

# POROZNO V ARHITEKTURI

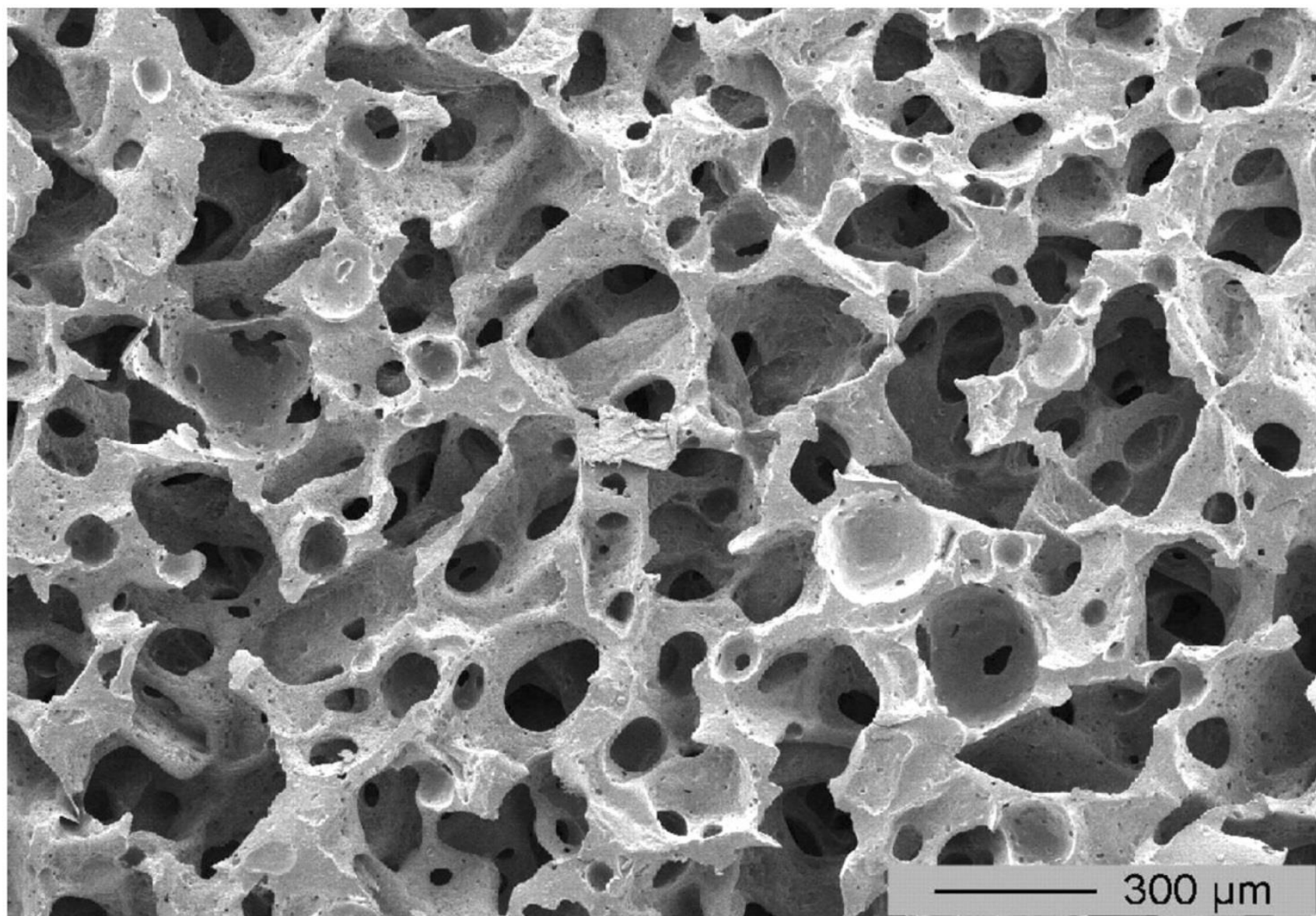
Univerza v Ljubljani  
Fakulteta *za arhitekturo*



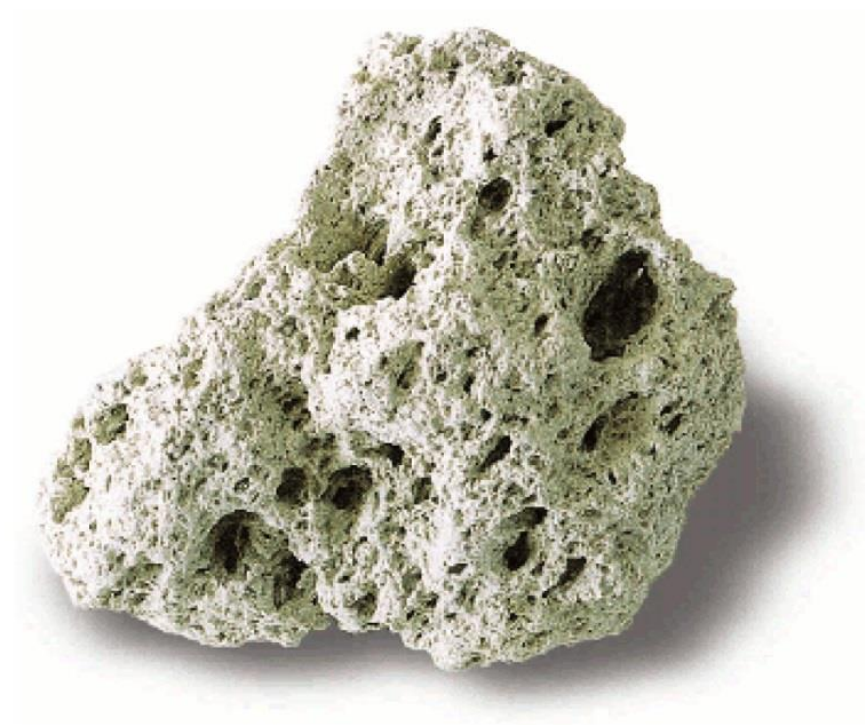
## INAVGURACIJSKO PREDAVANJE

Izr. prof. mag. BOŠTJAN VUGA, univ.dipl.inž.arh., Grad. Dip. AA

Ljubljana, november 2021





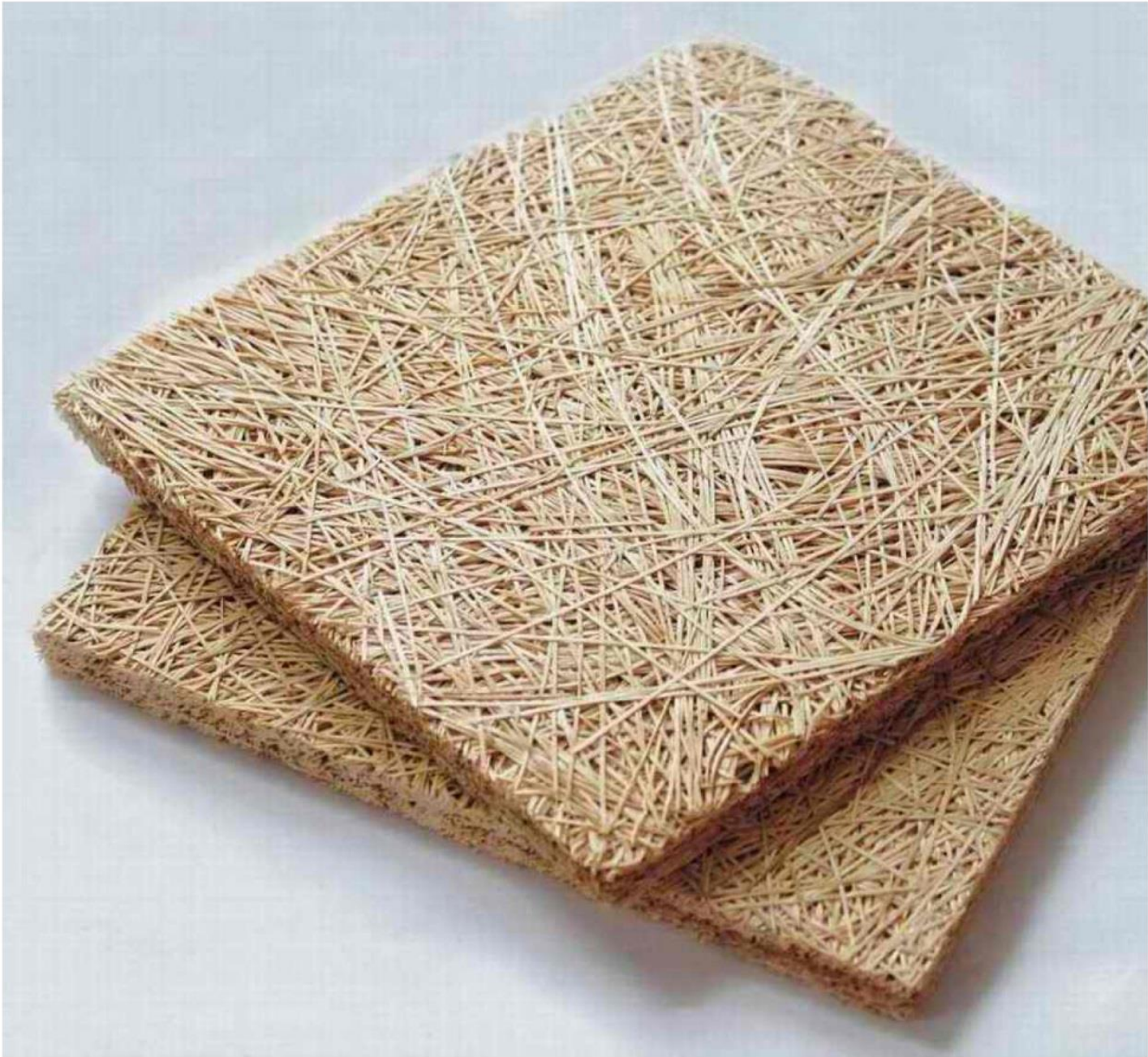














Kengo Kuma & Associates, Prostho Museum Research Center  
Kasugai-shi, Japan, 2011





Moshe Safdie, Habitat '67  
Montreal, Canada





Neapelj, Italija





Matera, Italija

**Porozno določa delež votlega v fizični snovi. Je vedno lastnost volumna, ne površine.**

**Porozno v arhitekturi opredeljujemo z značajem zamejitev med lokacijo in grajenim, med zunanostjo in notranostjo grajenega ter zamejitvami znotraj grajenega.**

**Zamejitve poroznih prostorov so različnih značajev, so bolj ali manj propustne. To določa odprtost, dostopnost in prehodnost poroznih prostorov.**

**Porozno lahko opredelimo kot osnovni arhitekturni fenomen.**





Italiija

Slovenija

GORICA

NOVA GORICA









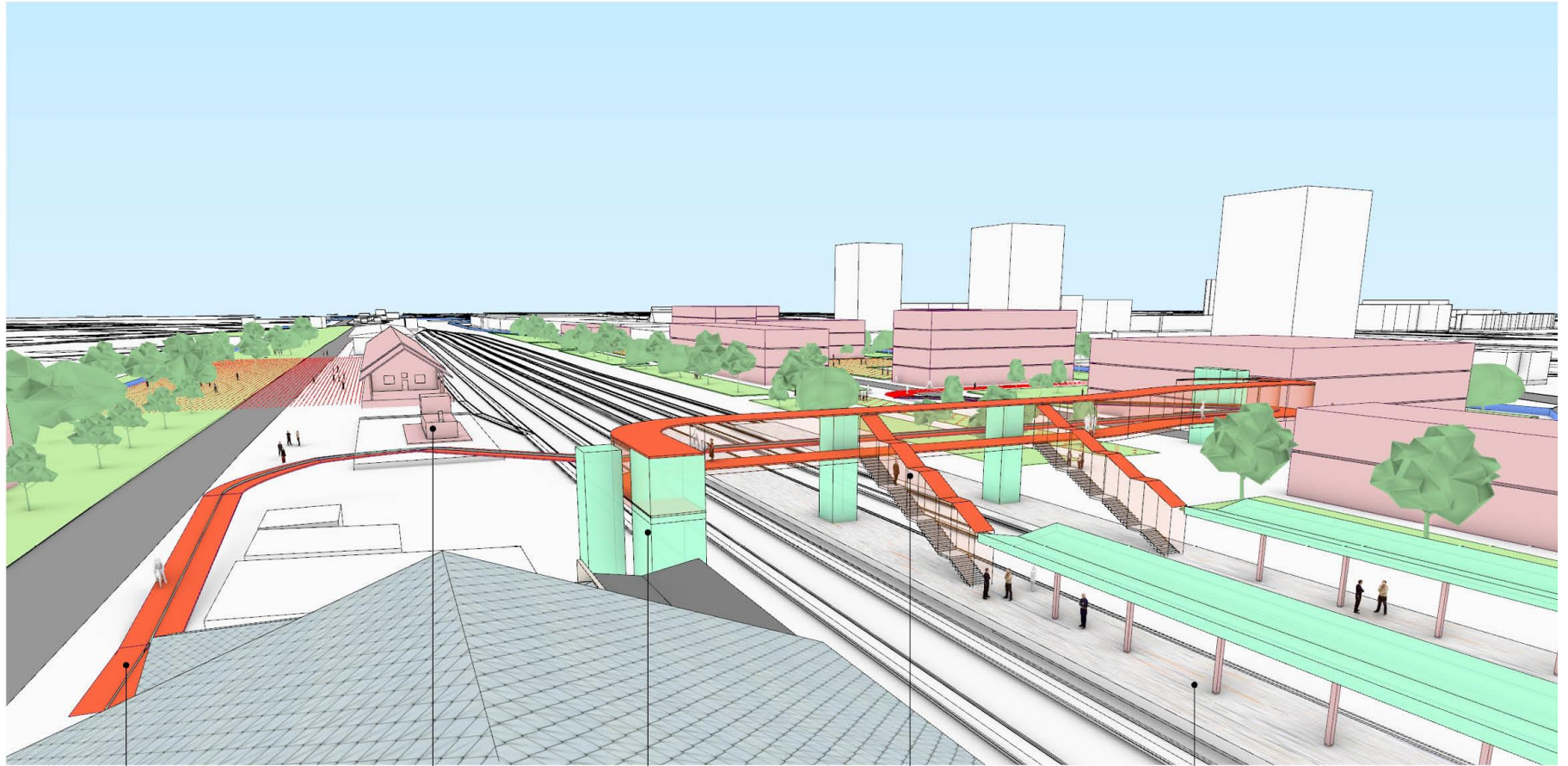




Trg Evrope / Piazza Transalpina







PASARELA KOLESARSKA STEZA

LOKOMOTIVA

PASARELA

DOSTOP NA PERON

POKRITI OTOČNI PERONI

Sadar+Vuga, Prostorski aspekt EPK25 GO!  
Nova Gorica, Slovenija, 2021





**Učinek poroznih prostorov na našo percepcijo, gibanje po njih in njihovo uporabo: porozni prostori stimulirajo našo težnjo po odkrivanju, po aktivnem delovanju in sodelovanju v njih.**



