjevih objektov. Stavba na Novakovi ima pritličje, tri nadstropja in teraso. V vsakem nadstropju sta po dve stanovanji.

Novakova Street is located close to the urban core of Zagreb's lower centre, on a plot characterised by problematic relief. The project was intended as a Modernist micro-development of 20 villas with multiple flats surrounded by greenery (cf. Loos's Terassenhaus). Most were built between 1930 and 1936. Strenar's villa represents the southern part of the semi-detached building and is located next to the street at the very beginning of the neighbourhood. It is a clear cuboid with a pronounced circular oriel acting to dematerialise the rigidity of the cuboid. The oriel is supported by three columns spanning the entire height of the building and has a light fence. The oriel is located in the southeast and offers beautiful views of the city. A similar combination of a cylinder and a cuboid can be observed with Strenar's Villa Marija Vera in the foothills of Rožnik in Ljubljana. Further parallels between the two villas include the purity, simplicity and rationality of the detail, and the classical method of construction. Interestingly, the position of the staircase is not reflected on the facade of either of Strenar's buildings. The building on Novakova Street has a ground floor, three upper floors and a terrace. There are two flats on each storey.

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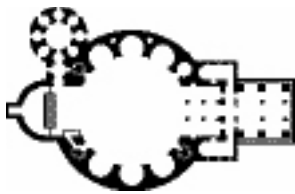
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Cerkev sv. Antona Padovanskega v Beogradu Church of St. Anthony of Padua in Belgrade

Pop Stojanova 19, Beograd/Belgrade, Srbija/Serbia, 1929-36
Jože Plečnik (1872-1957)



Plečnikova beograjska cerkev za frančiškane iz Bosne je poskus, da bi se približal arhitekturni tradiciji Srbije, s katero se dotlej ni ukvarjal. Za vzor si je vzel rimski Panteon in po njem uredil razmerje med širino in višino prostora. Pri načrtovanju si je pomagal z neuresničeno varianto cerkve za Bogojino. Zaradi nepoznavanja lokalnih gradbenih razmer je Plečnik prvotno kupolo zamenjal s preprostejšim ravnim betonskim stropom. Ker so zidove skrbno zgradili, jih je pustil neometane. Stranske kapele so navidezno vdolbene v obodni zid. Pri opremljanju cerkve in določanju ikonografskega programa je Plečnik sodeloval z župnikom in poznejšim gvardijanom Josipom Markušićem. Marsikaj od zamišljenega pozneje zaradi pomanjkanja denarja ni bilo izvedeno. Ves uresničeni kamnoseški in kiparski okras je bil pod Plečnikovim nadzorom izdelan v Ljubljani. Po drugi svetovni vojni je Plečnik dopolnil prezbiterij z Meštrovičevim kipom zavetnika cerkve. Po arhitektovi smrti so dozidali tudi zvonik.

The Belgrade church for the Bosnian Franciscans was Plečnik's attempt to approach the architectural tradition of Serbia, which had been relatively unknown to him until then. He took the Pantheon in Rome as his model and used this for the ratio between the width and height of the space. He also took several design cues from his unrealised Bogojina proposal. Unsure of what to expect from the local builders, Plečnik replaced the dome of the initial draft with a simpler flat concrete ceiling. When he saw that the walls had been built with great care, he left them unrendered. The aisle chapels appear recessed in the perimeter wall. In choosing church furnishings and the iconographic design, Plečnik collaborated with the parish priest (and later abbot) Josip Markušić. Many elements of the submitted design were not realised due to a lack of funds. The stonemasonry and statues that were completed were carried out under Plečnik's supervision in Ljubljana. After the Second World War, Plečnik added the statue of the patron saint of the church by Ivan Meštrović to the presbytery. The bell tower was added after the architect's death.



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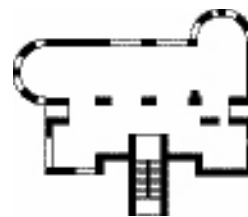
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Vila dr. Neuberger

Villa Dr Neuberger

Vilharjeva cesta 21, Ljubljana, 1930-31
Stanko Rohrman (1899-1973)

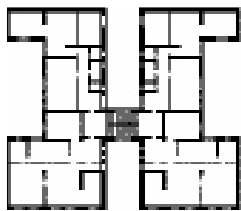
EŠD: 5735, status: kulturni spomenik/cultural monument



Arhitekt Stanko Rohrman se je po diplomi pri prof. Ivanu Vurniku na Oddelku za arhitekturo Tehnične fakultete v Ljubljani leta 1927 uveljavil s publicističnim delom, z natečajnimi projekti in izvedenimi deli, kot so npr. vila dr. Neuberger, Rems in Dedek v Ljubljani ter vila Reich na Bledu, kjer je dosledno uvajal funkcionalistična načela v arhitekturi. Podkletena dvoetažna štiristanovajska vila dr. Mavricija Neubergerja iz začetka tridesetih let je bila postavljena na robu mesta za železniško postajo v Ljubljani. Z dvema ponavljajočima se polkrožnima zaključkoma velikih sob, ki izstopata iz stavbnega kvadra in sta pravokotna drug na drugega, arhitekt vnaša dinamiko v izčiščeno estetično modernistično stavbo kot tudi s fasado, ki ima podolgovata okna. Bivalne prostore ima vila orientirane proti jugu oziroma vrtu, servisne z ven pomaknjenim stopniščem, pa na sever. V vili je bil med drugo svetovno vojno odporniški bunker.

After graduating under Prof. Ivan Vurnik at the Department of Architecture of the Technical Faculty in Ljubljana in 1927, Rohrman made his name writing articles, and with competition projects and built works such as the Villas Dr Neuberger, Rems and Dedek in Ljubljana, and the Villa Reich in Bled, all seeing Functionalist principles applied in the architecture. The cellared, two-storey, four-flat villa of Dr Mavricij Neuberger from the early 30s was built at the edge of the city, behind Ljubljana railway station. With two repeating, semicircular terminations of the large rooms projecting out of the building's cuboid and standing perpendicular to each other, the architect introduced a degree of dynamics to the clean aesthetics of the Modernist building, as he did through the facade and its elongated windows. The villa's residential spaces are oriented towards the south (i.e. the garden), while the service spaces with a protruding staircase are oriented towards the north. During the Second World War, the villa was used by the Resistance as a bunker.





Hranilni in posojilni konzorcij Savings and Credit Consortium

Štefanova ulica 9 in 11, Ljubljana, 1930-31
Dragotin Fatur (1895-1973), Jože Platner (1904-1968), Miroslav Kos (1903-1968)

Štirinadstropna večnamenska hiša s tlorisno obliko črke H, ob Gajevi (danes Štefanovi) ulici, je bila zasnovana leta 1929 in izvedena dve leti kasneje. Zasnoval jo je arhitekturni biro Fatur-Kos-Platner ter predstavlja eno prvih stavb s skeletno okvirno konstrukcijo v železobetonu pri nas. Objekt ima vgrajene nove materiale, kot so npr. azbestne cevi. Poslovno stanovanjska stavba s stopničasto ravno streho je sestavljena iz dveh ločenih delov, v reži med njima je povezovalni stopniščni del. Nekoč je na sredini stavbe, ob ulici, v višini prvega nadstropja stal kip Sejalec, delo kiparja Franceta Kralja, ki je bil viden s stopnišča in je označeval stavbo. V stavbi je bila nekoč skupna menza (Gajev hram), zato so bile kuhinje v malih stanovanjih minimalne. V pritličju stavbe je imel prostore arhitekturni biro Fatur-Kos-Platner. V letih 1931-34 je bilo v njih uredništvo revije Arhitektura, ki je promovirala funkcionalistične arhitekturne ideje v slovenskem in jugoslovanskem prostoru.

This four-storey, multi-purpose building of H-shaped floor plan in Gajeva (now Štefanova) Street was designed in 1929 and built two years later. It was designed by the architectural office Fatur-Kos-Platner and stands as one of the first buildings in Slovenia featuring reinforced-steel framed construction and also one of the first to use new materials, such as asbestos pipes. The commercial and residential building with a stepped flat roof is comprised of two separate parts, connected by an enclosed staircase in the slot between. A statue of the Sower by sculptor France Kralj was formerly installed on the level of the first floor in the middle of the building. Facing the street, it was visible from the staircase and marked the building. The building contained a common canteen called Gajev hram, and consequently the kitchens in the small flats were minimal. Upon the completion of the building, the architectural office Fatur-Kos-Platner set up offices on the ground floor, as did, between 1931 and 1934, magazine Arhitektura, which promoted Functionalist architectural ideas within the territory of Slovenia and Yugoslavia.



© Vir: Bogo Zupancič



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Nebotičnik

The Skyscraper

Slovenska 37, Štefanova 1-5, Beethovnova, Ljubljana, 1930-33
Vladimir Šubic (1894-1946)

EŠD: 376, status: kulturni spomenik državnega pomena/cultural monument of national importance

Poslovno stanovanjski objekt Nebotičnik je ikona Ljubljane in najpomembnejše Šubičevo delo. Ob svojem nastanku je bil s svojimi 70 m višine eden najvišjih objektov in prva skeletna stolpnica na Balkanu. Gradili so ga sočasno z Rockefellerjevim centrom v New Yorku in ima podoben simbolni pomen. Je tudi ena najbolj protipotesno varnih stavb pri nas. Postavljen je na 16 temeljev, ki segajo 18 m v globino. Nosilna konstrukcija je armiranobetonski skelet z vmesnimi stenami iz betona in opeke in je v času gradnje predstavljala izjemen tehnološki dosežek. Nebotičnik je del zazidave Pokojninskega zavoda ob Štefanovi ulici, ki zajema še dve stavbi v istem stavbnem bloku in pasažo z javnim programom. V pritličju in nadstropju Nebotičnika so trgovine, nato poslovni in stanovanjski prostori, na vrhu pa je kavarna s teraso in glorieta. Vhodna avla in stopnišče sta monumentalno zasnovana, obložena s kamnom in glavami Penatov. Na fasadi je ob stiku s sosednjo stavbo postavljena 4-metrška plastika Genije.

The commercial and residential building The Skyscraper is an icon of Ljubljana and Šubic's most important work. At the time of its construction, its height of 70 m meant that it was one of the tallest buildings and also the first skeletal tower in the Balkans. Its construction took place simultaneously with the Rockefeller Centre in New York and it has a similar symbolic significance. It is also one of the most seismically resistant buildings in Slovenia. It is built on 16 piles reaching 18 m into the ground. The load-bearing construction is a skeleton made of reinforced concrete with concrete and brick partition walls. At the time of its construction, it was an exceptional technological achievement. The Skyscraper is part of the Pokojninski zavod (Pension Fund) development along Štefanova Street, comprising two more buildings in the same building block and a public-programme arcade. The ground floor and the first floor are occupied by shops with office and residential spaces above them. At the top, there is a café with a terrace and a tempietto. The entrance hall and the staircase exhibit monumental design with stone panelling and a series of heads of Penates. At the point of contact with the adjacent building, a four-metre statue of a female figure is installed on the facade.

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Stanovanjski blok Šahovnica Residential Block the Chessboard

Vrtača 4 in 6, Ljubljana, 1931
Josip Costaperaria (1876-1951)

EŠD: 22786, status: kulturna dediščina/cultural heritage



Prvi modernistični stanovanjski blok pri nas je bil zgrajen leta 1931. V njegovi hibridni strukturi prepoznamo nastanek novega stavbnega tipa pri nas. Nastal je kot skupni projekt Josipa Costaperaria in Marije Rekar z združitvijo dveh lastniških najemnih štirinadstropnih stanovanjskih hiš ob ulici. Plošča nad kletjo je železobetonska, ostale so iz lesenih stropnikov. To je tudi vzrok, da ravna streha na vrhu ni pohodna. Osrednji del bloka je zavrt v geometriziran art decojevski fasadni plašč z vzorcem prazno-polnih pravokotnih polj – odtod ime Šahovnica, ki pa ne sežejo v polje cokla in zgornjega venčnega dela stavbe. Ulična fasada z vogalnimi okni je simetrična in stroga, bočni in zadnja fasada z ložami in ven pomaknjenimi stopnišči so bolj razgibane. Različno oblikovana vhoda sta iz dvoriščne oziroma vrtno strani. Stanovanja imajo dvo- ali tristransko orientacijo. Velike prehodne sobe so nameščene ob ulici, servisni prostori s tradicionalno kuhinjo pa na vrtno stran.

The first Modernist residential block in Slovenia was built in 1931. Its hybrid structure pioneered a new building type in Slovenian territory. The block was a joint project of Costaperaria and Marija Rekar, merging two privately owned five-storey tenant houses on the street line. The slab above the cellar is made of reinforced concrete; all other ceilings are made of wooden ceiling beams, which is why the flat roof is not accessible or usable. The central part of the block is wrapped into a geometricised Art-Deco facade skin with a pattern of filled and empty rectangular fields – hence "The Chessboard" – which, however, do not reach into the field of the base, or the upper, corniced part of the building. The street-side facade with corner windows is symmetrical and stern; the side and rear facades with recessed balconies and extruded staircases are more varied. Entry is through two differently designed yard-side entrances. The flats feature two- or three-sided orientation; the large living spaces are positioned on the street side, while the service spaces with a traditional kitchen are placed on the garden side.

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Vile na Levstikovi Villas in Levstikova Street

Levstikova ulica 15, 13, 11 in Vrtača 11, Ljubljana, 1931-32
Josip Costaperaria (1876-1951)

EŠD: 370, status: kulturna dediščina/cultural heritage



Costaperarijeve modernistične vile Moskovič, Pavlin, Keršič in Pirkmajer na Levstikovi ulici v Ljubljani ter nekoliko oddaljeni vili Perhavec in Dular, vse so bile zgrajene leta 1932, predstavljajo skupaj s Šahovnico in tremi sosednjimi modernističnimi vilami drugih arhitektov zaokroženo stilsko in socialno četrt bogatih in v modernizem usmerjenih meščanov iz začetka tridesetih let. To četrt zaradi modernističnega navdih imenujemo ljubljanski Weissenhof, vendar fasade vil na Levstikovi originalno niso bile bele. Razkošne vile sredi vrtov z bazeni imajo deloma pohodne strehe, razgibane fasade z različno velikimi okenskimi odprtini vključujejo kiparske upodobitve. Arhitekt, ki je leta 1927 diplomiral pri prof. Clemensu Holzmeistru na Dunaju, je v oblikovanje fasad ponekod vnesel art-decojevske prvine v obliki horizontalnih trakov, vile se navezujejo na modernistično tradicijo vil na Dunaju, ki jo je arhitekt dobro poznal.

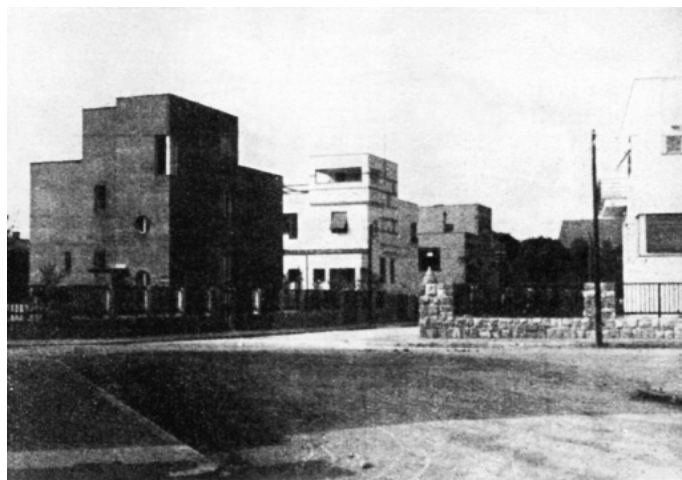
Costaperaria's Modernist Villas Moskovič, Pavlin, Keršič and Pirkmajer in Levstikova Street in Ljubljana, and the Villas Perhavec and Dular nearby, were all built in 1932. Together with the Chessboard block and the three Modernist villas in the vicinity, which were designed by other architects, they represent a self-contained neighbourhood, both in terms of style and social status, of affluent and pro-Modernist citizens from the early 30s. Because of its Modernist spirit, the villa-strewn neighbourhood is called the Weissenhof of Ljubljana, despite the fact that the facades of the villas in Levstikova Street were not white when they were new. The luxury villas surrounded by gardens with swimming pools have roofs with partial access, and the varied facades with window apertures of different sizes feature sculptures, etc. The architect, who graduated in 1927 under Prof. Clemens Holzmeister in Vienna, introduced Art-Deco design elements in the shape of horizontal bands to some of the facades. The villas reference the Modernist tradition of villas in Vienna, with which the architect was very familiar.



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Hranilnica na Tyrševi ulici Bank in Tyrševa Street

Tyrševa ulica 2 in Slovenska ulica 12, Maribor, 1930-32
Aleksander Dev (1903-1967), Jaroslav Černigoj (1905-1989)

EŠD: 433, status: kulturni spomenik/cultural monument



Černigoj in Dev, oba Plečnikova učenca, sta ob svojem prihodu v Maribor ustanovila svoj biro Černigoj-Dev in korenito posegla v tamkajšnje arhitekturno prizorišče. Leta 1930 so na natečaju Mestne hranilnice Dravske banovine, njun načrt izbrali kot najboljšo rešitev. Gre za vogalno lokacijo Tyrševe in Slovenske ulice, s problematiko različno visokih stavbnih nizov. Nov objekt je enostaven trinadstropen kubus z ravno streho in krši tako višino sosednjih stavb kot tudi obstoječo stavbno linijo. To je prva železobetonska skeletna stavba v Mariboru, zasnovana na principu transparentnega pritličja, z velikimi, linearno poudarjenimi okenskimi površinami v nadstropju in ravno streho, ki daje vtis lebdeče lahкости (prvotna streha je zamakala, zato so jo l. 1938 prezidali v današnjo obliko). Stebri v pritličju so obdani s sivim kamnom, fasada nadstropja pa je linearno členjena s pasovi iz belega umetnega kamna in rdeče patiniranega klinkerja. Fasado simbolno zaključuje ritem belih konzol nad vsakim oknom.

Architects Černigoj and Dev, both students of Plečnik, set up their own architectural office in Maribor and immediately made a stir in the local architectural scene. In the 1930 competition for the Drava Region City Savings Bank, their submission was chosen as the best solution. The location is the corner of Tyrševa and Slovenska Street, where the problem of the sequences of buildings of different heights had to be resolved. The new building, a simple four-storey cuboid with a flat roof, disregards both the heights of the adjacent buildings and the existing facade line. This was the first building in Maribor to feature reinforced-steel skeletal construction. It is based on the principle of a transparent ground floor with large and pronouncedly linear glass surfaces in the upper floors, and a flat roof giving an impression of levitating lightness (the original roof leaked, which is why it was adapted to its present form in 1938). The ground-floor columns are clad in grey stone, and the upper-floor facade is linearly articulated with bands of white artificial stone and red-stained clinker brick. The facade is symbolically terminated with the rhythm of white cantilevers above each window.

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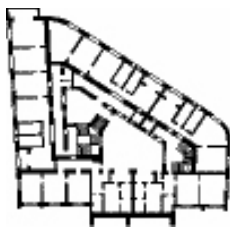


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Mali nebotačnik Little Skyscraper

Igriška ul. 3, Ljubljana, 1932
Herman Hus (1896-1960)

EŠD: 344, status: kulturni spomenik/cultural monument



Stavbo je zgradil pokojninski sklad Kranjske hranilnice v Ljubljani na trikotni parceli v središču mesta. Gre za izrazito kontekstualno in mestotvorno stavbo, ki ji uspeva ohraniti svojstven karakter. Razčlenjeno telo stavbe je plod dolgotrajnega prizadevanja arhitekta Hermana Husa, da, kolikor je mogoče, izkoristi sicer težavno lokacijo. Tako je okoli svetlobnega dvorišča razvil troje različno zasnovanih stavbnih kril. Najnižje krilo se ujema z višino sosednje hiše, na vogal pa je arhitekt postavil še atelje in ga s tem povečal. Gre za večplastno stvaritev, kjer lahko razberemo ameriške, nemške in češke vzore. Najbolj občudovanja vredni pa so različni značaji fasad, ki se na vsako stran hiše odzivajo povsem drugače, z zaobljenostjo ali ortogonalnostjo, čudovitimi balkoni in ložami. Na pregibu hiše je skulptura matere z otrokom, delo kiparja Franceta Kralja. Stanovanja v stavbi imajo visok standard in že vrsto let nudijo dom številnim znanim slovenskim kulturnikom.

This building was financed by the pension fund of the Kranjska hranilnica savings company in Ljubljana on a triangular lot in the city centre. It is a pronouncedly contextual building that manages to retain a unique character. The building's articulated body is the result of architect Hus's prolonged striving to make the most of the difficult location. Three wings of different designs unfold around a lit yard, with the lowest wing corresponding with the height of the adjacent house. On the corner, the architect placed a studio, thus enlarging it. This is a multi-layered creation inspired by American, German, and Czech models. But it is the different characters of the multiple facades that are most admirable: they respond to each side of the house in a completely different way, with roundedness or with angularity, with beautiful balconies and loggias. In the place where the house folds, there is a sculpture of a mother with a child, the work of sculptor France Kralj. The building's high-quality flats have for years been inhabited by many well-known Slovenian artists and other cultural workers.



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Narodna in univerzitetna knjižnica National and University Library

Turjaška 1, Ljubljana, 1930-31, 1936-41
Jože Plečnik (1872-1957)

EŠD: 373, status: kulturni spomenik državnega pomena/cultural monument of national importance

Stavba univerzitetne, po drugi svetovni vojni tudi narodne knjižnice sodi med največje dosežke moderne slovenske arhitekture. Na izčiščenje projekta je vplivala dolga doba načrtovanja, saj je moralo preteči celih sedem let, da je po številnih protestih in peripetijah beograjska vlada končno zagotovila denar za gradnjo. Plečnik je z volumnom knjižnice reševal predvsem praznino, ki je nastala s podrtjem zgodnjebaročnega Knežjega dvorca. Zamisel je podredil tekstilni metaforiki svoje praške cerkve. Fasada je pojmovana kot barvita preproga iz kamna in opeke, iz katere se, skupaj z okni vrhnjih nadstropij, kot gube izvijata oba portala. Strop velike čitalnice s tremi lestenci ima lastno kompozicijsko logiko, ki se ne podreja osi stopnišča. Pri načrtovanju notranje komunikacije se je Plečnik zgledoval po svoji Zacherlovi hiši na Dunaju. Eden najlepših portalov v vsej zgodovini slovenske arhitekture vodi v razstavno dvorano. Tudi pri njem je Plečnik uporabil Semperjevsko tekstilno metaforo okamenelega zastora s kombinacijo rdečkastega hotaveljskega in sivega podpeškega kamna.

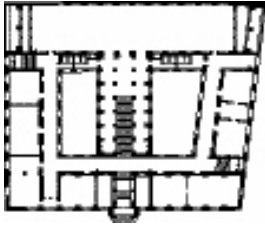
The University Library (and after the Second World War the National and University Library) is one of the greatest achievements of Modernist Slovenian architecture. The conceptual streamlining of the project was a result of the long design period as it took no less than seven years for the government in Belgrade to finally release the funds for construction following numerous petitions and setbacks. Plečnik used the volume of the library primarily to fill the void that was created with the demolition of the early-Baroque Prince's Manor. His idea was centred around the textile-derived metaphorical language of his Prague church. The facade is seen as a colourful carpet of stone and brick; from it, together with the windows of the upper floors, the two portals rise up like folds. The ceiling of the main reading room with its three chandeliers has its own compositional logic that does not follow the axis set by the staircase. The interior design was partially modelled after Plečnik's own Zacherl House in Vienna. One of the most beautiful portals in all of Slovenian architecture leads into the exhibition hall. There, Plečnik again used the Semperian textile metaphor of the frozen curtain, using a combination of reddish stone from Hotavlje and grey stone from Podpeč.



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Vila Oblak

Villa Oblak

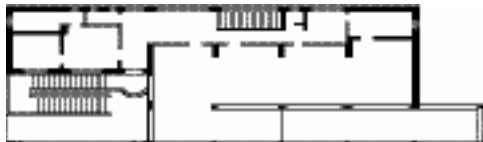
Rakovniška 5a, Ljubljana, 1931-33
France Tomažič (1899-1968)

EŠD: 1588, status: kulturna dediščina/cultural heritage

Trgovec Oblak je ob poroki zgradil vilo svoji zaročenki. Vzdolžna enonadstropna stavba leži prislonjena ob južno pobočje hriba Golovec. V tlorisu je sestavljena iz treh vzdolžno nanizanih kvadratov. Prvi predstavlja vhodno enoto z dvonadstropnim preddverjem, ki ga definira velik armiranobetonski lok. V drugi enoti so dnevni, v tretji pa spalni prostori. Prav tako je tloris v vzdolžnem smislu tripartitno organiziran; skrajno severno so komunikacije in pomožni prostori, v osrednjem delu so bivalni prostori, na južnem pa terase, arkade in rastlinjak. V pritličju so bili prostori za služinčad. Skeletna konstrukcija je omogočala poljubno odpiranje in povezovanje prostorov. Vila Oblak je bila opremljena z najsodobnejšo opremo tistega časa, upoštevala je načela fleksibilnosti prostora in prek velikih zastekljenih površin iskala stik z naravo. Vzor za betonski lok, poglavitno karakteristiko stavbe, je po pričevanju Perretova šivalnica Esders v Parizu iz leta 1919.

Business-owner Oblak built a villa for his fiancée to mark their wedding. The longitudinal, two-storey building leans against the southern foothills of Golovec. Its ground plan is formed of three squares, lined up next to one another. The first is a two-storey entrance unit defined by a large arch of reinforced concrete. The second unit, contains living spaces and the third is reserved for sleeping. Similarly, the ground plan has a tripartite longitudinal organisation; there are communications and auxiliary spaces in the very northern end, habitation spaces in the middle part, and terraces, arcades, and a greenhouse in the southern part. The ground floor was used by the servants. The skeletal construction enabled spaces to be freely opened and connected. Villa Oblak was furnished with the most up-to-date equipment of the period. It observed the principles of flexibility of space and sought contact with nature by means of its large glass surfaces. The inspiration for the concrete arch, the key characteristic feature of the building, is said to have been Perret's Esders clothing factory in Paris from 1919.





© France Tomažič, iz arhiva Polonce Poljšhak



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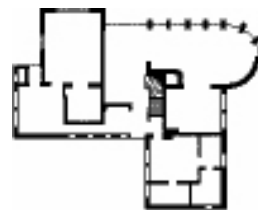
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Vila dr. Vučak

Villa Dr Vučak

Kardoševa ulica 1, Murska Sobota, 1932-36
Feri Novak (1906-1959)

EŠD: 6811, status: kulturni spomenik/cultural monument



Arhitekt Feri Novak, ki je leta 1938 nekaj mesecev delal pri arhitektu Le Corbusieru v Parizu, je že za časa študija na Dunaju pri prof. Petru Behrensu začel snovati modernistične vile za bogate mecene v Murski Soboti. Ob vili Hirschl-Keršovan (1931) iz študijskega obdobja, vili Koltaj (1933), vili dr. Sedlaček v Radencih (1937), sodi vila dr. Vučak (1932) v sklop vil, ki jih je snoval in izvedel pod vplivi arhitekture dunajskih vil. Navpično os vile ob mestnem parku predstavlja leseno stopnišče, na katerega se v pritličju navezujejo trije stavbni sklopi z ordinacijo, ki so obdani z vrtom, teraso in dvema vhodoma. V nadstropju sta dva kubusna sklopa, kjer se eden od njiju odpira na balkon. Na vrhu je še eden, ki je povezan s teraso. Stavbni volumni so s prefinjenim oblikovanjem usklajeni s programskimi vsebinami, orientacijo in pomeni različnih delov vile. Tako je reprezentativen stanovanjski del vile polkrožen, ordinacija kubična in odprta, servisni del pa oglat in zaprt.

Architect Novak, who spent a few months in 1938 working in Le Corbusier's studio in Paris, had begun designing Modernist villas for the rich patrons in Murska Sobota as a student at the Académie der bildenden Künste in Vienna, where he studied under Prof. Peter Behrens. Together with the Villa Hirschl-Keršovan (1931) from his student period, the Villa Koltaj (1933) and the Villa Dr Sedlaček in Radenci (1937), the Villa Dr Vučak (1932) belongs to the group of the villas, which he designed and realised under the influence of Viennese villa architecture. The vertical axis of the villa, located next to the city park, is represented by a wooden staircase with three building clusters, including a surgery, linked to it. The clusters are surrounded by a garden, a terrace, and two entrances. There are two cuboid clusters in the upper floor with one opening into a balcony and another on the top, which is connected to the terrace. By virtue of the subtle design, the building volumes reflect the respective programme content, orientation, and significance of the various parts of the villa. The luxury residential part of the villa is thus semi-circular, the surgery is cuboid and open, and the service part is angular and closed.



Hotel Korotan Hotel Korotan

Cesta maršala Tita 29, Jesenice, 1932
Dragutin Fatur (1895-1973)

EŠD: 14964, status: kulturna dediščina/cultural heritage



Hotel Korotan stoji v središču Jesenic, ob glavni cesti, zahodno od železniške postaje. Zgrajen je bil v začetku tridesetih na mestu nekdanje gostilne in pekarnice. Stavba stoji na strmem terenu, v katerem je deloma vkopana. V spodnjem nadstropju, ki ima vhod z glavne ceste, je bila restavracija Novak, v zgornjem pa so bile hotelske sobe. Vhod v zgornji del hiše je od zadaj, eno nadstropje nad spodnjim nivojem ceste. Hotel ni postavljen vzdolž ceste, ampak je zamaknjen, tako da na zahodni strani pred hišo nastane nekoliko poglobljen trg. Glavna fasada ima poudarjene horizontalne vence, prekinjene s slokim opečnatim stebrom, na katerem stoji kip sv. Janeza kiparja Franceta Kralja. Arhitekt Dragutin Fatur je eden od prvih treh Plečnikovih učencev (diplomiral leta 1924), vendar pa se je od Plečnikovega načina dela kmalu odvrnil in že pred vojno postal modernist – že hotel Korotan na Jesenicah kaže vse prvine funkcionalizma. Kot urednik in izdajatelj revije Arhitektura je pozival k funkcionalni in dosledno modernistični arhitekturi. Hotel Korotan je bil pred nedavnim obnovljen, popolnoma je bila preurejena notranjost. V pritličju so trgovski lokali, zgoraj pa sobe.

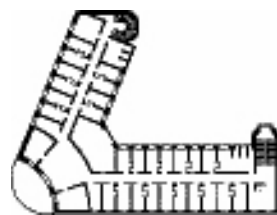
The Hotel Korotan is located in the centre of Jesenice, west of the railway station. It was built in the early 30s at the previous site of an inn and a bakery. The building stands on steep terrain, partly dug-in. On the ground floor there was previously a restaurant called Novak, while the upper storey contained hotel rooms. The entrance to the upper part of the house is from the back, one storey above the lower street level. The hotel is not situated parallel to the road but rather so that a small square is formed at the west side of the house. Emphasised horizontal wreaths adorn the main facade, broken up by a slender brick column, on top of which stands St. John, by sculptor France Kralj. Architect Fatur was one of Plečnik's first three students (graduating in 1924), but he soon parted ways with Plečnik's method and turned Modernist before the war – even the Hotel Korotan shows all elements of Functionalism. As editor and publisher of Arhitektura magazine, he called for a more functional and consistently Modernist architecture. The hotel has been recently renovated, especially its interior, and is now occupied by commercial premises on the ground floor and rooms on the upper floor.



Delavski dom Workers' Quarters

Gospodsvetska c., Prešernova c., Ljubljana, 1933
Vladimir Mušič (1893-1973)

EŠD: 8817, status: kulturni spomenik/cultural monument



Stavba delavskega doma stoji na vogalu Gospodsvetske in Prešernove ceste. Zgrajena je kot začasno bivališče za delavce – samski dom – danes pa so v njej sedež banke in poslovni prostori. Delavski dom (oziroma delavski azil) označuje vhod v mesto s strani Celovške ceste. Zgradba z dvema kriloma sledi mejam parcele, konkavno vbočen privzdignjen osrednji del pa pred seboj ustvari manjši odprt prostor. Ulična fasada na vogalu obeh prometnic je strogo oblikovana z vzdolžnimi balkoni in vrstami oken, dvoriščna fasada pa je bolj razgibana: funkcionalni elementi (stopnišča) štrlijo iz stavbe. V krilih so sobe za delavce, v osrednjem delu pa skupni prostori in glavni vhod. Delavski dom je socialna gradnja, ki rešuje vprašanje delavskih stanovanj – program, s katerim se je Mušič ukvarjal pri mestnem Gradbenem podjetju Ljubljana (iz istega naslova izhaja tudi Mušičeva Rdeča hiša iz l. 1927). S programom kaže vplive »Rdečega Dunaja«, kjer je Mušič študiral. Stavba ima železobetonsko konstrukcijo in sodoben funkcionalistični izraz. Ko je nastala, je urbanistično pomenila rob mestnega središča in označila vhod vanj, hkrati pa naj bi tudi postavila merilo za nadaljnji sodobni razvoj mesta.

The Workers' Quarters building stands on the corner of Gospodsvetska Road and Prešernova Road. The purpose of the building was to provide temporary single workers' accommodation; today, it houses a bank headquarters and offices. The two-winged building follows the lot borders, and the concavely recessed and raised central part creates a small open space in front of it. The street-side facade on the corner of both arterial roads is sternly designed with parallel balconies and window rows, while the yard-side facade is more varied with the functional elements (staircases) projecting out of the building. The wings contain workers' rooms and the central part houses common spaces and the entrance on the raised ground floor. Socially, the Workers' Quarters helped to solve the issue of workers' accommodation – the programme was Mušič's task as an employee of the Gradbeno podjetje Ljubljana. The programme also shows influence of Red Vienna, where Mušič studied. The building features a reinforced-concrete construction and a contemporary Functional-ist expression. It represented the edge of the city centre in terms of urban planning. It was intended to mark the entrance into the city, as well as to set a standard for its further contemporary development.



Dukićevi bloki

Dukić Residential Blocks

Župančičeva ul., Štefanova ul., Ljubljana, 1932-33
Jože Sivec (1896-1974)

EŠD: 334, status: kulturni spomenik/cultural monument



Dukićevi bloki so eden prvih primerov množične stanovanjske gradnje, ki v centru mesta prekinja z zvezno karejsko zazidavo. Načrtovani so bili za srednji, uradniški sloj meščanov. Zgradil jih je pokojninski sklad Trboveljske premogovske družbe. Gre za pet- in šestnadstropne bloke s centralnimi stopnišči in zaobljenimi vogali in balkoni, ki tako kot v urbanizmu tudi v arhitekturi sledijo funkcionalističnemu izročilu 30. let. Tlorisi stanovanj so v primerjavi z nekaterimi drugimi iz istega obdobja bistveno kvalitetnejši. Lega tik ob mestnem parku (Argentinski park) jim viša reprezentančno vrednost.

The Dukić residential blocks are one of the first examples of mass residential construction in the city centre that breaks the tradition of building blocks. The blocks were designed for middle-class civil servants and built by the pension fund of Trboveljska premogovska družba (Trbovlje Coal Mining Co.). The six- and seven-storeyed blocks with central staircases and rounded corners and balconies follow the Functionalist tradition of the 30s, both architecturally and in terms of urban planning. Compared with various other buildings from the same period, the floor plans of the flats are laid out exceptionally well. The location, immediately next to the Argentinski city park, further raises their luxury status.



Srednja ekonomska šola Secondary School of the Economy

Prešernova cesta 6, Ljubljana, 1930-34
Vladimir Šubic (1894-1946)

EŠD: 8815, status: kulturni spomenik/cultural monument



Stavba je locirana na prestižnem vogalu med Prešernovo in Gregorčičevo ulico, v centru Ljubljane. Zasnovana je dvodelno, z dvema glavnima vhodoma z vsake strani, ki se povezujeata z dvoranskim prizidkom na dvorišču. Vhod s Prešernove krasijo Kalinove plastike. Na vsaki strani sta tudi stranska vhoda, ki vodita v stanovanji na vrhu stavbe, prvotno namenjenima vodstvu šole. Stavbno telo je zasnovano kot kubus z enotno mrežo okenskih odprtin. Horizontalno povezovanje oken nakazuje na Šubičevo približevanje k funkcionalizmu. Arhitekturnega vogalnega poudarka ni, nadomešča ga plastika globusa, simbola univerzalnosti trgovine, na vrhu vogala stavbe. Glavno konstrukcijo predstavljajo trije armiranobetonski okvirji, ki potekajo v vzdolžnih smereh obeh armiranobetonskih traktov od pritličja do četrtega nadstropja. Stene so iz votle in polne opeke. Medetažne konstrukcije so opečno-betonski stropovi.

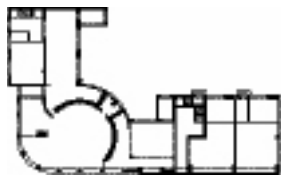
The building is located on the prestigious corner of Prešernova Road and Gregorčičeva Street in the centre of Ljubljana. It is designed to consist of two parts, with two main entrances from each side, connected by means of a hall annex in the courtyard. The entrance from Prešernova Road is adorned with a statue by Boris Kalin. On each side, there is also a side entrance leading to two flats on top of the building, initially intended for school staff members. The body of the building is designed as a uniform cuboid with a constant grid of window apertures. The horizontal linking of the windows hints at Šubic approaching Functionalism. There is no architectural accentuation to the corner of the building – instead, there is a statue of the globe acting as a symbol of the universality of trade, situated at the top of the corner of the building. The main construction comprises three reinforced-concrete frames running in the longitudinal directions of the two reinforced-concrete wings from the ground floor to the fourth floor. The walls are of hollow and solid brick, and the inter-floor constructions are masonry ceilings.



Delavski dom Workers' Quarters

Titova ulica 2, Murska Sobota, 1933-36
Feri Novak (1906-1959)

EŠD: 16808, kulturna dediščina/cultural heritage



Delavski dom v Murski Soboti, ki so ga financirali sezonski delavci iz Prekmurja, je primer javne stavbe arhitekta Ferija Novaka, ki je oblikovana s podobnimi načeli, kot veljajo za njegove zasebne vile. Idejni projekt Delavskega doma iz leta 1933 je dinamično strukturiran z zamaknjenimi stavbnimi masami, različnimi višinskimi gabariti, polkrožnim vogalnim zaključkom in stopniščem tik ob njem, vendar je moral arhitekt zaradi želja investitorja prvotno zasnovo poenostaviti. Leta 1936 je bil zgrajen vogalni, dvonadstropni objekt z dvema kriloma različnih gabaritnih višin, ki so jih ob nadzidavi objekta za eno nadstropje prav tako poenotili, vendar kljub temu stavba s polkrožnim vogalom še vedno deluje kot dominantna na robu mestnega parka.

The Workers' Quarters development in Murska Sobota, financed by seasonal workers from the region, is an example of Feri Novak's public building, which follows similar design principles to those that shaped his private villas. The concept for the workers' house from 1933 is dynamically structured with shifted building masses of varying height and a semi-circular edge termination with an adjacent staircase. However, the architect had to simplify the original design at the request of the investor. In 1936, a three-storey building on the corner was built, featuring two wings of varying height, which became even as the building was expanded by one floor. Nevertheless, the building with its semi-circular corner still acts as a dominant feature on the edge of the city park.



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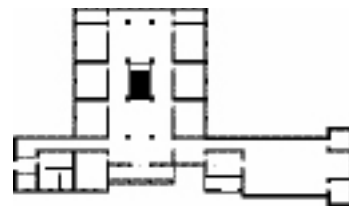


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Bežigradska gimnazija Bežigrad Grammar School

Peričeva 4, Ljubljana, 1936
Emil Navinšek (1904-1991)

EŠD: 5951, status: kulturna dediščina/cultural heritage



Emil Navinšek je bil Plečnikov učenec, ki je diplomiral s projektom za osnovno šolo Valentina Vodnika v Ljubljani, kjer je že dobro vidna njegova življenjska usmeritev v gradnjo šol po brezkoridorskem sistemu. To je sistem šole brez hodnikov, z veliko centralno avlo s stopniščem, okoli katere so nanizane učilnice. Po tem sistemu je v Sloveniji zgrajenih več kot 40 šol. O tem principu gradnje je izdal tudi knjigo z naslovom *The Revolutionary New Corridor-Free Systems in Architecture*, v samozaložbi leta 1969 v Ljubljani. Po diplomi je pri njem nekaj časa delal tudi arhitekt Danilo Fürst. Bežigradska gimnazija sestoji iz glavnega objekta s centralno avlo s stopniščem in učilnicami ter dveh stranskih krakov s kuhinjo in telovadnicami. Prostorne avle imajo dimenzije 36 m x 15 m. Krajši stranici kubusa sta popolnoma zastekljeni, tako da gre za intenzivno prelivanje zunanjega in notranjega prostora. Tako je v vseh nadstropjih ustvarjen prijeten prostor srečanja in komunikacije ob naravni svetlobi, hkrati pa je to tudi prostor za šolske prireditve.

Navinšek, a student of Plečnik, graduated with the project for the Valentin Vodnik Primary School in Ljubljana, where his lifelong specialisation in building corridor-free schools is already quite apparent. In the corridor-free system, schools are built without corridors, with a large central hall with a staircase and classrooms arranged around it. More than 40 schools in Slovenia were built according to this system. Navinšek even published a book in English about this construction principle, entitled *The Revolutionary New Corridor-Free Systems in Architecture* (self-published in Ljubljana, 1969). For a period of time after his graduation, architect Danilo Fürst worked for Navinšek. Bežigrad Grammar School comprises the main building with central hall featuring a staircase and classrooms, and two side wings with kitchen and gyms. The spacious halls measure 36 m x 15 m. The short sides of the cuboid are fully encased in glass, which leads to an intensive interchange of the exterior and interior space. These conditions create a pleasant space of meeting and communication accompanied by natural light on all floors, while the same space can also host various school events.



© Nataša Kosej



© Emil Navinšek



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Palača Slavija Slavija Palace

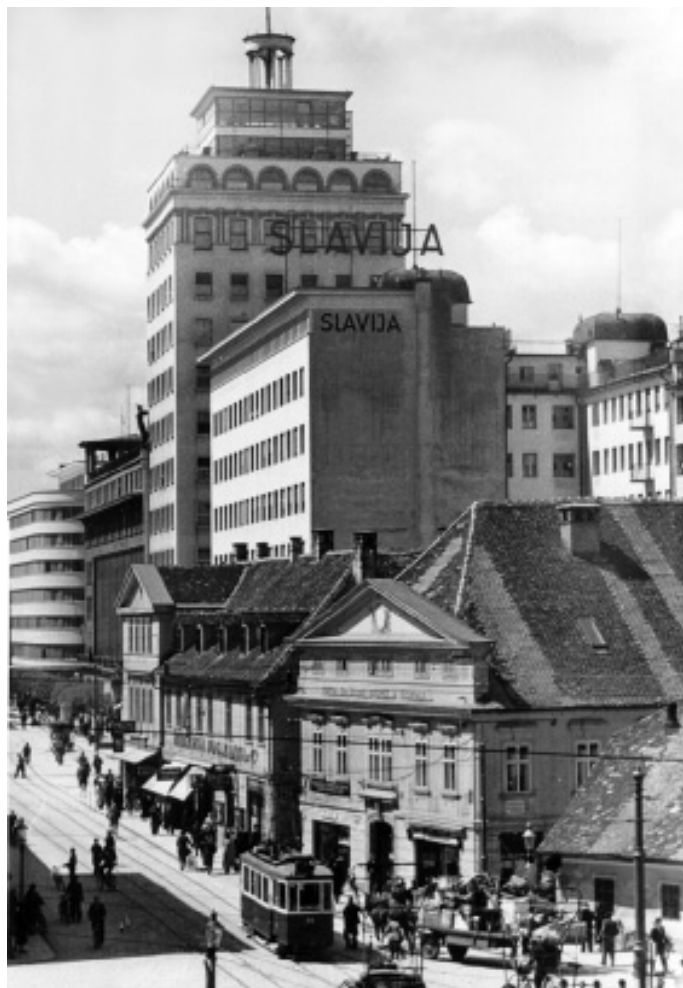
Štefanova 2, Ljubljana, 1935-38
Ivo Medved (1902-1974)

Arhitekt Ivo Medved, ki je diplomiral na Dunaju, je tudi avtor krožnega paviljona na vrhu Nebotičnika. Tik ob njem in samo par let kasneje je postavil monumentalno palačo jugoslovanske zavarovalne banke Slavija. Gre za čist sedemnadstropni kubus, enega najbolj nevtrálnih objektov ob glavni mestni cesti, ki izpoveduje monumentalno racionalnost in ekonomičnost. Fasada je obložena z belim kamnom in ima pravilen raster kvadratnih okenskih odprtín. Zaključuje se s transparentnim vencem pod strešnim napuščem. Arhitekt Ivo Medved je bil rojen v Novem mestu, živel pa je v Gorici, Gradcu in Ljubljani. Po diplomi na Tehniški visoki šoli na Dunaju je obiskoval specialko pri prof. Theissu. Z arhitektom Šubicem je sodeloval pri Nebotičniku, Trgovski akademiji, palači Grafike in Pokojninskem zavodu. Po vojni je delal na Ministrstvu za gradnje in na Srednji tehniški šoli. Od ustanovitve do upokojitve je bil direktor AZA.

Architect Medved, who graduated in Vienna, was also the designer of the circular pavilion at the top of the Nebotičnik skyscraper. Only a few years later, he built the monumental palace of the Yugoslav insurance bank Slavija right alongside. It is a clean, eight-storey cuboid, one of the most neutral buildings along the main road in the city, displaying monumental rationality and economy. The facade is clad in white stone and features a regular grid of window apertures. It terminates with a transparent cornice under the roof eaves. Architect Ivo Medved was born in Novo mesto and was living in Gorica, Graz and Ljubljana. After graduating at Technical High School in Vienna, he specialised at prof. Theiss. He was a collaborator of architect Šubic at Skyscraper, Trade Academy, Grafika Palace and Pension Society buildings. After the war, he worked at the Ministry of Civil Engineering and at the Technical School in Ljubljana. From the beginning until the end of his career, he was the director of AZA.



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Cerkev sv. Mihaela v Črni vasi St. Michael's Church in Črna vas

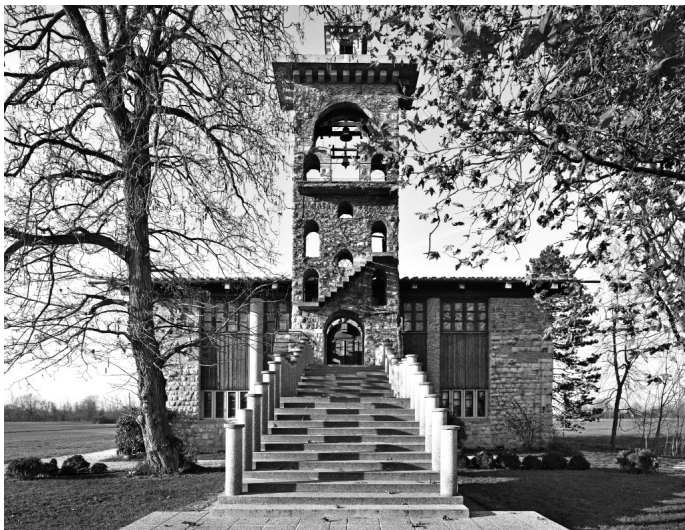
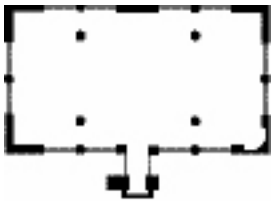
Črna vas 48, Črna vas pri Ljubljani, 1925-39
Jože Plečnik (1872-1957)

EŠD: 79, status: kulturni spomenik državnega pomena/cultural monument of national importance

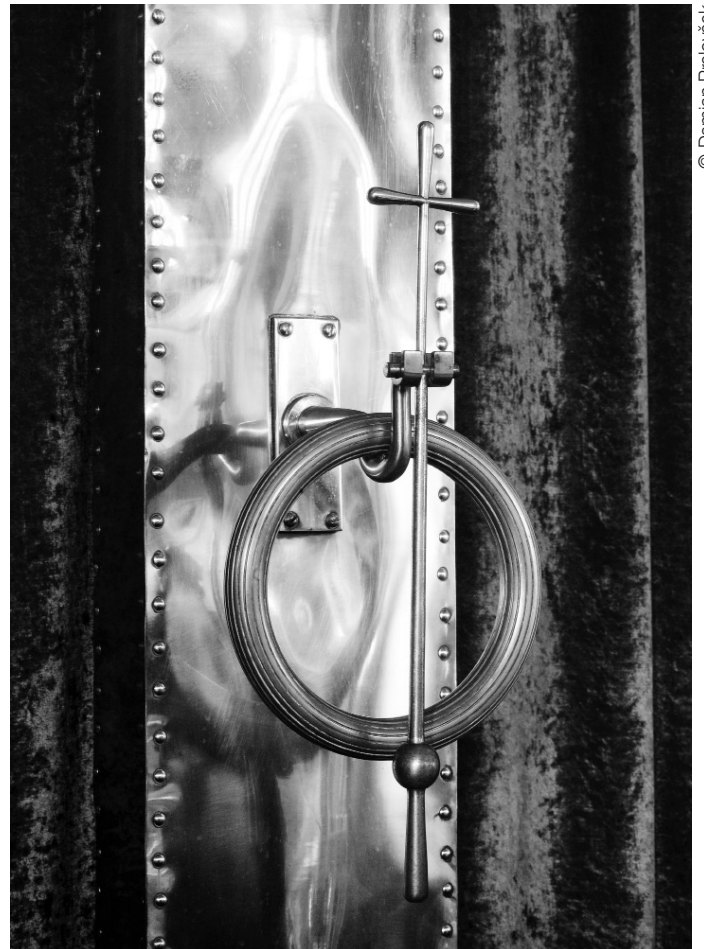
Plečnik si je zamislil nekdanjo podružno cerkev sv. Mihaela na Ljubljanskem barju kot nekakšen idealen praslovenski tempelj. Cerkev je pomembna tudi z liturgičnega stališča, saj sledi Plečnikovemu prizadevanju, da bi kar najbolj združil vernike ob glavnem oltarju. Zato je stavbo zasukal prečno na vhodno os in oltar postavil sredi daljše stranice. Te rešitve naj bi se, po lastnih besedah, domislil že v Pragi. Zaradi slabe nosilnosti terena cerkev stoji na trisopetdesetih pilotih in ima ločen zvonik. Pomanjkanje denarja je Plečnika prisililo, da je iz kamna zgradil le vogale stavbe in njen osrednji del, praznino pa zapolnil z deskami. Namesto stebrov v notranjosti in balustrov stopnišča je uporabil betonske cevi mestne kanalizacije. Iz istega vzroka je uporabil tudi betonske strešnike. Vidno ostrešje je naredil po opisu iz Choisyjeve knjige o zgodovini arhitekture, kjer je tak tip predstavljen kot primer grškega in etruščanskega načina gradnje. S pločevino oblečeni loki za oltarjema so povzeti po starokrščanskih mozaikih iz Ravene, ki so bili poleg etruščanske umetnosti, Plečniku drugi vir navdiha.

Plečnik envisioned the former filial church of St. Michael, located at Ljubljansko barje marshes, as an idealised proto-Slovenian temple. The church is also important from the liturgical point of view, as it was Plečnik's intention to bring the congregation closer to the altar. To achieve this, the building's orientation is perpendicular to the entrance axis and the altar is placed in the middle of the longer side. Plečnik had already arrived at this idea in Prague. Due to the low load-bearing capacity of the terrain, the church stands on as many as 350 piles, with the bell tower standing separately. A lack of funds forced Plečnik to use stone only for the corners of the building and its central part; the voids were filled in with wooden planks. In place of interior columns and staircase balusters, Plečnik used concrete sewage pipes; the same rationale led him to use concrete roof tiles. The visible part of the roof structure was constructed following a description from Choisy's book on the history of architecture, where the type is described as a Greek and Etruscan style of construction. The tin-clad arches behind the altars were modelled after the Early Christian monuments of Ravenna, which Plečnik used, along with Etruscan art, as his source of inspiration.





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Tovarna Lek Lek Factory

Celovška 135, Ljubljana, 1932

Miroslav Oražem (1900-1975), Hugon F. V. Schell



Tovarna Lek stoji ob Celovški cesti v Ljubljani, od katere je nekoliko oddaljena. V stavbi je bila najprej proizvodnja keksov in vafljev Pauer, kasneje pa razvojni oddelek tovarne Lek. Pred leti je Lek zgradbo prodal. Trenutno je v njej Kmetijsko gozdarska zbornica. Zgradba ima več kril. Sprednji, poslovni del stavbe, je oblikovan kot modernistična vila, iz pravih volumnov – izstopajočega volumna stopnišča in umaknjenega balkona v nadstropju. Stranski, proizvodni del stavbe ima poudarjeno konstrukcijo. Zgradba je strogo funkcionalna, pravih oblik, brez okrasja. Miroslav Oražem je eden prvih Plečnikovih študentov, ki so odšli na izpopolnjevanje k Le Corbusierju. V Parizu je bil že leta 1929. Tu se je navzel modernistične arhitekture, kar se kaže tudi v racionalni zasnovi industrijske zgradbe Lek.

The Lek Factory stands by Celovška Road in Ljubljana, slightly withdrawn. The building initially housed the production of biscuits Pauer and later the department of research and development, for the Lek factory. Some years ago, Lek sold the building, which now houses the Chamber of Agriculture and Forestry. The building comprises multiple wings. The front, business part of the building, is designed like a Modernist villa, with pure volumes – an extruded volume of the staircase and a recessed balcony on the upper floor. The side, factory section of the building, has a pronounced construction. The building is strictly functional, with disciplined shapes and no decoration. Oražem was one of the first of Plečnik's students to study under Le Corbusier, arriving in Paris in 1929. There, he became acquainted with Modernist architecture, which is apparent in the rational design of the Lek industrial building.

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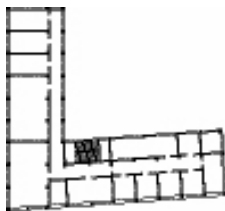
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Fakulteta za metalurgijo Faculty of Metallurgy

Aškerčeva 8-12, Ljubljana, 1937, 1940/52
France Tomažič (1899-1968)

EŠD: 22659, status: kulturna dediščina/cultural heritage

Projekt vključuje dve enako oblikovani trinadstropni poslopji v obliki črke L, simetrično postavljeni ob skupnem atriju, z glavnima fasadama proti prometni Aškerčevi cesti. Realizirani sta bili v dveh fazah in definirata pomemben historični vogal v centru mesta. Konstrukcija je skeletna in omogoča svobodno organizacijo tlorisa. V originalnih načrtih so bile predavalnice locirane ob glavni fasadi proti jugu, stopnišča, kabineti in servisni prostori pa proti severni, dvoriščni fasadi. Stavbni volumen je zelo homogen. Fasadna kompozicija poudarja vertikalne konstrukcijske elemente stavbe. Zanimivo je oblikovanje vogalov stavbe, kjer se dva nosilna slopa stikata tako, da tvorita negativ vogala, podobno kot pri Miesovi stavbi IIT. Vhoda sta asimetrično pozicionirana glede na glavno fasado. Detajli v notranjosti spominjajo na Plečnikovo šolo.

The project comprises two identically designed four-storey, L-shaped buildings, symmetrically placed around a common courtyard with the main facades facing the busy Aškerčeva Road. The buildings were realised in two phases and define an important historical corner in the city centre. The skeletal construction allows for an unconstrained organisation of the ground plan. In the original plans, the lecture halls were located along the main facade looking south, with the staircases, teachers' offices, and service spaces oriented towards the northern, courtyard facade. The building volume is very homogenous. The facade composition emphasises the building's vertical construction elements. Interestingly, the building's corners are similar to those on Mies's IIT building with two load-bearing supports meeting to form the corner's negative. The entrances are positioned asymmetrically in relation to the main facade. The interior details are reminiscent of Plečnik's school.



Šeškov dom Šešek House

Prešernova ul. 11, Kočevje, 1936-38
Gustav Trenz (1884-1954)

EŠD 270, status: kulturna dediščina/cultural heritage



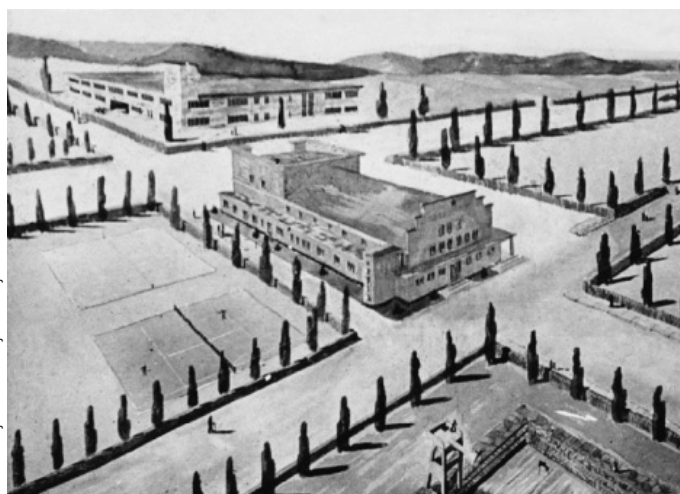
Sokolski dom, ki se je po vojni preimenoval v Šeškov dom, je značilna funkcionalistična stavba. V Kočevju je bil to prvi večnamenski objekt z veliko osrednjo telovadnico oz. dvorano z gledališkim odrom in stranskimi prostori ob njej. Stavba je bila pritična in je obsegala 585 m² zazidalne površine. Gradnja se je od običajne razlikovala po tem, da so bili nosilni zidovi v predelu telovadnice ojačani z armirano-betonskimi stebri, med seboj povezanimi z vencem. Stavba je zidana iz opeke, stropovi pa so izvedeni v tramovni konstrukciji. Tu je od 1. do 4. oktobra 1943 potekal zbor odposlancev slovenskega naroda, prvo neposredno izvoljeno predstavništvo okupiranega naroda v Evropi med drugo svetovno vojno. V stavbi je od takrat še vedno napis »Narod si bo pisal sodbo sam« iz Cankarjevega dela Hlapci. Po končani drugi svetovni vojni so močno poškodovano stavbo obnovili in dozidali po načrtih Vinka Glanza. Danes je v Šeškovem domu tudi Kočevski muzej.

The Sokol Association House, renamed as Šešek House after the war, is a typical Functionalist building. It was the first multi-purpose building in Kočevje, containing a large central gym/hall with a theatre stage and auxiliary spaces alongside. The original building had a single storey and measured 585 sqm. The construction was innovative in that the load-bearing walls in the gym section were supported by reinforced-concrete columns connected by cornices. The walls of the building were brick masonry and the ceilings were supported by a wooden-beam construction. Between 1 and 4 October 1943, the Assembly of the Emissaries of the Slovene Nation, the first directly elected representative body of an occupied nation in Europe during the Second World War, took place in the building, which still contains the inscription "Narod si bo pisal sodbo sam" ("The people will decide their own fate"), a quotation from the play Hlapci by Ivan Cankar. After the Second World War, the heavily damaged building was renovated and extended according to plans by architect Vinko Glanz. Today, Šeškov dom also houses the Museum of Kočevje.

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© Pokrajinski muzej Kočevje



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Stanovanjsko trgovska stavba na Jurčičevi ulici

Residential and Commercial Building in Jurčičeva Street

Jurčičeva 4, Maribor, 1938-39
Ljubo Humek (1913-1988)



Stanovanjsko trgovska stavba na Jurčičevi ulici je nastala v času gospodarskega in gradbenega razcveta Maribora, tik pred drugo svetovno vojno. Prvotno so bile v pritličju tri trgovine – dve z vhomom z ulice (od teh ena z nadstropjem, ki je prva te vrste v Mariboru), pasaža pa je vodila do tretje, večje trgovine v ozadju. Vhod v bivalni del stavbe s petimi stanovanji je vodil iz pasaže. Fasada s svojimi strogimi geometrijskimi motivi izstopa iz okoliškega tkiva starega mesta. Stanovanjski del hiše je obložen s svetlimi ploščicami, obrobe oken pa so precizno izdelane iz temnega umetnega kamna. Močan portal iz temnega umetnega kamna ločuje stanovanjski del od trgovskega pritličja, ki ima navznoter umaknjen vhod za zaobljenimi stranicami in velikimi izlozobami. Stavba na Jurčičevi ulici je bila zgrajena po takrat najnaprednejših gradbenih načelih, s sodobnimi gradbenimi materiali. Zasnova konstrukcije kaže vplive češkega funkcionalizma, kompozicija fasade pa češkega kubizma, s katerima se je Humek srečal v času svojega študija v Pragi.

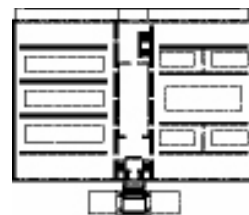
The residential and commercial building in Jurčičeva Street was built during the period of commercial prosperity in Maribor just before the Second World War. Initially, there were three shops on the ground floor, two with street-side entrances (one with an upper floor, the first of its kind in Maribor) and with an arcade leading to the third, larger shop in the rear. The entrance into the residential part of the building with five flats, was also from the arcade. With its stern geometric designs, the facade stands out from the surrounding fabric of the old town. The residential part of the building is clad in light-coloured tiles, and the window frames are precisely manufactured from dark artificial stone. The imposing portal from dark artificial stone separates the residential part from the commercial ground floor, which features a recessed entrance behind the rounded sides and large shop windows. The building in Jurčičeva Street was built according to the most modern building principles of the time and with contemporary construction materials. The design of the construction shows influences of Czech Functionalism, and the composition of the facade influences of Czech Cubism. Humek came into contact with these styles during his studies in Prague.



Moderna galerija Museum of Modern Art

Tomšičeva 14, Ljubljana, 1939-51
Edvard Ravnikar (1907-1993)

EŠD: 1578, status: kulturni spomenik/cultural monument



Moderna galerija je eno prvih Ravnikarjevih samostojnih arhitekturnih del, nastalo v obdobju socialnega realizma. Gre za preplet klasičnega in modernega. Stavba ima togo racionalno, funkcionalno in jasno tripartitno horizontalno in vertikalno arhitekturno zasnovo, ki je osno simetrična. V središču je nekoliko višji vestibul, na vhodu poudarjen z baldahinom na štirih stebrih, stopniščem in balkonom v nadstropju. Levo in desno so v pritličju razstavnici prostori, ki so zenitalno osvetljevani. Pritličje je dvignjeno, kar omogoča naravno osvetljevanje kletnih prostorov z depoji in delavnicami. V nadstropju je administracija. Prvotno je na zelenici, levo od vhoda, stal bazen, ki je, značilno za moderno, vzpostavljal dinamično ravnovesje, a je bil kasneje odstranjen. Dinamika, kompozicija in obdelava kamnite fasade spominjajo na Plečnikovo fasado NUK. Leta 2009 je bila stavba v celoti prenovljena.

One of the earliest independent architectural works by Ravnikar, created in the period of Socialist Realism and embodying a blend of the classical and the Modern. The building has a rigid, rational, functional and clearly tripartite horizontal and vertical architectural composition, which is symmetrical. In the centre is a raised entrance, accentuated with a canopy, supported by four columns, a staircase, and a balcony on the upper floor. On the ground floor are exhibition spaces to the left and right, lit by zenithal light. The ground floor is raised, which lets in natural lighting for the cellar spaces, housing the depot and workshops. The upper floor houses the administration offices. Initially, a pool was installed on the lawn to the left of the entrance, so as to establish a dynamic equilibrium – typically for Modernism – but this was later removed. The dynamic, the composition and the finish of the stone facade is reminiscent of Plečnik's National and University Library. In 2009, the building was completely renovated.

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Tovarniški kompleks Litostroj Litostroj Factory Complex

Litostrojska c. 44, Ljubljana, 1946-63
Edo Mihevc (1911-1985), Miroslav Gregorič (1907-1983)

EŠD: 16661, status: kulturna dediščina/cultural heritage



Monumentalni tovarniški kompleks Litostroj si je ob odprtju kot paradnega konja takratne Jugoslavije ogledal sam maršal Tito. Poleg najsodobnejših industrijskih obratov za lite kovine in turbin je vseboval tudi na modernističnih vzorih zasnovano delavsko naselje prosto stoječih blokov v zelenju, sodobne šole in vrtce, ter vtisnil močan urbanistični in socialni pečat severnemu predelu Ljubljane. S tehničnega vidika predstavlja ključni trenutek v razvoju slovenske in jugoslovanske gradbene industrije, saj je bil z novo uporabo prefabriciranih elementov, armiranega betona, jekla in stekla dosežen standard gradnje industrijskih objektov velikih razponov, ki je bil nato uporabljen po celi nekdanji Jugoslaviji. Estetika se podreja funkciji velikih razponov, fleksibilnosti tlorisa, bazilikalnega osvetljevanja in modularni gradnji. V sociološkem smislu je tovarna ponujala veliko število novih delovnih mest in stanovanj za delavce, s čimer je država uspešno gradila zaupanje ljudi in trdno podporo novemu socialističnemu sistemu.

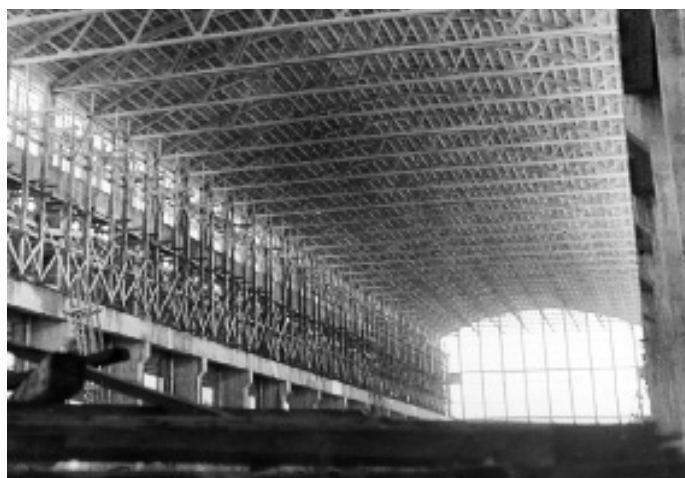
The opening ceremony of the monumental complex of the Litostroj factory, the industrial flagship of Yugoslavia in that period, was attended by Marsall Tito himself. Beside the most advanced industrial plants for manufacture of metal alloys and turbines, a workers' community designed according to Modernist principles was also part of the complex. The community comprised free-standing residential blocks surrounded by greenery, as well as contemporary schools and kindergartens, had a major impact on the northern part of Ljubljana both socially and in terms of new urban planning. From the technical point of view, it represents a key moment in the development of Slovenian and Yugoslav construction industry: the use of prefabricated construction elements, reinforced concrete, steel, and glass set the standard for all subsequent long-span industrial construction throughout former-Yugoslavia. The aesthetic is subordinated to the long-span function, the flexibility of the ground plan, zenithal lighting and modular construction. Socially, the factory created a large number of jobs that included accommodation for the workers, which increased the people's trust in the state and assured solid support for the new Socialist political system.



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Stavba republiške uprave State Administration Building

Gregorčičeva ul. 25, Ljubljana, 1947-59
Stanko Rohrman (1899-1972)

EŠD: 8826, status: kulturni spomenik/cultural monument



Stavba republiške uprave je eden doslednejših primerov slovenskega modernizma v samem centru Ljubljane in se nahaja v neposredni okolici arhitekturnih modernističnih spomenikov. S svojo pojavnostjo izraža nevtralni monumentalizem. Karakter ji dajejo ritmično nanizani železobetonski nosilni okviri na glavni fasadi, ki nosijo stavbno telo in dajejo celotni kompoziciji stavbe vertikalni poudarek. S svojo višino nadaljujejo venec sosednje hiše. Strog fasadni ritem okvirov prekinjata dve sejni sobi v prvem in tretjem nadstropju, ki se škatlasto izrivata na fasado. Zunanji okvirji omogočajo svobodno tlorisno razporeditev v notranjosti. Transparentni osrednji del pritličja ima vlogo glavnega vhoda in nastopa kot povezovalni element med ulico in dvoriščem, kjer je urejeno parkirišče. Glavni vhod v stavbo je asimetrično izmaknjen iz centralne osi.

Situated in the vicinity of Modernist architectural monuments, the State Administration building is one of the more consistent examples of Slovenian Modernism in Ljubljana's centre. Its appearance radiates neutral monumentalism. It is characterised by rhythmically sequenced reinforced-concrete girders on the main facade that carry the building's body and give vertical emphasis to its composition. Through their height, they prolong the cornice of the adjacent house. The strict rhythm of the facade is interrupted by two conference rooms, on the first and the third floor, which project from the facade. The exterior frames enable a free arrangement in the interior. The transparent central part of the ground floor plays the role of main entrance and functions as a linking element between the street and the courtyard, the latter being occupied by a parking area. The main entrance is asymmetrically shifted away from the central axis.