**Tomaž Vuga**



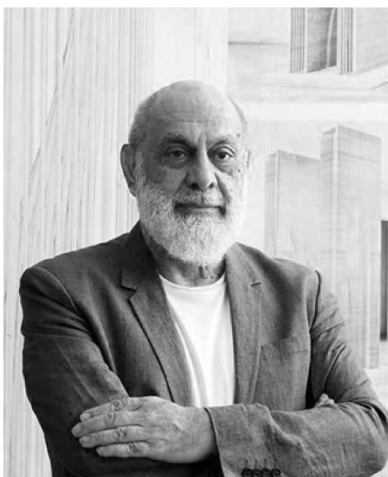
**Vojteh Ravnikar**



**Janez Koželj**



**Jeff Kipnis**



**Bahram Shirdel**



**Jurij Sadar**



**Simon Hartmann**



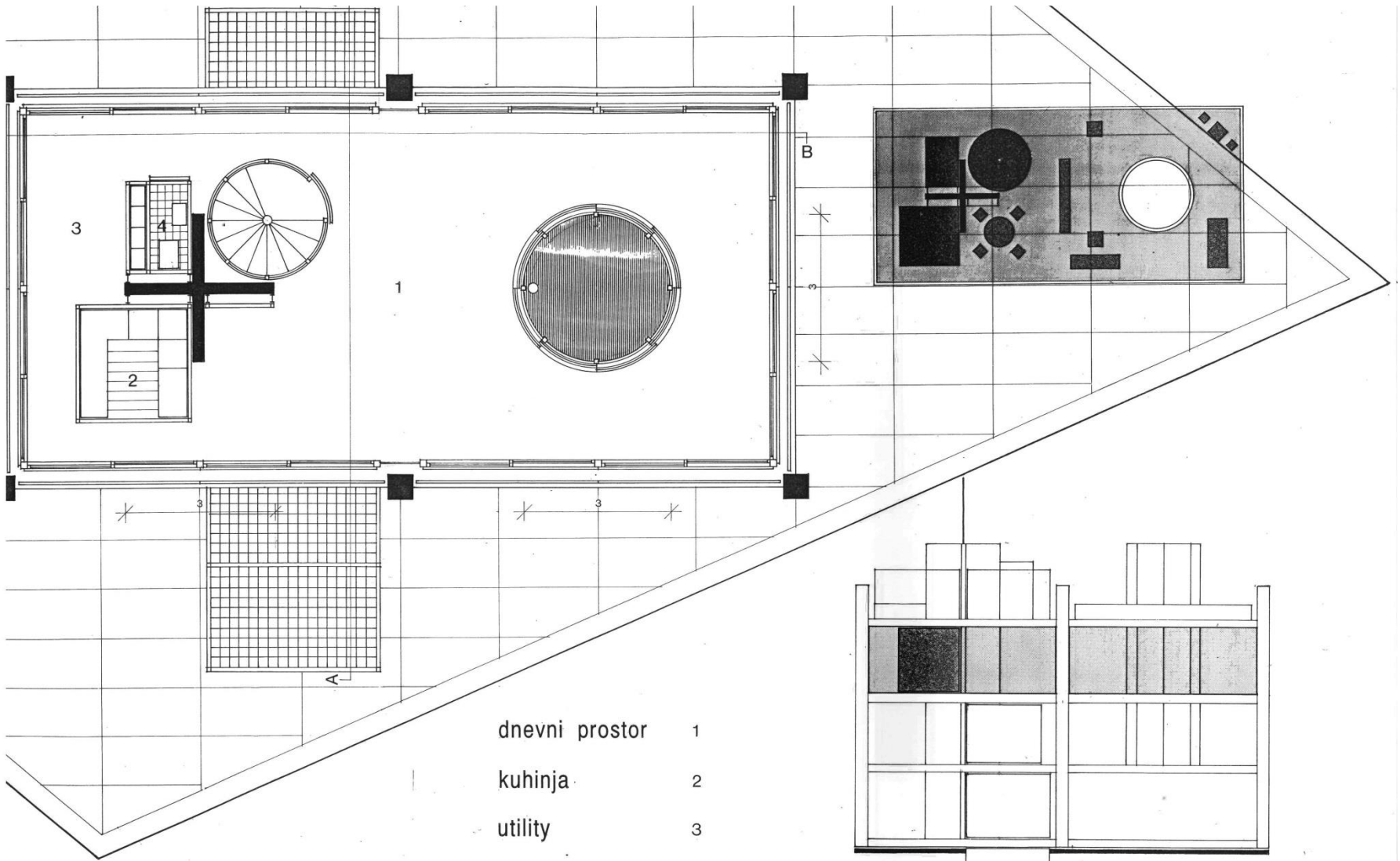
**Gabu Heindl**



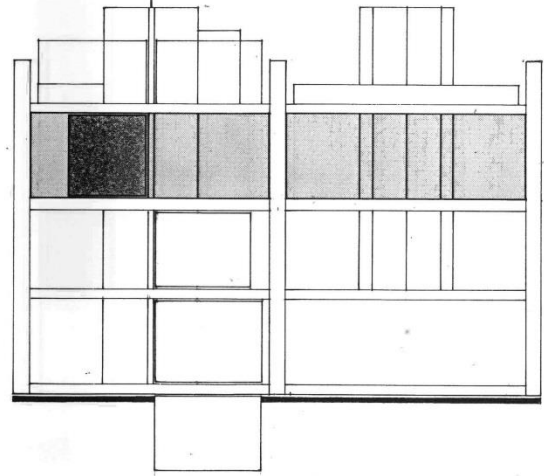


Vila v sivi coni, diplomsko delo FA 1992

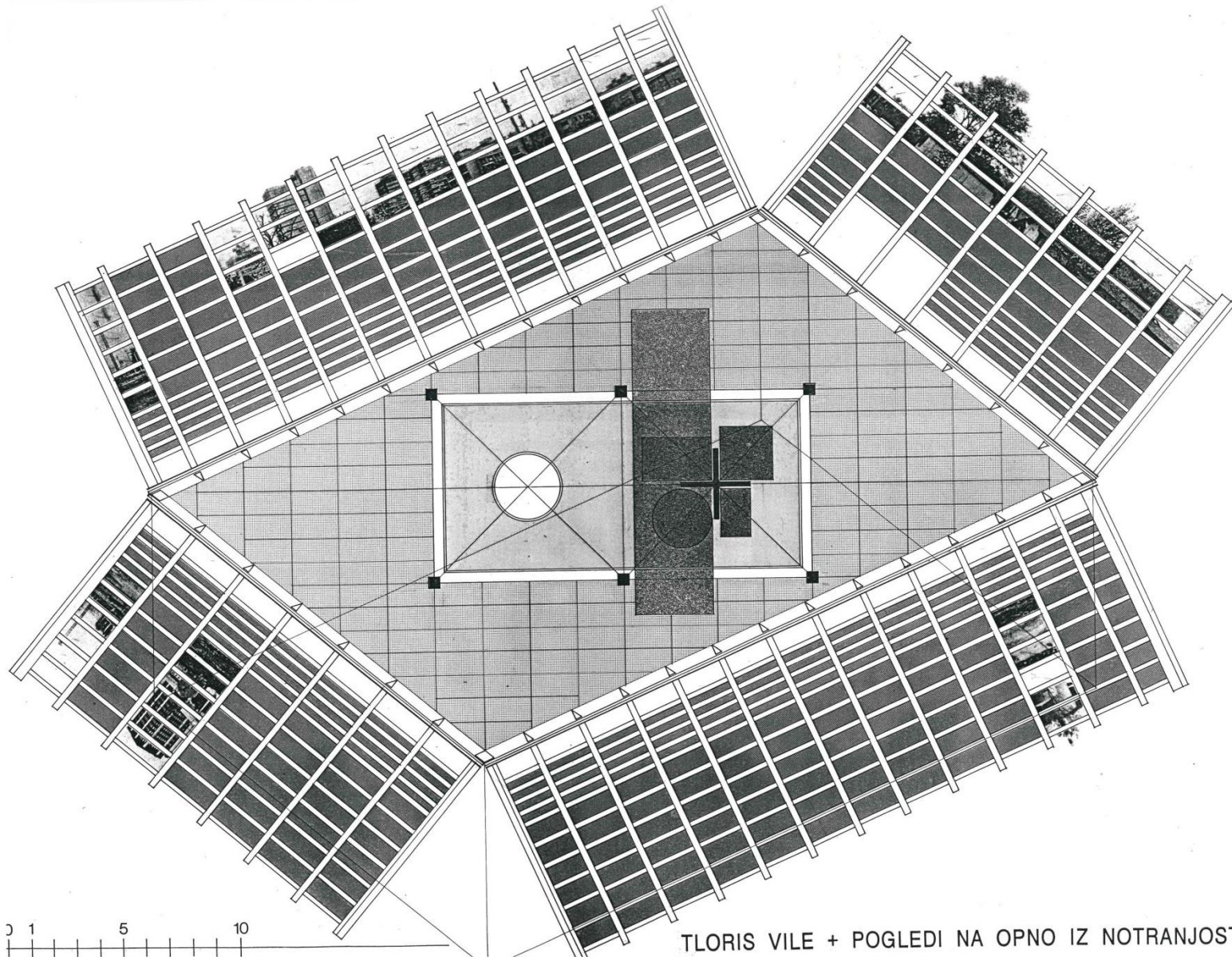




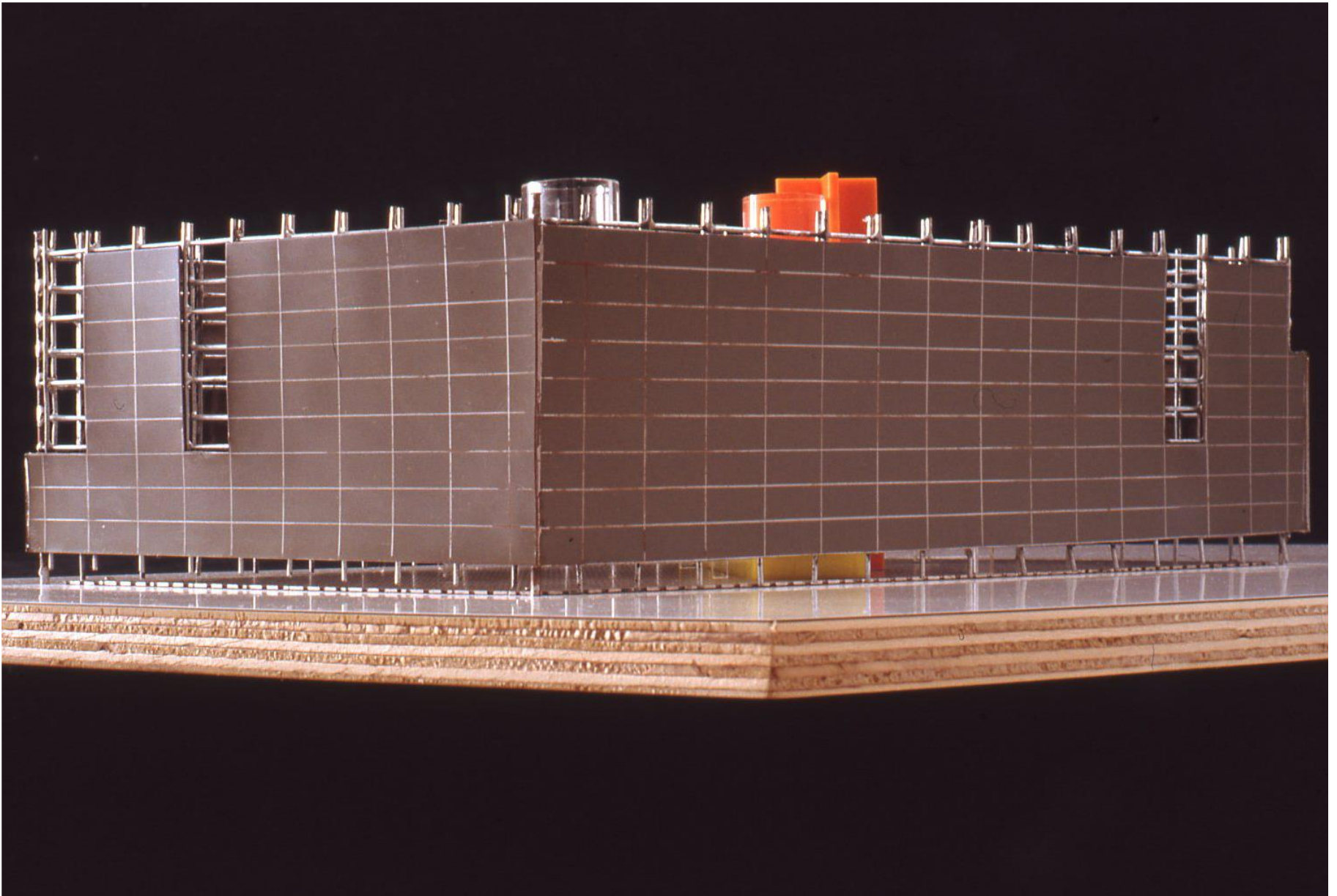
- dnevni prostor 1
- kuhinja 2
- utility 3
- WC 4