Bolnica Sežana Sežana Hospital

Cankarjeva ulica 2, Sežana, 1948-54
Jože Platner (1904-1968)



Bolnica Sežana je bila zgrajena v zgodnjih petdesetih letih za dolgotrajno zdravljenje pljučnih bolnikov. Stoji na pobočju severno od Sežane. V sprednjem, južnem delu so bolniške sobe z velikimi terasami, severni del pa je namenjen servisnim prostorom. Stavba ima dve stopnišči, katerih volumna izstopata v zadnjem delu stavbe. Upravni prostori so v ločeni zgradbi, višje na pobočju, ki pa je z glavno stavbo povezana prek zastekljenega hodnika. Nad vhom v bolnico je v nadstropju izrinen polkrožni volumen stavbe, ki hkrati služi kot vhodni nadstrešek. Fasada je stroga, z ritmično razporejenimi okni. Iz stavbe štrlijo le funkcionalni deli. Bistveni del arhitekture je v terasah urejen park, ki ga uporabljajo tudi prebivalci Sežane. Stavba govori še predvojni jezik modernizma, ki zunanjo razčlenjenost doseže z izrivanjem volumnov. Arhitekt Platner je bil Vurnikov učenec. Bolnica je bila priznana kot kakovostna arhitektura in bila razstavljena na razstavi slovenske arhitekture 1945-1978. Včasih je bil v stavbi tudi kino.

The Sežana hospital was built in the early 50s with the purpose of long-term treatment of pulmonary patients. It is situated on a slope north of Sežana. At its front end, facing south, are patients' rooms with large terraces, while the northern section is used for services. There are two stairways in the building, protruding at the back of the hospital. The administration offices are located in a separate building, further up the slope, but nevertheless connected with the main building with a glass hallway. Above the hospital entrance there is a protruding semicircular portion of the building, which at the same time serves as the canopy to the entrance. The facade is strict, with rhythmically dispersed windows and only four parts of the building protruding. An essential part of its architecture is the terraced park, regularly used by Sežana's inhabitants. The hospital speaks the pre-war Modernist language, achieving its exterior dynamics by pushing out its body. Its architect was a student of Vurnik. The building was recognised as high-quality architecture and exhibited at the Slovenian Architecture 1945-1978 exhibition. It used to be a cinema inside the hospital.



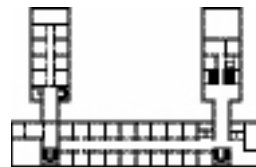
Tovarna Talum Kidričevo

Talum Factory Kidričevo

Tovarniška c. 10, Kidričevo, 1947-48

Danilo Fürst (1912-2005), Borut Maister (1908-1984), Josip Didek (1917-1989)

EŠD: 24533, status: kulturna dediščina/cultural heritage



Gre za prvo realizacijo novega industrijskega mesta v Sloveniji, ki pa je bilo le delno realizirano. Zgrajen industrijski kompleks si je kot paradnega konja takratnega sistema ogledal sam maršal Tito. Celoten kompleks je lociran v borov gozd. Fürst je skupaj z gradbenim inženirjem Borutom Maistrom avtor dozidave nekaterih že med drugo svetovno vojno zastavljenih objektov, upravnega poslopja in zazelenitve okolice. Ostali industrijski objekti so delo inženirja Josipa Didka. V osnovi je šlo za tovarno glinice in aluminija, zato je bil tudi urbanizem kompleksa osno simetričen, z glavno komunikacijsko potjo v heliotermični osi, od koder so se južno vrstili obrati aluminija, severno pa glinice. Stavba upravnega poslopja je monumentalno zasnovana iz glavnega in dveh stranskih krakov. Vhodni krak je dolg 80 m. Nosilna konstrukcija so AB stebri, postavljeni na mrežo 5 m. To je objekt s prvo klimatsko napravo na območju nekdanje Jugoslavije. Centralni hodniki v nadstropjih so skozi montažne stene pisarn naravno osvetljevani. Zanimivost so raznoliki tlaki in stropovi (tudi obokan strop iz vrbovja) v notranjosti objekta.

The first realisation of an industrial new town in Slovenia was only partial. Upon completion, the industrial complex was hailed as a flagship development and was visited by President Tito himself. The entire complex was placed in a pine forest. Fürst, together with construction engineer Borut Maister, designed the superstructures based on a number of buildings partially constructed already during the Second World War, the administrative building, and the greenery of the surroundings. The remaining industrial buildings are the work of engineer Josip Didek. Primarily, this was an alumina and aluminium factory. The spatial design of the complex was symmetrical. The main communication route followed the heliothermic axis. The administrative building is monumental, composed of a main wing and two side wings. The entrance wing measures 80 m in length. The load-bearing construction is made of reinforced-concrete columns in a 5 m grid. The central corridors on the upper floors are lit by natural light coming through the panel walls of the offices. The building contains interesting and varied interior paving and ceilings, including an arched ceiling made of willow straw.

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Slovenski kulturni dom v Trstu Slovenian House of Culture in Trieste

Via Petronio 4, Trst/Trieste, Italija/Italy 1951-64
Edo Mihevc (1911-1985)



Stavba je nastala zaradi fašističnega požiga Fabianijevega slovenskega kulturnega doma (10. april 1920) in je neprecenljivega kulturno-političnega pomena za Slovence. Denar zanjo so zbirali s samoprispevkom in tudi večji del stavbe je narejen prostovoljno. Zasnovana je kot modernistična mediteranska palača, s poudarjenim reliefom polno-prazno, umeščena v kare monarhičnega Trsta. Ima dominantno vlogo v prostoru, saj je višja od okoliških stavb. Kompozicija fasade iz belega kamna simbolno temelji na dveh kvadratih, ki ju povezuje v notranjost umaknjena horizontalna loggia. Opazen je kontrast med zadržano, ortogonalno zunanostjo in mehko razgibano notranjostjo, ki je sestavljena iz velike in male dvorane, komunikacij in pomožnih prostorov. Notranja oprema, ki je delo slovenskih umetnikov (Avgust Černigoj, Frančišek Smerdu idr.), je bila delno odstranjena. Konstrukcija je armiranobetonski skelet s stranskimi nosilnimi stenami (požarna varnost).

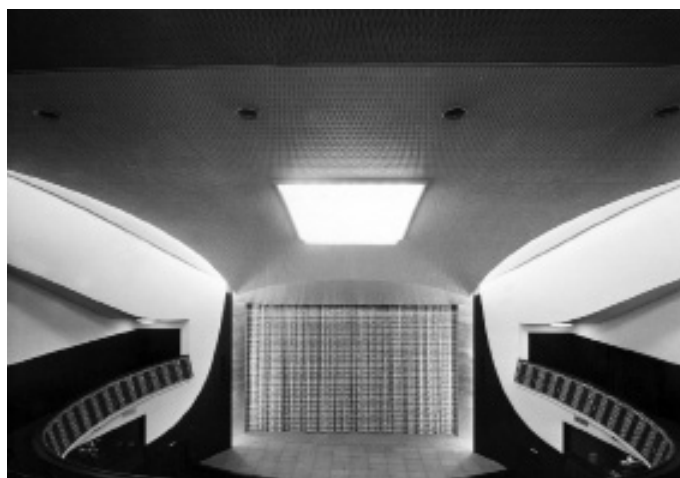
This building replaced Fabiani's Slovenian House of Culture, which was burned down by Fascists on 10th April 1920, and is of immeasurable cultural and political significance for Slovenians. The funds were collected from voluntary donations, and most of the construction was also carried out by volunteer labour. The building is designed as a Modernist Mediterranean palace, with a pronounced full/empty relief surface. It is situated in Trieste's Habsburg quarter. Taller than the surrounding buildings, it plays a dominant role in the space. The white-stone composition is symbolically based on two squares, connected by a recessed horizontal loggia. There is a notable contrast between the restrained, angular exterior and the soft, varied interior containing two auditoria, one large and one small, communications and auxiliary spaces. The interior furnishings were created by Slovenian artists such as Avgust Černigoj, Frančišek Smerdu and others. Some of the furnishings have been removed. The construction is a reinforced-concrete skeleton with load-bearing side walls (for reasons of fire safety).



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Grobišče internirancev na Rabu Rab Memorial Cemetery

Kampor, otok Rab/Rab Island, Hrvatska/Croatia, 1953
Edvard Ravnikar (1907-1993)

Ravnikar je v primeru grobišča na Rabu (prav tako kot pri grobišču Draga, nastalem istega leta) spremenil klasične predstave o spomeniku z odmikom od figuraličnosti. V spomin nas popelje tako, da oblikuje tudi pot obeležja in ne le telo spomenika. To se veže na kubistično pojmovanje umetnosti, kar zahteva od obiskovalca fizični in miselni proces v času in prostoru. V bistvu gre za poetiko razkroja kamnitega zidu kot simbolne meje med življenjem in smrtjo, vtakano v kontekst tradicije kamnitih ograd primorja. Izrazita linearna zasnova osrednje kamnite poti se končuje z razširitvijo (trg) in slokim obeliskom, ki je lociran v osi najnižje točke zaledja. Ob poti so linearno vzporedno in prečno nanizane plošče z imeni žrtev. Na levi strani, ob koncu poti, so ostanki naselbine, katere osrednje mesto je kupolasta kamnita lupina z žarami in mozaikom Marija Preglja. Opozoriti velja na izredno skrbno izdelane detajle (vhodna bakrena vrata, tlaki, struktura zidu) ter prežemanje klasičnega in modernega.

In the cemetery on the island of Rab (as he had in the cemetery in Draga, made the same year), Ravnikar changed perceptions about how a monument should be, by stepping away from figurative expression. He evokes remembrance by designing not merely the body of the monument, but also the path through the memorial. This relates to the Cubist notion of art, which requires the visitor to engage in a physical and mental process in time and space. Essentially, the work is the poetics of the disintegration of a stone wall as a symbolic border between life and death woven into the tradition of stone land boundaries of the coast. The pronouncedly linear design of the central stone path terminates in an expansion (a square) and a slender obelisk located at the axis of the lowest point of the hinterland. Along the path, both in parallel and perpendicularly, are plaques containing the victims' names. On the left, at the path's end, are remains of a settlement whose centrepiece is a dome-shaped stone shell with urns and a mosaic by Marij Pregelj. Also of note are the considerable attention to detail (copper entry gates, paving, structure of the wall), and the interweaving of the classical and the Modernist.

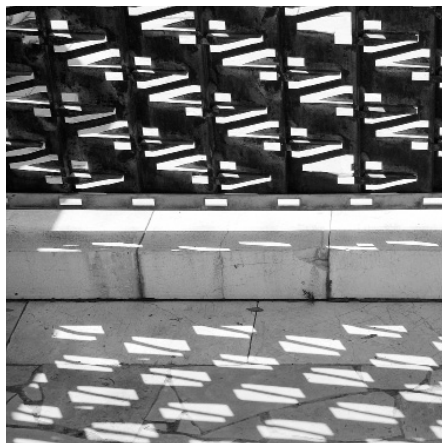
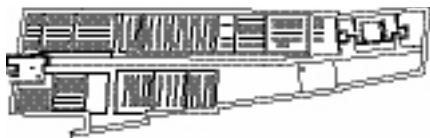
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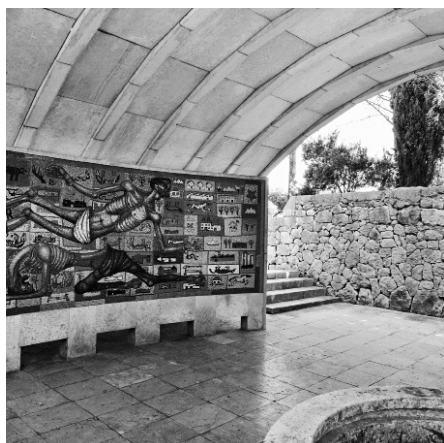
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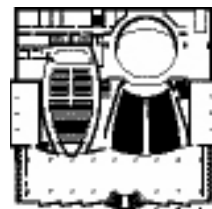


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Delavski kulturni dom Trbovlje Workers' House of Culture Trbovlje

Trg Svobode 11A, Trbovlje, 1953-56
Marko Župančič (1914-2007)

EŠD: 21590, status: kulturna dediščina/cultural heritage



Delavski dom Trbovlje je večnamenski kulturni center, ki je na pobudo javnosti zrasel na mestu Rudarskega kulturnega doma Trbovlje v središču kraja. Stavba premošča višinsko razliko med dvema cestama s širokim položnim monumentalnim stopniščem, pred vhodom pa ustvari velik javni prostor. Vhod v stavbo v jugozahodnem vogalu je označen s tremi stebri in zavihano betonsko nadstrešnico. Sprednja fasada je obložena z belim kamnom, na njej pa je tudi 84 m² velik mozaik Marija Preglja. Oblikovana je simetrično – v sredini je izboklina, v kateri so polkrožne stopnice, levo in desno od nje pa se odpirajo okenske reže. V notranjosti sta dve veliki avli in dve dvorani. Dvorani sta vsaka svoja školjka, vpeta v konstrukcijo zgradbe: gledališka dvorana v obliki amfiteatra ima zanimiv zaobljen strop in okrogel oder, kinodvorana z ravnim stropom pa ima posebno leseno oblogo. Iz dveh stranskih fasad sta izvečena boksa, v katerih sta manjši stranski dvorani. Zadnja fasada je servisna. Delavski dom v Trbovljah je najboljše delo Marka Župančiča. V njem se vidi vplive Le Corbusiera. Stroga zasnova je omehčana z velikim mozaikom na fasadi, razgibano opremo in vzorci na tleh. Arhitektura Delavskega doma je blizu svojim uporabnikom.

The Workers' House of Culture Trbovlje is a multi-purpose cultural centre built at the request of the townspeople on the site of the Miners' Cultural House, in the centre of the town. The building bridges the difference in height between two streets by means of a wide monumental staircase. In front of the building is a large public space. The entrance in the southwestern corner is marked by three columns and a lipped concrete canopy. The front facade is clad in white stone and features a mosaic by Marij Pregelj. Its design is symmetrical; a bulge in the middle contains semi-circular stairs and window slots. The interior features two large halls and two auditoria. Each auditorium is its own shell, forming a part of the building's construction. The theatre is shaped as an amphitheatre and has an interesting curved ceiling and a round stage, while the cinema has a flat ceiling and custom wood panelling. The rear facade is simple. The Workers' House in Trbovlje is the best example of work by Župančič, and shows the influence of Le Corbusier. The stern design is softened with a large mosaic on the facade, varied furnishings and patterns on the floors, with the architecture always feeling close to its users.

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Poslovno stanovanjski objekt Kozolec “Hayrack” Commercial and Residential Building

Slovenska 51-53, Ljubljana, 1953-57
Edo Mihevc (1911-1985)



EŠD: 8811, status: kulturni spomenik/cultural monument

Koncept multifunkcionalnega bloka po vzoru Le Corbusierovega Unité d'habitation, lociran v center mesta, je imel močno podporo v povojni socialistični politiki, ki je podpirala kolektivno zavest. Že od svojega nastanka je izstopal iz mestnega merila Ljubljane tako s svojo dolžino 93 m kot s celotnim volumnom. Stavbo so zaradi poudarjene horizontalne linije balkonov že med gradnjo poimenovali Kozolec. Zaradi novega bivalnega koncepta in kvalitetnih stanovanjskih enot je postal vzor za sodobno bivanje in kot tak že med gradnjo, prizorišče vsejugoslovanske razstave o novih stanovanjskih možnostih, »Stanovanje za naše razmere« l. 1956. Konstrukcija temelji na armarobetonstvih stebrih, ki so do stanovanjskega dela okrogli in oblečeni v mozaik, nato pa kvadratni. Pritličje in dvoetažni mezzanin sta namenjena javnemu programu, sledi instalacijska etaža in 6 nadstropij stanovanj, organiziranih okrog treh komunikacijskih jeder. Na vrhu je terasa s tremi bivalnimi kubusi. Fasada je iz belega kamna.

The concept of a multi-functional block, modelled after Le Corbusier's Unité d'habitation, in a central location, struck a chord in the post-war Socialist politics of Slovenia, which favoured collective consciousness. From the time of its construction, the building stood out from the rest of Ljubljana, both on account of its length of 93 m and its volume. The emphasised horizontal line of the balconies had earned the building the nick-name “the Hayrack” even before it was completed. Due to the new housing concept and high-quality residential units, it became a model for contemporary housing and as such, was used – while it was still being built – as the setting for the 1956 all-Yugoslav exhibition on new possibilities for housing entitled “Stanovanje za naše razmere” (“An Apartment for Our Circumstances”). The construction is based on reinforced-concrete columns, which start off as round and clad in mosaic, but turn square in the residential section. The ground floor and the two-floor mezzanine level are intended for public use. These are followed by a services floor and six floors of flats organised around three communication cores. On top is a terrace with three residential cuboids. The facade is of white stone.



Osnovna šola Stražišče pri Kranju Stražišče Primary School near Kranj

Šolska ul. 2, Kranj, 1954, 1959, 1968, 1974, 2006 (natečajni projekt in 4 širitve)
Danilo Fürst (1912-2005)

EŠD: 14281, status: kulturna dediščina/cultural heritage

Vzorčen primer moderne slovenske šole po drugi svetovni vojni, ki se je do danes po Fürstovih načrtih že štirikrat širila, pri čemer vsaka izmed širitvev izraža duh časa in se hkrati lepo vklaplja v celoto kompleksa. Združuje paviljonski in brezkoridorski sistem gradnje (Fürst je po diplomu nekaj časa delal pri arh. Emilu Navinšku, sicer pa sta oba Plečnikova učenca). Šola je realizacija zmagovalnega projekta na natečaju, ki je bil l. 1954 razpisan ob posvetovanju z naslovom »Od stare k novi šoli«. Stoji v parku skrbno izbranega zelenja, ki ga je prav tako projektiral arh. Fürst. Vsi razredi so dvojno osvetljevani. Razredi paviljonskega oddelka za nižjo stopnjo imajo kupolaste strehe in montažne stene. Vsak razred ima svoje stranišče. Oddelek za višjo stopnjo je nadstropen, z osrednjo avlo in stopniščem. Prek pergole sta oddelka povezana s telovadnicama. Velika telovadnica ima cik-cak prečno steno iz opeke, s čimer je Fürst dosegel samonosilnost stene in je eden prepoznavnih znakov njegove arhitekture. Stene oddelka za kabinetni pouk so transparentne. Najnovejši del je zgrajen prek glavnega vhoda in jedilnice.

An exemplary instance of a Modernist Slovenian school, built after the Second World War. The original building has been expanded four times, always according to Fürst's plans. Each of the expansions expresses the spirit of the period and integrates well into the complex as a whole. A combination of pavilion and corridor-free construction systems (on graduating, Fürst spent a period of time working for architect Emil Navinšek, and both were Plečnik's students), the school is a realisation of the winning entry for the competition published in 1954 following a conference entitled "Od stare k novi šoli" ("From the Old Towards the New School"). The school stands in a park with carefully chosen greenery, also designed by Fürst. All classrooms feature double lighting. The classrooms in the pavilion section, used by younger pupils, have domed roofs and panel walls. Each classroom has its own toilet. The section for older pupils features an upper floor, a central hallway and a staircase. The sections are connected to two gyms by means of a pergola. The larger of the two gyms has a zig-zagging brick transverse wall. This enables the wall to be self-supporting, which is one of the signature features of Fürst's architecture.

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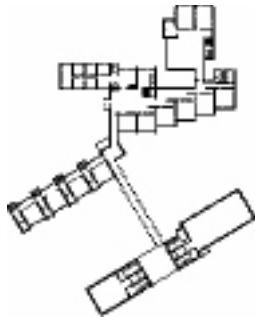


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Železniška postaja Maribor Maribor Railway Station

Partizanska c. 50, Maribor, 1951-54
Milan Černigoj (1912-1978)

EŠD: 11623, status: kulturna dediščina/cultural heritage



Predstavlja eno pomembnejših mestnih dominant. Izrazno jo uvrščamo v podaljšani funkcionalizem z elementi italijanskega racionalizma. Stavbni volumni so linearno nanizani ob železniški progi in s svojo artikulacijo tvorijo dinamično mestno veduto, ki jo monumentalizira park nasproti. Osrednji vertikalni poudarek tvori dominantna stolpa ob vstopni avli. Okenske perforacije so nanizane v pravilnem ritmu, ki se na prehodu iz enega na drugi volumen ne spreminja. Vizualno in tehnično drugače je rešena osvetlitev pri vstopni avli, ki je bazilikalna. Odprtine segajo od nadstreška do strešne konstrukcije in zaradi svoje vertikalnosti ter ožine ustvarjajo občutek prostornosti. S to intervencijo in nizanjem pilastrov v gostejšem rastru je avla optično povišana. Mariborska železniška postaja je grajena iz stenske konstrukcije, ki jo podpirajo armiranobetonske vezi v rastru 6 m. Horizontalno dikcijo objekta subtilno zaključuje nadstrešek na gobastih armiranobetonskih stebrih, lociran v prvo linijo postaje tik ob cesti.

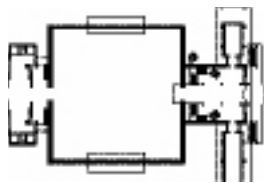
This building represents one of the dominant features of the city. In terms of expression, it is classified as extended Functionalism with elements of Italian rationalism. The building volumes are sequenced along the railway track in a linear fashion. Their articulation forms a dynamic vista of the city, monumentalised by the park located opposite. The central vertical accent is formed by the dominant of the entry hall turret. The window perforations are sequenced in a regular rhythm, which remains constant over each transition from one volume to the next. The entry hall features visually and technically innovative zenithal lighting. The apertures reach from the overhanging eaves to the roof construction; their verticality and thin profile create a feeling of spaciousness. This intervention, together with the sequencing of pilasters in a denser grid, optically heightens the hall. The station features wall construction supported by reinforced-concrete links in a 6 m grid. The horizontal diction of the building is subtly terminated by a canopy on mushroom-shaped concrete columns, located on the prime line of the station, adjoining the street.



Gospodarsko razstavišče Ljubljana Ljubljana Trade Fairground

Dunajska c. 10, Ljubljana, 1953-79
Branko Simčič (1912) s sodelavci

EŠD: 337, status: kulturna dediščina/cultural heritage



Ljubljansko Gospodarsko razstavišče je prvi velesejemski kompleks na območju nekdanje Jugoslavije. Na osnovi natečajnih projektov iz l. 1953 so bile izdelane urbanistične smernice za zazidavo Gospodarskega razstavišča. Po odločitvi ZKJ, da bo VII. Kongres v Ljubljani, je projekt dobil močno politično podporo in bil v slabem letu tudi realiziran. Pri projektu so poleg Simčiča sodelovali še arhitekti: Ilija Arnautović in Milan Mihelič, Boris Gaberščik, Vladimir Braco Mušič, Marjan Amalietti in Jože Kregar ter številni statiki. Hala A je prva armiranobetonska lupinasta konstrukcija v Jugoslaviji. Njen tloris je enak kupoli sv. Petra v Rimu, s stranico 42 m. Postavljena je na 4 stebre, ki so med seboj povezani s horizontalnimi vezmi iz prednapetega betona. Posebnost dvorane so bile tudi pomične montažne tribune po načrtih statika Miloša Marinčka, ki pa so bile kasneje odstranjene. Ostali elementi razstavišča so bili še: obelisk, kot funkcionalno jedro razstavišča, jekleni in okrogli paviljon Marka Šlajmerja ter hali B in C Milana Miheliča.

The Ljubljana Trade Fairground is the first fairground complex in the area of former Yugoslavia. The 1953 competition projects served as the basis for the Trade Fairground urban planning guidelines. After the League of Communists of Yugoslavia decided to hold its Seventh Congress in Ljubljana, the project received strong political support and was realised in less than one year. The architects who worked on the project besides Simčič were Ilija Arnautović and Milan Mihelič, Boris Gaberščik, Vladimir Braco Mušič, Marjan Amalietti and Jože Kregar, as well as numerous static engineers. Hall A was the first reinforced-concrete shell construction in Yugoslavia. Its ground plan with 42 m sides is the same as the dome of St. Peter's in Rome. It is placed on four columns, which are connected to one another with horizontal links made of pre-stressed concrete. The hall originally had special movable prefabricated tiered stands, designed by static engineer Miloš Marinček, but these were later removed. Other elements of the fairground are the obelisk, as the functional core of the fairground, the steel round pavilion by Marko Šlajmer, and halls B and C by Milan Mihelič.



Glavna zadružna zveza Main Co-operative Association

Slovenska 41, Ljubljana, 1953-55
Emil Medvešček (1911-1963), Oton Jugovec (1921-1987)

EŠD: 357, status: kulturni spomenik/cultural monument

Stavba je rezultat natečajnega projekta iz l. 1953. Končna realizacija se razlikuje od prvotnega projekta predvsem v koničnem tlorisu, ki ga je arhitekt Medvešček ponovil v primeru hotela Lev nekaj let kasneje. To je hkrati radikalno modernističen in tankočutno mesto-tvoren objekt, saj stavba po eni strani izpoveduje osnovne principe moderne, kot so: nosilna steburna konstrukcija, ki omogoča transparentno pritličje, inventivni fasadni detajli, ravna streha z lebdečim zaključkom nad restavracijo v zadnji etaži ter številna umetniška dela kot neločljivi del interiera, po drugi strani pa se konceptualno občutljivo veže na kontekst grajenega prostora in ga s svojo prisotnostjo še oplemeniti. Prepoznavna struktura fasade iz belega kamna na Slovensko cesto temelji na pisarniškem rastru. Vmes so polnila s keramično oblogo in lesenimi okni. Glavni vhod v stavbo je diskretno umeščen s severne strani in poudarjen z balkonskim nizom na fasadi, ki hkrati tudi nakazuje največjo širino koničnega hodnika v notranjosti.

Built as a 1953 competition project, the final realisation deviates from the initial design primarily in the conical ground plan, which Medvešček repeated with the Hotel Lev a few years later. It is both a radically Modernist adjoining building and a tenderly city-forming one; on the one hand, it professes the fundamental principles of Modernism, such as load-bearing column construction, enabling a transparent ground floor, inventive facade details, a flat roof with a floating termination above the restaurant on the top floor, and numerous works of art as an inseparable part of the interior. On the other hand, it maintains a conceptually sensitive correspondence with the context of the built space and further enriches it through its presence. The easily identifiable white-stone facade structure on the Slovenska Road side is based on the office grid. Between, there are infills with ceramic cladding, and wooden windows. The main entrance into the building is discreetly located on the northern side and accentuated with a balcony sequence on the facade, which also indicates the greatest width of the interior conical corridor.

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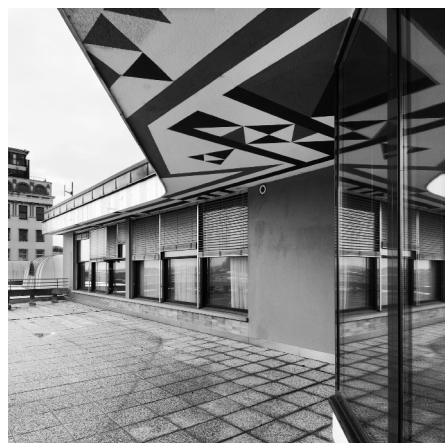
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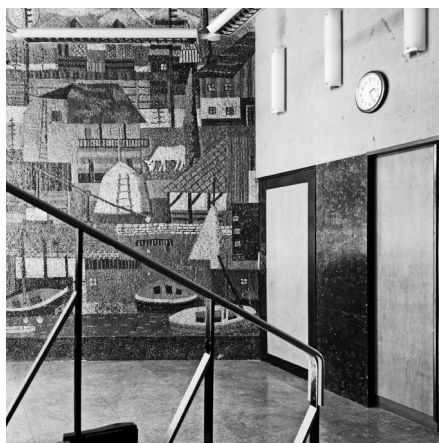
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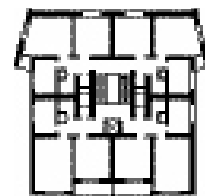


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Stanovanjske stolpnice na Gosposvetski cesti Residential Towers in Gosposvetska Road

Gosposvetska c., Maribor, 1953-60
Ivan Kocmut (1926-2009)

EŠD: 7530, status: kulturna dediščina/cultural heritage



Stolpnice na Gosposvetski cesti v Mariboru so del moderne urbanistične zasnove stolpnic, blokov in spremljevalnih objektov po švedskem vzoru, ki jo je pri nas po vrnitvi s Švedske prvi apliciral arhitekt Ljubo Humek in koncept razstavil na razstavi »Stambena zajednica« v Zagrebu 1957-58. Ivan Kocmut je avtor prvih mariborskih stolpnic po vzoru švedskih »punkthuse« (S. Backström, L. Reinus). Ob Gosposvetski je bilo zgrajenih pet stolpičev, in sicer trije do l. 1956, ostala dva pa do 1960. Gre za devetetažne stolpiče na kvadratni osnovi, s centralnim stopniščem in štirimi stanovanji v enem nadstropju. Kocmut je na severni strani stanovanja razširil v obliki črke T, s čimer je izboljšal osvetlitev. Južna fasada je bolj odprta (balkoni, loggie), severna pa ima le dve vrsti manjših oken. Stanovanja so projektirana s sanitarnim vozlom ob osrednjem zidu. Stolpnice so postavljene tako, da imajo hkrati orientacijsko vlogo in predstavljajo vhodno dominantno v območje Gosposvetske ceste.

The towers in Gosposvetska Road in Maribor apply Modernist urban planning principles of residential towers, residential blocks, and auxiliary objects according to the Swedish model. Architect Ljubo Humek was the first to apply this approach in Slovenia upon his return from Sweden. He exhibited the concept at the "Stambena zajednica" exposition in Zagreb in 1957-58. Kocmut is the architect of the first residential towers in Maribor, which were modelled on the Swedish "punkthuse" (S. Backström, L. Reinus). Five towers were built along Gosposvetska Road, three by 1956, and the remaining two by 1960. The ten-storey towers feature a square base, a central staircase, and four flats per floor. On the northern side, Kocmut implemented a T-shaped widening of the flats, thereby improving the lighting. The southern facade is more open (balconies, recessed balconies) while the northern facade features only two rows of small windows. The flats are designed with their sanitary blocks against the central wall. Due to their placement, the towers play the role of an orientation landmark and dominate the entrance to the Gosposvetska Road area.

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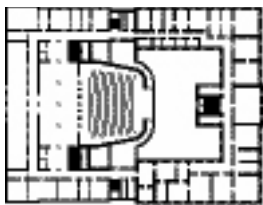


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Državni zbor The Slovenian National Assembly

Šubičeva 4, Ljubljana, 1949-59
Vinko Glanz (1902-1977)

EŠD: 8825, status: kulturni spomenik/cultural monument



Lokacija je kasneje pogojevala tudi zazidavo Trga republike, saj je stavba Državnega zbora postavljena tik ob prometno Šubičevo cesto. Čist, monumentalni trinadstropni kubus, obdan z okvirjem iz belega kraškega marmorja, krasi osrednji vhodni portal, ki stoji na petih granitnih pilastrih s figurami, ki prikazujejo življenje (mir, družinsko srečo, otroško igro, industrijo), in je delo kiparjev Karla Putriha in Zdenka Kalina. Stavba z masivnim portalom nosi pridih socialnega realizma. Leta 1991 so jo povezali s sosednjo stavbo na Tomšičevi ulici. Mozaiki in freske v notranjosti so delo številnih znanih slovenskih umetnikov: Jožeta Ciuhe, Ive Šubica, Marija Preglja in Slavka Pengova. Na zunanosti in v notranjosti so uporabljeni izključno domači materiali. To je tudi prostor, kjer je bila demokratično izvoljena samostojna Slovenija. Glanz je bil Plečnikov učenec. Njegova dela izžarevajo predvsem monumentalni racionalizem, v detajlih je čutiti tudi vpliv Plečnikove šole.

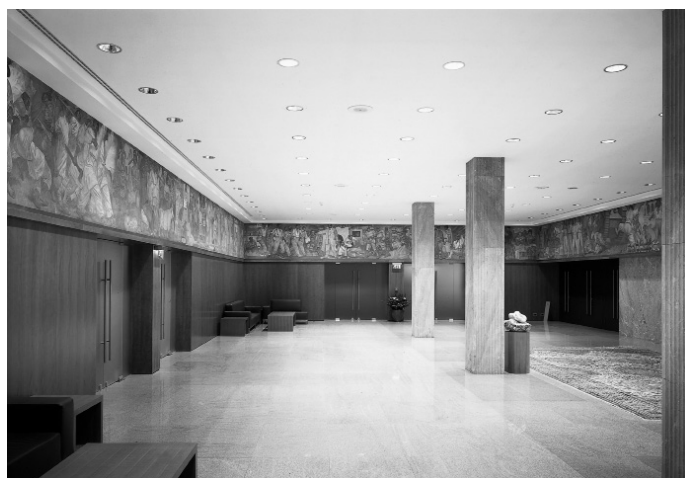
At a later date, the location conditioned the building of Republic Square as the National Assembly building adjoins the busy Šubičeva Road. The clean, monumental, four-storeyed cuboid clad into a white Karst marble frame is adorned by the central entry portal standing on five granite pilasters with figures representing life (peace, family happiness, children at play, industry), the work of sculptors Karl Putrih and Zdenko Kalin. The building with its massive portal is in the Socialist Realist style. In 1991, it was joined with the adjacent building in Tomšičeva Street to form a whole. The interior mosaics and frescoes are the work of numerous well-known Slovenian artists including Jože Ciuha, Ive Šubic, Marij Pregelj and Slavko Pengov. Only domestic materials were used, both for the exterior and interior. This was also the space of the democratic proclamation of Slovenia as an independent republic. Glanz was a student of Plečnik. His works irradiate monumental Rationalism, though the influence of Plečnik's school can also be detected in the details of this work.