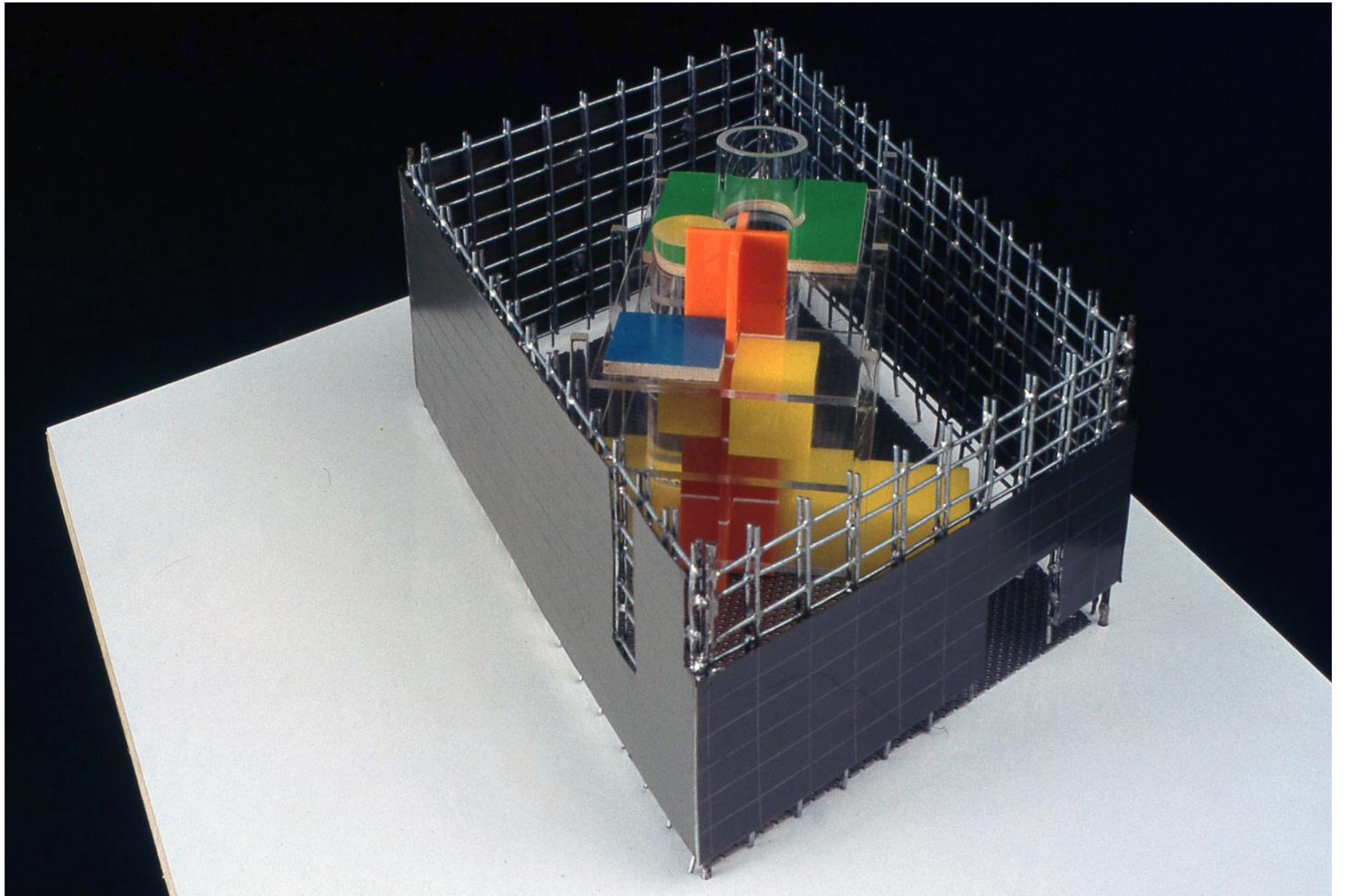




TLORIS VILE + POGLEDI NA OPNO IZ NOTRANJOSTI

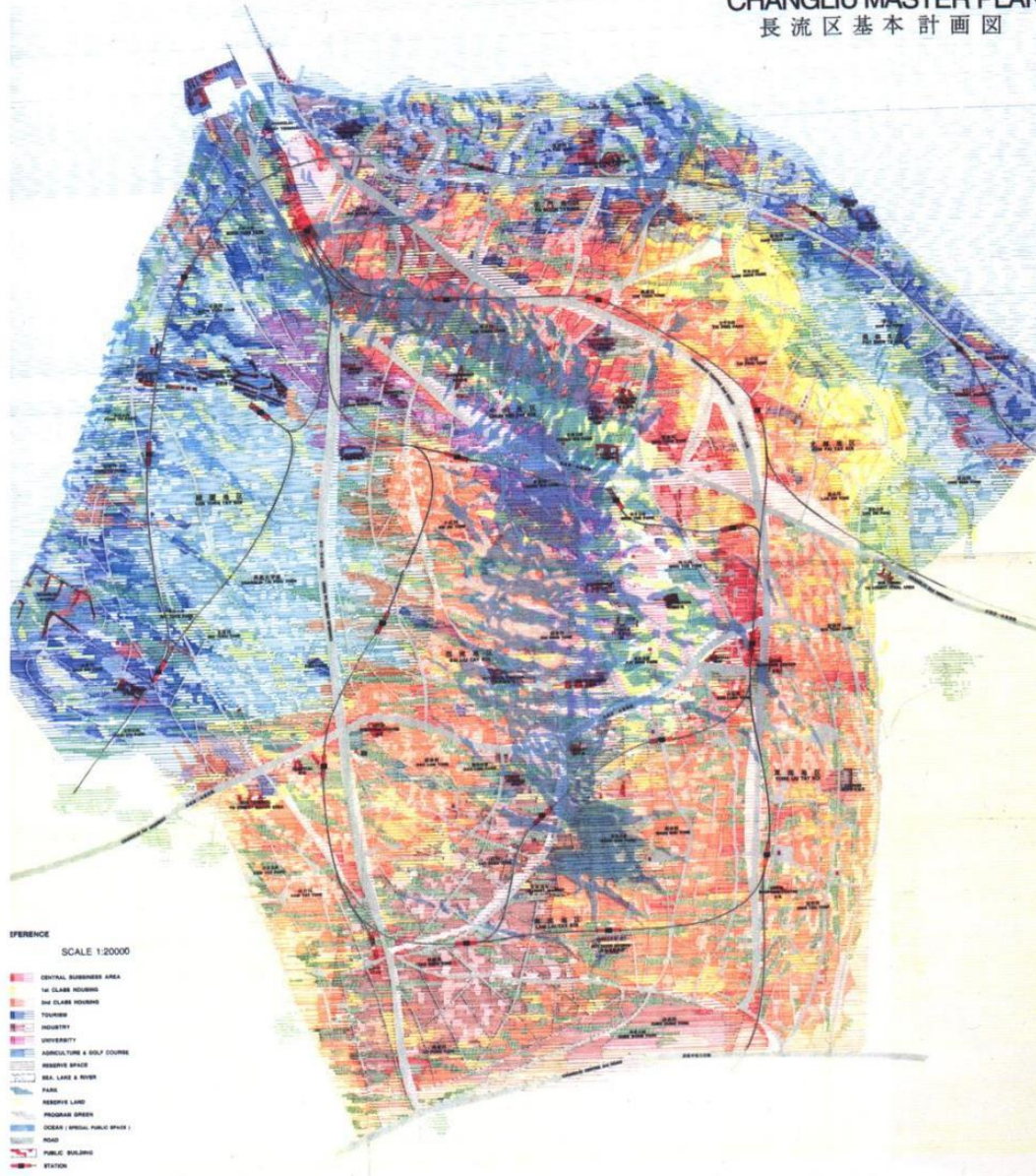




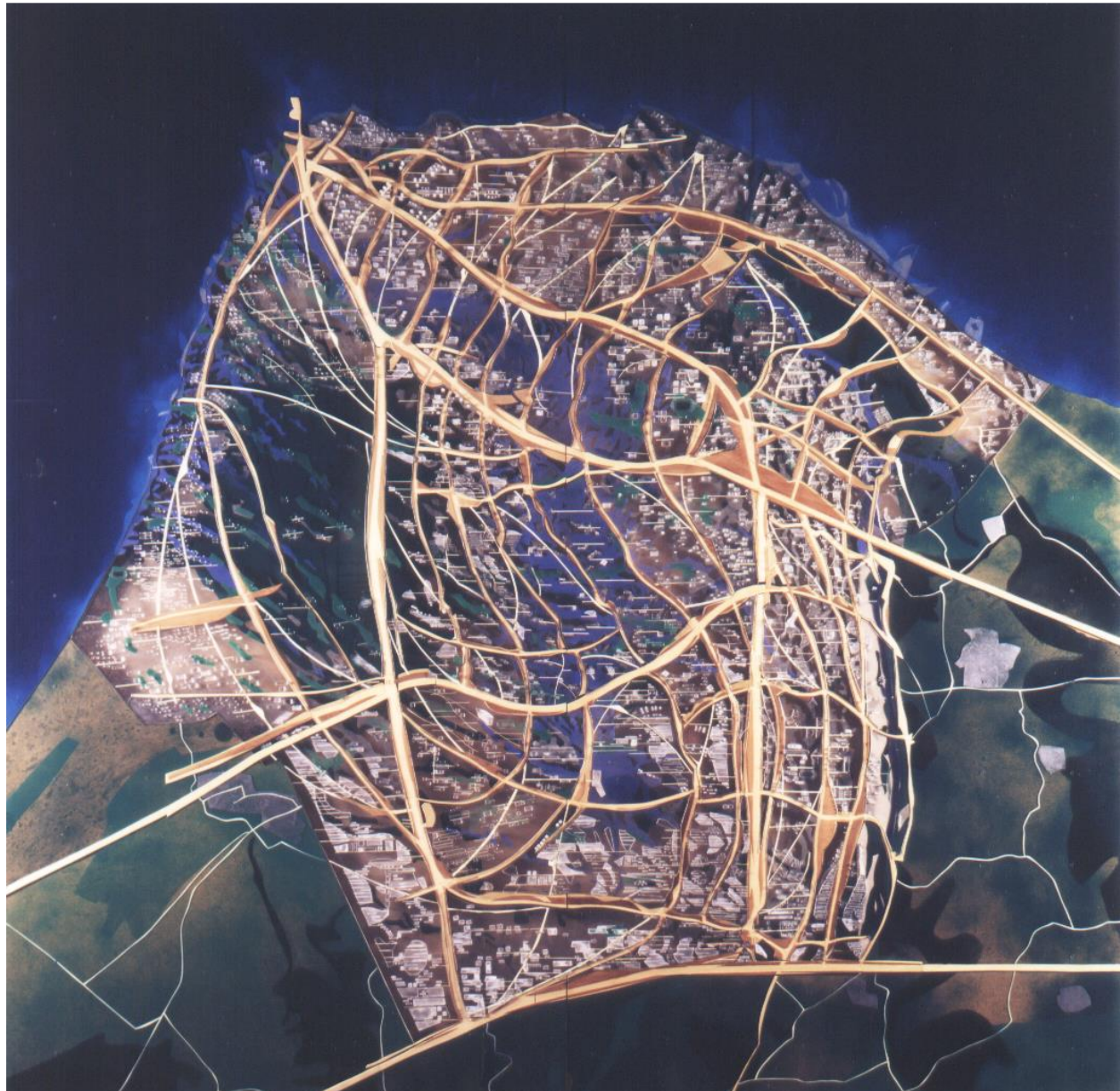




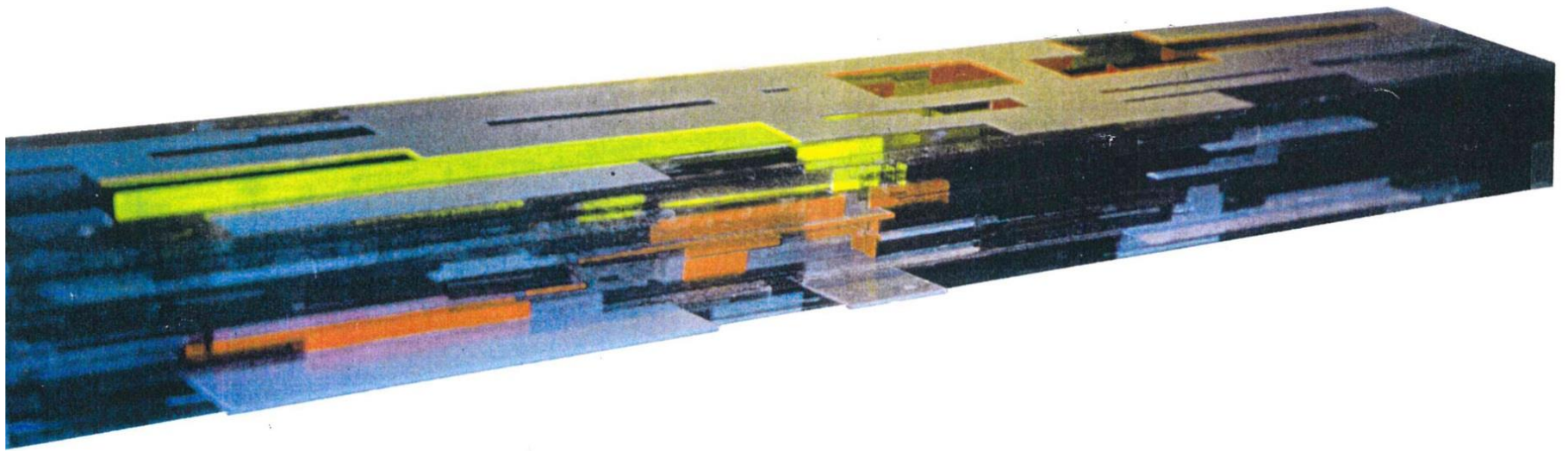
CHANGLIU MASTER PLAN  
長流区基本計画図



Changliu Master Plan AAGDG93, Master design studio, AA London 1995







Ebbfleet Railway Station, Master Thesis, AA London 1995





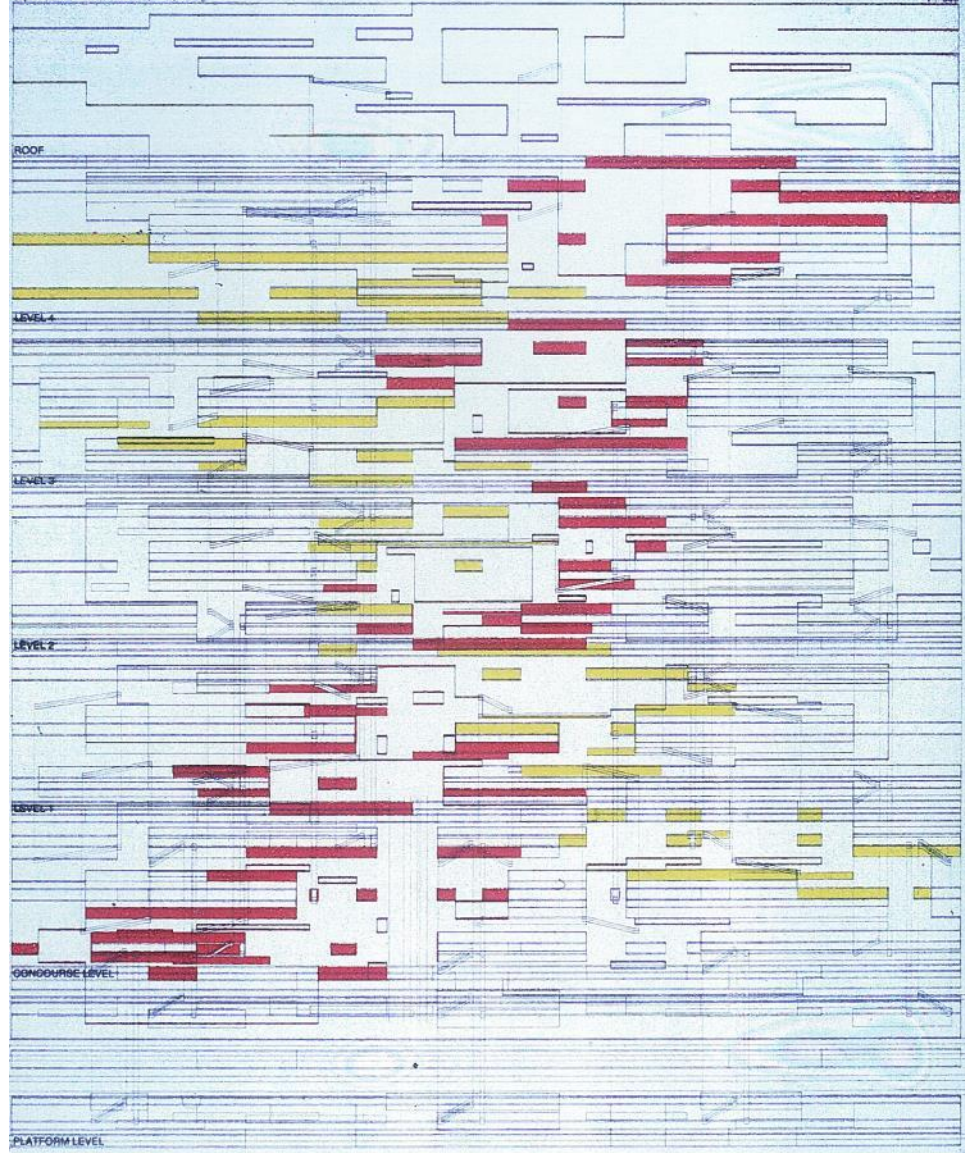




# EBBSFLEET INTERNATIONAL AND DOMESTIC PASSENGER STATION

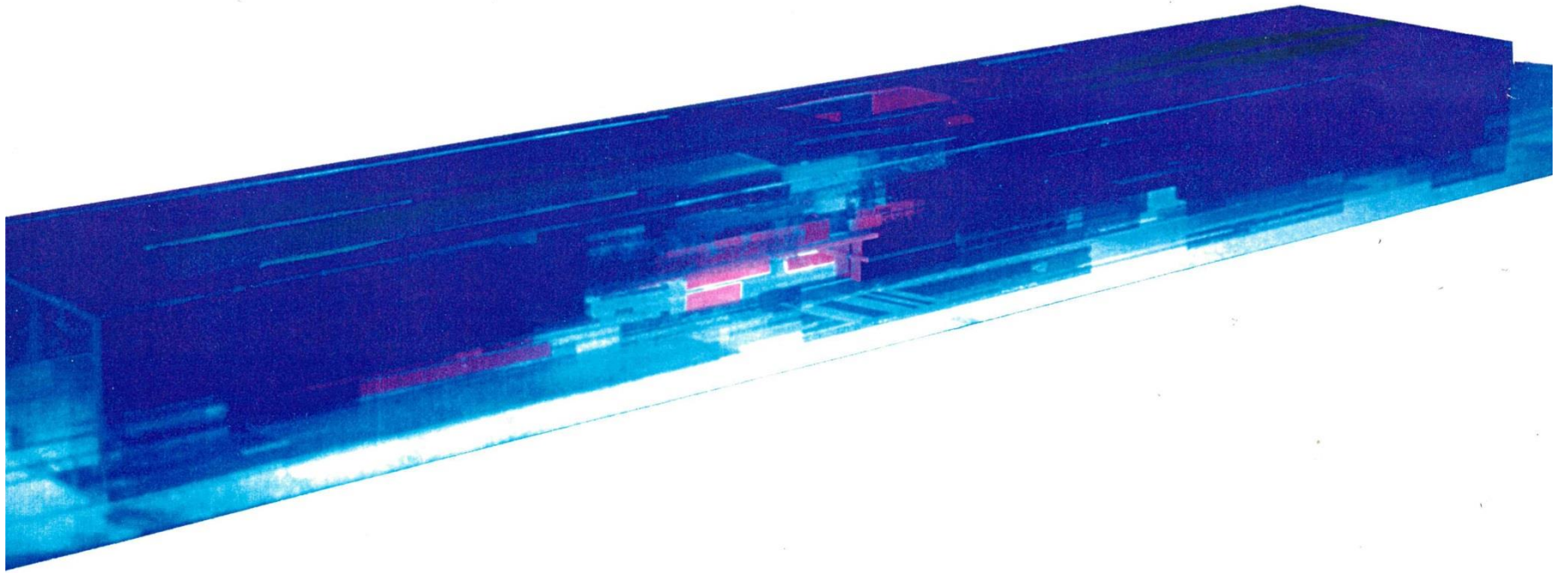
TRANSITION OF THE VOID SPACE  
exploded frontal axonometric (transparent)

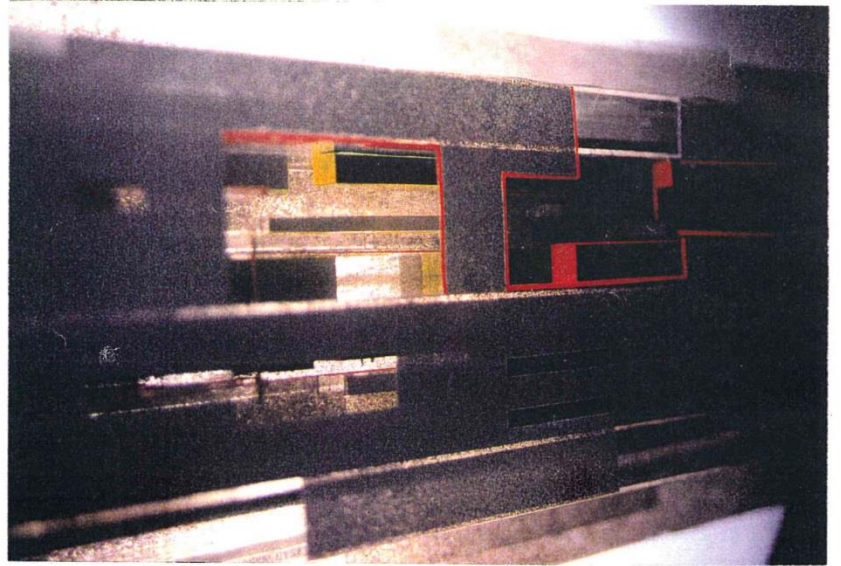
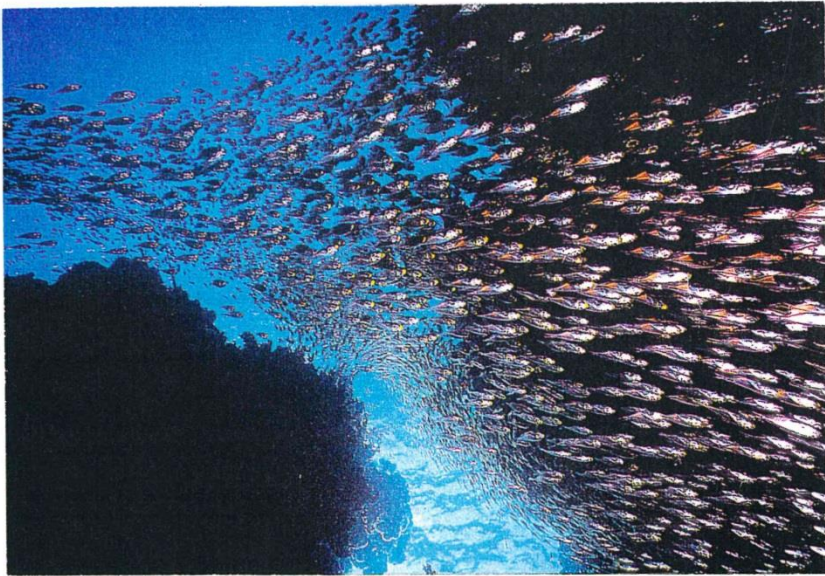
1:500



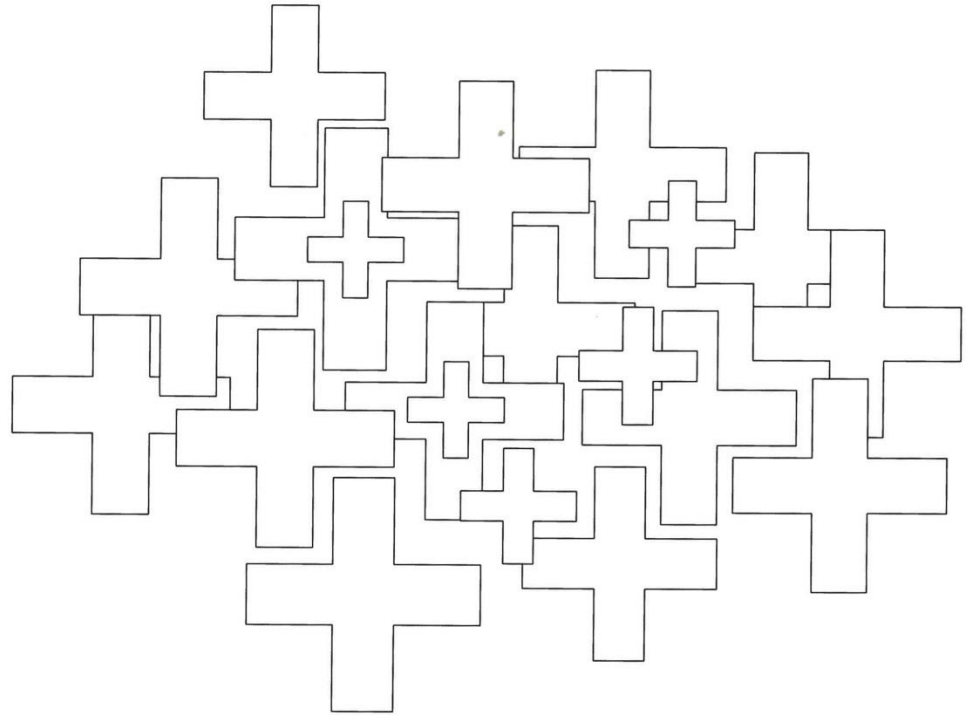
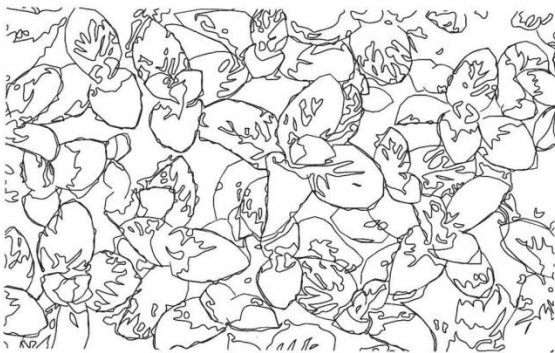
The spaces where void space is characterized are defined by the architectural elements of the building. The void space is not empty, it is defined by the architectural elements of the building. The void space is not empty, it is defined by the architectural elements of the building. The void space is not empty, it is defined by the architectural elements of the building.

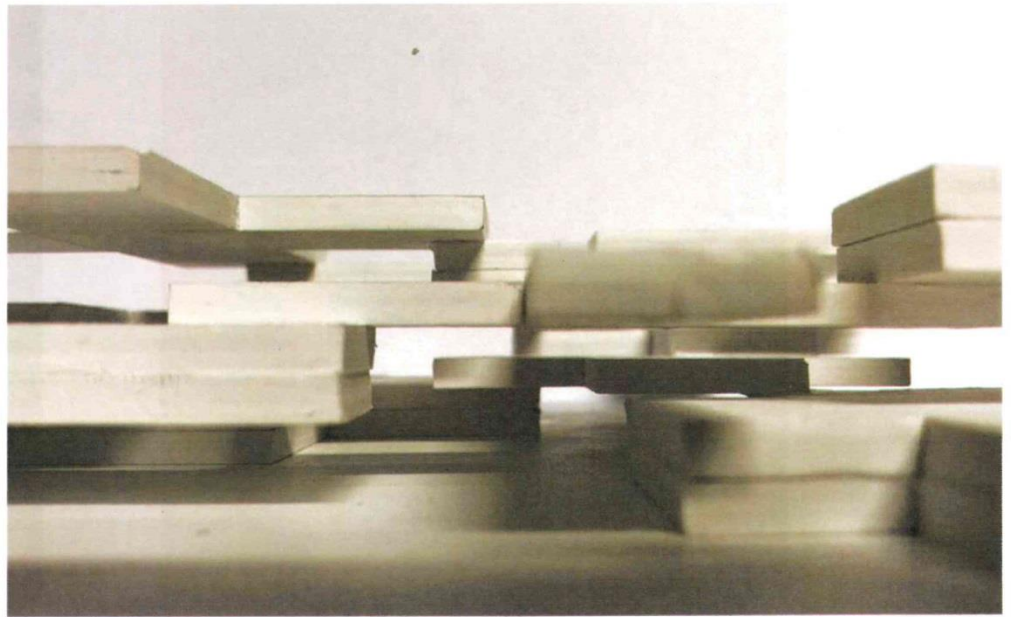
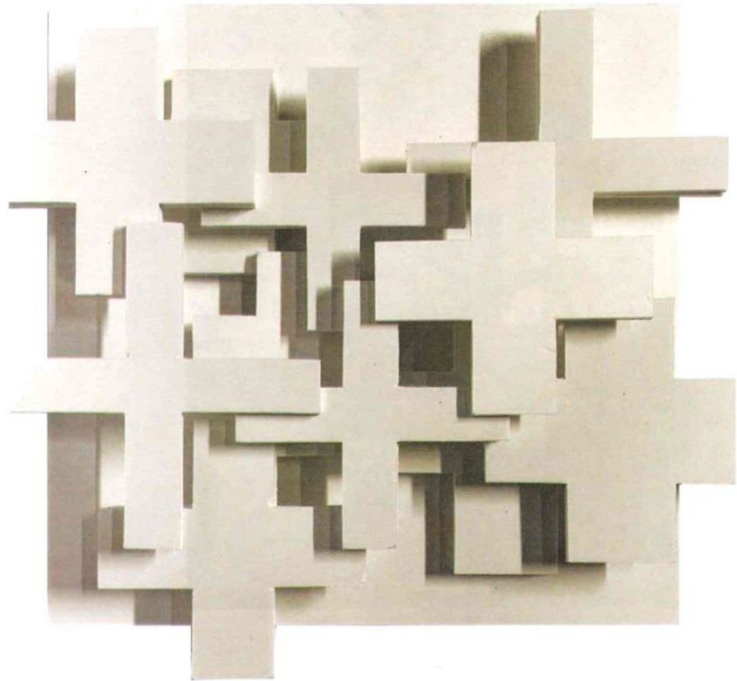