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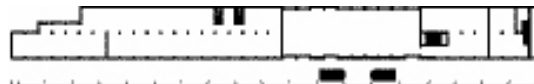


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Železniška postaja Jesenice Jesenice Railway Station

Cesta Maršala Tita 19, Jesenice, 1955
Stanko Rohrman (1899-1973)

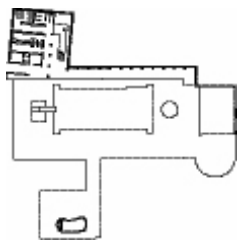
EŠD: 14990, status: kulturna dediščina/cultural heritage



Železniška postaja Jesenice stoji v središču mesta, med železnico in glavno cesto. Nastala je na mestu stare železniške postaje, ki je bila med drugo vojno bombardirana. Zasnovana je vzdolžno: na vzhodnem delu je restavracija z zanimivim nadstreškom, sledi impresivna hala, v zahodnem delu so pisarne. V veliko in razkošno opremljeno dvorano svetloba prihaja od zgoraj skozi velika okna na severni in južni strani. V dvorani so kamnita tla in klopi iz umetnega kamna ter več lesenih »paviljonov«. Pred glavnim vhodom je velik nadstrešek s prefabriciranimi betonskimi nosilci, ki služi tudi kot avtobusna postaja. Značilno avtorsko je poigravanje z domiselnimi nadstreški (nad glavnim vhodom, peronom in pred restavracijo) in motiv šesterokotnih oken, ki se na stavbi ponovijo v različnih velikostih. Rohrman je na Jesenicah v petdesetih zasnoval tudi stanovanjske bloke.

Jesenice railway station is situated in the city centre, between the railway and the main road. It was built at the site of the old railway station, which was demolished in a Second World War bombing. It is constructed linearly; at the eastern end stands the station restaurant with an innovative canopy, followed by an impressive hall, while the western section holds offices. Light enters the large and sumptuously decorated hall from above, through large windows at the northern and southern side. The hall holds a floor made of stone, faux-stone benches and a number of wooden "pavilions". In front of the main entrance is a grand canopy with prefabricated concrete girders, which also serves as a bus station. The architect's stance is demonstrated in the inventive canopies (above the main entrance, the terminal and in front of the restaurant) and in the motif of hexagonal windows, repeated throughout the building in different sizes. Rohrman also devised residential buildings in Jesenice in the 50s.





Letno kopališče Njivice Njivice Summer Swimming Pool

Radeče, 1955-56
Franc Cacak (1912-1995)

Kopališče Njivice nad papirnico Radeče je nastalo kot praktična izraba požarnega bazena. Na pobočju nad tovarno je pred vojno njen lastnik zasadil park, po vojni pa so ga namenili rekreaciji delavcev (mnogi od njih so živeli v bližnjem naselju hiš, ki jih je načrtovala Zdenka Cacak, arhitektova žena). Cacak je kopališče, ki v dveh terasah sloni na strmem južnem pobočju, umestil v obstoječi park. Na zgornji terasi so: plavalni bazen, konzolni skakalni stolp, zaobljen točilni pult z nadstreškom in dvoetažni vhodni paviljon z zgornjo etažo iz betonskih lamel. Od travnate okolice je bazen ločen s kamnitim zidom in betonsko pergolo. Spodnja terasa z otroškim bazenčkom nepravilnih oblik je manjša in mirnejša, z iztekom na teren. S kopaliških teras se odpira lep pogled na dolino. Franc Cacak je študiral pri Vurniku. Znanih je le malo njegovih arhitektur (blok na Jesenicah in nekaj individualnih hiš), vse pa zaznamujejo čiste funkcionalne linije in jasna zasnova. V povojnem času je po Sloveniji nastalo več kopališč (v Krškem, v Ajdovščini), najbolj očitna pa je primerjava z (na žalost porušenim) Vurnikovim bazenom v Radovljici iz začetka tridesetih let. Oblikovno in funkcionalno dovršeno kopališče Njivice je bilo prikazano na razstavi slovenske arhitekture 1945-1978.

The Njivice swimming centre above the Radeče paper factory is a practical secondary use of a water basin intended for use in case of fire. On the slope above the factory, the previous owner planted a park, which was used for workers' recreation after the war (many of the workers resided in the nearby housing designed by Zdenka Cacak, the wife of the architect of this work). Cacak placed the swimming centre, divided into two terraces on the steep southern slope, into the existing park. The upper terrace holds the swimming pool, the diving tower, a rounded bar with a canopy, and a two-storey entrance-pavilion, the upper storey being made of concrete lamellae. The pool is separated from its grassy surroundings by a stone wall and a concrete pergola. The lower terrace with the children's pool of irregular shape is smaller and calmer, merged with the terrain. Cacak studied with Vurnik. Among his works, only a few are well known (a residential block and some houses in Jesenice), but all of his architecture is typically clean in its Functionalist lines and clearly devised. Flawless in design and function, the Njivice swimming area was selected for the Slovenian Architecture 1945-1978 exhibition.

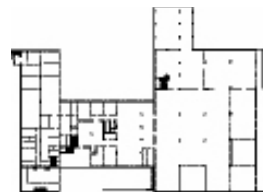


Menza v študentskem naselju Rožna dolina

Rožna dolina Student Dormitory Cafeteria

Cesta 27. aprila 31, Ljubljana, 1955-57
Ivan Štrukelj (1920)

EŠD: 18738, status: kulturna dediščina/cultural heritage



Študentski domovi v Rožni dolini predstavljajo najstarejši slovenski študentski center. Menza je primer kvalitetne interpretacije Le Corbusierovih modernističnih načel. Združuje upravni del, jedilnico ter pomožne prostore in je zasnovana kot preplet nizkih stavbnih teles in odprtih prostorov. Menza že od začetka svojega obstoja služi predvsem prehrani študentov, vendar je bila kljub temu tekom 70. in 80. let poznana po številnih koncertih, ki so se odvijali v velikih prostorih jedilnice. Nastopale so znane skupine iz cele Jugoslavije, med njimi Pankrti, Martin Krpan, Laibach in Bijelo Dugme. Danes pa nudi poleg prehrane tudi prostor različnim projektom. Konstrukcija je armiranobetonski skelet z velikimi steklenimi površinami. S ceste je skoraj neopazna, pogledu se razkrije šele ob vstopu v študentsko naselje. Pred jedilnico je dvignjena terasa, ki združuje zazelejen atrij in dolg betonski nadstrešek na vitkih stebrih, ki ustvarja neverjetno sublimen vhodni prostor, gotovo enega najlepših pri nas.

The student dormitories in Rožna dolina constitute the oldest students' centre in Slovenia. The cafeteria is an example of a high-quality interpretation of Le Corbusier's Modernist principles. It incorporates an administrative section, a restaurant, and auxiliary spaces and features interwoven low building volumes and open spaces. Though serving food to the students has always been its primary purpose, it was also well known during the 70s and 80s for the numerous concerts that took place in the large space of the restaurant. Bands from all over Yugoslavia performed there, including Pankrti, Martin Krpan, Laibach, and Bijelo dugme. In present use, various services are on offer in the cafeteria besides food. The construction is a reinforced-concrete skeleton with large glass surfaces. From the street, it is almost unnoticeable, only revealing itself upon entering the student centre. In front of the restaurant is a raised terrace integrating a planted atrium and long concrete overhanging eaves on slim columns, creating an exceptionally sublime entrance space, certainly one of the most beautiful in the country.



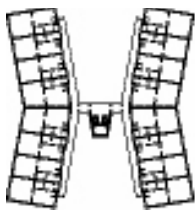
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Stanovanjski blok Metuljček “Butterfly” Residential Block

Fluksova 4, Cesta XIV. divizije 11, Maribor, 1955-58
Rudi Zupan (1921-2002)

EŠD: 7536, status: kulturna dediščina/cultural heritage

Dva stanovanjska bloka v obliki metulja se nahajata v predmestju Maribora, na Pobrežju. Posamezni blok je zasnovan iz dveh, navzven zaviranih stanovanjskih kril, ki sta v sredini povezana s stopniščem. Do stanovanj se dostopa po odprtih gankih. Notranja fasada je razgibana in z ganki spodbuja druženje med prebivalci. Zunanja fasada je pravilna, preprosta in orientirana proti parku. Stopniščno jedro deli prostor med bloki na dve enoti – zazelenjeno dvorišče oziroma vrt in tlakovano dvorišče, ki je bilo prvotno namenjeno parkiranju. Okoli blokov je precej praznega prostora zasajenega s travo in drevesi, zaradi katerih bloki dajejo vtis bivališča v parku. Oba bloka sta med seboj povezana preko parka. Z vgrajenimi zunanjimi koriti za rože in opečnimi ornamentami, ki se naslanjajo na tradicijo slovenske podeželske gradnje, se blok Metuljček spogleduje z regionalizmom. Bloka sta dober primer, kako lahko modernistično programirana arhitektura pripomore k ustvarjanju občutja skupnosti med prebivalci.

Two butterfly-shaped residential blocks are located in the suburbs of Maribor, in Pobrežje. Each block consists of two residential wings, folded outwards and connected by a staircase in the middle. The flats have deck access. The interior facade is varied and friendly, with the pleasant deck accesses encouraging the residents to socialise. The exterior facade is regular, simple, and oriented towards the park. The staircase core divides the space between the blocks in two units – a planted yard/garden and a paved yard, which was originally intended as a car park. Surrounding the blocks is considerable empty space planted with grass and trees, which gives the blocks an impression of being dwellings in a park. The park also connects the two buildings. Through the built-in plant pots and brick ornaments referencing the tradition of Slovenian countryside construction, the Butterfly flirts with Regionalism. The development is a strong example of how architecture with a Modernist programme can contribute to a sense of community among residents.



Vrstne hiše na Peričevi ulici Terraced Houses in Peričeva Street

Peričeva ul., Ljubljana, 1957
Danilo Fürst (1912-2005)

EŠD 22734, status: kulturna dediščina/cultural heritage

Ta objekt še danes predstavlja enega najkvalitetnejših primerov vrstne hiše v Sloveniji. Je realizacija drugouvrščenega natečajnega projekta ob razstavi »Stanovanje za naše razmere«. Zasnova temelji na principu prečnih nosilnih zidov. Severna fasada je stroge kompozicije in zidana, južna (vrtna) pa montažna in barvno razigrana. Streha je rahlo vzvalovana. Stropovi so iz prednapetih opečnih montažnih nosilcev. Domiseln je tudi sistem ogrevanja, po principu zračnega gravitacijskega gretja z dovodom svežega zraka. Notranjost je funkcionalna in dinamično razgibana z etažnimi zamiki. Dnevni prostor, ki predstavlja osrednji del pritličja, se v nivojih odpira proti vrtu, ta pa prek enotne zastekljene površine narekuje notranje razporejenost. Stopnišče je leseno. V medetaži je kopalnica. Okna v pritličju so razporejena tako, da prihaja svetloba v prostor z dveh strani, severne in južne, kar mu daje preglednost in dinamičen poudarek. Tu je živel tudi arhitekt Fürst.

The building figures as one of the highest quality examples of terraced housing in Slovenia to this day. The design of this realisation of the runner-up project of the competition held as part of the "An Apartment for Our Circumstances" exhibition is based on the principle of transverse load-bearing walls. On the northern side, the composition of the masonry facade is stern, while the southern (garden) facade is prefabricated and playfully colourful. The roof is slightly wavy and the ceilings are made of pre-stressed prefabricated brick girders. The heating system, using the principle of gravitational air heating with a fresh air supply, is also inventive. The interior is functional and dynamically varied through the use of floor shifts. The living space occupying the central part of the ground floor opens towards the garden in levels, and the garden, in turn, dictates the mood of the interior by means of a unified glass surface. The staircase is made of wood, while the bathroom is situated on the mezzanine. The ground-floor windows are arranged so as to let light into the space from two sides, the north and the south, which gives transparency and a dynamic accent. Architect Fürst lived here too.





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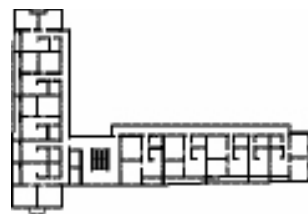
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Stanovanjski blok Residential Block

Pristanška 5, Koper, 1957
France Tomažič (1899-1968)



Blok je zgrajen kot nizkoprorračunska zgradba za potrebe vodij številnih primorskih podjetij, na luksuzni lokaciji ob glavni mestni promenadi ob morju. Skeletna armiranobetonska konstrukcija nudi možnosti svobodnega oblikovanja tlorisa, ki ima v visokem pritličju javno funkcijo. Stavba v tlorisni obliki črke L je sestavljena iz dveh stanovanjskih kril s štirimi nadstropji, ki so povezana z glavnim stopniščem. Arhitekt s stavbo oblikuje dva trga. Eden je v notranjosti, do katerega vodi preboj skozi stavbo in služi stanovalcem (parkirišča). Drugi se nahaja med blokom in hotelom Koper in pripomore k dodatni urbani kvaliteti. Glavno fasado označujejo betonski okvirji, ki povezujejo vsa stanovanja, podobno kot je to nakazano pri vili Oblak in poslovno stanovanjski hiši vzajemne zavarovalnice istega arhitekta. Vsaka stanovanjska enota oz. nadstropje ima svojo barvo fasade. Posebnost tlorisne organizacije so vhodi v posamezna stanovanja iz odprtih hodnikov na notranjih stranicah bloka.

The block was built as a low-budget building for the managers of the numerous companies in the area, in a luxurious location along the main city promenade by the sea. The skeletal reinforced-concrete construction gives the possibility of an unconstrained ground plan. The raised ground floor has a public function. The L-shaped building is composed of two five-floor residential wings connected by a main staircase, resulting in two squares. The inner square is accessible by means of a walk-through and intended for the residents as a car park. The second square is located between the block and the Hotel Koper and contributes to greater quality in the urban environment. The main facade is marked by concrete frames that connect the flats, echoing the Villa Oblak, and the residential building of the Vzajemna zavarovalnica insurance company, a previous works by the same architect. Each residential unit and floor has its own facade colour. The ground plan is notable for the deck access provided to individual flats on the inner sides of the block.

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Kulturni dom Zagorje House of Culture in Zagorje

Cesta 9. avgusta 1, Zagorje, 1949-60
Emil Navinšek (1904-1991)

Stavba je odraz nove družbenopolitične ureditve in je prva večja armiranobetonska stavba v Zagorju, ki je v času izgradnje nudila zaposlitev velikemu številu domačinov. Kulturni center je povsem nov koncept stavbe v sicer pretežno delavskem mestu z močno rudarsko tradicijo. V osnovi je bila stavba projektirana v zelenju, z monumentalno ploščadjo pred vhodom. Tu je v času od izgradnje doma do danes zaživel presenetljivo veliko število umetnikov in umetniških skupin. Stavba v tlorisu gradi na osni simetriji in značilno za Navinškov brezkoridorski sistem nima hodnikov, ampak se prostori povezujejo s prostornimi avlami in stopnišči. Velika dvorana in oder sta krožno zasnovana in spominjata na Gropiusov Totaltheater. Fasada je kombinacija travertina in velikih zastekljenih površin. Vhodna fasada je tripartitna; prvi del je povsem zastekljen, osrednji del gradi na kompoziciji polno/prazno, tretji del pa je polna stena. Velika dvorana sprejme 500 obiskovalcev.

The building reflects the social and political conditions of the time and is the first major reinforced-concrete building in Zagorje, the construction of which provided employment for a large number of local people. The House of Culture is a completely new building concept in an otherwise predominantly working-class town with a strong mining tradition. Greenery is an essential component of the building's design, as is the monumental forecourt in front of the entrance. From the time of construction to the present day, a surprisingly large number of artists and artistic groups have made successful starts to their careers in the building. The main feature of the ground plan is symmetry around the central axis. Characteristically for Navinšek, there are no corridors; instead, the spaces are connected to spacious halls and staircases. The design of the large auditorium and stage is circular and is reminiscent of Gropius's Totaltheater. The facade is a combination of travertine stone and large glass surfaces. The entrance facade is tripartite – the first part is completely encased in glass, the middle part makes use of a filled-and-empty composition, and the third part is solid wall. The large auditorium has 500 seats.



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Zgradba Okrajnega ljudskega odbora OLO

OLO Municipality Building

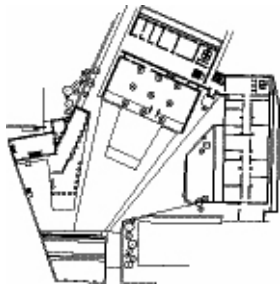
Slovenski trg 1, Kranj, 1958-60
Edvard Ravnikar (1907-1993)

EŠD: 1579, status: kulturni spomenik državnega pomena/cultural monument of national importance

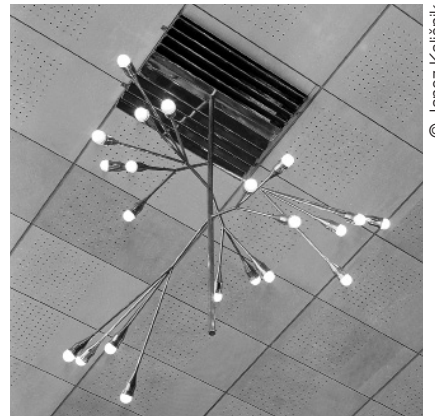
Dvoranski objekt štejemo za vrhunec slovenskega povojnega modernizma. To je hkrati prizidek dvorane k obstoječi občinski stavbi in ureditev trga s pomožnimi objekti, ki poudarjajo dvorano kot diskretno, v notranjost pomaknjeno dominantno v prostoru. Sočasno obravnavanje arhitekturnih in urbanističnih nalog ter specifično »zadržanje« tihe avtoritete sta značilni Ravnikarjevi potezi ustvarjanja. Stavba je najboljši primer združevanja funkcionalnosti v svobodnem tlorisu in dinamični konstrukciji (izvirna konstrukcija strehe omogoča zveznost dvoranskega prostora) s klasično, tripartitno fasadno kompozicijo in regionalnim karakterjem, ki ga določajo dvokapna, nagubana streha, izbor naravnih materialov v notranjosti (kamen, les) ter oblikovanje detajlov (luči, kljuke), ki izhajajo iz Plečnikove šole. Ravnikar sam primerja oblikovanje strehe s svečanim pokivalom nedeljske obleke. S simbolnimi elementi si prizadeva ustvariti arhitekturo, ki ne sledi le funkciji, ampak zrcali arhitektov značaj in družbo, kateri je namenjena. Pomembni sodelavci pri tem projektu so bili: statik dr. Ervin Prelog ter Ravnikarjeva diplomanta Savin Sever in Janja Lap.

The hall is regarded as the peak of post-war Modernism in Slovenia. This is at the same time a hall-annex to the existing municipality building and a redevelopment of the square with auxiliary buildings reinforcing the expression of the hall as a discreet, withdrawn dominant in the space. The simultaneous treatment of architectural and urban planning tasks, as well as the specific retention of silent authority, are creative decisions, characteristic of Ravnikar. The building is the best example of integrating the functionality of a free ground plan and dynamic construction (the original roof construction allows for continuity of the hall space) with a classical, tripartite facade composition and regional character, defined by a pleated gable roof, the choice of natural interior materials (stone, wood) and the design of details, such as lights and door handles, originating from Plečnik's school. Ravnikar himself compared the design of the roof with a best hat worn as part of Sunday finery. By means of symbolic elements, he endeavoured to create architecture that would not merely follow its function, but reflect the character of the architect and the society for which the architecture is intended.





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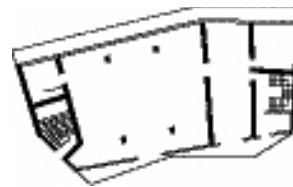


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Mestna mesnica City Butchers' Shop

Maistrov trg 7, Kranj, 1958-60
Marjan Šorli (1915-1975)

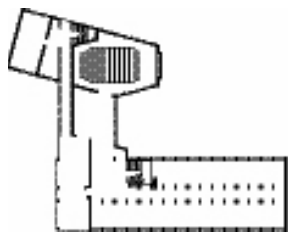
EŠD: 28212, status: kulturna dediščina/cultural heritage



Sodoben armiranobetonski skelet mestne mesnice v Kranju se uravnoteženo vpenja v staro mestno tkivo. Problematiko uličnega zavoja arhitekt rešuje z dinamiko gubanja lahke fasadne opne, ki v dveh nadstropjih sledi višini sosednjih objektov. Tretje nadstropje je zamaknjeno nazaj, tako da vizualno ne moti zveznosti trga. Fasada je vertikalno zanimivo ritmično členjena z lahkimi parapetnimi polnili. V pritličju so trgovski prostori, v nadstropjih pa pisarne in stanovanja. Pri tej stavbi je čutiti vpliv regionalizma, v detajlu in izboru materialov pa Plečnikovo šolo. Podoben primer sodobne dozidave istega arhitekta je v neposredni bližini, poslovna stavba Merkur (1955-57), ki pa se s svojo pojavnostjo stilno naslanja na Le Corbusierovo arhitekturno estetiko. Arhitekt Šorli je tudi avtor prenove Prešernovega gaja (1951-53) in več stanovanjskih objektov v Kranju. Leta 1952 je potoval po ZDA, kjer se je osebno srečal s Mies van der Rohejem in F. L. Wrightom, pri katerem je nekaj časa tudi bival. Po vrnitvi je dal pobudo za ustanovitev urbanističnega društva in postal njegov prvi predsednik.

The contemporary, reinforced-concrete skeleton of the City Butchers' Shop in Kranj integrates into the fabric of the old town in a balanced way. The architect addressed the problem of the turning street with dynamic pleating of the light facade skin. The facade follows the height of the adjacent buildings in the first two upper floors; the third floor is shifted back so as not to visually disturb the continuity of the square. There is an interesting rhythm to the vertical articulation of the facade with light spandrels. The building exhibits the influence of Regionalism, and of Plečnik's school in the detailing and choice of materials. A similar example of contemporary extension, can be found nearby: the Merkur commercial building (1955-57), which, however, takes after Le Corbusier's architectural aesthetics in terms of appearance. Šorli was also responsible for the renovation of Prešeren Grove (1951-53) and several residential buildings in Kranj. On his trip through the United States in 1952, he met Mies van der Rohe and Frank Lloyd Wright, with whom Šorli also stayed for a period of time. On his return, he started an initiative to found an urban planning association and subsequently became its first chair.





Gozdno gospodarstvo Bled Bled Forest Authorities

Ljubljanska c. 19, Bled, 1958-60
Danilo Fürst (1912-2005)

EŠD: 17377, status: kulturna dediščina/cultural heritage

Fürst je pri stavbi Gozdnega gospodarstva na Bledu združil svojo inovativno inženirsko naravo, možnosti, ki jih je nudila nova gradbena industrija, tradicijo kraja (materiali, obrt) in znanje Plečnikove šole. Stavba, ki stoji paralelno ob glavni cesti na Bled, je diskretno umaknjena za linijo dreves ob cesti. V tlorisu je razdeljena na funkcionalno projektiran pisarniški del in šestkotno dvorano. Centralni hodnik pisarniškega dela je osvetljen z naravno svetlobo, ki jo Fürst, podobno kot v Kidričevem in OŠ Stražišče, pripelje skozi montažne stene pisarn, ki so zgoraj in spodaj steklene. Stopnišče v vhodni avli pisarniškega dela je diagonalno izmaknjeno in zanimiva kombinacija AB konstrukcije, umetnega kamna, kroparske ograje in treh vertikalnih lesenih tramov, okoli katerih se simbolično vije. Fasada proti glavni cesti je montažna, kombinacija salonita in lehnjaka ter z vertikalnimi nosilnimi lamelami v rastru pisarniške enote izredno racionalna, vhodni del fasade in vhodna avla pa sta pravi ognjemet materialov, od različnih vrst opeke, lesa, naravnega in umetnega kamna, salonita do vidnega betona.

With the Forest Authorities building in Bled, Fürst combined his innovative engineering personality, the possibilities offered by the new construction industry, the tradition of the town and its materials, and the craft and expertise of Plečnik's school. The building, which stands parallel to the main road to Bled, is discreetly withdrawn behind a line of trees alongside the road. The ground plan is divided into a functionally designed office section and a hexagonal hall. The central corridor of the office section is lit by natural light coming through the panel walls of the offices. Fürst had previously used the solution with glass on top and bottom of the panel walls in Kidričevo and Stražišče primary school. The staircase in the entrance hall of the office section is diagonally shifted and features an interesting combination of reinforced-concrete construction, artificial stone, wrought-iron railings made by Kropa craftsmen and three vertical wooden beams that the staircase symbolically twists around. The facade overlooking the main road is prefabricated, featuring a combination of asbestos panels and tuff with vertical load-bearing lamellae. In the office section, the facade is exceptionally rational, while the entrance section and the entrance hall offer a veritable parade of materials.



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Kulturni dom Velenje

House of Culture Velenje

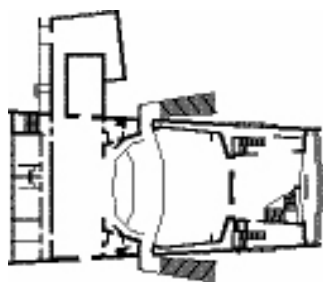
Titov trg 4, Velenje, 1959
Oton Gaspari (1911-1995)

EŠD: 18560, status: kulturni spomenik/cultural monument

Kulturni dom Velenje stoji v središču mesta, nasproti občinske stavbe, na robu osrednjega trga. Stavba je orientirana proti trgu, v katerega se odpira kot zvočnik. Sprednja fasada je zasnovana simetrično. V sredini je relief kiparja Stojana Batiča, ob njem je geometrijski vzorec pisanih stekel in kamnita intarzija na robu. Stranski fasadi sta obloženi s teksturiranim kamnom in okrašeni z velikima geometrijskima betonskima čipkama. Na stranskih fasadah so stopnice, ki vodijo iz dvorane. Zadnja fasada je oblikovana preprosto. V sprednjem delu je dinamično zasnovana dvovišinska avla z razkošno oblikovanim lestencem, v sredini je dvorana s stolpom nad odrom, zadaj pa administrativni prostori. Na desni strani stavbe iz glavnega volumna rastejo še stranski volumni. Kulturni dom Velenje je primer likovne obdelave arhitekture. Z živimi barvami in geometrijskimi vzorci izstopa iz svoje okolice. Je mestni totem, ki prevzema vlogo in podobo cerkve. Zanimiv je odnos do občinske stavbe nasproti, katere razkošnejša in barvitejša sestra je. Stavba v simetrično strogost modernistične zasnove vnaša likovne elemente perspektive in gledališki pristop ustvarjanja kulis.

The Velenje House of Culture stands in the town centre, opposite the municipal building, on the edge of a large public open space. The building is oriented towards the square, into which it opens like a loudspeaker. The front facade is designed symmetrically. In the centre is a relief by sculptor Stojan Batič; on either side are geometric patterns formed by glass panels of various colours and stone inlays further towards the edges. The side facades are clad in textured stone and decorated with large geometric concrete lacework. In the front section of the building is a dynamically designed double-height hall with a sumptuous custom chandelier. In the middle is an auditorium with a turret above the stage, and in the rear, administrative spaces. The building is an example of artistic treatment of architecture. It is a town symbol, taking over the role of the church. The relationship with the municipality building opposite is interesting: the House of Culture appears as the more sumptuous and colourful sister. The building introduces visual elements of perspective and a theatrical approach to making stage scenery into the symmetrical strictness of the Modernist design.





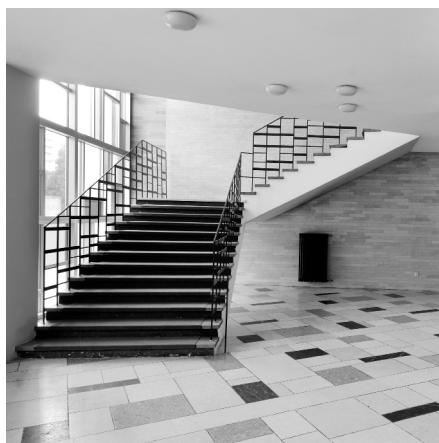
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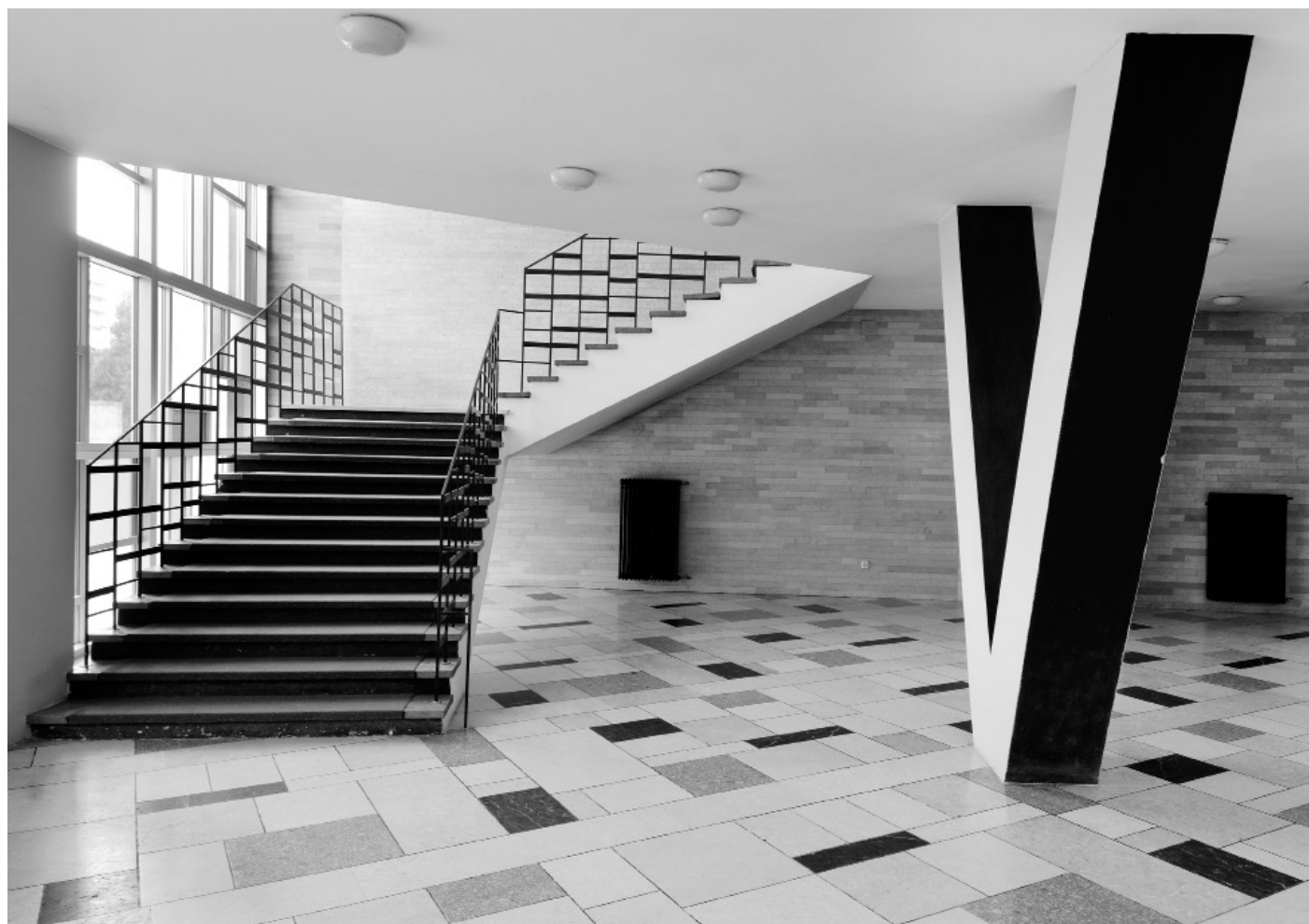
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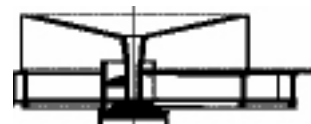


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Paviljon Jurček Jurček Pavilion

Dunajska 10, Ljubljana, 1960
Marko Šlajmer (1927-1969)

EŠD: 337, status: kulturna dediščina/cultural heritage



Zrasel je na lokaciji, kjer je stala cerkev sv. Krištofa, med prvimi objekti v okviru Gospodarskega razstavišča. Zanimivost paviljona je popolna transparentnost in statična izpeljava, saj je na sredi krožnega tlorisa velika armiranobetonska izvotljena gobasta konstrukcija, na katero se v ozkih pasovih vpenja vertikalna zasteklitev. Objekt je podkleten. Tudi kletni prostori so uporabljeni za razstave. Karakterističen je kontrast med temno kletjo in transparentnim pritličjem. Kasneje sta podobne konstrukcijske rešitve uporabila tudi Edvard Ravnikar in Milan Mihelič pri svojih dveh bencinskih črpalkah na Tivolski cesti v Ljubljani. Za arhitekta Marka Šlajmerja, ki je bil Ravnikarjev študent in asistent ter docent za konstrukcije na ljubljanski arhitekturni šoli, so značilne izvirne konstrukcijske izpeljave in ekonomičnost gradnje (vrstne hiše na Langusovi ulici v Ljubljani). Bil je tudi direktor Zavoda za urbanizem Ljubljane in sodeloval pri obnovi Skopja. Jekleni paviljon Marka Šlajmerja, v neposredni bližini Gospodarskega razstavišča ob Dunajski cesti, je prva jeklena vijačena skeletna konstrukcija pri nas.

The pavilion was erected on the former site of St. Christopher's church as one of the first buildings of the Ljubljana Trade Fairground. Of interest is the pavilion's total transparency and static execution: at the centre of the circular ground plan is a large, mushroom-shaped hollow reinforced-concrete construction with narrow vertical bands of glass attached. The building features a basement, which is also used for exhibitions. There is a characteristic contrast between the dark basement and the transparent ground floor. Similar construction solutions were later used by Edvard Ravnikar and Milan Mihelič for their two petrol stations in Tivolska Road in Ljubljana. Architect Šlajmer, Ravnikar's student and assistant, and also a lecturer in construction at the Ljubljana School of Architecture, was known for his original construction executions and economy of construction (e.g. the terraced houses in Langusova Street in Ljubljana). He headed the Institute of Urban Planning in Ljubljana and took part in the restoration of Skopje. The steel pavilion by Marko Šlajmer in the immediate neighbourhood of the Trade Fairground by Dunajska Road, was the first steel-bolted skeletal construction in Slovenia.



Ekonomsko poslovna fakulteta Faculty of Economics and Business

Razlagova 14, Maribor, 1960-62
Branko Kocmut (1921-2006)

EŠD: 7552, status: kulturna dediščina/cultural heritage



Ekonomsko poslovna fakulteta subtilno rešuje vokalno problematiko na križišču med Prešernovo in Razlagovo ulico v centru Maribora. Arhitekt se odloči za ohranitev obstoječih dreves in objekt fakultete pomakne nazaj, predprostor pa oblikuje kot park, ki se navezuje na sosednji, Rakušev trg. S postavitvijo velike predavalnice na šestnajst stebrov svojo osnovno idejo še nadgradi in prostor med naravo in arhitekturo občutljivo stopnjuje v notranjost objekta. Pot nas tako vodi od parka z drevesi, prek stebrišča v notranjo avlo. Objekt, ki je sestavljen iz glavnega trakta, na katerega se v nadstropju pravokotno vpenja velika predavalnica, na dvorišču pa še dve manjši, je zasnovan jasno, racionalno in ortogonalno. Prostore povezujejo svetli, široki hodniki in prostorne avle. Fasada glavnega administrativnega objekta je transparentna, kontrast ji predstavlja zaprt volumen velike konzolne predavalnice z asimetrično izmaknjenim kubusom svetlobne niše. Konstrukcija je armiranobetonski skelet.

This development offers a subtle solution for the problem of the corner of Prešernova Road and Razlagova Street in Maribor. The architect decided to retain the existing trees and withdrew the faculty building, designing the space in front of it as a park that forms a relation with the neighbouring Rakušev Square. By placing the large lecture hall on sixteen columns, he developed the basic idea and created a sensitive gradation of the space between nature and architecture by conducting it into the building's interior. The path thus leads us from a tree-planted park, through a colonnade, into the main hall. The building is designed in a clear, rational and orthogonal manner. The large lecture hall attaches to the main wing on the upper floor and two smaller halls are attached to it in the court. The spaces are connected by bright, wide corridors and spacious halls. The facade of the main administrative building is transparent, contrasting with the volume of the large cantilevered lecture hall with the asymmetrically extruded cuboid of the lighting slot. The construction uses a reinforced-concrete skeleton.



Stanovanjski blok Velenje

Velenje Residential Block

Šaleška 19, Prešernova 10, Velenje, 1960-63
Stanko Kristl (1922)

EŠD: 14292, status: kulturna dediščina/cultural heritage

Velenjski blok je eden najlepših in najznačilnejših primerov Kristlove arhitekture. Zasnovan je bil istega leta kot atrijske hiše na Borsetovi. Je rezultat arhitektovega večletnega študija funkcionalne stanovanjske gradnje v seminarju prof. Ravnikarja in kasneje samostojno. Blok je postavljen na gobaste stebre, ki omogočajo prosto organizacijo pritličja z javno funkcijo. Nad pritličjem se na fasadi kaže satasta struktura horizontalnega nosilca iz vidnega betona. Nadstropja s stanovanji so organizirana okoli treh stopnišč. Fasada proti cesti je stroge, linearne kompozicije, ki jo sestavljajo pasovi francoskih oken in opeke. Kompozicija okenskih odprtín na dvoriščni fasadi je izredno grafična, sestavljena iz različnih velikosti oken in opečnih prezračevalnih niš ter mestoma izmaknjena iz fasadne linije in se zaključuje z imitacijo strešnega venca. Združuje inovativne konstrukcijske rešitve iz vidnega betona, ki prehajajo v grafiko fasadne kompozicije. V Velenju in Kranju stojita še dva enaka bloka, le da sta ometana.

The residential block in Velenje is one of the finest and most characteristic examples of Kristl's architecture. It was designed the same year as the atrium houses in Borsetova Street. The block is the result of the architect's study of functional residential construction over several years, firstly in Ravnikar's seminar and then privately. The block is built on mushroom-shaped columns, allowing for a free organisation of the public ground floor. Directly above, a horizontal visible concrete beam with a hexagonal pattern can be observed. The upper floors, containing flats, are organised around three staircases. The street-side facade is of stern, linear composition with bands of tall windows and brick. The composition of the window apertures on the yard-side facade is very graphical, composed of windows of various sizes and brick ventilation slots. In places, it transgresses the facade line. The composition terminates in an imitation cornice. It incorporates innovative construction solutions in visible concrete that transition into the graphics of the facade composition. Two similar – but for the rendered facades – blocks stand in Velenje and Kranj.





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Enodružinska hiša na Mirju Mirje Single-family House

Mirje 21, Ljubljana, 1960-63
Oton Jugovec (1921-1987)

EŠD: 22787, status: kulturna dediščina/cultural heritage



Poetika hiše na Mirju temelji na kontrastu geometrijsko in kompozicijsko asketsko izčiščene zunanosti v obliki kvadrata in igrivim dinamičnim zamikanjem notranjih prostorov. Leži na križišču dveh ulic. Alegorija Rimskega zidu v neposredni bližini se odraža z grobo obdelavo vidnega betona na fasadi v pritličju. Kontekstu sosednjih hiš se arhitekt približa z višino objekta, od njih pa se distancira z nevtralno fasado. Notranjost hiše je funkcionalno razdeljena na dva dela, kar je na zunanosti vidno v svetlobni cezuri, višini betonskega cokla in v dveh različnih načinih nošenja strešne konstrukcije: prvi, ožji del predstavlja vhod v garažo in delovni kabinet (Zorka Gosar je bila hkrati investitor in arhitekt ter je risala v Jugovčevem biroju). Drugi, širši del, ki je za razliko od prvega tudi podkleten, je bivalni in se z večjimi steklenimi površinami odpira proti vrtu. Največji kontrast strogi zunanosti predstavlja mehko in inventivno oblikovana ograja notranjega stopnišča, izvedena v jeklu in lesu.

The poetics of the house in Mirje are founded on the contrast of the geometrically and compositionally ascetic and pure square exterior, and the playful and dynamic shifting of the interior spaces. It stands at the intersection of two streets. An allegory of the Roman wall in the immediate vicinity is expressed by the rough finish of the ground floor's visible concrete facade. The architect approaches the context of the adjacent houses with the height of the building, yet at the same time also establishes distance from them by means of the neutral facade. Functionally, the house's interior is divided into two sections, which is reflected externally in a lit caesura, in the height of the concrete foundation, and in two different types of roof support. The first, narrower section comprises the entrance into the garage and the study (Zorka Gosar was both the investor and the architect, and also worked in Jugovec's architectural office). The second, wider section – unlike the first, it also features a cellar – is used for habitation and opens towards the garden with its large glass surfaces. The greatest contrast to the stern exterior is found in the softly and inventively designed railing of the inner staircase, executed in steel and wood.

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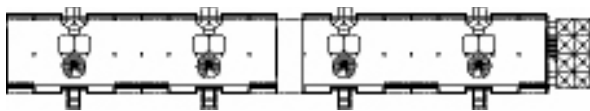


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Trgovska hiša v Šiški Šiška Retail Centre

Celovška 111, Ljubljana, 1960-64
Miloš Bonča (1932-2006)

EŠD: 14293, status: kulturna dediščina/cultural heritage



Linearna stavba vzdolž Celovške ceste je bila zasnovana kot eden izmed objektov, ki naj bi oblikovali sodobno občinsko središče občine Šiška (občina, kino, hotel, trgovski paviljon, osrednji trg). Naloga je bila zasnovati center, ki pod eno streho združuje več različnih trgovin. To je narekovalo organizacijo fleksibilnega tlorisa in štirih komunikacijsko-instalacijskih jeder z izvirno rešitvijo transparentnih stopnic, ki so obešene skozi dve etaži. Ta stavba je najbolj dosledna realizacija Ravnikarjeve šole (minimalizem v materialu, vidni beton, konzole, štrleči vogal, igra s konstrukcijo) in hkrati kaže arhitektov osebni podpis, predvsem s svojo klasično kompozicijsko zasnovo in pozornostjo, ki jo je arhitekt posvetil oblikovanju osnovnih arhitekturnih elementov: vhod, stena, streha, okno, vogal, pilaster, steber, stopnišče. Kasneje (1964-66) je bil po načrtih Miloša Bonče v neposredni bližini zgrajen še manjši, pritlični trgovski paviljon.

This linear development by Celovška Road was designed as one of the buildings intended to form the contemporary municipal centre of the Šiška municipality (alongside the municipality building, a cinema, a hotel, a retail pavilion, and the central square). With the retail centre, the task was to design a building that would house several different shops under the same roof. This stipulated a flexible ground plan and four communication and installation cores, with the original solution of the transparent stairs hung through two floors. The building is the most consistent realisation of the postulates of Ravnikar's school (minimalism in material, visible concrete, cantilevers, projecting corners, construction interplay) though it still carries the architect's personal mark, especially in its classical composition design and the attention directed at the basic architectural elements – the entrance, the wall, the roof, the window, the corner, the pilaster, the column, the staircase. Some years later, in 1964-66, a smaller, single-storey retail pavilion was built in the immediate vicinity to Bonča's plans.

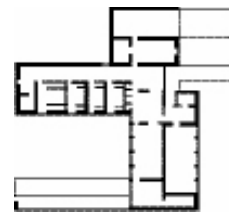


Atrijske hiše na Borsetovi ulici

Atrium Houses in Borsetova Street

Borsetova 15-19, Ljubljana, 1960-65
Stanko Kristl (1922)

EŠD: 16656, status: kulturna dediščina/cultural heritage



To je združena gradnja dveh tipov atrijskih hiš v obliki črke L na obrobju centra mesta, kjer je tudi arhitektovo stalno bivališče. V tlorisu so hiše deljene na javni in zasebni del. Atrij omogoča intimno zunanjo bivalno površino. Grajene so iz opeke in dvignjene nad tlemi, saj je to območje blizu barjanskega močvirja. Lebdeče strehe z lahko jekleno konstrukcijo omogočajo boljše prezračevanje. Podobna dvignjena streha je tudi pri Kristlovem dvojčku v Rožni dolini, zasnovnem istega leta. Prisotne so značilnosti Kristlove arhitekture: minimalizem v dimenzioniranju prostorov in konstrukcije, kar daje vtis lahкотnosti in skorajda japonske askeze; kompozicijska igra okenskih odprtín; od materialov pa posebno dimenzionirana opeka, vidni beton in les. Urbanistično hiše tvorijo miren zaliv ob sicer prometni cesti.

Two types of L-shaped bungalows were built on the edge of the city through a building co-operative. One of the buildings is also the architect's home. The ground plan of the houses is divided into a public and a private section, while the enclosed garden gives privacy in the exterior habitation space. The bungalows are built from brick and raised above the ground as the area is close to the Barje marshes. The light-steel construction floating roofs allow superior ventilation. Kristl also used similar raised roofs for his semi-detached house in Rožna dolina, which was designed the same year. Further characteristic properties of Kristl's architecture include: minimalism in space and construction dimensions, giving an impression of lightness and an almost Japanese-like asceticism, interplay in the window aperture composition and, in materials, specially dimensioned brick, visible concrete and timber. In terms of urban planning, the houses form a quiet corner next to an otherwise busy road.



Tribuna športnega parka Branik Branik Sports Centre Stand

Mladinska 27a, Maribor, 1960-65
Boris Pipan (1913-1968) s sodelavci

EŠD: 14290, status: kulturna dediščina/cultural heritage



V času svojega nastanka je bila to ena najdrznejših armiranobetonskih konstrukcij v Evropi. Časopisi so hvalili njeno eleganco in jo primerjali s podobnim projektom v Bilbao v Španiji. Tribuna v obliki elegantnega, naprej nagnjenega loka, dolgega 138 m, z višino 16,81 m, nima običajnih opornikov. Lok temelji na dveh močnih točkovnih temeljih, zadaj pa je manjši armiranobetonski lok, ki ga nosijo stebri. Med njima je razpeta strešna konstrukcija, zasnovana kot sistem nosilnih jeklenih nateznih vezi, ki tvorijo mrežo, nanjo pa so neposredno položene pločevinaste plošče, ki služijo kot kritina. Boris Pipan je bil dolgoletni direktor podjetja Tehnogradnje in je avtor številnih inovacij na mednarodnem področju gradbenih konstrukcij. Njegov sodelavec pri tem projektu je bil ing. Žnidarič, sicer pa je za podobo športnega parka že od leta 1953 skrbel arhitekt Milan Černigoj, ki je tudi avtor spodnjih prostorov tribune.

At the time of its construction, this was one of the most audacious reinforced-concrete constructions in Europe, receiving media praise for its elegance and winning comparison with a similar project in Bilbao, Spain. The stand is shaped as an elegant, forward-leaning arch, measuring 138 m in length and 16,81 m in height. The arch features no conventional supports, standing solely on two strong spot footings. Behind it is a smaller reinforced-concrete arch supported by columns. Between the arches, a roof construction, designed as a system of load-bearing steel tension ties is spread, forming a grid. Sheet-metal plates acting as roof cladding are laid directly on top of the ties. Pipan was the long-standing head of the Tehnogradnje company and the originator of numerous building construction innovations of international significance. His collaborator on the project was the engineer Žnidarič, while architect Milan Černigoj took charge of the appearance of the sports centre from 1953 onwards and also designed the lower spaces of the stand.



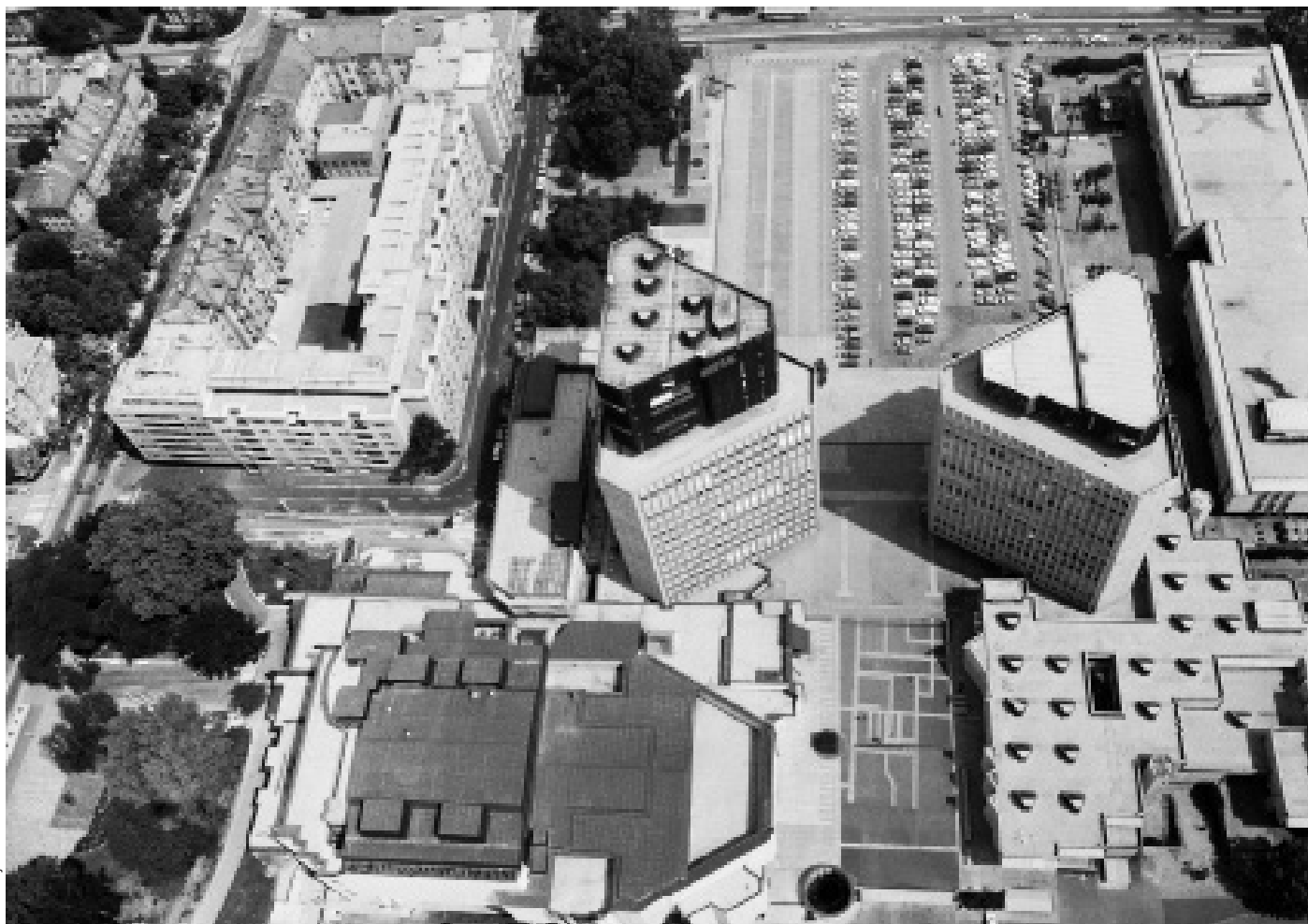
Trg republike Republic Square

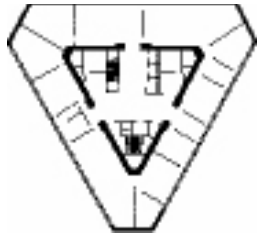
Trg republike, Ljubljana, 1960-80
Edvard Ravnikar (1907-1993) s sodelavci

EŠD: 9756, Status: kulturna dediščina/cultural heritage

Predstavlja največjo monumentalno zasnovo 20. stoletja v Sloveniji. Obsega veliko ploščad s podzemnimi garažami, dve aditivno razširjeni stolpnici s konzolnima jedroma, trgovsko hišo s podzemno pasažo, prizidke k obstoječim objektom na vzhodnem delu, park s spomenikom revoluciji in osrednji kulturni center Cankarjev dom. Stolpnici sta takoj postali prepoznavna znaka mestne silhete. Trg je lociran na kulturno-zgodovinsko in arheološko izredno bogatem območju južnega centra Ljubljane, na Nunski vrt. Osnovni kompozicijski element trga je diagonala, ki se pojavlja tako v tlorisnem konceptu kot v detajlih. Ravnikar si na trgu prizadeva najti bogat in diferenciran arhitekturni jezik, saj pravi, da negeometrična delitev urbanega prostora rešuje zasnovo pred izgubo avtentičnosti. Gre za izrazito hibriden, celovito oblikovan prostor, ki ne ločuje med arhitekturo, urbanizmom in oblikovanjem. Ravnikar si tu prizadeva za socialno antropologijo prostora. Pozornost, ki je posvečena oblikovanju detajlov, spominja na Plečnikov odnos do detajla. Sodelavci so bili, razen Antona Bitenca, vsi Ravnikarjevi diplomanti: Miloš Bonča, Jože Koželj, Anton Pibernik, Franc Rihtar, Vladislav Sedej in še vrsta drugih.

Republic Square represents the largest monumental design of the 20th century in Slovenia. It comprises a large platform with an underground car park, two extended towers with cantilever cores, a retail store with an underground arcade, annexes to existing buildings in the eastern part, a park containing a memorial to the Revolution and the Cankarjev dom national cultural centre. The two towers immediately became recognisable landmarks in the city skyline. The square is located in a culturally, historically, and archaeologically very rich area in the south centre of Ljubljana known as the Nuns' Garden. The basic compositional element of the square is the diagonal. For the square, Ravnikar strove to find a rich and differentiated architectural language, claiming that a non-geometric division of the urban space kept the design from losing authenticity. It is an emphatically hybrid, holistically designed space, which does not discriminate between architecture, urban planning and design. Ravnikar's aim was social anthropology of the space. The attention dedicated to the design of the details is reminiscent of Plečnik's. Anton Bitenc apart, all the collaborators were Ravnikar's graduates: Miloš Bonča, Jože Koželj, Anton Pibernik, Franc Rihtar, Vladislav Sedej, and many others.





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Nuklearni inštitut Jožef Štefan

Jožef Štefan Nuclear Institute

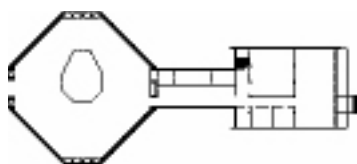
Brinje 40, Podgorica pri Ljubljani, 1961-65
Oton Jugovec (1921-1987)

EŠD: 19537, status: kulturna dediščina/cultural heritage

Kompleks nuklearnega inštituta v Podgorici sestavljajo: pogonski objekt in oddelek za fiziko na severni strani, reaktor in oddelek za kemijo na južni strani ter vodni stolp ob objektu kotlarne, levo od glavnega vhoda. Lokacija na ravnici s pogledom na Kamniške Alpe nudi dramatičen prizor arhitekturnega simbola jedrske eksplozije, izvedenega v subtilni, avtorsko prepoznavni poetiki inovacije v detajlu. Gobasta oblika reaktorja je ustvarjena z diagonalno zama knjenim kvadratom s prirezanimi stranicami in trikotnimi okni. Betonska lupina reaktorja je oblečena v aluminijast plašč. Trikotna okna in aluminijasta fasada na specifičen način zrcalijo sončno svetlobo, kar celoti daje poetičen pridih. Vitka vertikala vodnega stolpa v tlorisu prehaja iz elipse stopnišča v krog cisterne. To delo predstavlja prvi vrhunec v Jugovčevem ustvarjalnem opusu in ima zaradi svoje avtorske arhitekturne poetike in globalnega konteksta, strahu pred jedrsko vojno v 60. letih, velik pomen v lokalnem in mednarodnem prostoru.

The Nuclear Institute complex in Podgorica consists of the propulsion building and the physics department in the north, the reactor and the chemistry department in the south, and a water tower by the steam-boiler plant to the left of the main entrance. The location on a plain with a view of the Kamniške Alps, offers a dramatic scene of the architectural symbol of a nuclear explosion, executed in Jugovec's recognisable style through the subtle poetic of the innovation in detail. The mushroom shape of the reactor is created by means of a diagonally shifted square with truncated sides and triangular windows. The concrete shell of the reactor is clad in an aluminium skin. The triangular windows and aluminium facade reflect the sunlight in a specific manner, giving the whole a poetic impression. The slender vertical of the water tower segues from the oval of the staircase into the circle of the water tank. The Nuclear Institute represents the first high point of Jugovec's body of work; due to its architectural poetics and global context – the fear of a nuclear war in the 60s – it carries a great significance both in the local and international space.





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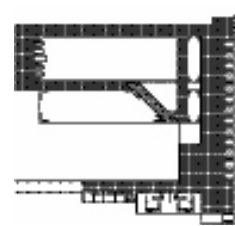
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Letno kopališče Police Police Summer Pool

Cesta 5. maja 14, Ajdovščina, 1961-64
Svetozar Križaj (1921-1996)



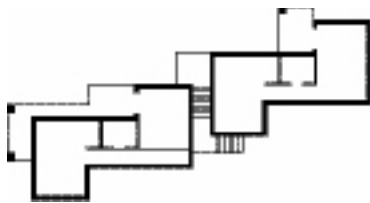
Kopališče je zasnovano sredi zelenja, v naravi, blizu starega mestnega jedra. Razgibano skalno zaledje hriba Školj nudi horizontalni bazen dominanten naravni kontrast. Za ta projekt je značilen tih, enakomeren ritem lahke, skorajda abstraktne konstrukcije ločnih arkad iz vidnega betona. Arkade z garderobami se vpenjajo v monolitni betonski zid, ki nudi zaščito pred močno burjo s severa in severovzhoda, kjer so bolj razgibani servisni prostori (vhod, bar, sanitarije). Projekt odlikuje minimalizem v formi in funkcionalna podrejenost naravnemu okolju (relief, sonce, veter). Za celoten Križajev opus je značilno subtilno in duhovito reševanje problematike med obstoječim naravnim in grajenim okoljem ter novimi zahtevami družbe, kar je v primeru kopališča v Ajdovščini še posebej skrbno domišljeno in izvedeno, saj gre dejansko le za ritmično naglaševanje in zrcaljenje naravnih lepot kraja.

This public pool is placed in greenery, into nature, close to the old town core. The varied rocky terrain of the Školj hill provides a dominant natural counterpoint to the pool's horizontal. The main features of the project are the quiet and constant rhythm of the light, and the almost abstract construction of arched arcades of visible concrete. The arcades housing the locker room attach to the monolithic concrete wall and offer protection from the strong bora winds from the north and north east. There, the service spaces (entrance, cafe, toilets) of somewhat less restrained design are located. The project is distinguished by minimalism of form and functional adaptation to the natural environment (relief, sun, wind). Addressing the issue of combining the existing natural and built environment with the new requirements of society in a subtle and spirited manner is characteristic of Križaj's entire body of work. Yet the public pool in Ajdovščina exhibits particular aptness of design and execution, since, for the most part, the work only rhythmically accentuates and reflects the natural beauty of the site.



Turistično naselje Lucija Lucija Holiday Resort

Obala 79, 85, 87, Lucija, 1959-62
Edo Mihevc (1911-1985)



Slovenska obala je edino večje področje v Sloveniji, ki se je gradilo po enotni urbanistični viziji, ki jo lahko enačimo z ustvarjalnim opusom Eda Mihevca, ki je v stanovanjsko in turistično arhitekturo na obali uvedel vrsto novih tipoloških prijemov: stolpnice, vila bloke, stolpiče, vrstne in verižne hiše ter bungalove. Bungalovi v Luciji in Strunjanu s subtilno členjenimi, preprostimi, enonadstropnimi kubusi, umaknjenimi v zelenje, oblikujejo raznolike intimne zunanje ambiente in jih uvrščamo med najbolj uspele primere regionalne arhitekture v Sloveniji. Kontekst z okoljem je vzpostavljen z vgrajevanjem tradicionalnih elementov in materialov: uporaba značilnih primorskih oken s polkni (škure), pri čemer je večkrat uporabljeno tudi podaljšano, francosko okno; tipičen kamnit okenski okvir (erta) je v večini primerov nakazan le v barvi; streha ima tradicionalen naklon 22,5°, ki so ga uporabljali že v Beneški republiki, krita pa je s tradicionalnimi opečnimi strešniki (korci). Ostali materiali so: beton, teraco, kamen, opeka in omet.

The Slovenian coast is the only large area in Slovenia, built according to a unified vision of urban planning, a vision that may be seen as synonymous with Edo Mihevc's body of work. Mihevc introduced several new typological solutions to both residential and tourist architecture on the coast: large and small towers, villa-blocks, terraced and chain houses, and holiday homes. The holiday homes in Lucija and Strunjan, with their subtly articulated, simple two-storey cuboids withdrawn into greenery, form diverse intimate exterior environments and figure among the most successful examples of regional architecture in Slovenia. The context with the surroundings is established by the use of traditional elements and materials, such as windows (including frequent use of French windows) with the "škure" shutters characteristic of the coastal region. The typical "erta" stone window-frame is mostly only hinted at through the paint; the roofs feature the traditional 22.5-degree inclination, which dates back to the time of the Venetian Republic, and are covered with traditional "korec" brick shingles. Other materials used are concrete, terrazzo, stone, brick, and render.



Stanovanjski blok Čebelnjak “Bee House” Residential Block

Bevkov trg in Kidričeva ulica, Nova Gorica, 1962
Ernest Bergant (1921-1982)



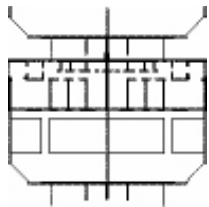
Blok Čebelnjak stoji v središču Nove Gorice, vzdolž magistrale, na robu peš cone in nasproti občinske stavbe. Sestavljen je iz štirinadstropnega stanovanjskega bloka, iz katerega je na južni strani izvlečen enonadstropen volumen trgovine Maunufaktura, na zahodni strani pa dodan dvonadstropni prizidek s trgovskimi lokali. Blok Čebelnjak s treh strani zapolni kare, na četrti strani pa je notranje, servisno dvorišče s parkiriščem, vhodi v stanovanjsko krilo in servisni vhodi v lokale. Stanovanjski del je okrašen s satovjem, prefabriciranimi balkoni v obliki polovičnih šestkotnikov, ki so zgradbi dali ime, trgovski pa z rdečim betonskim satovjem in vertikalnimi črtami. Blok Čebelnjak se po svoji zasnovi naslanja na modernistična in funkcionalistična načela, hkrati pa dodaja ljudem prijazno in igrivo dekoracijo. Funkcionalni elementi zgradbe (lože) so obdelani na ta način, da postanejo okrasje. Dekoracija po obliki ostaja preprosta, narejena iz prefabriciranih elementov in drznih barv (rdeča in rumena).

The “Bee House” residential block stands in the centre of Nova Gorica, parallel to the main road, on the edge of the pedestrian zone and opposite the municipal building. The multi-purpose building consists of a five-storey residential block with the extruded two-storey volume of the Manufaktura store, and a three-storey commercial annex on the western side. On three sides, the block is part of a cluster unit, while in the rear is a service yard with a car park, entrances into the residential wing, and service entrances for the commercial establishments. The residential part is decorated with honeycomb, prefabricated balconies in the shape of half-hexagons, which provide the inspiration for the “Bee House” nickname, while the commercial section features a red concrete honeycomb with vertical lines. The design of the building makes use of Modernist and Functionalist principles, but adds friendly and playful decoration. The functional elements of the building, the recessed balconies, are handled to take on a decorative role. In terms of shape, the decoration remains simple, made up of prefabricated elements and daring colours.



Atrijske hiše za Bežigradom Atrium Houses in Bežigrad

Novinarska ul., Lambergerjeva ul., Triglavska c., Ljubljana, 1963
Savin Sever (1927-2003)



Gre za petnajst atrijskih hiš za Bežigradom, ki so bile urbanistično celovito zasnovane za delavce časopisnega podjetja Delo. Strnjena struktura stanovanjskih enot navzven ustvarja ulico z diskretno zakritimi garažami. Tloris 86 m² velikega stanovanja je izrazito ortogonalen, racionalen in orientiran v osi sever-jug. Posamezne spalne enote znotraj stanovanja so linearno nanizane ob južni stranici in obrnjene proti atriju, ki je zamejen z visoko, netransparentno ograjo, kar v notranjosti ustvarja intimo. Visoka okna proti jugu z nadstreškom in senčili dodatno ustvarjajo v notranjosti hiše prijetno vzdušje. Hiše so grajene klasično, nosilna sta le vzdolžna zidova, kar daje možnost poljubne organizacije tlorisa. Za posamezne enote je arhitekt zasnoval tudi notranjo opremo.

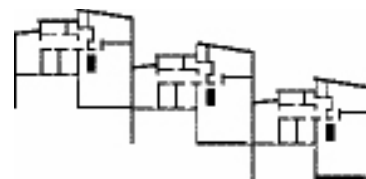
The 15 atrium houses in Bežigrad are the result of holistic urban planning. They were made for employees of the Delo publishing house. On the outside, the condensed structure of the residential units forms a street with discreetly hidden garages. The ground plan of each of the 86-sqm flats is pronouncedly rectilinear, rational, and oriented on the north-south axis. The individual sleeping units inside each flat are linearly sequenced along the southern side and turned towards the back yard. The back yard is surrounded by a tall solid fence, which creates an intimate atmosphere in the interior. The tall windows with eaves and blinds further contribute to a pleasant mood inside the buildings. The houses feature classical construction with only the two longitudinal walls bearing the load. For some of the units, the architect also designed the interior furnishings.



Vrstne hiše Podgora

Podgora Terraced Houses

Ul. Andreja Bitenca 11-19, Ljubljana, 1962-65
Ilija Arnautović (1924-2009)



Zanimivost vrstnih hiš Podgora je, da so nastale kot zadružna gradnja petih likovnih umetnikov: Bogdana Borčiča, Milana Butine, Ivan Seljaka – Čopiča, Franceta Kokalja in Sava Sovreta, ki so se združili pod imenom Likovnik. Eden prvih primerov take gradnje pri nas so vrstne hiše Marka Šlajmerja na Langusovi ulici v Ljubljani (1955-57). V Podgori gre za pet hiš v dveh vrstah. Hiše so med seboj zamaknjene, s čimer je zagotovljena boljša intimnost. Osnovna ideja je vizualna in fizična povezava med delom in ustvarjanjem. Vsaka hiša je funkcionalno razdeljena v dva dela: jedilnico, dnevno sobo in ateljejem v zgornjem in spalnice v spodnjem delu, kar je obrnjen standardni princip funkcionalne delitve prostorov. Hiše so grajene iz opeke, z lesenim ostrešjem. Fasada proti cesti je ometa, vrtna pa kombinacija opeke in lesenih panelov. Nakloni streh sledijo silhueti hriba, pod katerega so hiše umeščene. Zastekljene so s severne strani za potrebe osvetljevanja ateljejev.

The Podgora terraced houses were built through a building co-operative founded by five visual artists: Bogdan Borčič, Milan Butina, Ivan Seljak-Čopič, France Kokalj and Savo Sovre. They named the co-operative Likovnik (the Visual Artist). The first example of a development of this kind in Slovenia is Marko Šlajmer's group of terraced houses in Langusova Street, Ljubljana (1955-57). Podgora features five houses in two rows. The houses are shifted against one another to provide greater privacy. The fundamental idea is the visual and physical connection between regular and creative work. Each house is functionally divided into two sections, with the upper containing a dining room, a living room and a studio, and the lower the bedrooms – the reverse of the standard functional division of spaces. The houses are made of brick, except for the timber roof structure. The street-side facade is rendered, while the yard-side features a combination of brick and wooden panels. The roof inclinations follow the silhouette of the hill under which they are located. On the northern side, the roofs are encased in glass to provide light for the studios.



Stolpnici Astra in Commerce z veleblagovnico Astra and Commerce Towers with the Department Store

Dunajska 47-53, Ljubljana, 1963-67
Savin Sever (1927-2003)



EŠD: 14297, status: kulturna dediščina/cultural heritage

Za Severjevo arhitekturo tako značilni racionalnost in brezkončna repeticija inventivnega avtorskega detajla sta tudi glavni vodili oblikovanja treh značilnih volumnov ob Dunajski cesti: vertikalnih stolpnic, ki ju povezuje horizontalna veleblagovnica. Pri stolpnicah gre za nizanje avtorsko oblikovanega pisarniškega okna, katerega velikost je enaka pisarniški enoti. Inventivna posebnost okna je tudi, da združuje parapetni del in prezračevalno loputo v enoten element, kar vizualno eliminira parapet na fasadi. Izredno racionalno zasnovan križni tloris stolpnic je določen z vertikalnimi elementi iz vidnega betona, ki ustvarjajo med okni na fasadi vertikalne cezure. Pojavnost veleblagovnice prav tako temelji na nizanju avtorskih enot, katerih posebnost so dvokapni stekleni svetlobniki in fasadna obloga iz belega kamna. Kompleks je nastal v sklopu programa širitve mestnega središča proti severu.

The rationality and endless repetition of an original detail that Sever's architecture is so well-known for, was also the main principle in the design of the three characteristic volumes along Dunajska Road – two vertical towers connected by a horizontal department store. The towers repeat the custom-designed office window, the size of which corresponds to the size of the office unit. An innovative feature of the window is, that it combines the spandrel and the ventilation flap into a single element, which visually eliminates the spandrel on the facade. The exceptionally rational design of the towers' cruciform floor plan is defined by vertical visible concrete elements forming vertical breaks between the windows on the facade. The appearance of the department store is also based on the sequencing of original units, notably the gable glass skylights, the architect's invention, and the white-stone facade cladding. The complex was built as part of the expansion of the city centre towards the north.