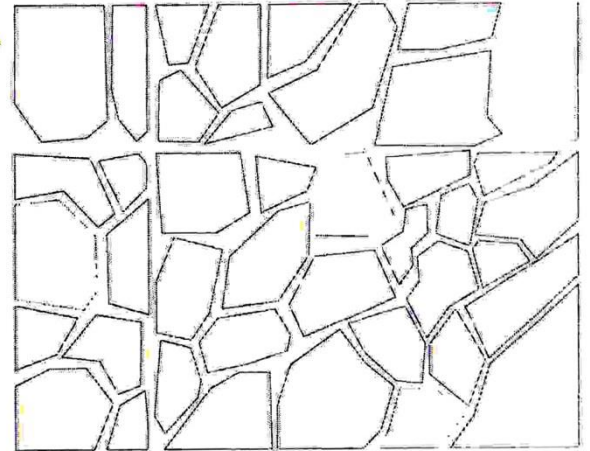
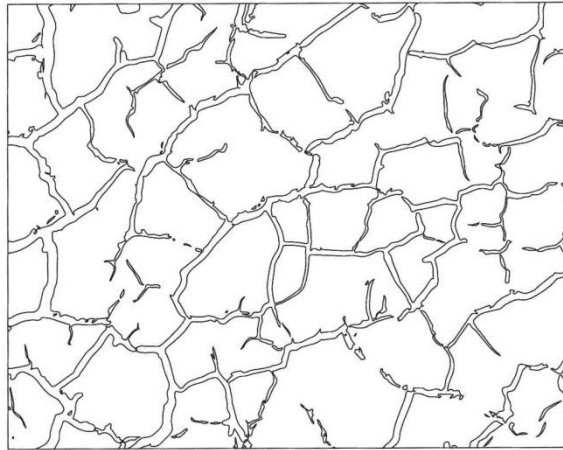
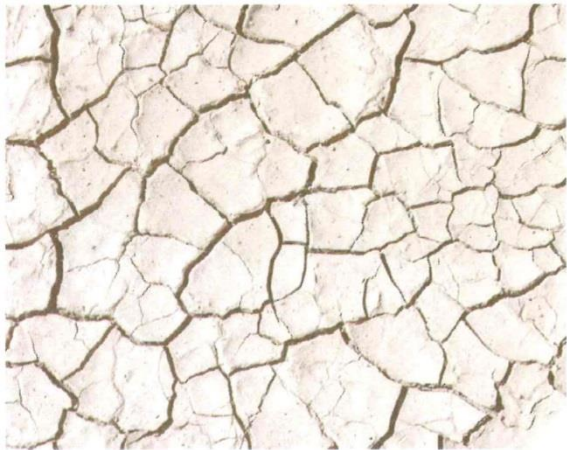


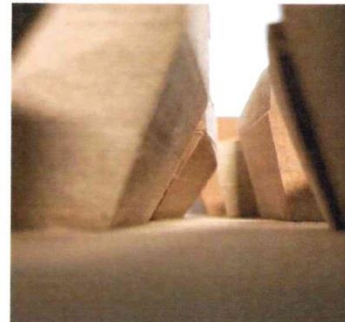
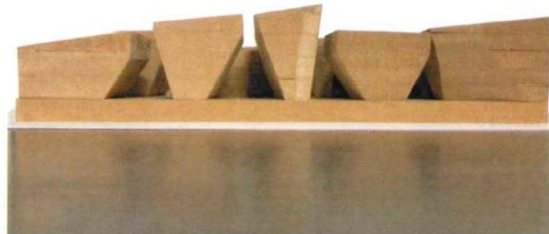




D. Alberti, D. Antolini, C.Mautone; Master design studio, Politecnico di Milano 2018/2019

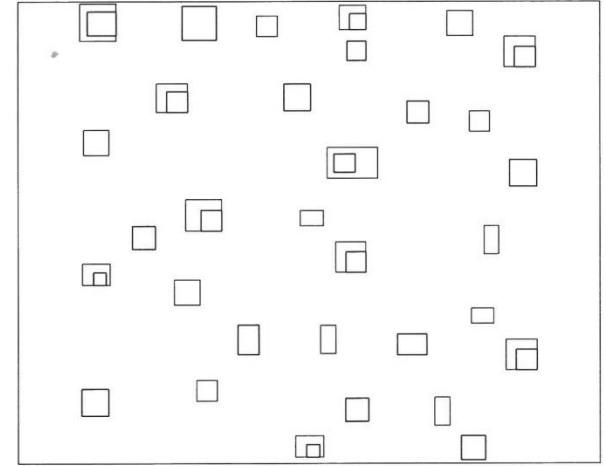
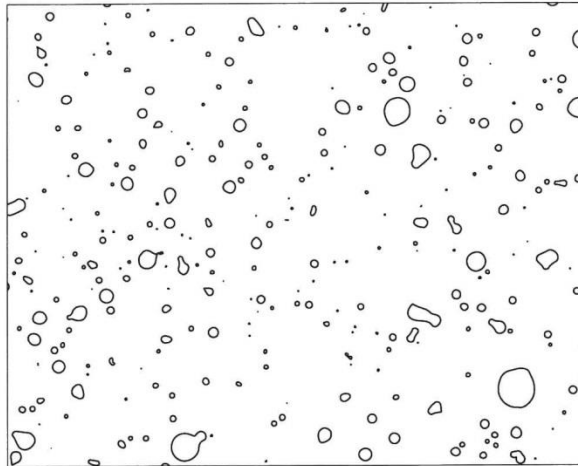
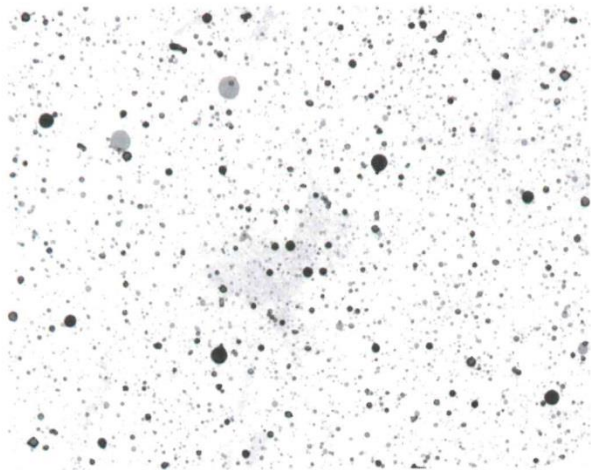


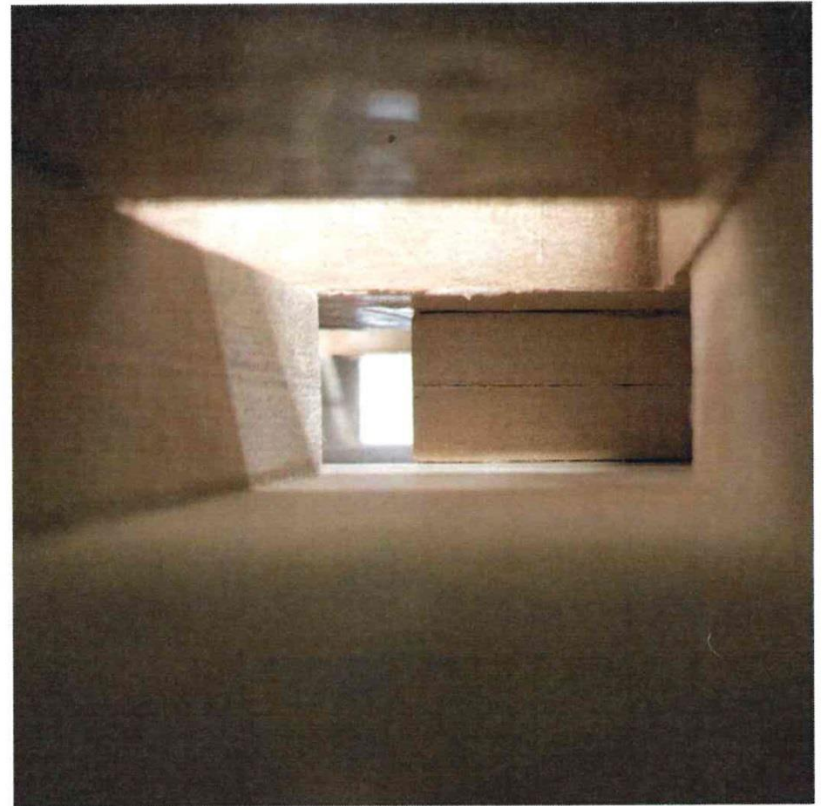
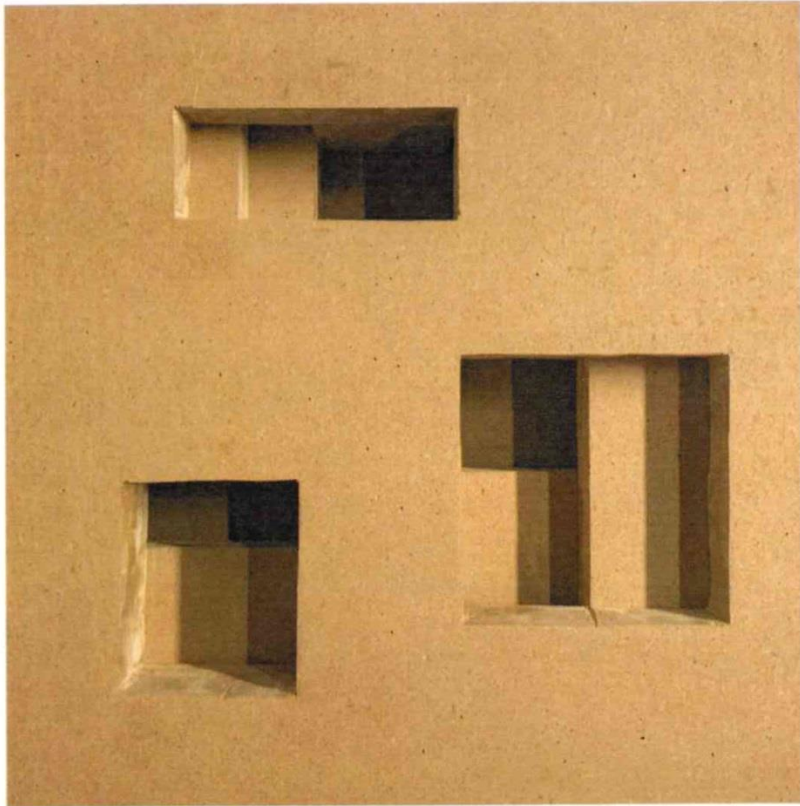




D. Alberti, D. Antolini, C.Mautone; Master design studio, Politecnico di Milano 2018/2019







D. Alberti, D. Antolini, C.Mautone; Master design studio, Politecnico di Milano 2018/2019





The Berlage

**Iaac**

Institute for  
advanced  
architecture of  
Catalonia

Univerza v Ljubljani  
Fakulteta *za arhitekturo*



**msa** | münster school  
of architecture

**APS**  
KOTOR ARCHITECTURAL PRISON SUMMER SCHOOL

**CONF  
LUEN  
CE**  
Institute for  
Innovation and  
Creative Strategies  
in Architecture



**POLITECNICO**  
MILANO 1863

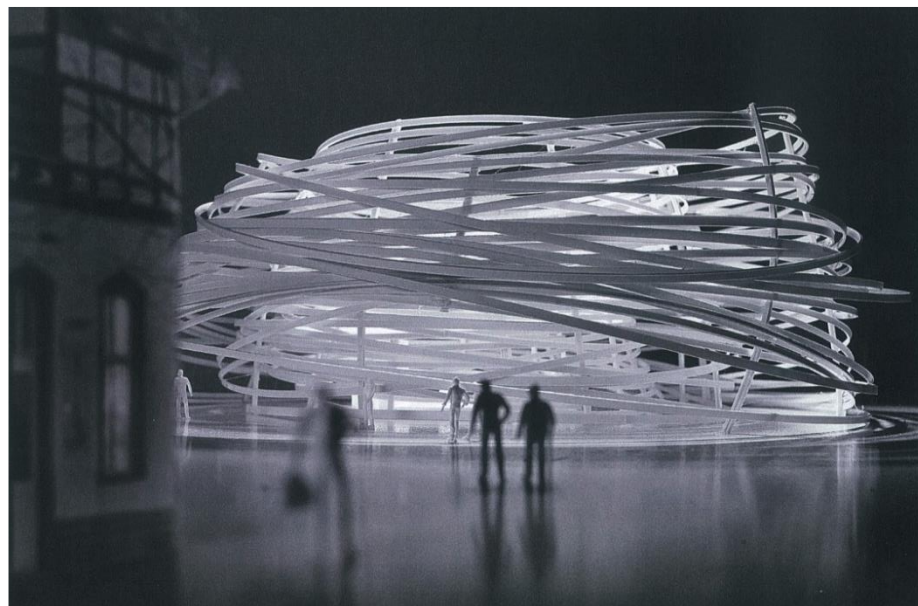
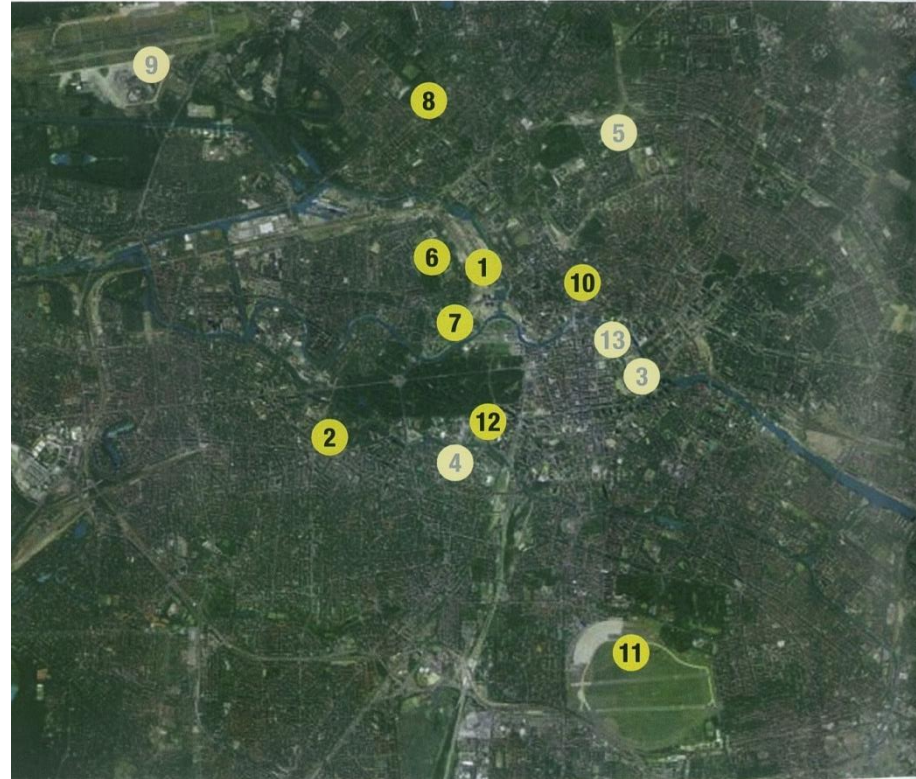
**AA** Architectural Association  
School of Architecture

2019 -	<b>AA SCHOOL OF ARCHITECTURE LONDON</b> diploma unit tutor   master design studio <i>POROSITIES: THE GIARDINI DELLA BIENNALE AS A METAPROJECT; PUBLIC! POROUS! PUBLIC! POROUS! PLACED!</i>	<b>PUBLIC          POROUS          RE-USE</b>
2018-2019	<b>POLITECNICO DI MILANO</b> visiting professor   master design studio   M.I.A.W design studio <i>BOVISA POROSA, LIVING ON THE PERIPHERY, PROJECT: GIARDINI OF VENICE</i>	<b>PUBLIC          POROUS          RE-USE</b>
2017	<b>TECHNISCHE UNIVERSITÄT GRAZ, INSTITUTE FOR ARCHITECTURE TECHNOLOGY</b> visiting professor   master design studio <i>HALUDOVO: POSSIBLE FUTURES</i>	<b>PUBLIC          POROUS          RE-USE</b>
2016	<b>CONFLUENCE SCHOOL OF ARCHITECTURE LYON</b> visiting professor   short-term design studio <i>LIVING IN THE DERELICT</i>	<b>POROUS          RE-USE</b>
2013-2015	<b>KOTOR ARCHITECTURAL SUMMER SCHOOL</b> visiting professor   summer school <i>APS, GRAND HOTEL FJORD</i>	<b>PUBLIC          POROUS          RE-USE</b>
2013-2015	<b>MÜNSTER SCHOOL OF ARCHITECTURE</b> visiting professor   bachelor / master design studios <i>MEMORIAL AS PLAYGROUND; HOUSE OF THE FUTURE 1, 2;          SPORTS PARK STOŽICE: POSSIBLE FUTURES</i>	<b>PUBLIC          POROUS</b>
2011-2013	<b>TECHNISCHE UNIVERSITÄT BERLIN</b> visiting professor   master design studio <i>PLACEHODERS; PLACE-AKTIVATOR, PLACEMAKER, PLACETAKER</i>	<b>PUBLIC          POROUS</b>



# PH

**PLACEHOLDERS**  
13 pavilions on 13 future construction sites in Berlin  
Winter Semester 2011/12  
Prof. Boštjan Vuga



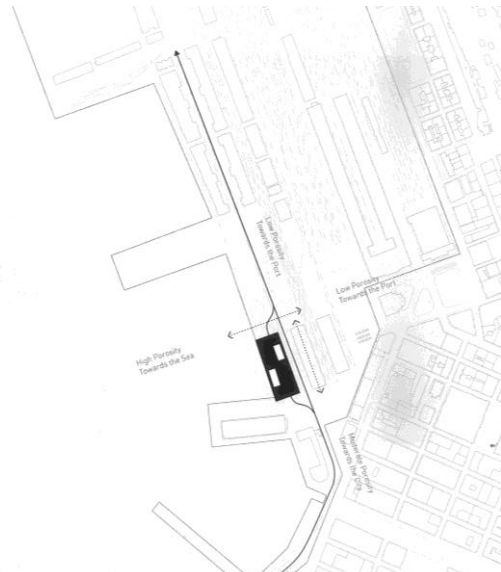
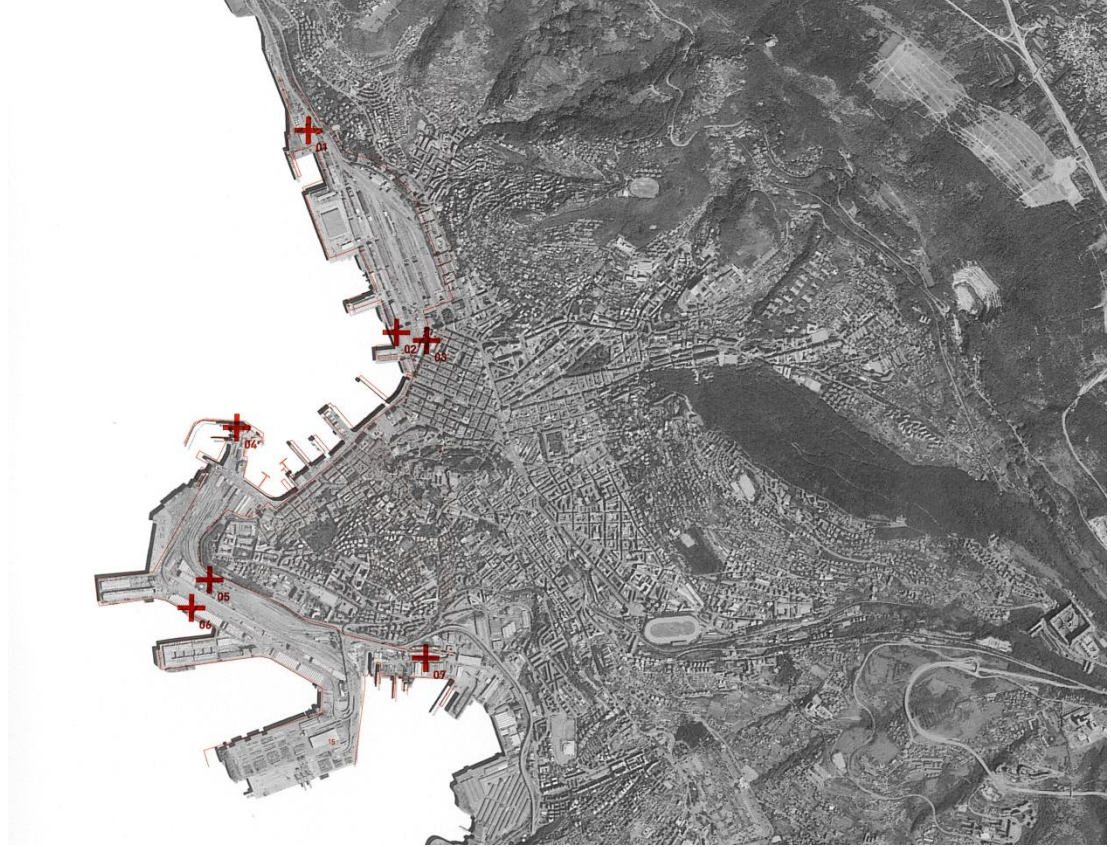