Tiskarna Mladinska knjiga

Mladinska knjiga Printing House

Dunajska 123, Ljubljana, 1963-66
Savin Sever (1927-2003)

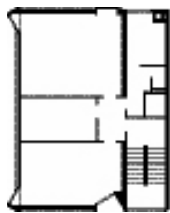
EŠD: 15585, status: kulturna dediščina/cultural heritage



Letnici načrta ter cesta, ob kateri stojita tiskarna Mladinska knjiga in kompleks Astra, sta enaki, zato ne preseneča dejstvo, da so nekateri elementi stavb enaki, kot na primer dvokapni svetlobniki in nekateri konstrukcijski profili, pa tudi strukturiranje objekta, ki temelji na repetitiji. Zaradi drugačne funkcije tiskarne, ki zahteva velike fleksibilne površine, naravno nadsvetlobo in primerno prezračevanje, smo v primeru tiskarne dobili popolnoma horizontalno nizanjanje modulov, ki spominja na tekoči trak, ki bi se lahko začel ali končal kjerkoli. Sestavljeni so iz betonskih nosilnih profilov, opečnega polnila, stekla v spodnjem in zgornjem pasu, ki daje stavbi vtis lahkonosti, in že omenjenih dvokapnih svetlobnikov, ki delujejo kot stekleni šiv, potekajoč prek cele dolžine ravne strehe. Dvokapni svetlobniki in štrleči horizontalni nosilci ustvarjajo na fasadi ob sončnem vremenu izredno sugestivni ritem senc, kar daje industrijski stavbi ob glavni severni vpadnici v mesto poetičen pridih.

Mladinska knjiga Printing House and the Astra complex share their year of design and street, so it is not too surprising that the buildings have certain common elements, such as gabled skylights and various construction profiles. Both buildings also feature structures based on repetition. Due to its function, which requires large flexible surfaces, natural skylighting, and suitable ventilation, the printing house features completely horizontal sequencing of the modules, reminiscent of a conveyor belt which could begin and end at any point. They are composed of concrete load-bearing profiles, brick infills, upper and lower glass ribbons, which give the building an impression of lightness, and the gabled skylights acting as a glass seam running along the entire length of the flat roof. In sunny weather, the gabled skylights and projecting horizontal supports create an exceptionally suggestive rhythm of shadows, which gives this industrial building along the main northern artery road a poetic touch.





Poslovna stavba Konstrukt Konstrukt Commercial Building

Dunajska 29, Ljubljana, 1965-66
Milan Mihelič (1925)

Arhitekt Mihelič omenja Konstrukt kot eno svojih najznačilnejših del. V njej je tudi arhitektov biro. Ta stavba je čista apoteoza konstrukcije. Zaključuje stavbni niz ob Dunajski cesti in formira manjši trg. Volumsko se deli na komunikacijski in pisarniški del. Steklena membrana stopnišča predstavlja nevtralno opno med starim in novim. Višina tega dela sledi višini obstoječih stavb, medtem ko je pisarniški del, ki zaključuje stavbni niz, nekoliko privzdignjen. V nasprotju s fasadno kompozicijo proti cesti, ki je vertikalna, gradi arhitekt fasade pisarn na horizontalni kompoziciji prečnih nosilcev, ki v notranjosti omogočajo svobodno razporejanje prostorov, kar je opazno tudi na fasadi, ki ima različne velikosti in ritme oken. Najbolj poetičen del stavbe je stopnišče. Konično oblikovane dvorame stopnice se namreč konzolno vpenjajo v steno in se pri hoji rahlo podajajo, kar ustvarja povsem specifičen občutek lebdenja. Umetnost vzpenjanja je zaokrožena s transparentno oblikovano ograjo.

Mihelič refers to the Konstrukt as one of his most characteristic works. It houses the architect's own office. This building is a pure apotheosis of construction. It terminates a building sequence along Dunajska Road and forms a small square. Volume-wise, it is divided into a communications section and an office section. The glass membrane of the staircase represents a neutral skin between the old and the new. The height of this section follows the height of the existing buildings, while the office section, which terminates the building sequence, is slightly raised. Unlike the street-side facade composition, which is vertical, the architect bases the office facades on a horizontal composition of transverse beams, which enables free configuration of the interior spaces. This is reflected on the facade through different windows sizes and rhythms. It is, however, the staircase that is the most poetic part of the building. The conically shaped stairs with an intermediate landing cantilever into the wall, which causes them to give slightly when stepped on, creating a specific sensation of levitation. This art of climbing finds further echo in the transparent design of the railing.



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Osnovna šola Kranjska Gora

Kranjska Gora Primary School

Koroška 12, Kranjska Gora, 1965-70
Majda Dobravec (1931)

EŠD: 15901, status: kulturna dediščina/cultural heritage



Osnovna šola v Kranjski Gori je eden najlepših primerov slovenskega regionalizma in je bila skupaj s hotelom Prisank (porušen 2001) med glavnimi tvorci povojnega arhitekturnega razvoja Kranjske Gore s poudarkom na lokalnem kontekstu. Arhitektka je v občutljivo okolje tradicionalne alpske arhitekture subtilno vpela razgibano kompozicijo strukturiranih stavbnih volumnov z dvokapnimi strehami tradicionalnih naklonov. Tudi pri uporabi materialov in lesnih zvez zvesto sledi izročilu lokalne tradicije. V tlorisnem konceptu je kompleks šole izrazito moderen in funkcionalen. Razredi se z velikimi steklenimi površinami kaskadno odpirajo proti soncu. V tlorisu spominja na Gasparijev koncept Osnovne šole Poljane v Ljubljani. V detajlih notranjosti se čuti vpliv Ravnikarjeve šole. Majda Dobravec je bila aktivno vključena v izobraževalne spremembe na Fakulteti za arhitekturo, ki jih je v začetku 60. let skušal uveljaviti Edvard Ravnikar z B-smerjo študija. Bila je tudi Ravnikarjeva asistentka in nadarjena grafična oblikovalka.

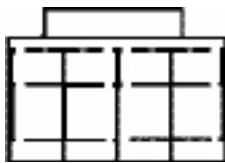
The primary school in Kranjska Gora is one of the finest examples of Slovenian Regionalism. Together with the Prisank hotel (demolished in 2001), it had an important role in the post-war architectural development of Kranjska Gora with emphasis on the local context. The architect managed to subtly integrate a varied composition of structured building volumes with gabled roofs of traditional inclination into a delicate environment of traditional Alpine architecture. The local tradition was also strictly observed in the choice of materials and wood joints. The school floor-plan concept is pronouncedly Modernist and functional. The classrooms cascade and open towards the sun with large glass surfaces. The ground floor reminds to Oton Gaspari's concept for Poljane Primary School in Ljubljana. The interior detailing is influenced by Ravnikar's school. Majda Dobravec was actively involved in the early-60s syllabus reforms at the Faculty of Architecture that Ravnikar attempted to implement in the minor degree programme. She collaborated with Ravnikar as his assistant, and was also a talented graphic designer.



Motel Otočec

Motel Otočec

Grajska c. 2, Otočec pri Novem mestu, 1966-67
Marjan Lapajne (1934)



Na jasi pri gozdiču, neposredno ob glavni cesti so, nekoliko privzdignjeni, locirani objekti Motela Otočec. Gre za samostojne bivalne enote in dvojčke, ki so s svojo posrečeno lokacijo ob robu gozda, z rahlo privzdignjenimi balkoni, dvokapnimi strehami in opečno fasado, ki se odpira proti jugu, kvaliteten primer slovenske krajinske arhitekture, saj se subtilno vklaplajo v ambient in ga s svojo abstraktno pojavnostjo primerno nadgrajujejo. V dvojčku sta dve spalni enoti s sanitarijami, vsaka je velika 3,75 m x 6 m. Enojni apartma je velik 6,5 m x 6 m. Nosilna konstrukcija je iz opeke, ki je ponekod prekrita z fasadnim ometom. Enote so pritlične in imajo blago nagnjeno dvokapno streho. Moteli spadajo pod upravo Gradu Otočec. Namenjeni so tranzitnim gostom.

The pavilion buildings of Motel Otočec are situated immediately by the main road, slightly elevated on the glade of a hill. They are single and duplex residential houses that represent a high-quality example of Slovenian landscape architecture: with their location by the forest, the slightly elevated balconies, gable roofs and brick facades facing the south, they sensitively merge with the natural environment and underline it through their abstract appearance. Each duplex contains two sleeping units, each 3,75 m x 6 m. A single apartment suite is 6,5 m x 6 m. The load-bearing construction is made of brick, occasionally covered with façade rendering. The units contain only the ground store, with a leaning pitched roof. The motels fall under the management of Grad Otočec and are intended for transitory visitors.



Stanovanjska soseska Murgle

Murgle Residential Neighbourhood

V Murglah, Pod hrasti, Pod kostanji, Pod brezami ..., Ljubljana, 1965-71
France Ivanšek (1922-2007) s sodelavci

ESH: 22273, status: kulturna dediščina/cultural heritage

Stanovanjska soseska atrijskih hiš Murgle je bila v osnovi projektirana za svetovno prvenstvo v hokeju na ledu, vendar je kasneje prerasla v najelitnejše stanovanjsko naselje v Sloveniji. Je rezultat večletnih prizadevanj avtorja za dvig kulture bivanja navadnega človeka po skandinavskih vzorih. Locirana je na barju, zato gradnja v višino ni bila mogoča. Struktura obstoječih barjanskih drevoredov je narekovala potek glavnih ulic. Gostota poselitve je 100 prebivalcev/ha. Celotno naselje je organizirano v stanovanjske kareje po 35 hiš. Garaže so od hiš ločene. Stanovanjski kare je načeloma razdeljen v tri dele: v zazidani del hiše, v atrijski prostor, ograjen z zidom oz. transparentno leseno ograjo, in vmesni prostor med hišami, po katerem potekajo stanovanjske poti. Oblikovanje posameznih hiš je zavestno enostavno. Glavna skrb je veljala oblikovanju takšnega stanovanjskega tlorisa, ki bo v celoti in detajlih kar se da funkcionalen. Naselje se je gradilo v štirih fazah, od katerih je imela vsaka svoja lastna tehnična, tehnološka, normativna, energetska in politična izhodišča. Sodelavci so bili: Marko Deu, Rina Drolc, Marta Ivanšek, Uroš Birska in Breda Kapelj.

The Murgle residential neighbourhood was initially intended for the ice-hockey world championship, but became the most sought-after residential community in Slovenia. It was the result of author's long-term striving for improvement of the housing of the average citizen according to the Scandinavian model. The location is the Barje marshes area; consequently, building tall was not an option. The main street grid was based on the structure of the existing Barje tree lanes, and the population density was set at 100 inhabitants per hectare. The community is organised in cluster units, each consisting of 35 houses. The garages are separated from the houses. The cluster units generally feature a tripartite division – the built area containing the house, the garden area surrounded by a wall or a transparent wooden fence, and the intermediate area between the houses containing residential paths. The design of individual houses is intentionally simple. Most attention was focused on designing the ground plan to be as functional as possible both in detail and as a whole. The community was built in four phases, each of which had its own considerations in technique, technology, standards, energy engineering, and policy.

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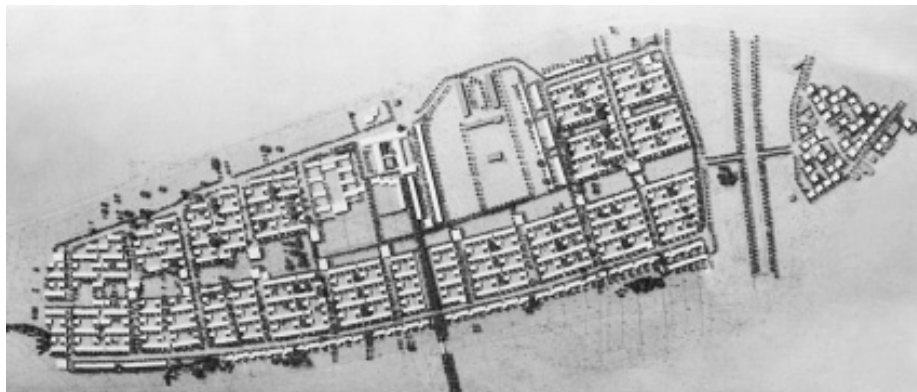
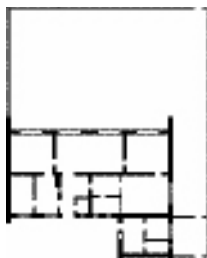
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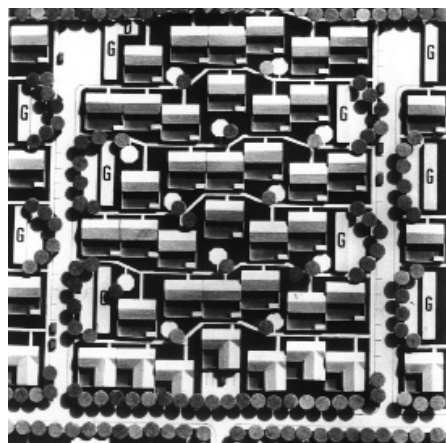
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Stanovanjsko poslovni kompleks Ferantov vrt

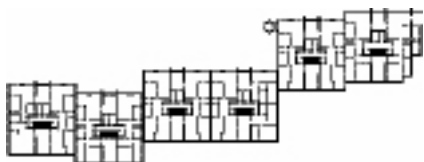
Ferantov vrt Residential and Commercial Complex

Gregorčičeva ul., Slovenska c., Rimska ul., Igriška ul., Ljubljana, 1964-75
Edvard Ravnikar (1907-1993)

Prvi stanovanjski kompleks, ki v poznih šestdesetih letih ponovno vzpostavlja karejski način gradnje v strogem centru Ljubljane. Gre za izviren dialog s spominom prostora, saj kare stoji na lokaciji rimskega foruma Emona. Da bi prikazal najdeno arheologijo, je Ravnikar stavbo, ki gleda na Slovensko cesto, dvignil na šest točk, šest armiranobetonskih konzolnih stebrov in v kleti uredil galerijo Riharda Jakopiča. Na fasadi se dogaja intenzivna igra vzorcev fasadne opeke in vidnega betona. Značilno je oblikovanje vogala - štrleči vogal. Strešni venci so nakazani s »predolgimi« armiranobetonskimi konzolami, ki štrlijo v prazen prostor. Kare s severne strani zaključuje nizek konični objekt, ki podobno kot pri oblikovanju trga pred OLO v Kranju zaključuje projekt v celoto. V kletnih prostorih so garaže, v pritličnih lokali, v nadstropjih pa stanovanja. V enem izmed njih, na Rimski cesti, si je dom uredil tudi arhitekt Ravnikar.

The first residential complex from the late 60s to reintroduce the block-unit approach to development in the very centre of Ljubljana. The complex maintains an original dialogue with the historical legacy of the site, the location of the Forum of the Roman settlement Emona. To showcase the archaeology discovered, Ravnikar raised the building facing Slovenska Road on six points, six reinforced-concrete cantilever columns, and made the basement into the Rihard Jakopič art gallery. On the facade, an intense interplay of brick patterns and visible concrete can be observed. Characteristic for Ravnikar is the design of corners - projecting corners. Cornices are hinted at by means of "overshooting" reinforced-concrete cantilevers projecting into empty space. In the north, the block unit is terminated by a low conical building, which rounds off the project into a whole, as with the design of the square in front of the OLO municipality building in Kranj. There are garages in the basement spaces, shops on the ground floor and flats on the upper floors, one of which, in Rimska Road, became the architect's own home.

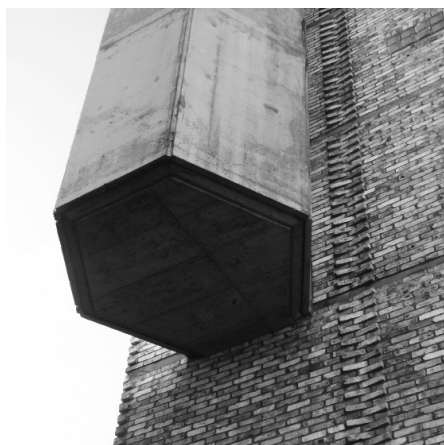




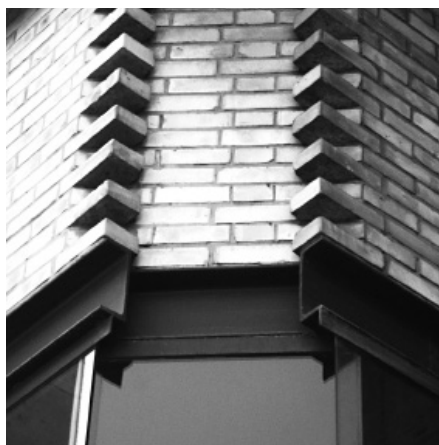
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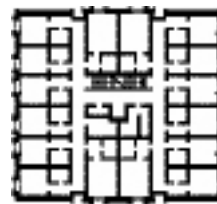
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Hotel Rudar

Hotel Rudar

Trg revolucije, Trbovlje, 1965-75

Anton Pibernik (1932) in Vladislav Sedej (1931)



Gre za celotno zasnovo novega središča Trbovelj: Hotel Rudar in dva trgovska paviljona ter dodatni prostori hotela s spremljevalnim programom v obliki ploščadi in geodezične kupole. Kompleks je ena avtorsko najbolj celovitih ureditev v Sloveniji; arhitekta sta avtorja urbanizma, arhitekture, grafične podobe in interiera. Uspešno sta si prizadevala za harmonično vpetost kompleksa v obstoječe mestno tkivo, saj višine novih gabaritov ne presegajo okoliških stavb. Močno je čutiti vpliv Ravnikarjeve šole, oba sta namreč Ravnikarjeva študenta in tudi avtorja prve notranje opreme Maximarket in pasaže v okviru ljubljanskega Trga republike, sočasnega nastanka. Izrazne značilnosti so: uporaba vidnega betona in opeke, konzolne konstrukcije, poudarjeno strukturiranje fasad, gubanje, subtilno prepletanje urbanizma in arhitekture, taktalna gradacija zunanaj/znotraj in kot zadnje, ultra moderna izvedba multifunkcionalne geodezične kupole, lupinaste konstrukcije po vzorih Tupoljeva, Fullerja in Candele.

This complex represents a comprehensive development of the new centre of Trbovlje: the Hotel Rudar ("The Miner"), two retail pavilions and additional spaces for the hotel, housing auxiliary features in the shape of a platform and a geodesic dome. This is one of the most comprehensive architect-led developments in Slovenia – the two architects created the urban planning, the architecture, the visual identity, and the interiors. They were successful in harmoniously integrating the complex into the existing urban fabric by limiting the height of the new buildings to that of the surrounding buildings. The influence of Ravnikar's school is strong; both architects were his students and designed the original interior furnishings of the Maximarket department store and its underground arcade as part of the contemporary Republic Square project. The elements of expression featured include the use of visible concrete and brick, cantilever constructions, emphasised facade structuring, pleating, subtle intertwining of urban planning and architecture, tactile inside/outside gradation, and, finally, the ultra-Modernist execution of the multi-functional geodesic dome, a shell construction after Tupolev's, Fuller's, and Candela's models.



© Janez Kalíšnik



© vir: MAO



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Stanovanjska soseska Ruski car Ruski car Residential Neighbourhood

Bratovševa ploščad, Mucharjeva ul., Glinškova ploščad, Ljubljana, 1967-72
Vladimir Braco Mušič (1930), Marjan Bežan (1938), Nives Starc (1937)



Stanovanjska soseska Ruski car je eden najkvalitetnejših primerov visoke goste zazidave v Sloveniji. Osnovna ideja soseske je racionalizacija gradnje in oblikovanje detajlov ulične opreme v človeškem merilu. Nekateri deli soseske segajo do 15 nadstropij. Ruski car je prvi povojni primer soseske pri nas, ki zunaj mesta vrača pojem ulice (strnjena gradnja), za katero je bila projektirana tudi vsa urbana oprema. Celotna soseska je dvignjena za nivo garaž, kar je bila takrat pri nas novost. Silhueta soseske sledi strukturi Kamniških Alp v ozadju. Pogledi na okoliške dominante so skrbno vključeni v oblikovanje. V sosesko so vključene različne stanovanjske tipologije. Gre za kombinacijo armiranobetonske prefabricirane in klasične gradnje. Stilsko spada v postfunkcionalizem in neo-brutalizem in je predhodnica sosesk Split 3 in Maribor Jug, istih avtorjev. Soseska je zaslovela tudi s kultnim mladinskim filmom Sreča na vrvi, ki je bil v 70. letih posnet prav tam in prikazuje življenje otrok v urbanem okolju.

This development figures among the best tall high-density projects in Slovenia. The fundamental idea of the neighbourhood was rationalisation of construction and human-scale detailing of the street furniture. Certain parts of the neighbourhood rise as tall as 16 storeys. This was the first Slovenian post-war example of a residential neighbourhood outside the city to reintroduce the notion of the street (high-density development), with all the urban furnishings designed accordingly. The entire neighbourhood is raised above the ground-level garages, which was new for the period. The silhouette of the neighbourhood follows the structure of the Kamniške Alps in the background, and the views of the surrounding features were carefully considered in the design. The neighbourhood features various types of housing. A combination of reinforced-concrete prefabricated and classical construction was used. Stylistically, it belongs to Post-Functionalism and Neo-Brutalism and acts as a predecessor to the Split 3 and Maribor Jug neighbourhoods, by the same authors. The neighbourhood gained recognition by providing the setting for the 1977 cult film *Sreča na vrvi* depicting the life of children in an urban environment.



© Vladimir B. Mušič



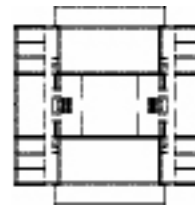
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Tehnični center AMZS

AMZS Technical Centre

Dunajska 128, Ljubljana, 1967-68
Savin Sever (1927-2003)

EŠD: 20037, status: kulturna dediščina/cultural heritage



Poetika serijske repetitije avtorsko oblikovanih stavbnih elementov, vkomponiranih v klasični stavbni red. Sever je objekt obravnaval kot paviljonski element cestne opreme ob glavni severni mestni vpadnici in ga je uvrstil med vrhunce svojega ustvarjanja. V bistvu je to moderna parafraza hiše, hkrati pa tudi avta, ceste in hitrosti, neke vrste tempelj AMZS (Avto moto zveza Slovenije). Osnovne funkcije stavbe so tehnična baza za vozila, pomoč na cesti, informacije, servis in društveni prostori. Zasnova stavbe je izrazito klasična, simetrična in tripartitna s prostim zastekljenim pritličjem, konzolnimi pisarnami v nadstropju in reminiscenco dvokapne strehe v konstrukciji na vrhu stavbe. Nekateri principi oken so enaki kot pri kompleksu Astra. Material je vidni, opaženi beton. Po Severjevih besedah naj bi stavba s svojo zasnovo dajala prosto pot nadaljnji pozidavi ob Dunajski cesti, »ne da bi pri tem vnaprej odredjala gabarit in splošne oblikovne konstante te zazidave«.

The poetics of serial repetition of originally designed building elements are here composed to form a classical building layout. Sever treated the building as a pavilion-type element of street furniture by the main northern artery road and considered it one of his best works. Essentially, it is a Modernist paraphrase of the house, as well as of the car, the road, speed, and it is the temple of the Automobile Association of Slovenia AMZS. The basic functions of the building are to provide a technical centre, roadside assistance, information, auto repair, and spaces for the association's members. The building has a pronouncedly classical, symmetrical, and tripartite design with a free ground floor enclosed in glass, cantilever offices in the upper floor, and a reference to a gable roof embodied in the construction at the top of the building. Certain window principles are shared with the Astra complex. The material is visible formwork concrete. According to Sever, one consideration was the need to not constrain the future development along Dunajska road in any way, with the role of the building being "not to predetermine the dimensions and general design constants of this development."

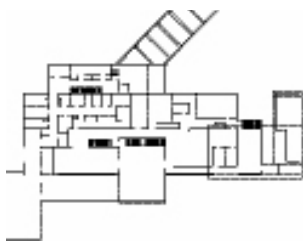


Motel Grosuplje

Motel Grosuplje

Ljubljanska c. 65, Grosuplje, 1968-70
Grega Košak (1932)

EŠD: 26417, status: kulturna dediščina/cultural heritage



Motel stoji ob južni strani Dolenjske avtoceste, pri izvozu Grosuplje. Objekt je zgleden primer sodobne regionalne arhitekture in je subtilno umeščen v krajino. Tlorisna zasnova je izredno funkcionalna in razgibana. Likovna prepričljivost temelji na dežnikasto razpirajoči se lesni konstrukciji strehe. Stavba je železobetonska konstrukcija, ki skupaj z delno vidnim lesenim povezjem soustvarja izraznost arhitekture navzven in navznoter. Ne skuša biti »masivna hiša«, temveč le nad pokrajino viseča streha, čimbolj zlita z okoljem, le atmosferska, podnebna in zvočna oaza v prostoru. Streha kot osnovni kompozicijski element stavbe je zunaj in znotraj enolično znana kot pozitiv in negativ iste forme. V materialih in konstrukcijah ima izraženo negacijo omejenosti prostora, ki ga prekriva. Tlaki, konstrukcije kot tudi sam odprti prostor prehajajo skozi stavbo. Gre za integralnost ambienta, ki ga določa individualizirano oblikovanje tako pohištva kot vidnih komunikacij. Ob motelu je bil včasih tudi letno-zimski bazen, ki pa je bil porušen.

The motel is located on the southern side of the Dolenjska motorway by the exit for Grosuplje. The building is an excellent example of contemporary regional architecture and is subtly integrated into the landscape. The ground-plan design is exceptionally functional and varied. A powerful visual feature is the building's unfurling, umbrella-like timber roof construction. The construction is reinforced concrete that, together with partially visible wooden joints, contributes to the expressiveness of the architecture both in the interior and the exterior. The building is not of the "massive house" type: it is trying to be nothing more than a roof hanging over the landscape, as extroverted as possible into the surrounding environment; just an atmospheric, climatic, and sonic oasis in the space. The roof, as the basic compositional element of the building, is uniformly perceived as a positive and negative image of the same form, both on the inside and the outside. Its materials and construction negate the finiteness of the space that it covers. The paving, the construction, as well as the open space itself, pass through the building. It represents integrity of environment, defined by the individualised design both of the furniture and visible communications.



Veleblagovnici Osijek in Novi Sad Department Stores Osijek and Novi Sad

Centar Blok, Osijek, Hrvatska/Croatia, 1963-67, 1982-84

Zmaj Jovina, Novi Sad, Srbija/Serbia, 1968-72

Milan Mihelič (1925)

Kot piše Stane Bernik, je z veleblagovnico v Osijeku Mihelič ustvaril arhitekturo, ki je bila s strukturno izraznostjo, temelječo na premišljenih programskih in funkcionalnih izhodiščih, dolgo zgled konceptualno sodobnega in tehnološko dorečenega arhitekturnega snovanja. To dokazuje tudi dejstvo, da so se meščani Osijeka po požaru, ki je zajel veleblagovnico I. 1982, odločili, da jo ponovno zgradijo v prvotni podobi in delo zaupali arhitektu Miheliču. Čeprav identična rešitev fasade ni bila mogoča, so bistveni konstrukcijski elementi stavbe, jekleni členkasti kapiteli, ki prek jeklenih vilic prevzemajo težo nadstropij, taki, kot so bili na prvotni stavbi, s čimer je stavba ohranila svojo identiteto do danes. Veleblagovnica v Novem Sadu je tipološko, oblikovno in konstrukcijsko sorodna svoji predhodnici v Osijeku. Dinamična pozicija objekta v izteku med klasicistično ulico z nižjo stavbno linijo in modernistično, prometno cesto z višjo stavbno linijo, narekuje arhitektu poetično kadenco vogala. Nad transparentnim pritličjem vzvalovi v belo kamnito oblogo oblečen stavbni volumen, ki se z različno širokimi svetlobnimi nišami in okni v treh pasovih razpira na cestno linijo in rahlja tektoniko stavbe. Dihanje in zrcaljenje fasade, oblikovanje stebrih kapitelov in oblikovanje vogala spominjajo na Ravnikarjevo arhitekturno šolo.

As Stane Bernik writes, with Osijek Department Store, Mihelič created an architecture, which stood for a long time as a model for a conceptually and technologically sophisticated architecture. This is also proved with the fact, that, after the fire in 1982, the citizens of Osijek decided to reconstruct the building and gave the job to architect Mihelič again. Even if the identical facade solution was no longer possible, the most important building elements, steel capitals, remain the same and this is the main reason that the building succeeded to keep its identity until today. In its typology, design and construction, the building in Novi Sad is related to its predecessor in Osijek. For the architect, the dynamic position of the building in the meeting of a classicist street with lower buildings and a Modernist busy road with taller buildings, required a poetic cadence of the corner. Above the transparent ground floor, the white-stone clad building volume springs upwards and unfurls onto the street line with light slots of different widths and windows arranged in three bands, thereby loosening the tectonics of the building. The respiration and reflection of the facade, the design of the column capitals, and the design of the corner are reminiscent of Ravnikar's school of architecture.

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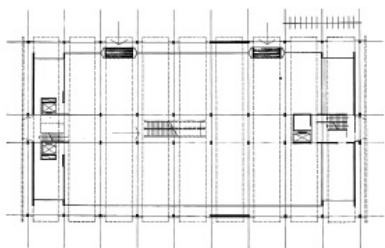
© Stane Bernik, vir: Stane Bernik



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1 Veleblagovnica Osijek/Osijek Department Store
2 Veleblagovnica Novi Sad/Novi Sad Department Store



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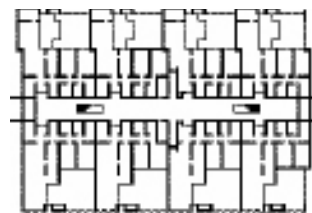


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Stanovanjska soseska Koseze

Koseze Residential Neighbourhood

Ul. bratov Učakar, Ljubljana, 1968-78
Viktor Pust (1937)



Stanovanjska soseska Koseze na severu Ljubljane je kompromis med gostoto naselitve zelene soseske atrijskih hiš Murgle na zahodu ter visoko in gosto zazidavo soseske Ruski car na vzhodu in je ob svojem nastanku ponudila nov koncept bivanja v mestu. Ob upoštevanju strukturalističnih in brutalističnih parametrov oblikovanja je, pod vplivom J. Candilisa, arhitekt prvotno naselje načrtoval bolj humano, v manjši gostoti gručastih oblik, vendar je zaradi težnje investitorjev po čim bolj smotrni izrabi prostora končni rezultat precej togo, diagonalno nizanje 35. štirinadstropnih blokov v širino in dolžino, s skupno povezovalno avenijo v sredini, ki usmerja pogled proti Kamniškim Alpam. Parter ob aveniji je javnega značaja, kjer so banka, pošta, lekarna in lokali. Bloki so terasasto zasnovani s pritličnimi atriji in centralnimi hodniki. Stanovanja so orientirana proti vzhodu ali zahodu. Odlikuje jih bogata vegetacija in smotrna organizacija. Parkirni prostori in garaže so v kletni etaži, s čimer je parter na voljo pešcu.

The residential neighbourhood Koseze, in the north of Ljubljana, is a compromise between the population density of the green Murgle neighbourhood in the west and the tall and dense development of the Ruski car neighbourhood in the east. At the time of construction, it offered a new concept of city dwelling. Taking into account Structuralist and Brutalist design parameters, and under the influence of G. Candilis, the architect's early designs stipulated a more human-scale neighbourhood with a lower density of clustered forms. Due to pressure from the investors to make the most of the space, however, the end result was a rather rigid, diagonal sequencing of 35 five-storey residential blocks. The common connecting avenue in the middle directs the view towards the Kamniške Alps. The ground floors along the avenue are public, housing a bank, a post office, a pharmacy and other commercial establishments. The blocks are of terraced design with central corridors. The flats on the ground floor have gardens, while the orientation of the flats is east or west. They are distinguished by rich greenery and rational organisation. The car parks and garages are on the underground floor, leaving the entire ground floor to pedestrians.



Klinični center Ljubljana Ljubljana Medical Centre

Zaloška c. 7, Ljubljana, 1960-77
Stanko Kristl (1922)



Objekt je s svojo dinamično strukturo in svežim pristopom k oblikovanju postavil nova merila v oblikovanju bolnic na območju nekdanje Jugoslavije. Od prvotnega projekta celotnega zdravstvenega kompleksa, zasnovanega v obliki hrastovega lista (1960), je bil po načrtih arh. Kristla zgrajen le diagnostično-terapevtski in servisni del. Osnovno vodilo je bilo, ob upoštevanju strogih higiensko-tehničnih predpisov, ustvariti dinamično in humano okolje v nenehni rasti, razvoju in spreminjanju. Konstrukcija je armirano betonska, s poudarjeno horizontalno členjenostjo. Arhitekt razlaga svoj koncept kot princip dveh »kliničnih cest«, med katere se vrivajo posamezne dejavnosti. V notranjosti je s krožnimi antropomorfni elementi v rastru stropov vhodnega halla in z vključevanjem zelenja v delovno okolje uspel dati primeren poudarek humani estetiki prostora. Arhitekt je kasneje zgradil še osem bolnic in je tako postal vodilna osebnost na tem področju v nekdanji Jugoslaviji.

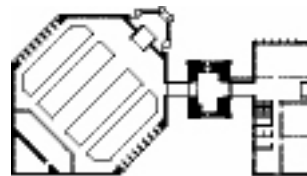
With its dynamic structure and fresh approach to design, the building set new standards in hospital design in the territory of former-Yugoslavia. Of the initial health complex centre, designed in the shape of an oak leaf (1960), only the diagnostic/therapeutic and service sections were built according to architect Kristl's plans. The fundamental guideline was to create a dynamic and human environment, constantly growing, developing, and changing, with the building still meeting the strict hygienic and technical regulations. The construction is reinforced concrete with pronounced horizontal articulation. The architect explains his concept as a principle of two "medical avenues" with various individual activities in between. Through the installation of circular anthropomorphic elements in the entrance-hall ceiling grids, and the inclusion of greenery in the working environment, Kristl succeeded in suitably emphasising the human aesthetic of the space. Kristl went on to build eight more hospitals and thus became the leading expert in this field in the territory of former Yugoslavia.