# PLACE-ACTIVATOR

–  
Seven Architectural  
Interventions  
in the Port of Trieste

–  
Prof. Boštjan Vuga

ADIP Magazine 3.2





# PM

## PLACEMAKER

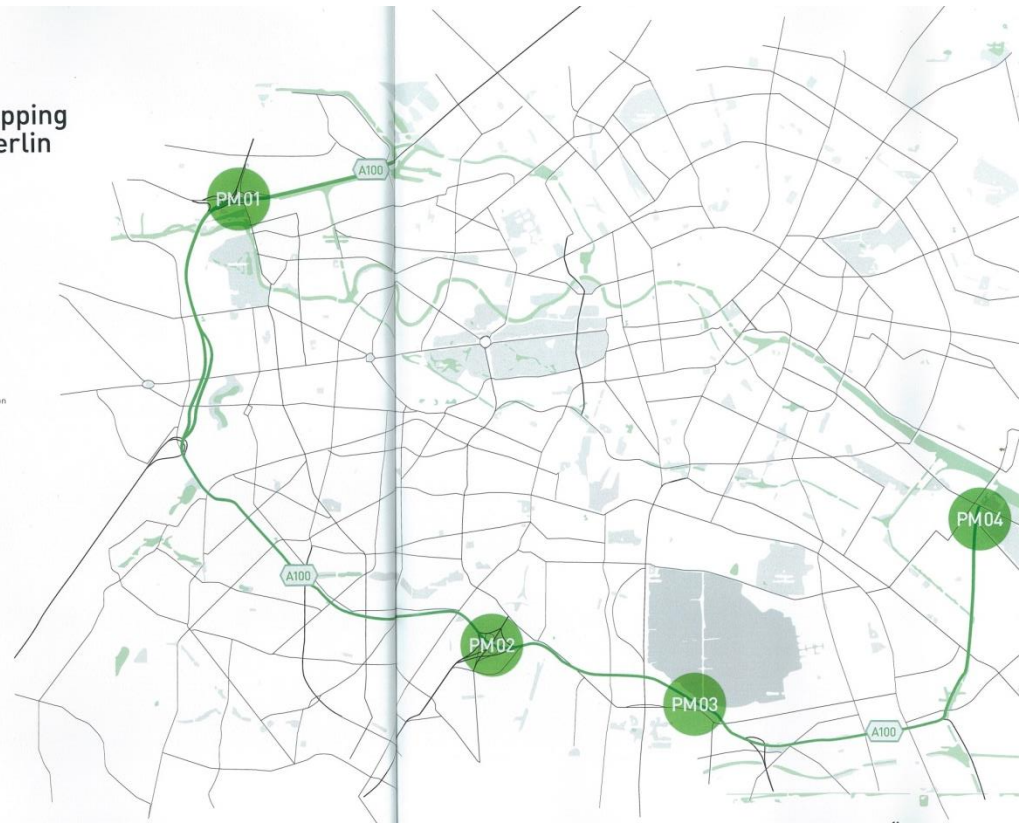
Autobahn Inhabited Bridges  
on the Berlin Stadtring A100

Prof. Boštjan Vuga

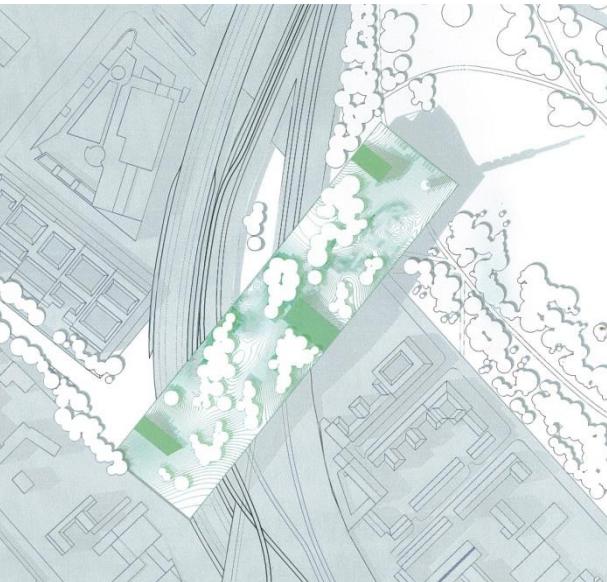
ADIP Magazine 3.3

### Site Mapping A100 Berlin

- PM 01  
Jakob-Kaiser-Platz  
A\_ Pier Pedes  
B\_ Student Hub
- PM 02  
Kreuz Schöneberg  
A\_ Highway Origami  
B\_ Diatom
- PM 03  
Tempelhofer Feld  
A\_ Framed  
B\_ Connecting Prison
- PM 04  
A100-Verlängerung  
A\_ Incinerator  
B\_ Tesla Center



10

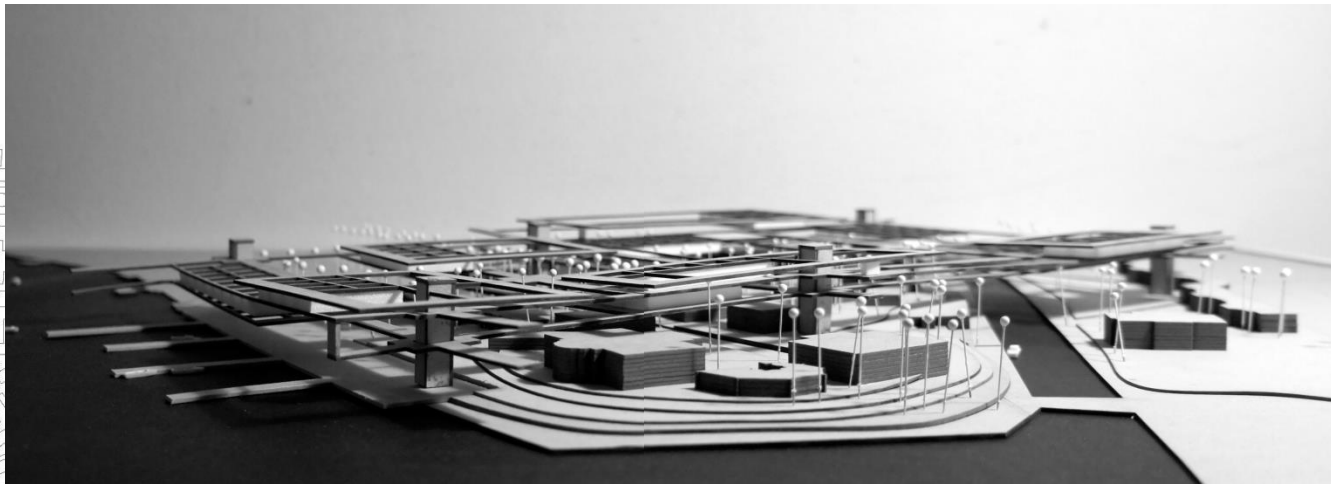
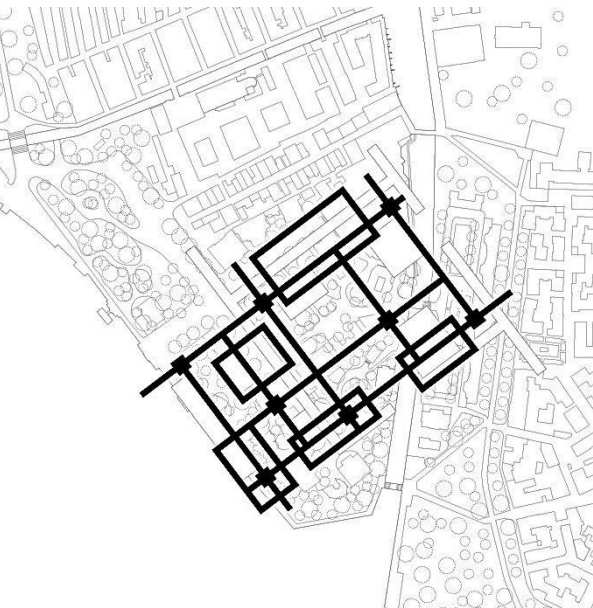


PT



PLACETAKER  
Projects for the Giardini di Venice

ADIP Magazine 4





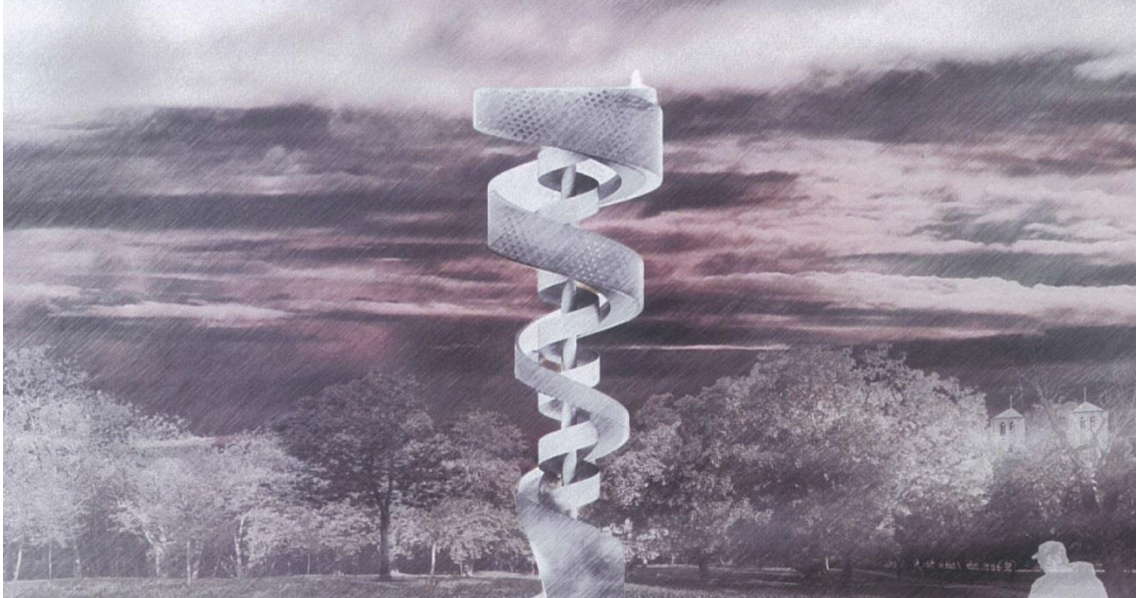
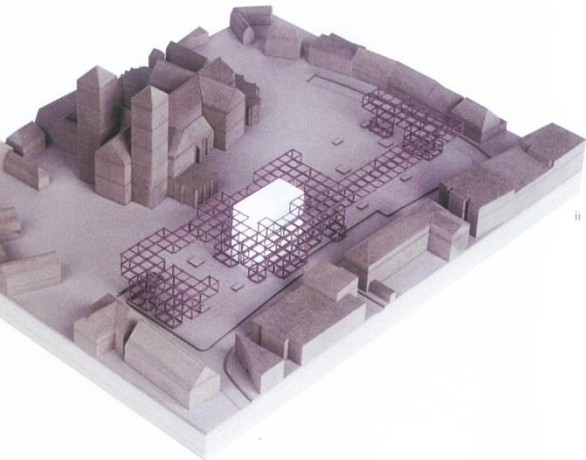
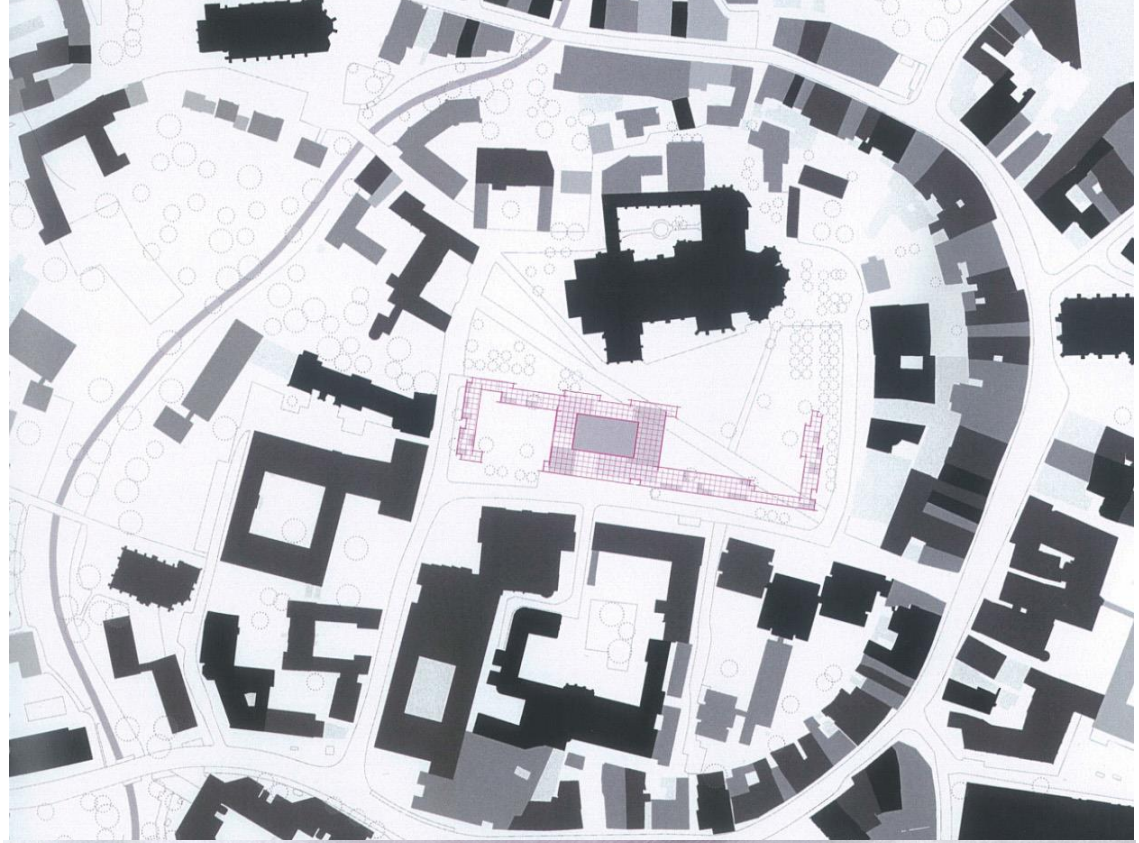
# MEMORIAL AS PLAYGROUND

Project for six new memorial sites in Münster



msa | münster school  
of architecture

V.Prof. Boštjan Vuga







Sadar+Vuga, Fontana v Solkanu, 2001













**Arhitekturni objekt lahko postane generator urbanih sprememb v fizičnem kontekstu, ki presega merilo njegove lokacije.**

**Bolj kot je ta arhitekturni objekt porozen, bolj bo njegov učinek vključujoč za različne javnosti, večja bo njegova *publicness*.**

**Javni značaj (*publicness*) arhitekturnega objekta je povezan s poroznostjo objekta, torej z značajem njegovih zamejitev, kar določa zmožnost objekta, da vpliva na socialne interakcije v svojem kontekstu.**



**Pri ponovni uporabi obstoječega objekta porozno opredeli možnost njegove uporabe in aktivnosti, ki se dogajajo v njem.**



SPS: Possible Futures, 2015





# SPORTS PARK STOŽICE: POSSIBLE FUTURES

International architecture and urbanism workshop  
Arena Stožice, Ljubljana, 25. – 29. 10. 2015

The international workshop discovers the beauty and spatial values of the unfinished construction work of the Sports Park Stožice, proposes possible content and identifies those essential minimum measurements necessary to open up the entire space for public use.