Župnijska cerkev sv. Jožefa v Idriji St. Joseph's Parish Church in Idrija

Arkova 1, Idrija, 1969
Anton Bitenc (1920-1977)

EŠD: 3689, status: kulturna dediščina/cultural heritage



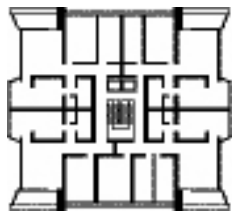
Župnijski center tvori korpus treh objektov: nova cerkev in župnišče ter obstoječ klasicistični zvonik, ki je ostal od prejšnje pokopališke cerkve. Objekti so nanizani v osni kompoziciji, vzporedno z reko Idrijco, ter s prehodi povezani v celoto. Projekt pomeni nazoren primer arhitekturnega dialoga med tradicionalnim in modernim. Zasnova cerkve že upošteva nova izhodišča v bogoslužju (drugi vatikanski koncil 1962), ki predvideva večji stik med oltarjem in verniki. Na moderno izhodišče osemkotnika je postavljena klasična prirezana dvokapna streha, ki pomeni arhitekturno navezavo na lokalno idrijsko hišo. Z ohranjenim klasicističnim zvonikom se cerkev močno poveže z zgodovinskim spominom kraja. Moderna zasnova se kaže tudi v prečni smeri slemen, pri čemer je klasična os močno omiljena, saj bolj kot klasični osi vhod-oltar sledi potrebi po svetlobi in pogledom čez reko. Betonska skeletna mreža oken se odpira proti staremu delu Idrije in reki Idrijci. Izpostavljeni motiv strehe je Bitenc razvijal tudi pri cerkvah v Podjuni in v Poljanah nad Škofjo Loko. Notranjost: J. Kregar in S. Kregar.

The parish centre consists of three buildings; the new church, the rectory and the classicist bell tower remaining from the previous cemetery church. The buildings are sequenced in an axial composition parallel to the river Idrijca, and linked together through passages. The project is an illustrative example of architectural dialogue between the traditional and the modern. The church is designed in such a way that it takes into consideration new liturgical principles (the 1962 Second Vatican Council) which call for more contact between the altar and churchgoers. A classical clipped gable roof is placed upon a modern octagonal base, establishing an architectural connection to the local houses of Idrija, while the classicist bell tower serves as a reminder of the town's history. Modernist design is also present in the transverse direction of the ridge, with the classical axis being strongly toned down, as the need for light and a view of the river override the classical axis of the entrance-altar. The concrete skeletal web of windows thus faces the old part of Idrija and the river Idrijca. Bitenc also evolved the emphasised motif of the roof with his churches in Podjuna and Poljane above Škofja Loka. The interior is by J. Kregar and S. Kregar.



Stanovanjski stolpnici na Kersnikovi ulici Residential Towers in Kersnikova Street

Kersnikova 10-12, Ljubljana, 1969-71
Milan Mihelič (1925)



Trinajstnadstropni stolpnici, ki sta bili kasneje množično uporabljene v stanovanjskem naselju Vukovar, temeljita na oblikovnem principu repetitije horizontalnih parapetnih nosilcev, ki omogočajo fleksibilnost tlorisa, podobno kot pri stavbi Konstrukta. Armirano-betonski C-nosilci so hkrati tudi nosilci plošč med nadstropji. Širina nosilcev oblikuje pred okni prostor, ki omogoča namestitve žaluzij na zunanjem robu. Osrednji del fasadnega plašča je horizontalno zastekljen in senčen z zunanjimi žaluzijami. Pritličje stolpnice je izvotljeno in ima javno funkcijo. V središčnem armiranobetonskem jedru so glavne komunikacije in sanitarni vozli. V eni etaži so štiri stanovanja. Vertikalna križna konstrukcija na vogalih fasade ustvarja balkonske loggie, kar daje dodaten občutek štrlenja, zračnosti in lahкости fasade. Stranski fasadi imata delno keramično oblogo. Zanimivost stolpnice je dinamika vogala, kar spominja na Ravnikarjevo arhitekturno šolo.

The design principle of the two 14-storey towers, later used extensively in the Vukovar residential community, is the repetition of horizontal spandrel girders, which allows a flexible ground plan, as with the Konstrukta building. The reinforced-concrete C-beams simultaneously act as supports for the panels between the floors. The width of the beams forms a space in front of the windows, allowing for blinds to be installed on the outer edge. The central part of the facade skin is encased in horizontal glass and shaded with exterior blinds. The ground floor is hollow and is for public use. The central reinforced-concrete core houses the main communications and sanitary blocks. There are four flats per floor. The vertical cruciform construction of the facade edges forms recessed balconies, emphasising the projection, airiness, and lightness of the facade. The side facades are partially clad in ceramics. The interesting dynamic of the tower's corner is reminiscent of Ravnikar's school of architecture.



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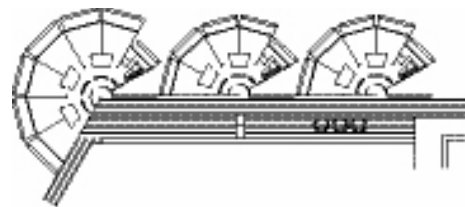
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Vrtec Mladi rod

Mladi rod Kindergarten

Črtomirova 14, Ljubljana, 1969-72
Stanko Kristl (1922)

EŠD: 23029, status: kulturna dediščina/cultural heritage



Vrtec je del modernistično zasnovane stanovanjske soseske. Kot estetsko dovršena urbana skulptura izstopa s svojo individualno organsko, pahljačasto formo v sicer ortogonalno zasnovanem okolju. Forma je odraz večletnega arhitektovega študija organske arhitekture v okviru svojega doktorata na Fakulteti za arhitekturo v Ljubljani, kjer je tudi predaval. Sestavljen je iz treh samostojnih prefabriciranih pavilijonskih enot, ki lebdiijo nad travnikom in se odpirajo proti soncu. Povezuje jih vzdolžno, delno vkopano krilo s servisnimi prostori in upravo. Za vsako enoto je bila po načrtih arhitekta zasnovana tudi notranja oprema, zato gre za celovit avtorski dosežek. Material je vidni beton na zunanjsčini in kombinacija vidnega betona in lesa v notranjščini, kar je lajtmotiv arhitektovega snovanja vzgojno-varstvenih ustanov (OŠ France Prešeren, Kranj). Ob otvoritvi je vrtec naletel na številne kritike laične javnosti, vendar je bil tudi nagrajen. Enak vrtec je arhitekt kasneje postavil tudi v Beogradu.

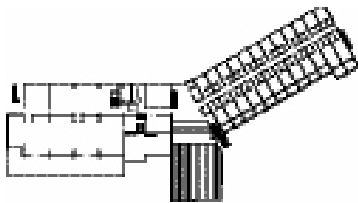
The kindergarten is part of a Modernist residential neighbourhood. As an aesthetically accomplished urban sculpture, it stands out with its individually organic, fan-shaped form in an otherwise orthogonal environment. The form is the result of the architect's study of organic architecture as part of his PhD thesis at the Faculty of Architecture in Ljubljana – where he was also teaching. The kindergarten comprises three prefabricated pavilion units that float above the lawn and open towards the sun. They are connected by a longitudinal, partially dug-in wing housing service spaces and administration. For each of the units, Kristl also designed interior furnishings, making the resulting whole a comprehensive architectural achievement. The material is visible concrete in the exterior and a combination of visible concrete and wood in the interior, which is the author's trademark in the design of educational institutions (France Prešeren Primary School, Kranj). Upon its opening, the kindergarten was the subject of considerable criticism on the part of the lay public, but also received awards. The architect later built an identical kindergarten in Belgrade.



Hotel Kanin Hotel Kanin

Ledina 9, Bovec, 1969-73
Janez Lajovic (1932)

EŠD: 10006, status: kulturna dediščina/cultural heritage



Hotel Kanin zamejuje jugovzhodni rob središča Bovca. Na mestno stran hotel kaže daljši in bolj zaprti stranici, ki pred seboj tvorita ozelenjen trg, zato deluje mogočno, iz zunanje, razgledne strani, pa je kompakten in zlit z okolico. Hotel je zasnovan iz dveh traktov, pod kotom 120 stopinj, ki sta med seboj povezana preko vhodne veže s skupnimi prostori v treh etažah in zastekljenim bazenom na južni strani. Vsaka od hotelskih sob ima spektakularen razgled, na severni strani na Kanin in Rombon, na južni strani pa se s teras, ki pripadajo vsaki sobi, vidi proti Bovški kotlini. Volumen hotela posnema obrise okoliških pobočij. V severnem krilu so tri etaže sob, v južnem pa je v pritličju restavracija z zunanjo teraso. Skupni prostori v notranjosti so zamišljeni kot niz raznolikih ambientov v različnih nivojih, nanizanih okoli osrednjega stopnišča. Notranjost je v nasprotju z brutalistično zunanostjo zasnovana taktilno. Izmenjujejo se grobe površine štokanega betona, gladkost kovinskih ograj in pobarvanega betona, mehkoba tekstilnih talnih in stenskih oblog ter tapiserij, toplota lesenih oblog na stropu in gladkost kamnitega tlaka.

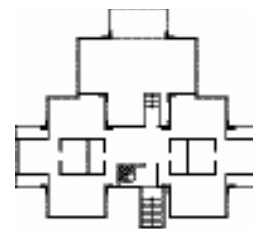
Hotel Kanin is built in the south-eastern edge of the centre of Bovec. The hotel's longer and more uncommunicative sides are oriented towards the city. They form a planted square in front of the hotel, giving it an imposing appearance. Its rear, panoramic side is compact and blends with the surroundings. The hotel is composed of two wings set at a 120-degree angle, which are connected by means of an entrance hall with three floors of shared spaces, and a glass-enclosed swimming pool on the southern side. Each hotel room offers a spectacular view. The volume of the hotel mimics the outlines of the surrounding slopes. There are three floors with rooms in the northern wing, and a restaurant with an exterior terrace in the southern wing. The interior common areas are conceived as a sequence of diverse spaces in various levels lined around the central staircase. The design of the interior – contrasting with the brutalist exterior – is tactile, alternating the rough surfaces of sandblasted concrete with the smoothness of the metal railings and painted concrete, the softness of the textile wall and floor coverings and tapestries, the warmth of the wood panelling on the ceiling, and the smoothness of the stone paving.



Vila Repotočnik

Villa Repotočnik

Pot na Golovec 2, Ljubljana, 1969-78
Oton Jugovec (1921-1987)



Oton Jugovec je v reviji Sinteza št. 55-57 (l. 1982) o tej hiši zapisal: »Tej poskusni hiši, sestavljeni iz treh enakih elementov, je bila izhodišče študija dvosobnih stanovanjskih enot, konstruktivno samostojnih, višinsko sestavljivih in tlorisno spremenljivo zasnovanih. Vodoravna in navpična sestavljivost, statična samostojnost posameznega elementa in fleksibilnost tlorisne razporeditve sanitarnega sklopa so omogočili iskanje novih prostorskih, konstrukcijskih in oblikovalskih rešitev. Izvedena varianta dvostanovanjske hiše je do skrajnosti izkoristila dano tlorisno stanovanjsko površino, zato so balkoni dodatno obešeni na zunanjščino s konstrukcijo iz železnih cevi. Uporabljena gradiva: vidni beton, opeka in lameliran les, grafična risba fasade z razvidno logično delitvijo nosilnih in polnilnih ploskev – vse to naj izraža trajnost v fizičnem in estetskem smislu.«

In the magazine Sinteza vol. 55-57 (1982), Jugovec wrote: "The starting point of this experimental house, composed of three identical elements, was a study of two-room residential units, constructionally independent, stackable and of variable ground-plan design. Thanks to the horizontal and vertical stacking ability, the static independence of the individual element and the flexibility of the ground-plan arrangement of the sanitary block, new spatial, construction and design solutions could be explored. The executed version of the house with two flats maximised the use of the living surface defined by the ground plan, hence the balconies are additionally hung on the exterior by means of an iron-rod construction. The building materials used (visible concrete, brick and glulam wood) and the graphical image of the facade with the visible logical division of load-bearing and infill areas, express sustainability in the physical and aesthetic sense."





Kulturni center Skopje Skopje Cultural Centre

Skopje, Makedonija/Macedonia, 1968-81
Biro 71: Š. Kacin (1939), J. Princes (1933),
B. Spindler (1940), M. Uršič (1934)

Kulturni center Skopje oblikuje kulturno krajino nabrežja reke Vardar. Členjen kompleks v skupni velikosti 60.000 m², ki združuje opero, filharmonijo, glasbeno akademijo in kino, formira v svojem centru razgibano ploščad, trg, ki povezuje posamezne dvorane v sklenjeno monumentalno plastično celoto, naslanjajoč se na promenado ob reki Vardar. Meja med arhitekturo in urbanizmom, arhitekturo in skulpturo je zabrisana. Kompozicija gradi na asimetrični tektoniki razpršenih stavbnih gmot, decentraliziranih pogledih in ostrih kotih, medtem ko so tlorisne zasnove posameznih dvoran še značilno modernistične, nekatere izmed njih tudi ortogonalno členjene. Material je armiran beton. Vsi člani skupine Biro 71 so Ravnikarjevi diplomanti in v 70. letih ena vodilnih slovenskih arhitekturnih skupin. Med njihovimi vidnejšimi projekti so še: Vojaška gimnazija v Ljubljani ter Dom za starejše občane in tovarna Toko v Domžalah.

Effectively a development of the cultural landscape of the Vardar river bank. The articulated complex, with a 60,000 sqm total area incorporating an opera house, a concert hall, a music academy, and a cinema, forms at its heart a varied platform, a square connecting the individual halls into an integral monumental whole that rests against the promenade along the River Vardar. The line between architecture and urban planning, between architecture and sculpture, is blurred. The composition builds upon an asymmetric arrangement of dispersed building masses, decentralised views and sharp angles. At the same time, the ground-plan designs of individual spaces are still typically Modernist, with some also featuring orthogonal articulation. The material is reinforced concrete. All members of the Biro 71 group are Ravnikar's graduates. They were one of the leading Slovenian architectural groups of the 70s, responsible for the Military Secondary School in Ljubljana, and the Retirement Home and Toko factory plant in Domžale among other notable projects.



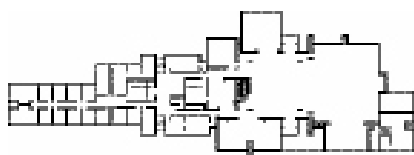
Spominski dom Kolašin Kolašin Memorial Hall

Kolašin, Črna gora/Montenegro, 1969-75
Marko Mušič (1941)

Spominski dom Kolašin je nastal kot zmagovalni natečajni projekt, pri katerem avtor inovativno in plastično polnokravno združuje regionalno volumetriko z neokubističnim arhitekturnim izrazom, kjer je čutiti vpliv L. Kahna, pri katerem je nekaj časa, po diplomi pri prof. Ravnikarju, tudi delal. Tloris je izrazito modernističen in členjen na modulu kvadratov, ki jih po vertikali prizmatično razpira v različne smeri, s čimer ponavlja poetiko hišic razpršenega vaškega naselja, v središče katerega je umeščen. Prostor v notranjosti s tem dobi skrivnostno zenitalno svetlobo, ki stopnjuje dramatiko notranjega prostorskega doživetja sicer mehko oblikovane velike dvorane. Material je vidni, z lesom opaženi beton in steklo. Čuti se izrazito kiparski, plastični pristop k arhitekturi. Marko Mušič je najvidnejši predstavnik mlajše generacije Ravnikarjeve šole, ki združuje nekatere strukturalne značilnosti šole z izrazito avtorsko poetiko. V drugi polovici 60. in v 70. letih je veliko gradil na območju nekdanje Jugoslavije (Dom 7 sekretarjev SKOJ-a, univerzitetno središče v Skopju, spominski dom v Bosanskem Šamcu, restavracija na Lovčenu idr.).

An audacious competition-winning project, in which the architect combines Regionalist volumetrics with Neo-Cubist architectural expression in an innovative way, with bold plasticity. The influence of L. Kahn, where Mušič worked for a time after graduating under Ravnikar, can be detected. The ground plan is pronouncedly Modernist, articulated on a module of squares that unfold in different directions along the vertical line. In this way, the architect repeats the poetic of small houses forming a dispersed village settlement, in the centre of which the building is placed. In this manner, the interior is endowed with mysterious zenithal lighting, which intensifies the dramatic effect of the spatial experience in the otherwise softly designed great hall. The material used is wood-panelled visible concrete and glass, and a markedly sculptural, plastic approach is apparent. Mušič is the most prominent representative of the younger generation of Ravnikar's school, incorporating certain structural characteristic with an emphatic architectural aesthetic. Mušič was very active across the territory of Yugoslavia in the second half of the 60s and in the 70s.





© vir: arhiv Marko Mušič



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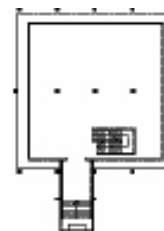


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Narta studio

Narta Studio

Tržaška c. 40, Ljubljana, 1970-72
Miloš Lapajne (1925)



Narta studio je bil zgrajen kot demonstracijski in propagandni center za prodajo izdelkov tovarne Ilirija. Lociran je ob glavni zahodni mestni vpadnici, v bližini tovarne. Zahtevan je bil lahek konstrukcijski sistem, čim večja zasteklitev in čim manjša tlorisna površina pritličja. Arhitekt se je odločil za postavitev previsnega objekta na jekleni steborni konstrukciji. Koncept temelji na kvadratu 16 x 16 m (pritličje 14 x 14 m) z modulom 80 cm tako v tlorisni zasnovi kot na fasadah. Fasada je montažna, bordo rdeče barve, sestavljena iz Temperit elementov. Okna so termopanska, z aluminijastimi okvirji. Vsa vidna jeklena konstrukcija je v golobje sivi barvi. Zunanje stopnišče in podstavek stavbe sta v granitu. Glavni vhod je dvignjen nad teren, izmaknjen iz centralne osi in poudarjen z baldahinom.

The Narta studio was built as a demonstration and promotional centre for the products of the Ilirija factory. It is located by the main western arterial road, close to the factory. A light construction system, with extensive glazing and small floor-plan surface was called for. The architect decided to place the overhanging building on a steel-column construction. The concept is based on a 16 x 16 m square (the ground floor is 14 x 14 m) with an 80-cm module, both in its floor-plan concept and on the facades. The facade is prefabricated, burgundy in colour and constructed of Temperit elements. The windows are thermopane with aluminium framings. All of the visible steel construction is in pigeon grey. The exterior staircase and the base of the building are granite. The main entrance is elevated, shifted away from the central axis and emphasised with a canopy.



Stanovanjsko poslovni kompleks Plava laguna

Residential and Commercial Complex The Blue Lagoon

Dunajska, Linhartova, Kržičeva ulica, Ljubljana, 1973
Jože Usenik (1916-2001)



Plava Laguna je multifunkcionalni kompleks stanovanjskega bloka, poslovne stolpnice, komercialne ploščadi in trgovsko-gostinskih podzemnih pasaž. Nahaja se na pomembnem križišču ob Dunajski cesti, severno od Gospodarskega razstavišča. Stanovanjski blok ima 10 nadstropij in ploščad z banko, pošto, kinodvorano in cvetličarno. V podzemni etaži so osnovne trgovine vseh vrst, živilska tržnica in gostinski lokali. Nadzemni del kompleksa ima fasado značilno modre barve, ki je kompleksu dala ime. Ploščad je obložena s sivim granitom, na njej pa stoji tudi vodnjak. Kompleks je zasnovan v rastru 7 m. Stanovanja imajo racionalne tlorise. Plava laguna je del poskusa decentralizacije Ljubljane z gradnjo novih centrov zunaj starega jedra. Avtomobili so strogo ločeni od pešcev. Podhod je novo središče, ki s podzemnimi hodniki povezuje takrat nastali del mesta (stavbi Astre, Slovenijalesa in Gospodarsko razstavišče). Ideja arhitekta je bila območje povezati še naprej proti severu.

This development is a multi-functional complex comprising a residential block, an office tower, a commercial platform and retail and food-service underground arcades. It is located at an important crossroad by Dunajska Road, north of the Gospodarsko razstavišče fairground. The residential block has 11 floors and a front platform with a bank, a post office, a cinema and a florist's shop. Underground are various general-purpose stores, a fruit and vegetable market, and a number of cafés and restaurants. The above-ground part of the complex has a characteristic blue facade, giving rise to the name. The platform is laid with grey granite and also features a fountain. The flats have rational ground plans. Blue Lagoon formed part of an attempt at the decentralisation of Ljubljana through the development of new centres outside the old city core. Cars are strictly separated from pedestrians. The arcade is a new centre, which uses underground corridors to interconnect the part of the city developed at the same time (i.e. the Astra and Slovenijalesa buildings and Gospodarsko razstavišče). The architect's concept was to connect the area further towards the north.



© vir: Darko Usenik



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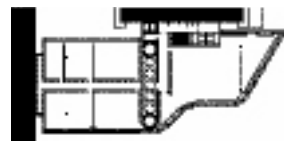
© vir: Darko Usenik

Mednarodna avtomatska telefonska centrala MATC

MATC International Automatic Telephone Exchange

Pražakova 3, Ljubljana, 1970-78
Milan Mihelič (1925)

EŠD: 14296, status: kulturna dediščina/cultural heritage



Stavba MATC je zaradi svoje oblike kmalu dobila ime Klavir. Locirana je na pomembno križišče ob vstopu v mesto, na t. i. mestna vrata in je nastala kot del Miheličeve celovite ureditve tega dela mesta, ki pa, z izjemo stolpnice S-2, nikoli ni bila izvedena. Glavna značilnost MATC je valovita fasada iz kaljenega stekla. To je prva visokotehnološka stavba v Ljubljani, s prepoznavnimi avtorskimi detajli (aluminijasti venci, jekleni stebri, stopniščne ograje). Valovita fasada zrcali okolico in po eni strani komunicira z dinamiko križišča, po drugi strani pa je namerni kontrast obstoječi vertikali mestne palače iz travertina. Stavba ima dve kleti, pritličje in dve nadstropji. Nosilna konstrukcija kleti je armiranobetonska, v nadstropjih, kjer so pisarne, pa pretežno jeklena. Zasnovana je na principu skeleta, kar omogoča fleksibilno izrabo notranjosti. Vertikalnih podpornih elementov je šest, in sicer dva armiranobetonska cilindra, ki stavbo tudi horizontalno zavetrujeta in služita kot prezračevalna jaška, ter štirje jekleni stebri.

Thanks to its shape, the MATC building was soon given the nickname Klavir ("The Piano"). It is located by an important crossroad at the entrance into the city, the so-called city gates, and was built as part of Mihelič's holistic development of this part of the city. With the exception of the S-2 tower, however, the development was never realised. The main characteristic of the MATC is its undulating tempered glass facade. This is the first high-tech building in Ljubljana and it features recognisable original detailing (such as aluminium cornices, steel columns, and staircase railings). The undulating facade reflects the surroundings and communicates with the dynamic of the crossroad. At the same time, it represents an intentional contrast to the existing vertical of the travertine town palace. The building has two basement levels, a ground floor, and two upper floors. The load-bearing construction is made of reinforced concrete in the basement, and of steel in the upper floors housing the offices. The design principle used is the skeleton, which allows for flexible use of the interior. There are six vertical supports – two reinforced-concrete cylinders, which also provide wind-bracing and act as ventilation shafts, and four steel columns.



Dolenjski muzej Museum of the Dolenjska Region

Muzejska ul. 7, Novo mesto, 1976-78
Mirko Kajzelj (1936) s sodelavci



Dolenjski muzej se nahaja v starem mestnem jedru, v neposredni bližini Kapiteljske cerkve. Osnovna ideja projekta je bila zasnovati objekt, ki se čim bolj vklaplja v ambient. Zasnovan je iz dveh traktov, ki sta postavljena na skrajni južni in zahodni rob parcele, s čimer z ostalimi objekti (Galerija, Kresija) formira trg. Tu je tudi letni amfiteater, ki se razširja v muzej. Stavba muzeja skuša posnemati naselbinsko strukturo okolice tako v merilu kot v materialu. Edini poudarek predstavlja v baker oblečen valj s stopniščem, ki povezuje oba trakta. Večina objekta je vkopanega, zato fasad skorajda ni. Pritličje in klet sta delno vkopana, le nadstropje je v celoti nadzemno, zato so nekateri prostori v notranjosti osvetljeni izključno s svetlobnimi kupolami. Prostorji so odprti in prosto prehajajo eden v drugega. Pritličje je sestavljeno iz treh delov, vhodne avle, razstavnega prostora in spominske kapele, ki prehaja v zunanji amfiteater. V spominski veži so v kovinski okvir izrezana imena 3000 padlih borcev in aktivistov OF. Okvir sega v zunanost objekta in predstavlja alegorijo dveh svetov. Sodelavci so bili: Marija Kajzelj, Boštjan Kolenc in Silvo Zavrtanik.

The building is located in the old town core, in the immediate vicinity of the Chapter church. The fundamental idea of the project was to design a building that would integrate into the surroundings as much as possible. It features two wings placed against the very edges of the plot in the south and in the west. Together with the other buildings (Gallery, Kresija), the two wings form a square. There is also a summer amphitheatre that extends into the museum. The museum building attempts to mimic the settlement structure of the surroundings both in the scale and in materials. A copper-clad cylinder housing the staircase that connects the two wings represents the only accent. The building is predominantly dug in, and there is thus almost no facade as such. The museum spaces are open and freely transition from one into another. The ground floor consists of three parts: the entrance hall, the exhibition space and the memorial chapel, which blends into the amphitheatre outside. In the memorial hall, the names of 3,000 soldiers and Liberation Front activists killed during the Second World War are engraved in a metal frame. The frame extends to the building's exterior and represents an allegory of two worlds. In cooperation with: Marija Kajzelj, Boštjan Kolenc and Silvo Zavrtanik.



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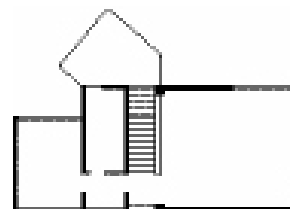
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Atelje na Veselovi ulici Studio in Veselova Street

Veselova 11a, Ljubljana, 1977
Vladimira Bratuž (1923-2006)



Vladimira Bratuž je bila arhitektka in kiparka. Poklicno pot je začela s triletno asistenturo pri Plečniku. V Ljubljani je znana njena funkcionalna skulptura - Riba, del otroškega igrišča v Tivoliju. Objekt na Veselovi je bil sprva garaža, ki si jo je preuredila v delovni prostor, kasneje pa razširila v bivalni atelje. Ustvarila je artikuliran prostor, kjer osrednje stopnišče z nadsvetlobo deli stari del od novega prizidka. Stavba je enonadstropna. Obstoječi del je iz armiranega betona in statičen, novi prizidek pa iz modularnega votlaka in armiranobetonskih stebrov. Za zunanjo oblogo so uporabljene demit plošče. Kritina je iz pločevine. Notranjost je domiselno strukturirana in s steklenimi površinami povezana z vrtnim zelenjem. V pritličju so: velika predsoba, kuhinja in dnevni prostor. V nadstropju je nad garažama atelje, zraven pa spalni del s teraso. Fasada je razgibana na dvoriščni strani, to sta severni in vzhodni del stavbe. Na južnem in zahodnem delu je pretežno zaprta, ker tu meji s sosednjima parcelama. Na travniku pred hišo je ovalen ribnik.

Vladimira Bratuž was both an architect and a sculptor. She began her career as an assistant of Plečnik for a period of three years. Her functional sculpture Riba ("The Fish"), part of the children's playground in Tivoli in Ljubljana, is well known. The building in Veselova was initially a garage, which Bratuž adapted into a workspace, and later expanded into a living studio. She created an articulated space, where the central staircase with zenithal lighting divides the old section from the new annex. The building has two storeys. The existing section is static and made of reinforced concrete; the new annex is made of modular hollow concrete blocks and reinforced-concrete columns. For exterior cladding, rendered EPS panels were used. The roof cladding is sheet metal. The interior is innovative in structure and connected to the garden greenery by means of glass surfaces. The ground floor features a large anteroom, a kitchen, and living space. On the upper floor above the garages are a studio and a sleeping section with a terrace alongside. The yard-side (northern and eastern) facade is varied. On the southern and western side, where it abuts the adjacent plots, it is predominantly closed. There is an oval pond in front of the house.



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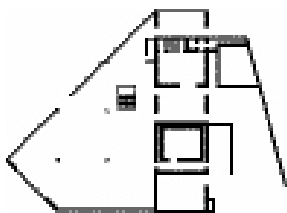
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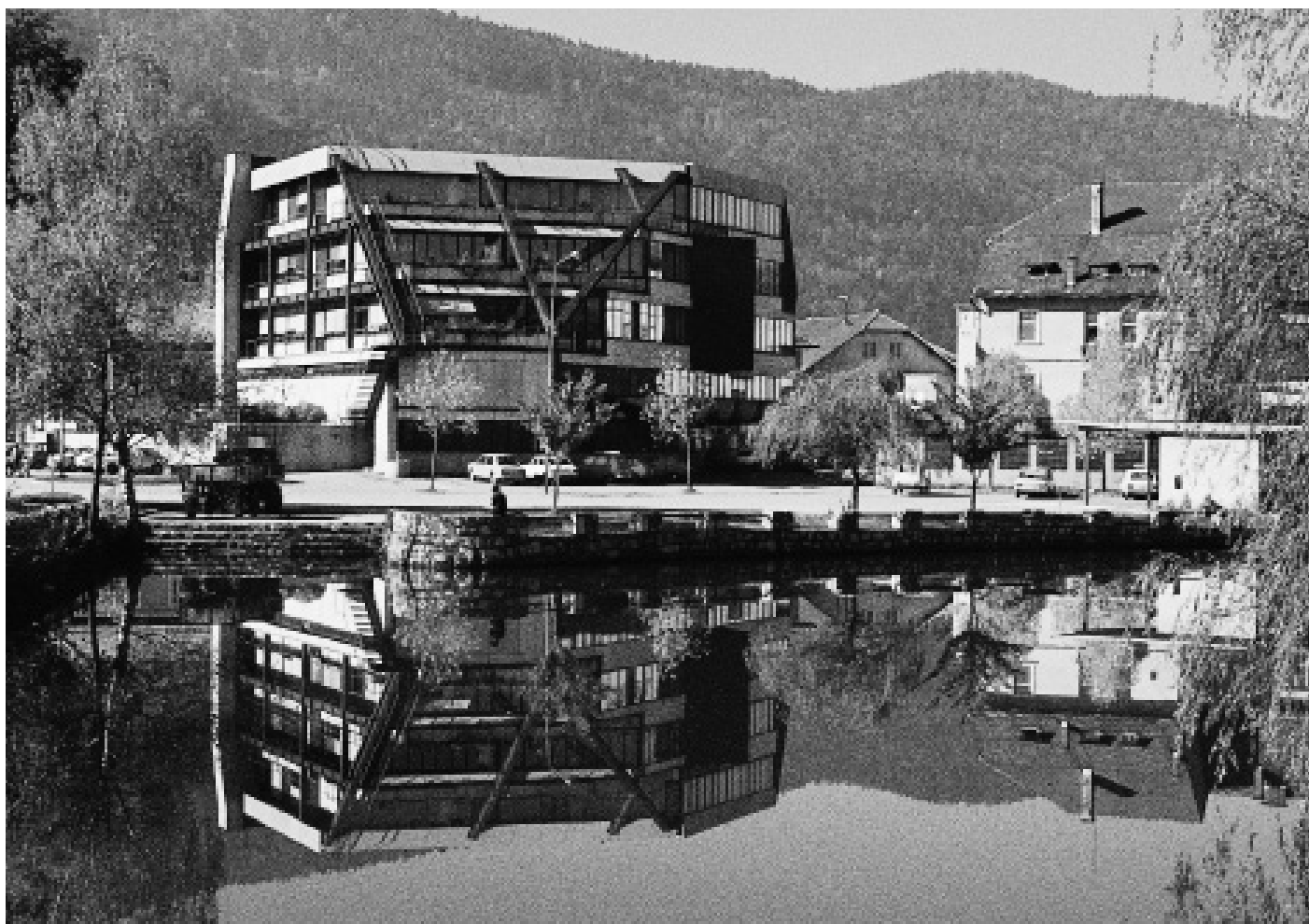
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Trg zbora odposlancev 66, Kočevje, 1976-78
Miloš Bonča (1932-2006)



Lokacija stavbe je zelo dvolična. Na eni strani poteka promet po glavni cesti, ki se navezuje na glavno avtobusno postajo, na drugi je popolnoma kontrasten zeleni del z reko Rinžo. Iz lokacije izhaja celotna zasnova zgradbe. Proti zahodu, torej proti cesti, je volumen težak in zaprt. Na cesto gleda betonska stena s postmodernistično oblikovanimi odprtini. Fasada je težka betonska obloga. Notranji prostori so kar se da ločeni od ceste in hrupa. Volumen je lažji in terasasto odprt proti vzhodu oz. proti zelenemu delu lokacije. Konstrukcija sestoji iz kovinskih stebrov. Volumen se odpira proti reki. Fasada je lahka in steklena. Tu se notranji prostori povezujejo z okolico. Notranjščina je razvita okoli središčne poslovne dvorane. Vhod označuje velik portal. Pot proti parku in avtobusni postaji je poudarjena s kolonado. Stavba je v tistem času pomensko in funkcionalno opredeljena kot novo središče v kontekstu že obstoječega stavbnega tkiva. V stavbo je bil umeščen program, ki ga v tistem času ni bilo mogoče zaslediti v bližnji okolici.

The site of the building has two very different faces. On one side is the main road with traffic and a connection to the main bus station. On the other, in total contrast, is a green area and the River Rinža. The location is the source of the design of the entire building. Towards the west, towards the road, the volume is heavy and closed. Facing the road is a concrete wall with apertures of Postmodern design. The facade is heavy concrete cladding. The interior spaces are separated from the road and the noise as much as possible. The volume becomes lighter and opens up with terraces towards the east to the green part of the site. The construction consists of sloping metal columns. The volume opens towards the river. The facade is light and encased in glass. Here, the interior spaces connect with the surroundings. The interior is developed around a central business meeting hall. The entrance is marked by a large portal. The path towards the park and the bus station is accentuated with a colonnade. The Modernist approach established in this building was not present anywhere in the vicinity at the time of building.