SADAR+VUGA, AKKA, Fakulteta za arhitekturo, Ljubljana, Biotehniška fakulteta, Oddelek za krajinsko arhitekturo, Ljubljana, Muenster school of architecture, MOL, Javni zavod Šport Ljubljana



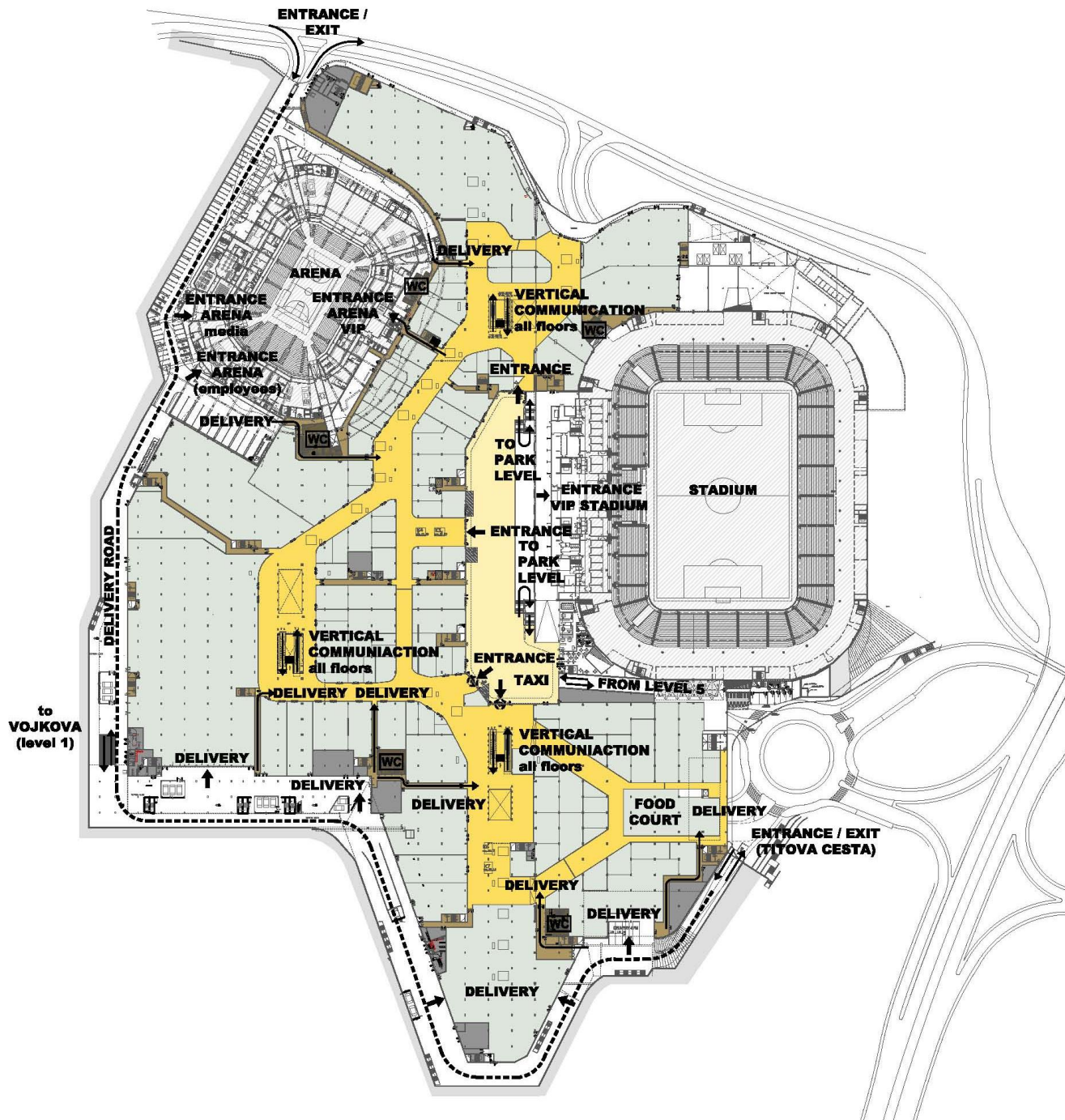




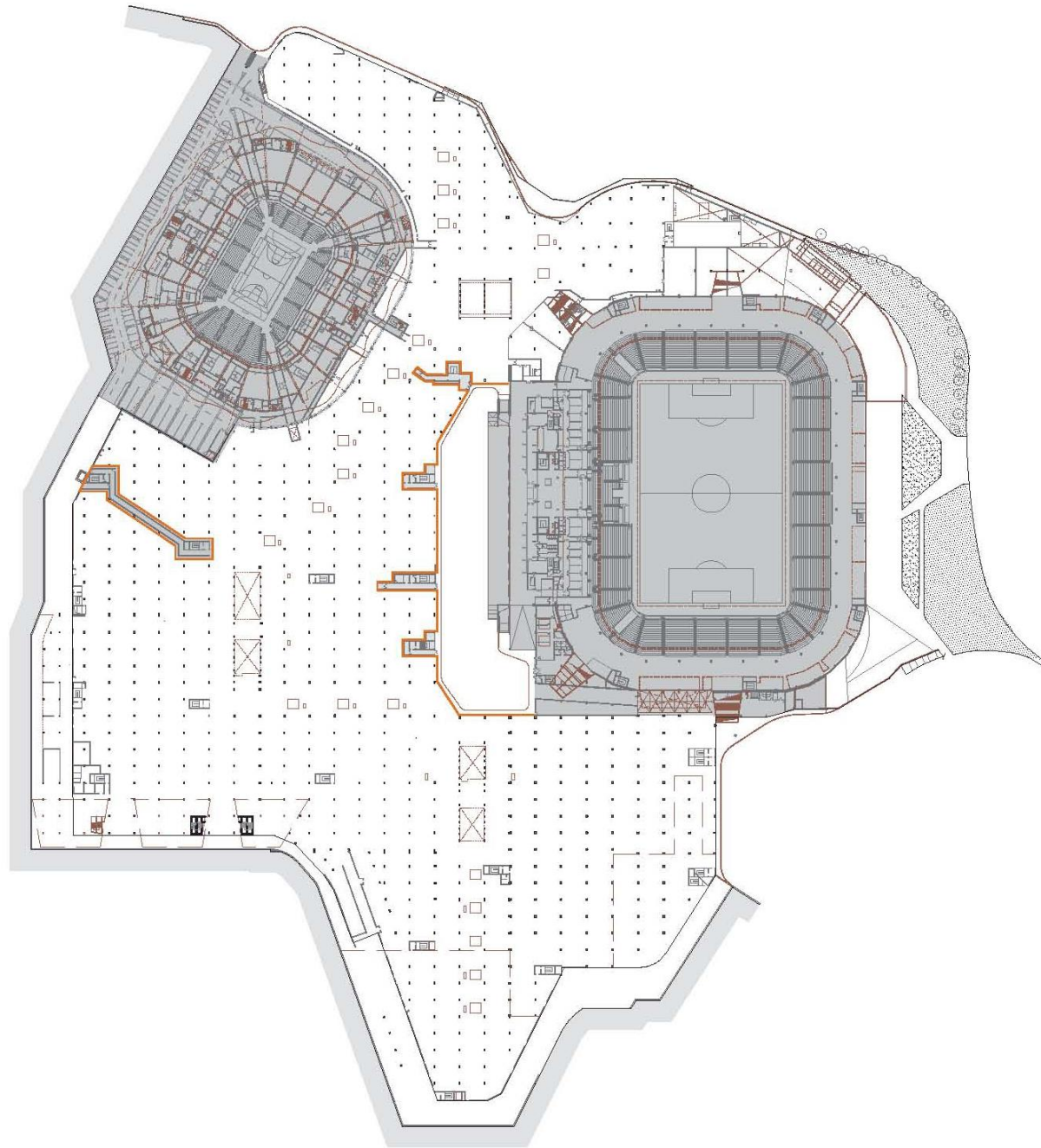


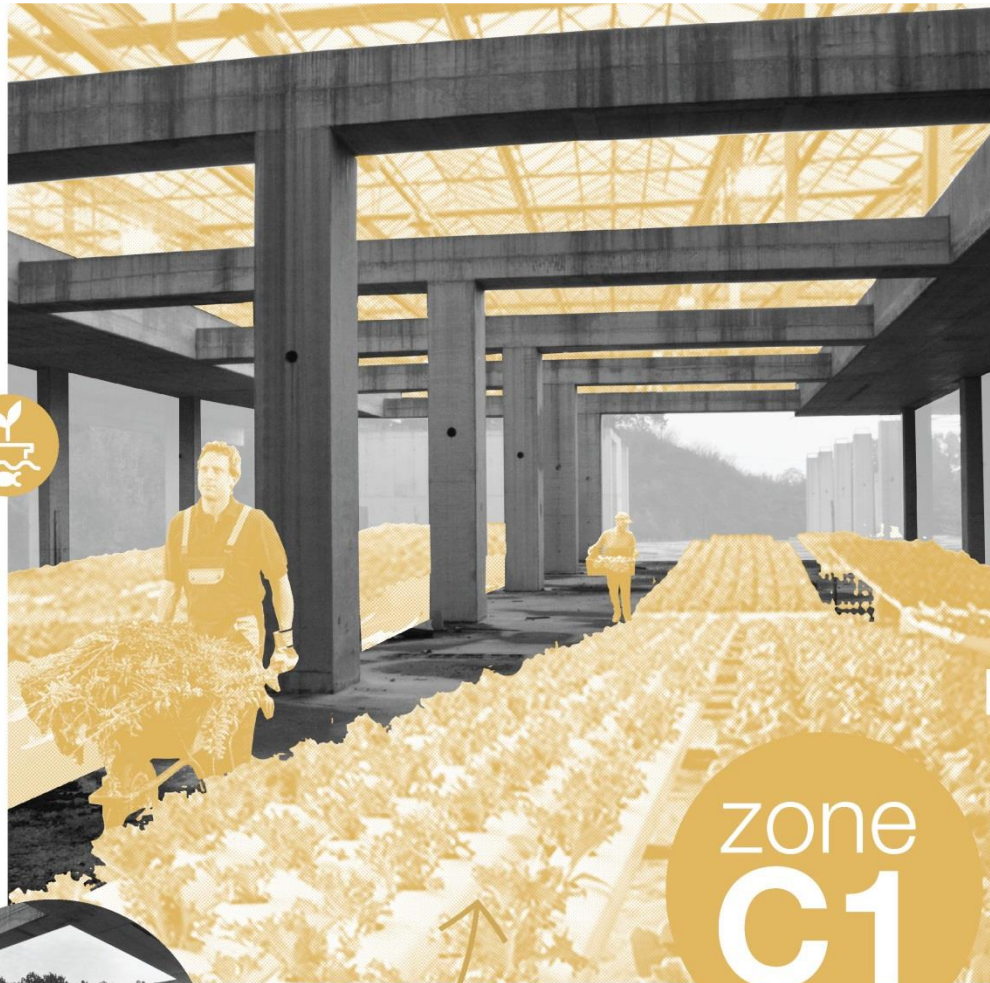












zone  
**C1**

authors: Jan Bockholt,  
Ronja Engelhardt

### INSERT A FARM!

The openings are sealed with translucent materials. Ponds and growing shelves are installed.

ID:

## URBAN FARM

AREA: **2.050** m<sup>2</sup>  
same as ca. 0,3 football courts

ca. **50** m x **41** m on both levels

On the -6 level food production in a larger scale is established. Aquaponics take place in the bright greenhouse. In the darker areas mushrooms can be grown and insects bred. Products can be bought at the site.

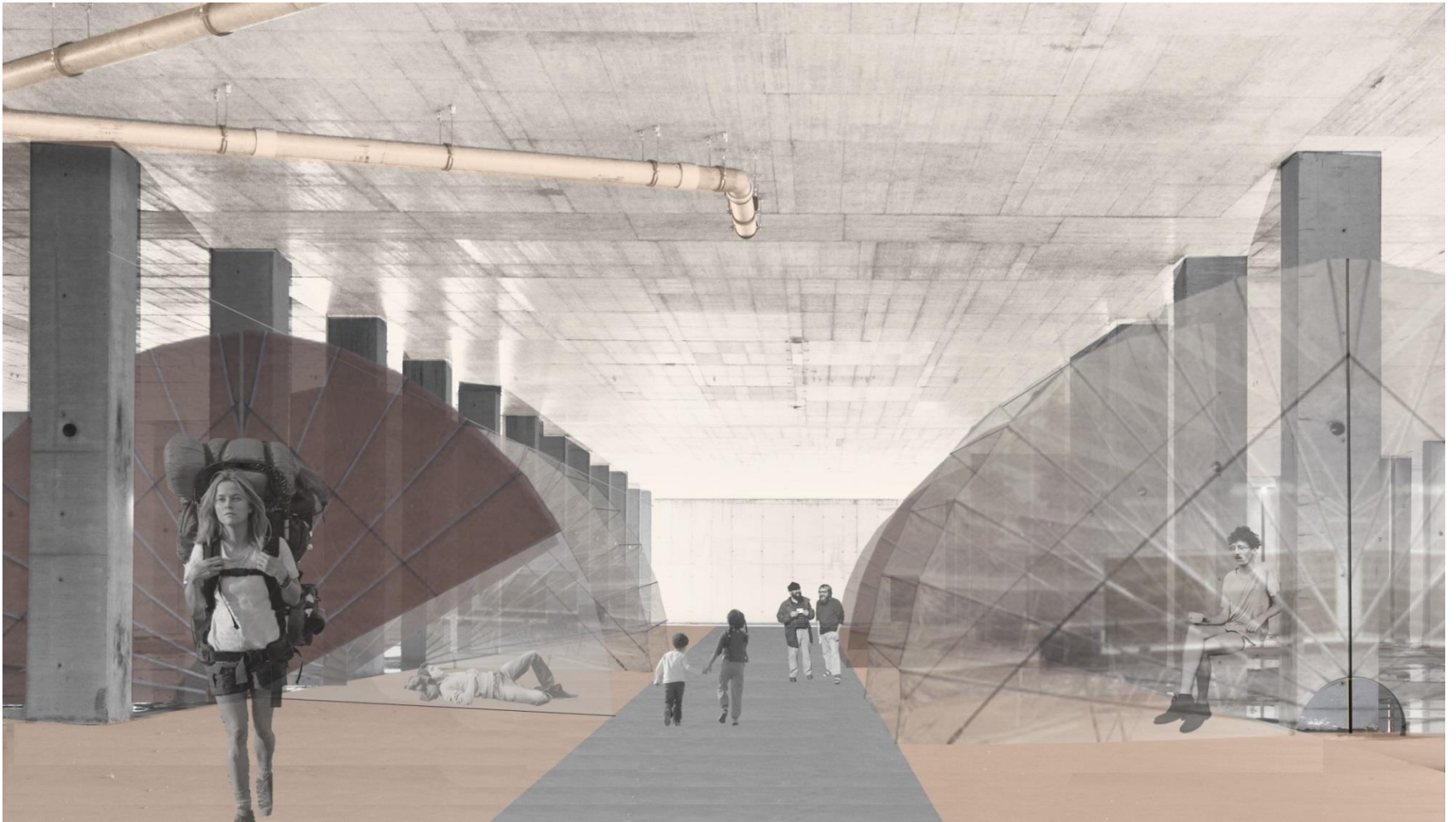
Jan Bockhold, Ronja Engelhardt, Master design studio MSA Münster, 2015