Kulturni in kongresni center Cankarjev dom Cankarjev Dom Cultural and Congress Centre

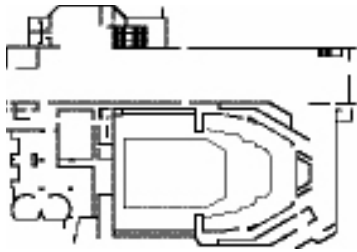
Prešernova 10, Ljubljana, 1977-80
Edvard Ravnikar (1907-1993)

EŠD: 9756, status: kulturna dediščina/cultural heritage

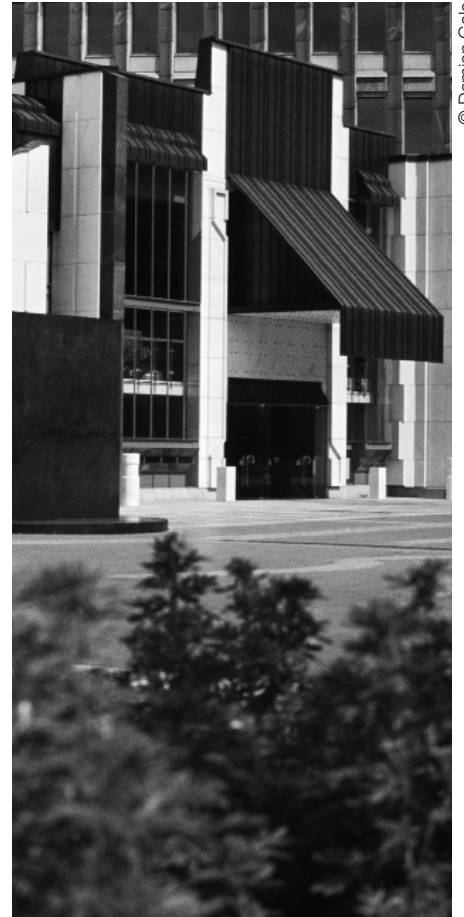
Cankarjev dom je najlepši primer slovenskega strukturalizma, ki izhaja iz Ravnikarjevih kompozicijskih vaj na B-smeri ljubljanske arhitekturne šole v 60. letih. Ravnikar ga opiše takole: »Klasično protiklasična arhitektura, ki ruši tradicionalen prostor in ga nadomešča s prostorom brez začetka in konca, brez zadaj in spredaj, brez zgoraj in spodaj ... Ni podobe ali predstave kake določene arhitekturne vizije, ampak notranje vznemirjenje in čutenje, ki gre neposredno skozi zapleteno mešanje z energijo nabitih form ... ima tri popolnoma različne fasade, je prednost brez frontalnosti in brez perspektivnega učinka, ker je svet okrog nas, na pa samo pred nami; več pogledov se odpira z večih strani sočasno, tako kot se na ulici vedno obračamo s pogledom in se brez prestanka vse menja. Arhitektura je decentrirana, vrnjena v naraven sklop slučajnega, povezana z vzgibi vsakdanjega in vedno drugačnega ... Od črte do črte nastaja živ red improvizacije, ki je učena nevednost, znanje, pomešano z neznanjem.«

The complex represents the finest example of Slovenian Structuralism, and originates in Ravnikar's composition exercises in "B-course" the minor degree programme at the Ljubljana School of Architecture in the 60s. Ravnikar describes it thus: "Classically counter-classical architecture that does away with the traditional space and replaces it with boundless space, space without rear and front, without up and down, ... There is no image or concept of any specific architectural vision, but excitement and sensation from inside going directly through the complex conflation of energy-charged forms ... it has three completely different facades, it is frontness without frontality and without perspective, because the world is around us, not just in front of us. Several views open from several directions simultaneously in the same way that we look around in the street and everything constantly changes. Architecture is de-centred, returned to the natural cluster of the random, connected with the reactions of the mundane and always different ... From one line to another, what is created is a living order of improvisation, which is learned ignorance, knowledge interspersed with not knowing."





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- 1 Plečnik, CERKEV SV. DUHA, Dunaj; Besedilo: dr. Damjan Prelovšek; Tloris: Gašper Skalar (štud. arh.)
- 2 Kral, TOVARNA ROG, Ljubljana; Besedilo: povzetek fišev (V. Novak in M. Fon ter A. Koren in V. Žavbi); Tloris: Gašper Fabijan (štud. arh.)
- 3 Plečnik, CERKEV GOSPODOVEGA VNEBOHODA, Bogojna; Besedilo: dr. Damjan Prelovšek; Tloris: Katja Traunšek (štud. arh.)
- 4 Vurnik, MESTNA DELAVSKA KOLONIJA, Maribor; Besedilo: povzetek članka dr. J. Pirkovič, 20. st., ZVKD, 2001; Tloris: K. Traunšek, N. Urbič (štud. arh.)
- 5 Spinčič, DELAVSKA KOLONIJA, Ljubljana; Besedilo: mag. Kristina Dešman; Tloris: Sara Tomazin (štud. arh.)
- 6 Plečnik, CERKEV SRCA JEZUSOVEGA, Praga; Besedilo: dr. Damjan Prelovšek; Tloris: Katja Traunšek (štud. arh.)
- 7 Šubic, VILA ŠUBIC, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Matej Gruden (štud. arh.)
- 8 Strenar, VILA MARIJE VERE, Ljubljana; Besedilo: dr. Bogo Zupančič; Tloris: Matej Gruden (štud. arh.)
- 9 Strenar, VILA NA NOVAKOVI ULICI, Zagreb; Besedilo: povzetek fiša (N. Barič); Tloris: Matej Gruden (štud. arh.)
- 10 Plečnik, CERKEV SV. ANTONA PADOVANSKEGA, Beograd; Besedilo: dr. Damjan Prelovšek; Tloris: Grega Cerar (štud. arh.)
- 11 Rohrman, VILA DR. NEUBERGER, Ljubljana; Besedilo: dr. Bogo Zupančič; Tloris: Gašper Skalar (štud. arh.)
- 12 Fatur, Platner, Kos, HRANILNI IN POSOJILNI KONZORCIJ, Ljubljana; Besedilo: dr. Bogo Zupančič; Tloris: Gašper Skalar (štud. arh.)
- 13 Šubic, NEBOTIČNIK, Ljubljana; Besedilo: povzetek fiša (V. de Gleria); Tloris: Matej Gruden (štud. arh.)
- 14 Costaperaria, STANOVANJSKI BLOK ŠAHOVNICA, Ljubljana; Besedilo: dr. Bogo Zupančič; Tloris: Sara Tomazin (štud. arh.)
- 15 Costaperaria, VILE NA LEVSTIKOVI ULICI, Ljubljana; Besedilo: dr. Bogo Zupančič; Tloris: Andraž Keršič (štud. arh.)
- 16 Dev, Černigoj J., HRANILNICA NA TYRŠEVI ULICI, Maribor; Besedilo: povzetek članka E. Pezdíček, 20. st., ZVKD, 2001; Tloris: Gašper Fabijan (štud. arh.)
- 17 Hus, MALI NEBOTIČNIK, Ljubljana; Besedilo: povzetek fiša (Š. Krajnc); Tloris: Gašper Fabijan (štud. arh.)
- 18 Plečnik, NARODNA IN UNIVERZITETNA KNJIŽNICA, Ljubljana; Besedilo: dr. Damjan Prelovšek; Tloris: Grega Cerar (štud. arh.)
- 19 Tomažič, VILA OBLAK, Ljubljana; Besedilo: povzetek članka A. Hrausky, 20. st., ZVKD, 2001; Tloris: Nika Van Berkel (štud. arh.)
- 20 Novak, VILA DR. VUČAK, Murska Sobota; Besedilo: dr. Bogo Zupančič; Tloris: Matej Gruden (štud. arh.)
- 21 Fatur, HOTEL KOROTAN, Jesenice; Besedilo: mag. Kristina Dešman; Tloris: Jerca Polončič (štud. arh.)
- 22 Mušič, DELAVSKI DOM, Ljubljana; Besedilo: mag. Kristina Dešman; Tloris: Blaž Učakar (štud. arh.)
- 23 Sivec, DUKIČEVI BLOKI, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Nika Van Berkel (štud. arh.)
- 24 Šubic, SREDNJA EKONOMSKA ŠOLA, Ljubljana; Besedilo: povzetek fiša (M. Bevc); Tloris: Nika Van Berkel (štud. arh.)
- 25 Novak, DELAVSKI DOM, Murska Sobota; Besedilo: dr. Bogo Zupančič; Tloris: Gregor Bucik (štud. arh.)
- 26 Navinšek, BEŽIGRAJSKA GIMNAZIJA, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Blaž Učakar (štud. arh.)
- 27 Medved, PALAČA SLAVIJA, Ljubljana; Besedilo: dr. Nataša Koselj, dr. Jaka Bonča; Tloris: Veronika Škof (štud. arh.)
- 28 Plečnik, CERKEV SV. MIHAELA, Črna vas pri Ljubljani; Besedilo: dr. Damjan Prelovšek, Tloris: Matej Gruden (štud. arh.)
- 29 Oražem, TOVARNA LEK, Ljubljana; Besedilo: mag. Kristina Dešman; Tloris: Amila Kadribašić (štud. arh.)
- 30 Tomažič, FAKULTETA ZA METALURGIJO, Ljubljana; Besedilo: povzetek fiša (S. Fatur); Tloris: Blaž Učakar (štud. arh.)
- 31 Trenz, ŠEŠKOV DOM, Kočevje; Besedilo: povzetek fiša (A. Jerše); Tloris: Blaž Učakar (štud. arh.)
- 32 Humek, STANOVANJSKO TRGOVSKA STAVBA NA JURČIČEVI ULICI, Maribor; Besedilo: mag. Kristina Dešman; Tloris: Katarina Ponikvar (štud. arh.)
- 33 Ravnikar, MODERNA GALERIJA, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: K. Lončar (štud. arh.), K. Ponikvar (štud. arh.)
- 34 Mihevc, Gregorič, TOVARNA LITOSTROJ, Ljubljana; Besedilo: povzetek fiša (J. Kolenc, M. Simčič, A. Šuler, M. Kuščer), Prerez: Katarina Ponikvar (štud. arh.)
- 35 Rohrman, STAVBA REPUBLIŠKE UPRAVE, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Grega Cerar (štud. arh.)
- 36 Platner, BOLNICA SEŽANA, Sežana; Besedilo: mag. Kristina Dešman; Tloris: Kim Istenič (štud. arh.)
- 37 Fürst, TOVARNA TALUM KIDRIČEVO, Kidričevo; Besedilo: dr. Nataša Koselj; Tloris: Boris Vranič (štud. arh.)
- 38 Mihevc, SLOVENSKI KULTURNI DOM V TRSTU, Italija; Besedilo: povzetek fiša (M. Perčič); Tloris: Matej Gruden (štud. arh.)
- 39 Ravnikar, GROBIŠČE INTERNIRANCEV NA RABU, Hrvaška; Besedilo: dr. Nataša Koselj; Tloris: Jure Sadar (štud. arh.)
- 40 Župančič, DELAVSKI KULTURNI DOM TRBOVLJE, Trbovlje; Besedilo: mag. Kristina Dešman; Tloris: Neža Novak (štud. arh.)
- 41 Mihevc, POSLOVNO STANOVANJSKI OBJEKT KOZOLEC, Ljubljana; Besedilo: povzetek članka dr. B. Mihelič; 20. st., ZVKD, 2001; Tloris: Blaž Učakar (štud. arh.)
- 42 Fürst, OSNOVNA ŠOLA STRAŽIŠČE PRI KRANJU, Kranj; Besedilo: dr. Nataša Koselj; Tloris: Daša Žerovnik (štud. arh.)
- 43 Černigoj M., ŽELEZNIŠKA POSTAJA MARIBOR, Maribor; Besedilo: povzetek fiša (M. Pelc); Tloris: Daša Žerovnik (štud. arh.)
- 44 Simčič, GOSPODARSKO RAZSTAVIŠČE, Ljubljana; Besedilo: povzetek članka dr. B. Mihelič, 20. st., ZVKD, 2001; Tloris: Daša Žerovnik (štud. arh.)
- 45 Medvešček, Jugovec, GLAVNA ZADRUŽNA ZVEZA, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Tina Garibović (štud. arh.)
- 46 Kocmut I. STOLPNICE NA GOSPOSVETSKI ULICI, Maribor; Besedilo: povzetek članka dr. J. Pirkovič, Izgradnja sodobnega Maribora, 1982; Tloris: Boris Vranič (štud. arh.)
- 47 Glanz, DRŽAVNI ZBOR, Ljubljana; Besedilo: povzetek fiša (A. Bukovec, T. Peršolja); Tloris: Matej Gruden (štud. arh.)
- 48 Rohrman, ŽELEZNIŠKA POSTAJA JESENICE, Jesenice; Besedilo: mag. Kristina Dešman; Tloris: Maša Pirc (štud. arh.)
- 49 Cacak, LETNO KOPALIŠČE NJIVICE, Radeče; Besedilo: mag. Kristina Dešman; Tloris: Veronika Macarol (štud. arh.)
- 50 Štrukelj, MENZA V ŠTUDENTSKEM NASELJU ROŽNA DOLINA, Ljubljana; Besedilo: povzetek fiša (D. Pernar); Tloris: Kristina Frelih (štud. arh.)

- 51 Zupan, STANOVANJSKI BLOK METULJČEK, Maribor; Besedilo: mag. Kristina Dešman; Tloris: Alja Košir (štud. arh.)
- 52 Fürst, VRSTNE HIŠE NA PERIČEVI ULICI, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Neža Novak (štud. arh.)
- 53 Tomažič, STANOVANJSKI BLOK, Koper; Besedilo: povzetek fiša (A. Zonta); Tloris: Tina Garibović (štud. arh.)
- 54 Navinšek, KULTURNI DOM ZAGORJE, Zagorje; Besedilo: povzetek fiša (P. Češnovar, K. Drnovšek); Tloris: Blaž Učakar (štud. arh.)
- 55 Ravnikar, ZGRADBA OKRAJNEGA LJUDSKEGA ODBORA OLO, Kranj; Besedilo: dr. Nataša Koselj; Tloris: Teja Lenarčič (štud. arh.)
- 56 Šorli, MESTNA MESNICA, Kranj; Besedilo: dr. Nataša Koselj; Tloris: Tina Garibović (štud. arh.)
- 57 Fürst, GOZDNO GOSPODARSTVO BLEDE, Bled; Besedilo: dr. Nataša Koselj; Tloris: Gregor Turnšek (štud. arh.)
- 58 Gaspari, KULTURNI DOM VELENJE, Velenje; Besedilo: mag. Kristina Dešman; Tloris: Grega Cerar (štud. arh.)
- 59 Šlajmer, PAVILJON JURČEK, Ljubljana; Besedilo: dr. Nataša Koselj; Prerez: Mojca Črešnik (štud. arh.)
- 60 Kocmut B., EKONOMSKO POSLOVNA FAKULTETA, Maribor; Besedilo: povzetek fiša (M. Beber); Tloris: Ema Gombač (štud. arh.)
- 61 Kristl, STANOVANJSKI BLOK V VELENJU, Velenje; Besedilo: dr. Nataša Koselj; Tloris: Mojca Črešnik (štud. arh.)
- 62 Jugovec, ENODRUŽINSKA HIŠA NA MIRJU, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Matej Gruden (štud. arh.)
- 63 Bonča, TRGOVSKA HIŠA V ŠIŠKI, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Ema Gombač (štud. arh.)
- 64 Kristl, ATRIJSKE HIŠE NA BORSETOVI ULICI, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Mojca Črešnik (štud. arh.)
- 65 Pipan, ŠPORTNA TRIBUNA BRANIK, Maribor; Besedilo: povzetek članka E. Pezdíček, 20. st., ZVKD, 2001; Tloris: Urša Ješe (štud. arh.)
- 66 Ravnikar, TRG REPUBLIKE, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Grega Cerar (štud. arh.)
- 67 Jugovec, NUKLEARNI INŠTITUT JOŽEF ŠTEFAN, Podgorica pri Ljubljani; Besedilo: dr. Nataša Koselj; Tloris: Ema Gombač (štud. arh.)
- 68 Križaj, LETNO KOPALIŠČE POLICE, Ajdovščina; Besedilo: dr. Nataša Koselj; Tloris: Maja Jugovec (štud. arh.)
- 69 Mihevc, TURISTIČNO NASELJE LUCIJA, Lucija; Besedilo: dr. Nataša Koselj; Tloris: Grega Cerar (štud. arh.)
- 70 Bergant, STANOVANJSKI BLOK ČEBELNJAK, Nova Gorica; Besedilo: mag. Kristina Dešman; Tloris: Lovrenc Košenina (štud. arh.)
- 71 Sever, ATRIJSKE HIŠE ZA BEŽIGRADOM, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Blaž Učakar (štud. arh.)
- 72 Arnaudović, VRSTNE HIŠE PODGORA, Ljubljana; Besedilo: povzetek fiša (A. Fortuna); Tloris: Blaž Učakar (štud. arh.)
- 73 Sever, STOLPNICI ASTRA IN COMMERCE Z VELEBLAGOVNICO, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Maja Jugovec (štud. arh.)
- 74 Sever, TISKARNA MLADINSKA KNJIGA, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Maja Jugovec (štud. arh.)
- 75 Mihelič, POSLOVNA STAVBA KONSTRUKTA, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Grega Cerar (štud. arh.)
- 76 Dobravec, OSNOVNA ŠOLA KRANJSKA GORA, Kranjska Gora; Besedilo: dr. Nataša Koselj; Tloris: Ksenija Zdešar (štud. arh.)
- 77 Lapajne Marjan, MOTEL OTOČEC, Otočec pri Novem mestu; Besedilo: povzetek fiša (B. Lah); Tloris: Manca Starman (štud. arh.)
- 78 Ivanšek, STANOVANJSKA SOSESKA MURGLE, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Ksenija Zdešar (štud. arh.)
- 79 Ravnikar, STANOVANJSKO POSLOVNI KOMPLEKS FERANTOV VRT, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Ksenija Zdešar (štud. arh.)
- 80 Pibernik, Sedej, HOTEL RUDAR, Trbovlje; Besedilo: dr. Nataša Koselj; Tloris: Manca Starman (štud. arh.)
- 81 Mušič, Bežan, Starc, STANOVANJSKA SOSESKA RUSKI CAR, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Manca Starman (štud. arh.)
- 82 Sever, TEHNIČNI CENTER AMZS, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Monika Tominšek (štud. arh.)
- 83 Košak, MOTEL GROSUPLJE, Grosuplje; Besedilo: povzetek fiša (M. Zalar); Tloris: Grega Cerar (štud. arh.)
- 84 Mihelič, VELEBLAGOVNICI OSIJEK in NOVI SAD, Hrvaška in Srbija; Besedilo: dr. Nataša Koselj; Tloris: Matej Gruden (štud. arh.)
- 85 Pust, STANOVANJSKA SOSESKA KOSEZE, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Blaž Učakar (štud. arh.)
- 86 Kristl, KLINIČNI CENTER LJUBLJANA, Ljubljana; Besedilo: povzetek fiša (S. Vojska); Tloris: Grega Cerar (štud. arh.)
- 87 Bitenc, ŽUPNIJSKA CERKEV SV. JOŽEFA, Idrija; Besedilo: Adam Puc; Tloris: Adam Puc
- 88 Mihelič, STANOVANJSKI STOLPNICI NA KERSNIKOVI ULICI, Ljubljana; Besedilo: povzetek fiša (J. Poglačen, J. Pevec); Tloris: Monika Tominšek (štud. arh.)
- 89 Kristl, VRTEC MLADI ROD, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Grega Cerar (štud. arh.)
- 90 Lajović, HOTEL KANIN, Bovec; Besedilo: mag. Kristina Dešman; Tloris: Susanna Vermishyan (štud. arh.)
- 91 Jugovec, VILA REPOTOČNIK, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Monika Tominšek (štud. arh.)
- 92 Kacin, Spindler, Princes, Uršič, KULTURNI CENTER SKOPJE, Makedonija; Besedilo: dr. Nataša Koselj; Tloris: Ula Kovačič (štud. arh.)
- 93 Mušič Marko, SPOMINSKI DOM KOLAŠIN, Črna gora; Besedilo: dr. Nataša Koselj; Tloris: Urška Kopriva (štud. arh.)
- 94 Lapajne Miloš, NARTA STUDIO, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Sara Tomažin (štud. arh.)
- 95 Usenik, STANOVANJSKO POSLOVNI KOMPLEKS PLAVA LAGUNA, Ljubljana; Besedilo: mag. Kristina Dešman; Tloris: Barbara Logar (štud. arh.)
- 96 Mihelič, MEDNARODNA AVTOMATSKA TELEFONSKA CENTRALA MATC, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Neža Novak (štud. arh.)
- 97 Kajzelj, DOLENJSKI MUZEJ, Novo mesto; Besedilo: povzetek fiša (D. Fortuna, P. Plantan); Tloris: Gregor Turnšek (štud. arh.)
- 98 Bratuž Vladimira, ATELJE NA VESELOVI ULICI, Ljubljana; Besedilo: povzetek fiša (A. Vidic); Tloris: Blaž Učakar (štud. arh.)
- 99 Bonča, BANKA KOČEVJE, Kočevje; Besedilo: povzetek fiša (H. Geder, P. Prinčič); Tloris: Gregor Turnšek (štud. arh.)
- 100 Ravnikar, KULTURNI IN KONGRESNI CENTER CANKARJEV DOM, Ljubljana; Besedilo: dr. Nataša Koselj; Tloris: Urška Hvalica (štud. arh.)

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63	Plečnik, CERKEV SRCA JEZUSOVEGA, Praga, Češka, 1927-32	6
64	Plečnik, CERKEV SV. ANTONA PADOVANSKEGA, Beograd, Srbija, 1929-36	10
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81	Sever, TEHNIČNI CENTER AMZS, Ljubljana, 1967-68	82
82	Sivec, DUKIČEVI BLOKI, Ljubljana, 1932-33	23
83	Simčič, GOSPODARSKO RAZSTAVIŠČE, Ljubljana, 1954	44
84	Spinčič, DELAVSKA KOLONIJA, Ljubljana, 1927-32	5
85	Strenar, VILA MARIJE VERE, Ljubljana, 1929	8
86	Strenar, VILA NA NOVAKOVI ULICI, Zagreb, Hrvaška, 1929	9
87	Šlajmer, PAVILJON JURČEK, Ljubljana, 1960	59
88	Šorli, MESTNA MESNICA, Kranj, 1958-60	56
89	Šubic, VILA ŠUBIC, Ljubljana, 1929	7
90	Šubic, NEBOTIČNIK, Ljubljana, 1930-33	13
91	Šubic, SREDNJA EKONOMSKA ŠOLA, Ljubljana, 1930-34	24
92	Štrukelj, MENZA V ŠTUDENTSKEM NASELJU ROŽNA DOLINA, Ljubljana, 1955-57	50
93	Tomažič, VILA OBLAK, Ljubljana, 1931-33	19
94	Tomažič, FAKULTETA ZA METALURGIJO, Ljubljana, 1937-40	30
95	Tomažič, STANOVANJSKI BLOK, Koper, 1957	53
96	Trenz Gustav, ŠEŠKOV DOM, Kočevje, 1936-38	31
97	Usenik, STANOVANJSKO POSLOVNI KOMPLEKS PLAVA LAGUNA, Ljubljana, 1972-75	95
98	Vurnik, MESTNA DELAVSKA KOLONIJA, Maribor, 1927-29	4
99	Zupan, STANOVANJSKI BLOK METULJČEK, Maribor, 1955-58	51
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Industrijski objekti / Industrial Buildings

- 1 Fürst, TOVARNA TALUM KIDRIČEVO, Kidričevo, 1949 **37**
- 2 Jugovec, NUKLEARNI INŠTITUT JOŽEF ŠTEFAN, Ljubljana, 1961-65 **67**
- 3 Kral, TOVARNA ROG, Ljubljana, 1922-23 **2**
- 4 Mihevc, Gregorič, TOVARNIŠKI KOMPLEKS LITOSTROJ, Ljubljana, 1946-63 **34**
- 5 Oražem, TOVARNA LEK, Ljubljana, 1938 **29**
- 6 Sever, TISKARNA MLADINSKA KNJIGA, Ljubljana, 1963-66 **74**

Poslovno-administrativni objekti / Business and Administrative Buildings

- 7 Bonča, BANKA KOČEVJE, Kočevje, 1976-78 **99**
- 8 Dev, Černigoj J., HRANILNICA NA TYRŠEVI ULICI, Maribor, 1930-32 **16**
- 9 Fürst, GOZDNO GOSPODARSTVO BLED, Bled, 1958-60 **57**
- 10 Glanz, DRŽAVNI ZBOR, Ljubljana, 1954-59 **47**
- 11 Lapajne Miloš, NARTA STUDIO, Ljubljana, 1970-72 **94**
- 12 Medved, PALAČA SLAVIJA, Ljubljana, 1935-38 **27**
- 13 Medvešek, Jugovec, GLAVNA ZADRUŽNA ZVEZA, Ljubljana, 1954-55 **45**
- 14 Mihelič, POSLOVNA STAVBA KONSTRUKTA, Ljubljana, 1964-65 **75**
- 15 Novak, DELAVSKI DOM, Murska Sobota, 1933-36 **25**
- 16 Ravnikar, ZGRADBA OKRAJNEGA LJUDSKEGA ODBORA OLO, Kranj, 1958-1960 **55**
- 17 Rohrman, STAVBA REPUBLIŠKE UPRAVE, Ljubljana, 1948-49 **35**
- 18 Sever, STOLPNICI ASTRA IN COMMERCE Z VELEBLAGOVNICO, Ljubljana, 1963-67 **73**
- 19 Simčič, GOSPODARSKO RAZSTAVIŠČE, Ljubljana, 1954 **44**
- 20 Šlajmer, PAVILJON JURČEK, Ljubljana, 1960 **59**

Trgovski objekti / Commercial Buildings

- 21 Bonča, TRGOVSKA HIŠA V ŠIŠKI, Ljubljana, 1960-64 **63**
- 22 Mihelič, VELEBLAGOVNICI OSIJEK IN NOVI SAD, Hrvaška, Srbija, 1963-67, 1968-72 **84**

Stanovanjski objekti / Residential Buildings

- 23 Arnautović, VRSTNE HIŠE PODGORA, Ljubljana, 1963-66 **72**
- 24 Costaperaria, STANOVANJSKI BLOK ŠAHOVNICA, Ljubljana, 1931 **14**
- 25 Costaperaria, VILE NA LEVSTIKOVI ULICI, Ljubljana, 1931-32 **15**
- 26 Fürst, VRSTNE HIŠE PERIČEVA, Ljubljana, 1957 **52**
- 27 Jugovec, VILA MIRJE, Ljubljana, 1960-63 **62**
- 28 Jugovec, VILA REPOTOČNIK, Ljubljana, 1969-78 **91**
- 29 Kocmut I., STANOVANJSKE STOLPNICE NA GOSPOSVETSKI ULICI, Maribor, 1954-57 **46**
- 30 Kristl, ATRIJSKE HIŠE NA BORSETOVI ULICI, Ljubljana, 1960-65 **64**
- 31 Novak, VILA DR. VUČAK, Murska Sobota, 1932-36 **20**
- 32 Rohrman, VILA DR. NEUBERGER, Ljubljana, 1930-31 **11**
- 33 Sever, ATRIJSKE HIŠE ZA BEŽIGRADOM, Ljubljana, 1963 **71**
- 34 Sivec, DUKIČEVI BLOKI, Ljubljana, 1932-33 **23**
- 35 Spinčič, DELAVSKA KOLONIJA, Ljubljana, 1927-32 **5**
- 36 Strenar, VILA MARIJE VERE, Ljubljana, 1929 **8**
- 37 Strenar, VILA NA NOVAKOVI ULICI, Zagreb, 1929 **9**
- 38 Šubic, VILA ŠUBIC, Ljubljana, 1929 **7**
- 39 Tomažič, VILA OBLAK, Ljubljana, 1931-33 **19**
- 40 Tomažič, STANOVANJSKI BLOK, Koper, 1957 **53**
- 41 Vurnik, MESTNA DELAVSKA KOLONIJA, Maribor, 1927-29 **4**
- 42 Zupan, STANOVANJSKI BLOK METULJČEK, Maribor, 1955-58 **51**

Turistični objekti / Tourist Buildings

- 43 Fatur, HOTEL KOROTAN, Jesenice, 1932 **21**
 - 44 Košak, MOTEL GROSUPLJE, Grosuplje, 1968-69 **83**
 - 45 Lajovic, HOTEL KANIN, Bovec, 1969-73 **90**
 - 46 Lapajne Marjan, MOTEL OTOČEC, Otočec pri Novem mestu, 1966-67 **77**
 - 47 Mihevc, TURISTIČNO NASELJE LUCIJA, Lucija, 1962 **69**
 - 48 Pibernik, Sedej, HOTEL RUDAR, Trbovlje, 1966-68 **80**
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Izobraževalni objekti / Educational Buildings

- 49 Dobravec, OSNOVNA ŠOLA KRANJSKA GORA, Kranjska Gora, 1965-70 **76**
 - 50 Fürst, OSNOVNA ŠOLA STRAŽIŠČE PRI KRANJU, Kranj, 1953-59 **42**
 - 51 Kocmut B., EKONOMSKO POSLOVNA FAKULTETA, Maribor, 1960-62 **60**
 - 52 Kristl, VRTEC MLADI ROD, Ljubljana, 1969-72 **89**
 - 53 Navinšek, BEŽIGRAJSKA GIMNAZIJA, Ljubljana, 1935-36 **26**
 - 54 Šubic, SREDNJA EKONOMSKA ŠOLA, Ljubljana, 1930-34 **24**
 - 55 Tomažič, FAKULTETA ZA METALURGIJO, Ljubljana, 1937-40 **30**
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Bolnice / Hospitals

- 56 Kristl, KLINIČNI CENTER LJUBLJANA, Ljubljana, 1968-77 **86**
 - 57 Platner, BOLNICA SEŽANA, Sežana, 1948-54 **36**
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Športni objekti / Sports Buildings

- 58 Cacak, LETNO KOPALIŠČE NJIVICE, Radeče, 1955-56 **49**
 - 59 Križaj, LETNO KOPALIŠČE POLICE, Ajdovščina, 1961-64 **68**
 - 60 Pipan, TRIBUNA ŠPORTNEGA PARKA BRANIK, Maribor, 1960-65 **65**
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Multifunkcionalni objekti / Multifunctional Buildings

- 61 Bergant, STANOVANJSKI BLOK ČEBELNJAK, Nova Gorica, 1962 **70**
 - 62 Bratuž Vladimira, ATELJE NA VESELOVI ULICI, Ljubljana, 1976 **98**
 - 63 Fatur, Platner, Kos, HRANILNI IN POSOJILNI KONZORCIJ, Ljubljana, 1930-31 **12**
 - 64 Humek, STANOVANJSKO TRGOVSKA STAVBA NA JURČIČEVI ULICI, Maribor, 1938-39 **32**
 - 65 Hus, MALI NEBOTIČNIK, Ljubljana, 1931-32 **17**
 - 66 Kristl, STANOVANJSKI BLOK VELENJE, Velenje, 1960-63 **61**
 - 67 Mihelič, STANOVANJSKI STOLPNICI NA KERSNIKOVI ULICI, Ljubljana, 1969-71 **88**
 - 68 Mihevc, POSLOVNO STANOVANJSKI OBJEKT KOZOLEC, Ljubljana, 1953-57 **41**
 - 69 Mušič Vladimir, DELAVSKI DOM, Ljubljana, 1932-33 **22**
 - 70 Ravnikar, TRG REPUBLIKE, Ljubljana, 1960-80 **66**
 - 71 Ravnikar, STANOVANJSKO POSLOVNI KOMPLEKS FERANTOV VRT, Ljubljana, 1966-68 **79**
 - 72 Šorli, MESTNA MESNICA, Kranj, 1958-60 **56**
 - 73 Šubic, NEBOTIČNIK, Ljubljana, 1930-33 **13**
 - 74 Štrukelj, MENZA V ŠTUDENTSKEM NASELJU ROŽNA DOLINA, Ljubljana, 1955-57 **50**
 - 75 Trenz Gustav, ŠEŠKOV DOM, Kočevje, 1936-38 **31**
 - 76 Usenik, STANOVANJSKO POSLOVNI KOMPLEKS PLAVA LAGUNA, Ljubljana, 1972-75 **95**
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Spominski objekti / Memorial Buildings

- 77 Mušič Marko, SPOMINSKI DOM KOLAŠIN, Kolašin, Črna gora, 1969-75 **93**
 - 78 Ravnikar, GROBIŠČE INTERNIRANCEV NA RABU, Otok Rab, Hrvaška, 1953 **39**
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- 79 Gaspari, KULTURNI DOM VELENJE, Velenje, 1959 **58**
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80	Kacin, Spindler, Princes, Uršič, KULTURNI CENTER SKOPJE, Makedonija, 1968-81	92
81	Kajzelj, DOLENJSKI MUZEJ, Novo mesto, 1973	97
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83	Navinšek, KULTURNI DOM ZAGORJE, Zagorje, 1957-59	54
84	Plečnik, NARODNA IN UNIVERZITETNA KNJIŽNICA, Ljubljana, 1931-41	18
85	Ravnikar, MODERNA GALERIJA, Ljubljana, 1939-40	33
86	Ravnikar, KULTURNI IN KONGRESNI CENTER CANKARJEV DOM, Ljubljana, 1977-80	100
87	Župančič, DELAVSKI KULTURNI DOM TRBOVLJE, Trbovlje, 1953-56	40

Religiozni objekti / Religious Buildings

88	Bitenc, ŽUPNIJSKA CERKEV SV. JOŽEFA, Idrija, 1969	87
89	Plečnik, CERKEV SV. DUHA, Dunaj, Avstrija, 1910-13	1
90	Plečnik, CERKEV GOSPODOVEGA VNEBOHODA, Bogojina, 1924-27	3
91	Plečnik, CERKEV SRCA JEZUSOVEGA, Praga, Češka, 1927-32	6
92	Plečnik, CERKEV SV. ANTONA PADOVANSKEGA, Beograd, Srbija, 1929-36	10
93	Plečnik, CERKEV SV. MIHAELA, Črna vas pri Ljubljani, 1925-39	28

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94	Ivanšek, STANOVANJSKA SOSESKA MURGLE, Ljubljana, 1965	78
95	Mušič V. B., Bežan, Starc, STANOVANJSKA SOSESKA RUSKI CAR, Ljubljana, 1967	81
96	Pust, STANOVANJSKA SOSESKA KOSEZE, Ljubljana, 1968-74	85

Transportno-tehnični objekti / Transportation and Technical Buildings

97	Černigoj M., ŽELEZNIŠKA POSTAJA MARIBOR, Maribor, 1954	43
98	Mihelič, MEDNARODNA AVTOMATSKA TELEFONSKA CENTRALA MATC, Ljubljana, 1972-78	96
99	Rohrman, ŽELEZNIŠKA POSTAJA JESENICE, Jesenice, 1955	48
100	Sever, TEHNIČNI CENTER AMZS, Ljubljana, 1967-68	82

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