Martin T. Schulte, Stefan Pflips, Master design studio MSA Münster, 2015



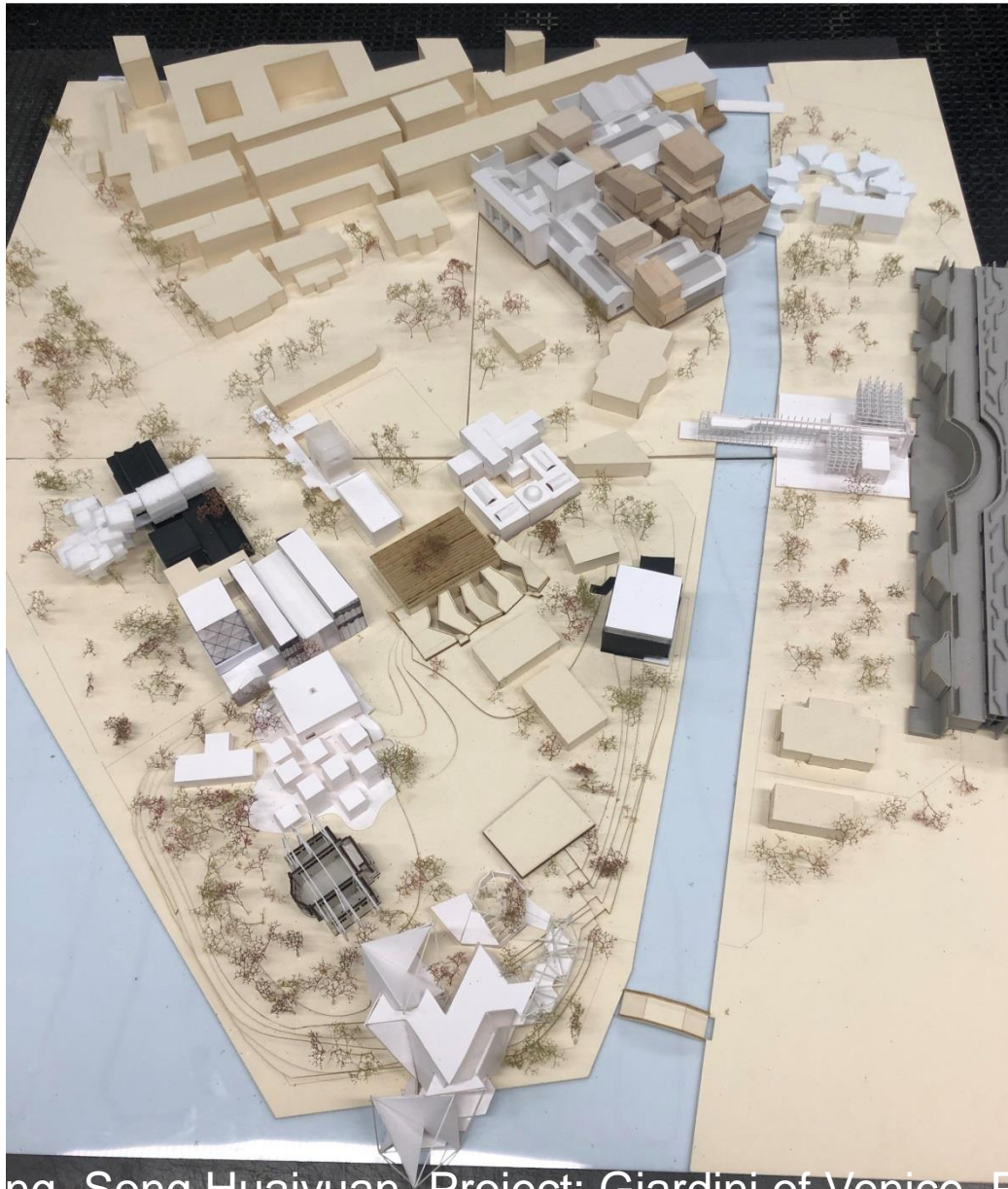


Macarena Costales, Beatriz de Diego, Master design studio MSA Münster, 2015





GROUND PLAN - LEVEL 2 (4.05 m) M 1:500

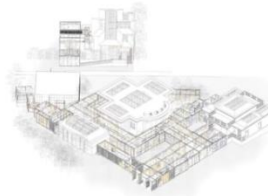


Project Giardini of Venice, Politecnico di Milano, 2018



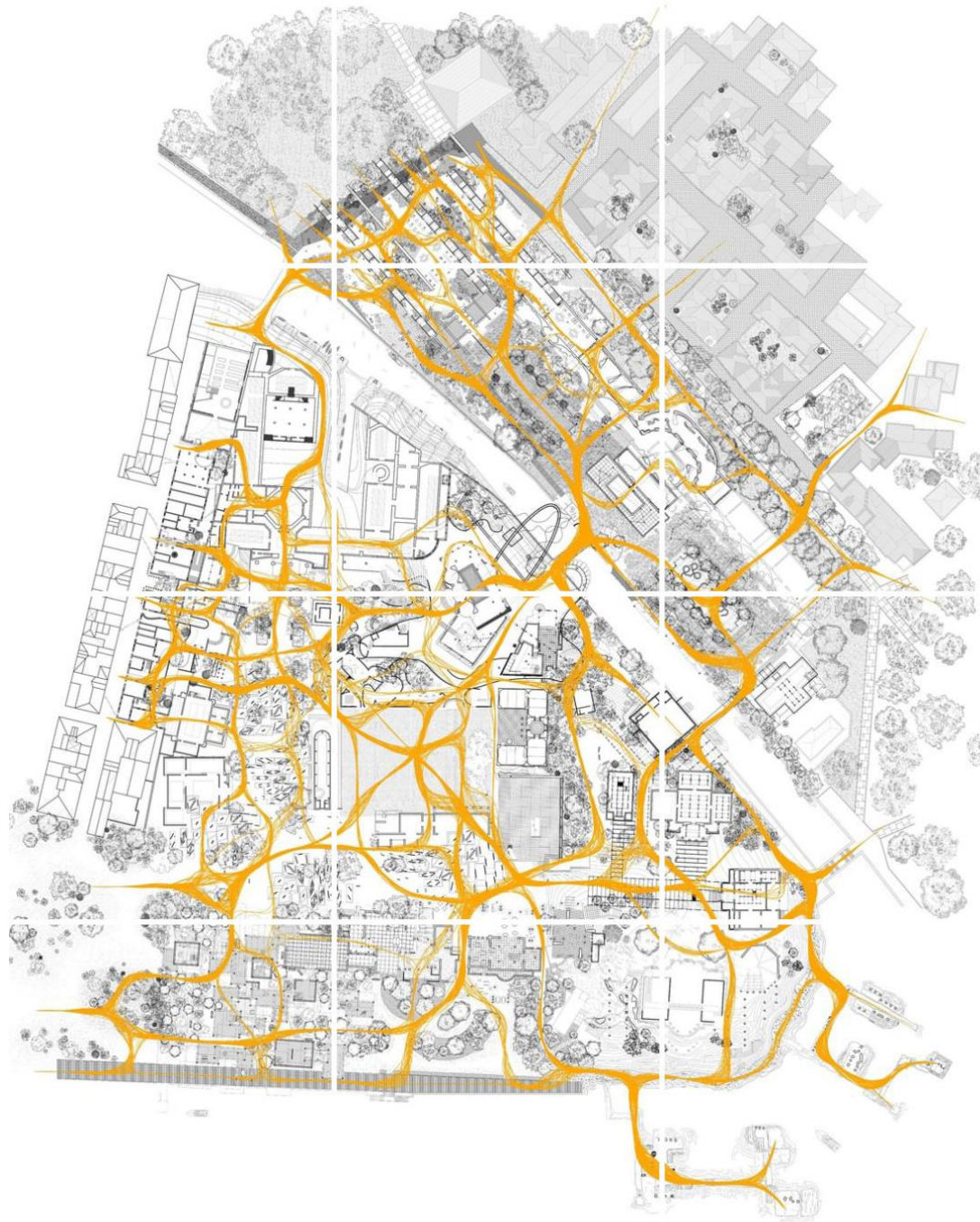


Porosities: The Giardini della Biennale as a metaproject DIP13; AA London, 2018

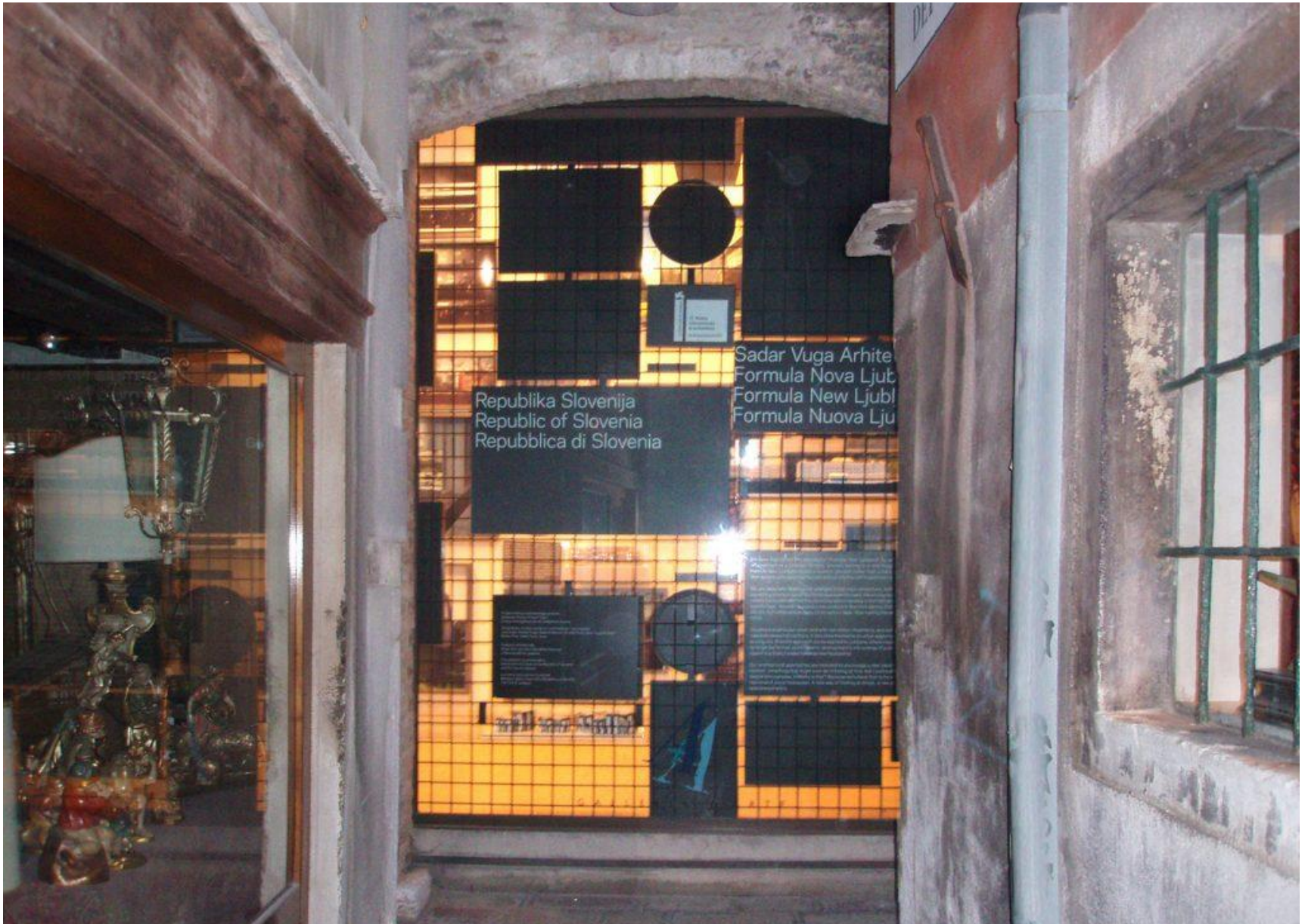










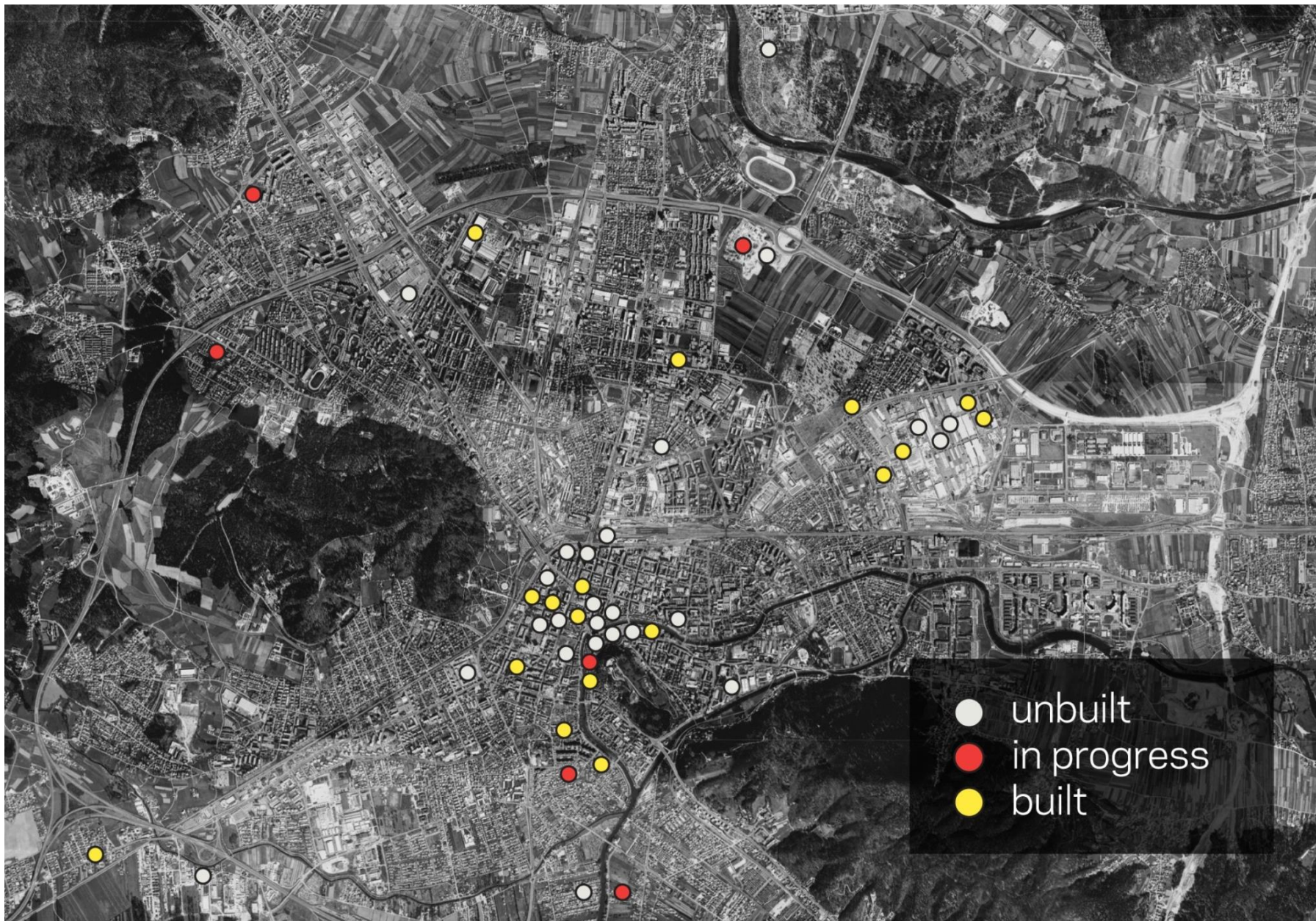


Sadar+Vuga, Formula Nova Ljubljana, Benetke 2006









**LJUBLJANA 1996-2006**

SADAR + VUGA

FORMULA NOVA LJUBLJANA





Razširjeno okno



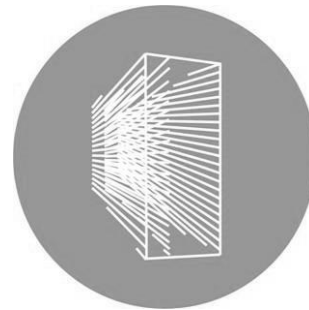
Kinematična struktura



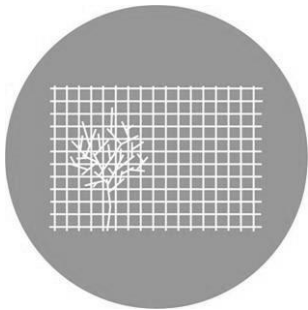
Stisnjeni kontejner



Režirana pot



Globoki zid



Mrežasto ozadje



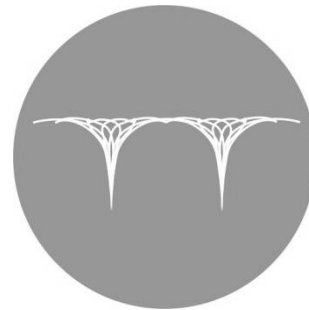
Prepletena pročelja



Krajinar



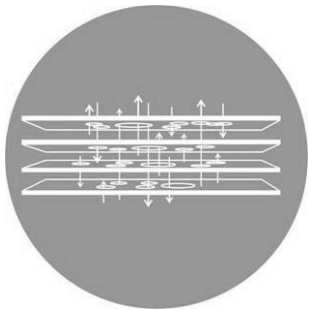
Matrični plašč



Ornamentalna struktura



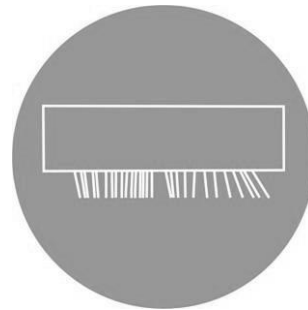
Matrični volumen



Prepustne plošče



Soba v steni



Lebdeči monolit



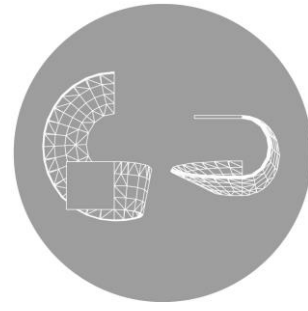
Menjalna površina



Uglašena hiša



Vertikalna dvorana



Sekvenčna lupina

**S FORMULAMI označujemo prostorske koncepte arhitekturnih produktov.**

**ENA FORMULA lahko označuje več kot samo en produkt. Formule presegajo tipologijo, program, makro in mikro lokacijo, simbolni pomen, čas izvršitve ali katerikoli drug parameter, ki označuje enkratnost arhitekturnega produkta.**

**FORMULE tvorijo besedišče, ki izhaja iz arhitekturne produkcije in nanjo tudi recipročno vpliva. So generični izrazi, ki postajajo orodje za komuniciranje arhitekturnih produktov.**

**FORMULA zajema tako značilnost arhitekturnega produkta kot tudi učinek na opazovalca ali uporabnika.**

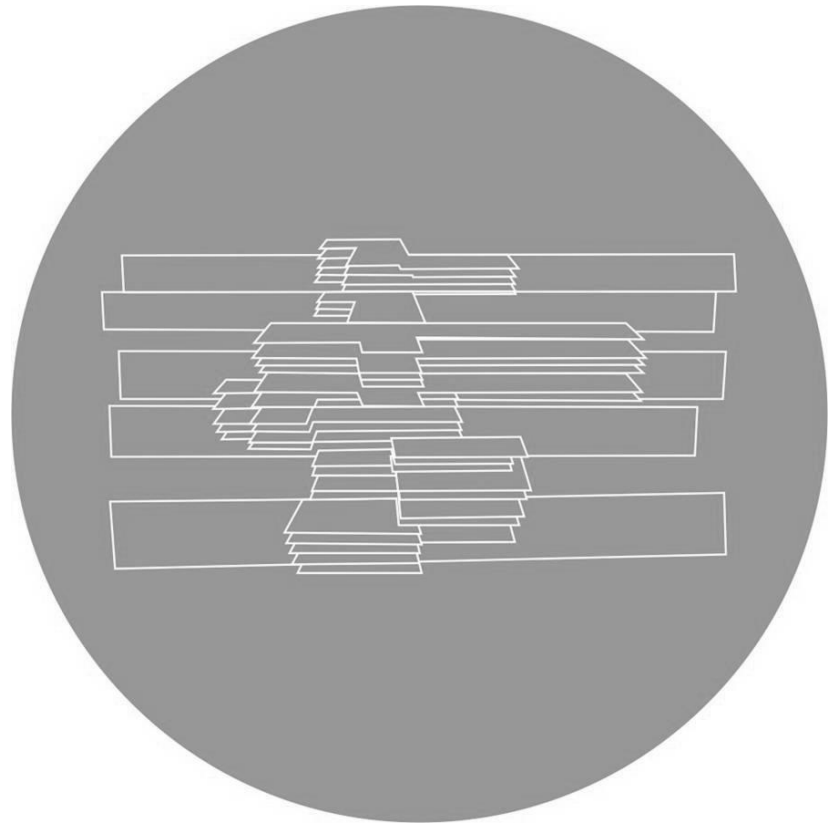
**FORMULE generirajo prostorske situacije v okolju, kar je osnova za naše doživetje prostora.**

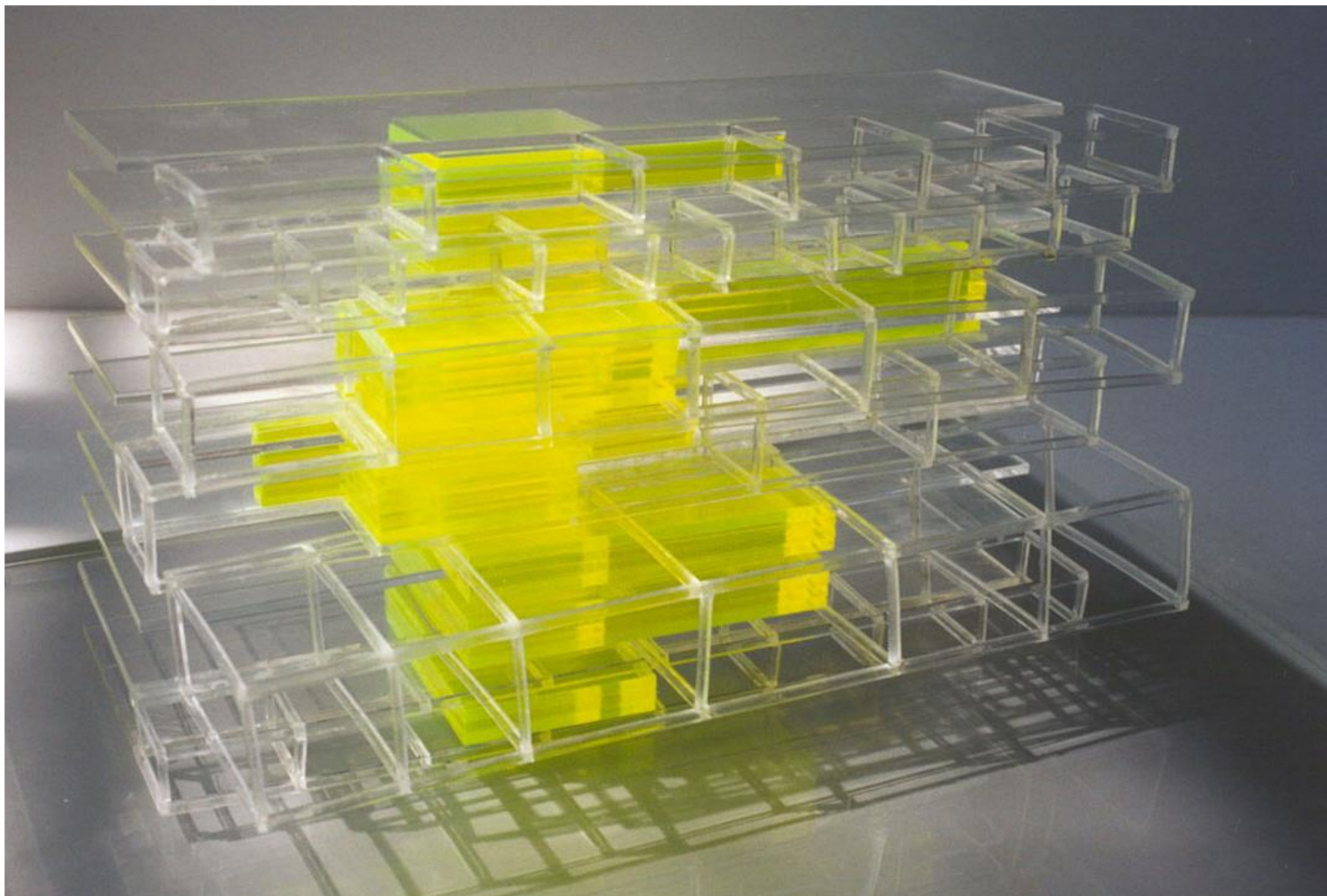


## **VERTIKALNA DVORANA**

**V nasprotju s tradicionalnimi dvoranami, kjer so dejavnosti organizirane horizontalno v ogromnem pritličju, je pri Vertikalni dvorani program razporejen med več majhnih enot znotraj vertikalnega volumna. Glede na dejavnost ima lahko vsak nivo lasten ambient, obenem pa vizualno še vedno ostane povezano z ostalimi nivoji in njihovimi ambientmi.**

**Kompaktni prostor vertikalne dvorane vzpodbuja povezovanje dejavnosti in interakcijo med uporabniki stavbe.**





Sadar+Vuga: Gospodarska zbornica Slovenije, 1999







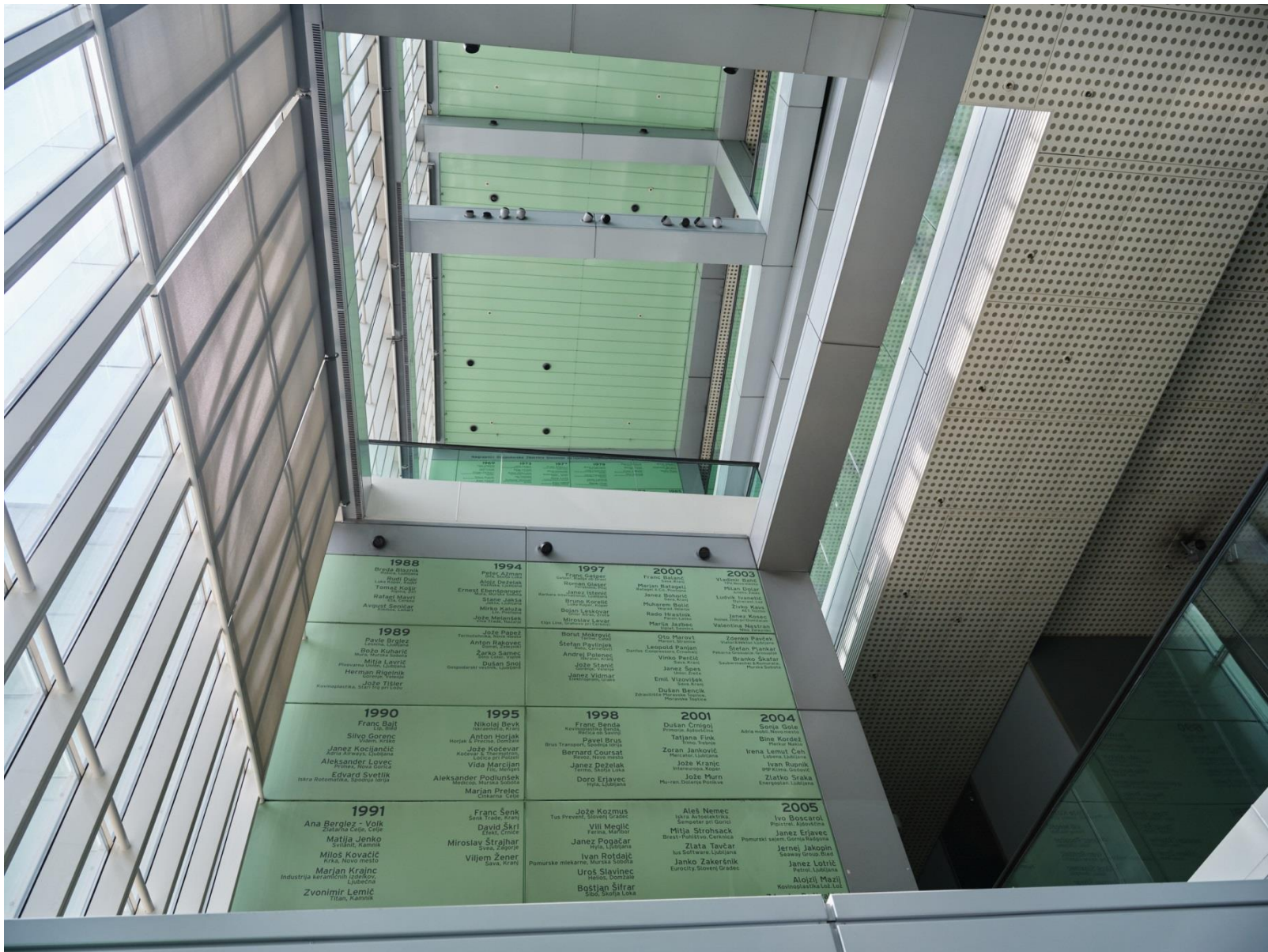













Year	Year	Year	Year	Year
<b>1988</b> Miroslav Hladnik Radojko Džur Tomaz Kocij Rafael Marzi August Štrougal	<b>1994</b> Pavel Azman Aleks Deželak Ernest Progovc Stano Jansa Miroslav Kralj Jozef Mraz	<b>1997</b> Ernest Progovc Rokan Golez Jozef Mraz Branco Kavcic Bogdan Leskovic Miroslav Ljubic Eva Lind	<b>2000</b> Franc Benda Miran Bostjan Janez Bogner Miroslav Kralj Nada Brankovic Marja Jastac Zeljko Kralj	<b>2003</b> Vlado Poto Miran Bostjan Ljubek Ivanovic Zeljko Kralj Igor Sostar Valentina Nistanc
<b>1989</b> Pavel Dolac Bozo Kuharic Mitja Lavric Miroslav Kralj Herman Rigotic Zeljko Kralj Kornelija Kralj	<b>1995</b> Anton Horjak Zoran Sarnec Dusan Sosl Domenecelj	<b>1998</b> Borut Mrazovic Svetlana Pucelj Anzija Pogorelec Jozef Slanc Janez Vidmar Emil Vizjak Dusan Bencic	<b>2001</b> Dusan Crnigoj Tatjana Fink Zoran Jankovic Janez Kranj Emil Vizjak Dusan Bencic	<b>2004</b> Sinja Gole Anastazija Bino Kordez Irena Lemus Cah Ivan Rupnik Zlatko Sraka Emerijan Lubiana
<b>1990</b> Franc Bajt Ivo Siro Silvo Gorenc Janez Kocijancic Aleksander Lovec Edvard Svetlik	<b>1995</b> Nikolaj Bevk Anton Horjak Jozef Kocivar Vida Marcljan Aleksander Podunsek Marjan Prelec	<b>1998</b> Franc Benda Pavel Brus Bernard Coursat Janez Dezelak Doro Erjavec	<b>2001</b> Dusan Crnigoj Tatjana Fink Zoran Jankovic Janez Kranj Jozef Murn	<b>2004</b> Sinja Gole Anastazija Bino Kordez Irena Lemus Cah Ivan Rupnik Zlatko Sraka Emerijan Lubiana
<b>1991</b> Ana Berglec - Volk Matija Jenko Miloš Kovacic Marjan Krainc Zvonimir Lemic	<b>1995</b> Franc Senk David Skri Miroslav Strajhar Viljem Zener	<b>1998</b> Jozef Kozmus Vili Meglic Janez Pogačar Ivan Roldajc Uros Slavinec Boštjan Sifrar	<b>2001</b> Aleš Nemec Mitja Strohaček Zlata Tavcar Janko Zakersnik Boštjan Sifrar	<b>2005</b> Ivo Boscariol Janez Erjavec Irena Lemus Cah Ivan Rupnik Zlatko Sraka Emerijan Lubiana





dvorana a 

**2007**  
Ludvik Span  
Span, Brezovica

Zorko A. Cerkevnik  
Istrabenz plini, Koper  
**Mojca Kert Kos**  
Petrol Energija, Surceva Koroskem  
Bogdan Oblak  
Oblak Commerce, Logatec  
Sonja Rajh  
Farmatex, Ljubljana  
Tone Stanovnik  
Spica International, Ljubljana  
Tomaž Žepič  
LPKF Laser & Elektronika, Naislo

Miroslav Pikovnik  
Unija računovodstva, Slovenski lasje  
Gregor Pipan  
XLAD, Ljubljana  
Jure Pompe  
XLAD, Ljubljana  
**2013**  
Andrej Gradišnik  
Metal Ravno, Ravna na Koroskem

Iztok Stanonik  
Polycom Skolja Loka, Poljane  
dr. Otmar Zorn  
Iskra Zascite, Ljubljana  
**2015**  
Miroslav Brus  
Agita, Ljubljana  
Borut Cvetkovič  
Radgonske gorice, Gorjše Radgona

**2017**  
Andrej Bajuk  
TEM Cafe, Volina Loka  
Andrej Božič  
Steklarna Hrastnik, Hrastnik  
Albert Erman  
Magneti Ljubljana, Ljubljana  
dr. Tomaž Kmecl  
Kolektor Etra, Ljubljana

Iztok Lipnik  
ELRAD Int., Gorjše Radgona  
Uroš Lozar  
TKK, Srpnica  
Andrej Ribič  
Elektro Ljubljana  
Lucija Sajavec  
AM20, Ljubljana  
Sebastijan Suhovršnik  
TRO - rezalna orodja, Prevalte

**2008**  
Franjo Bobinac  
Gorenje, Velenje  
Anton Papež  
TCG UNITECH Litpro, Skopje Loka  
Franci Plibersek  
MIK, Celje  
Janez Skrabc  
Riko, Ljubljana  
Savinka Urbašek  
Nieros Metal, Slovenj Gradec  
Rok Uršič  
Instrumentation Technology, Nova Gorica

Peter Žigante  
Savaprojekt, Krško  
**2011**  
Jože Čenjar  
Termoplast-Plama, Podgrad  
Boštjan Gaberc  
Mikrop, Ilirija, Novo mesto  
Izidor Krivec  
Celjske mesnine, Celje  
Andrej Mate  
NLS, Ribnica

Marijana Lavrič Šulman  
Futura DOB, Ljubljana  
Emil Marinšek  
Marencos, Ljubljana  
Petra Melanšek  
Vivapen, Celje  
Janez Novak  
RLO, Komenda  
Andrej Repše  
Armat projekt, Krško  
Dejan Turk  
Simošič, Ljubljana  
Vojmir Urjan

Anton Kisovar  
Tehnos, Zalec  
Anton Konda  
Keko-Optima, Zuzemberk  
Martin Novšak  
Skupina GEN, Krško  
Stojan Petrič  
Koncern Kolektor, Irtija  
Tanja Skaza  
Plastika Skaza, Velenje  
Jože Štupar  
Kolektor Optima, Zuzemberk

dr. Mariana Karla Rebernik  
Alotech Slovenia, Podpart  
Jernej Zupančič  
Cleargrad, Ljubljana  
**2018**  
Borut Čeh  
Lubina, Ljubljana  
Rado Čulibrk  
NIKO, Zelenzki  
dr. Robert Golob  
GEN-Y, Krško

Branko Seruga  
ELRAD Int., Gorjše Radgona  
Jakob Šušterič  
MESI razvoj medicinskih naprav, Ljubljana  
**2021**  
Jasna Dominiko Baloh  
DOB, Takuseta, Maribor  
Marta Kelvišar  
ADRIA DOM, Cirkonje  
Marko Lukic  
Lumar IG, Maribor

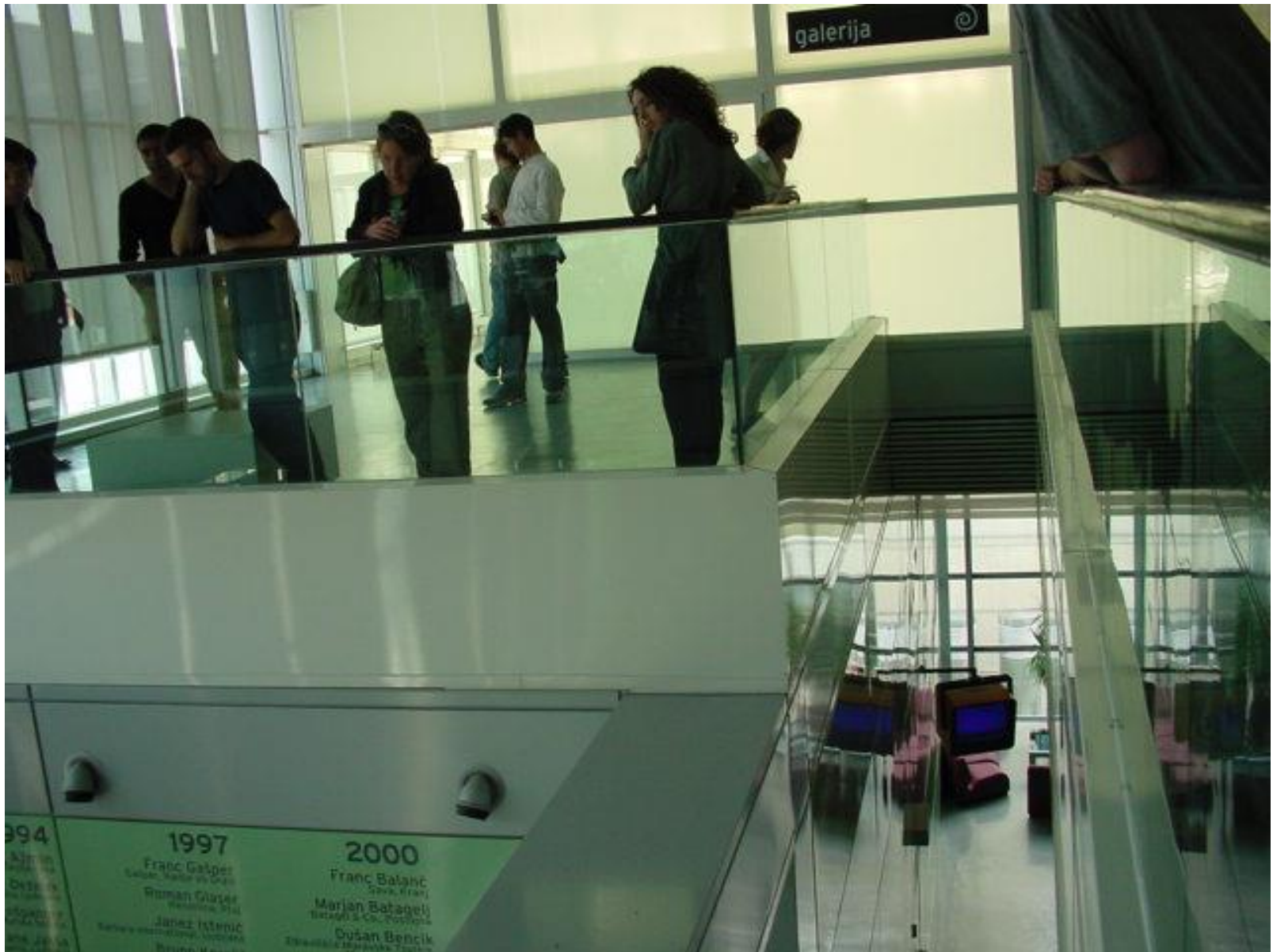
Aleksander Zalaznik  
Danfoss Trata, Ljubljana

Devid Palčič  
Robotina, Kazina  
Stanislav Rožman  
Nuklearna elektrarna Krško, Krško  
Božomir Strašek  
KLS Ljubno, Ljubno ob Savinji

Branko Kamenšek  
Lek Veterina, Beltinci  
Ivan Kralj  
Ares, Šentlarija  
Matjaž Omladič  
Novem Car Interfor Design, Zalec  
dr. Mark Pleško  
Crosyab, Ljubljana  
Iztok Span  
Tajfun, Planina pri Sevnici  
dr. Flora Cvetka Tinauer  
EBA, Ljubljana

Zdenko Zanošič  
Frutarom EtoI, Škofja vas

















Sadar+Vuga, Lens°Ass architects: Stavba T; Fakulteta za socialno delo, HOGENT, Gent, Belgija, 2020



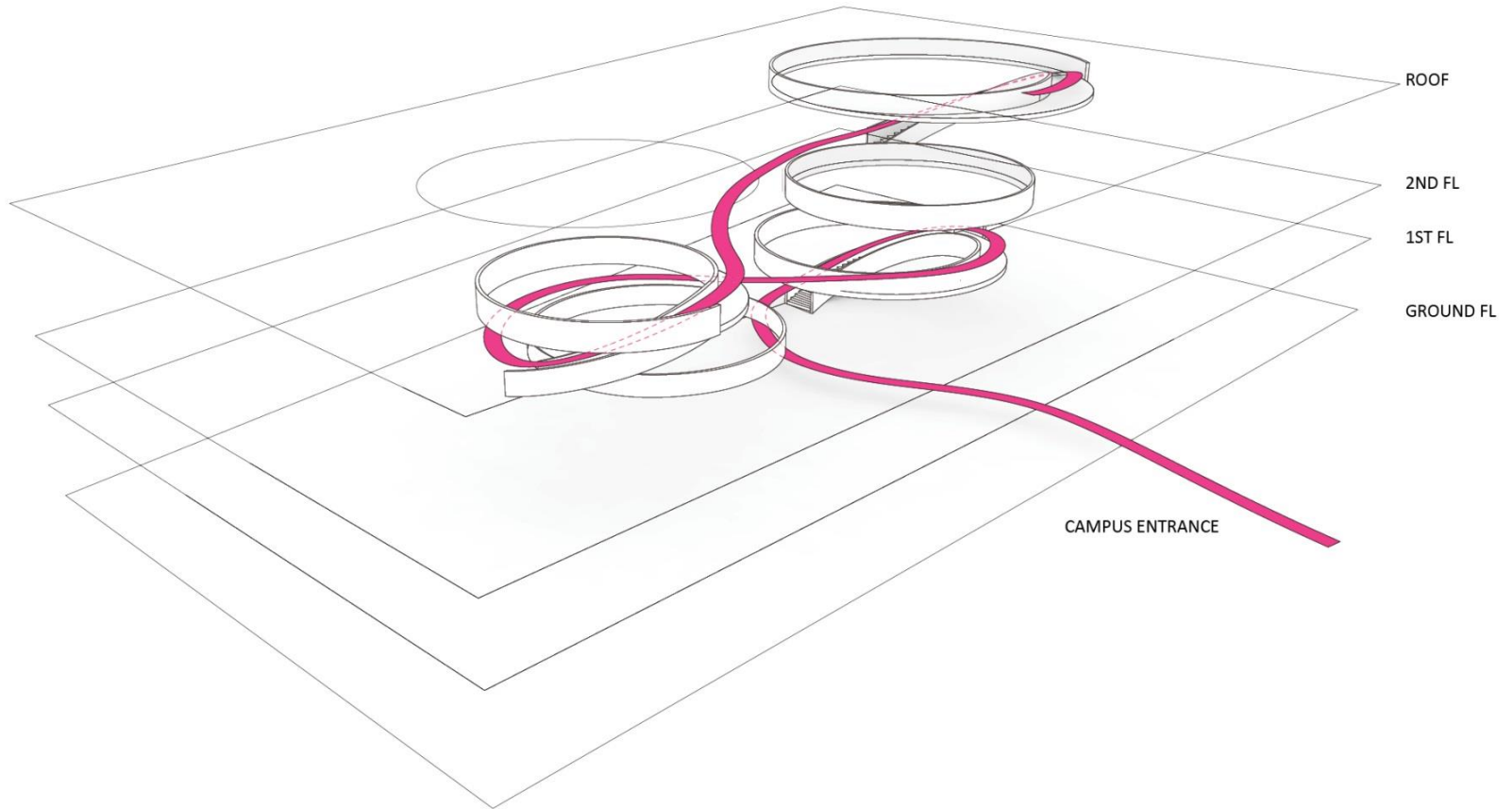








SOAG  
Building for the Study of Social Work  
Public Circulation Diagram





















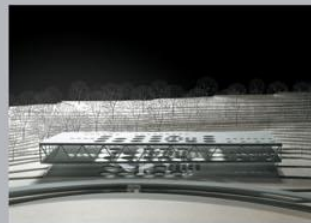
POROZNO IN FORMULE



# PROJEKT

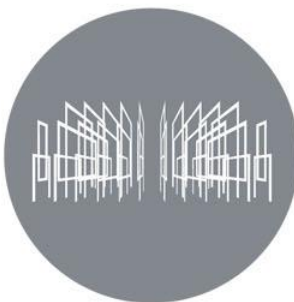


**OSREDNJI DEL NARODNE  
GALERIJE**  
LJUBLJANA, SLOVENIJA  
1996-2001

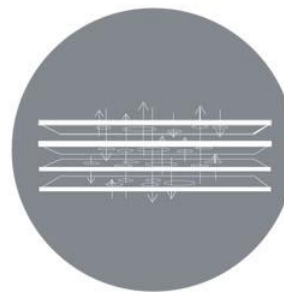


**PERFEKTURNI MUZEJ AOMORI**  
AOMORI, JAPONSKA  
1999

# FORMULA



**KINEMATIČNA STRUKTURA**



**PREPUSTNE PLOŠČE**

# PROJEKT



**VILA BELI KRIŽ**  
PORTOROŽ, SLOVENIJA  
2009



**MESARSKI MOST**  
LJUBLJANA, SLOVENIJA  
2008



**AUS EINEM TOTENHAUS,  
SCENOGRAFIJA, OPERA BONN**  
BONN, NEMČIJA  
2004



PROTOTIP





Sadar+Vuga: Vhodna avla Narodne galerije, 2001

































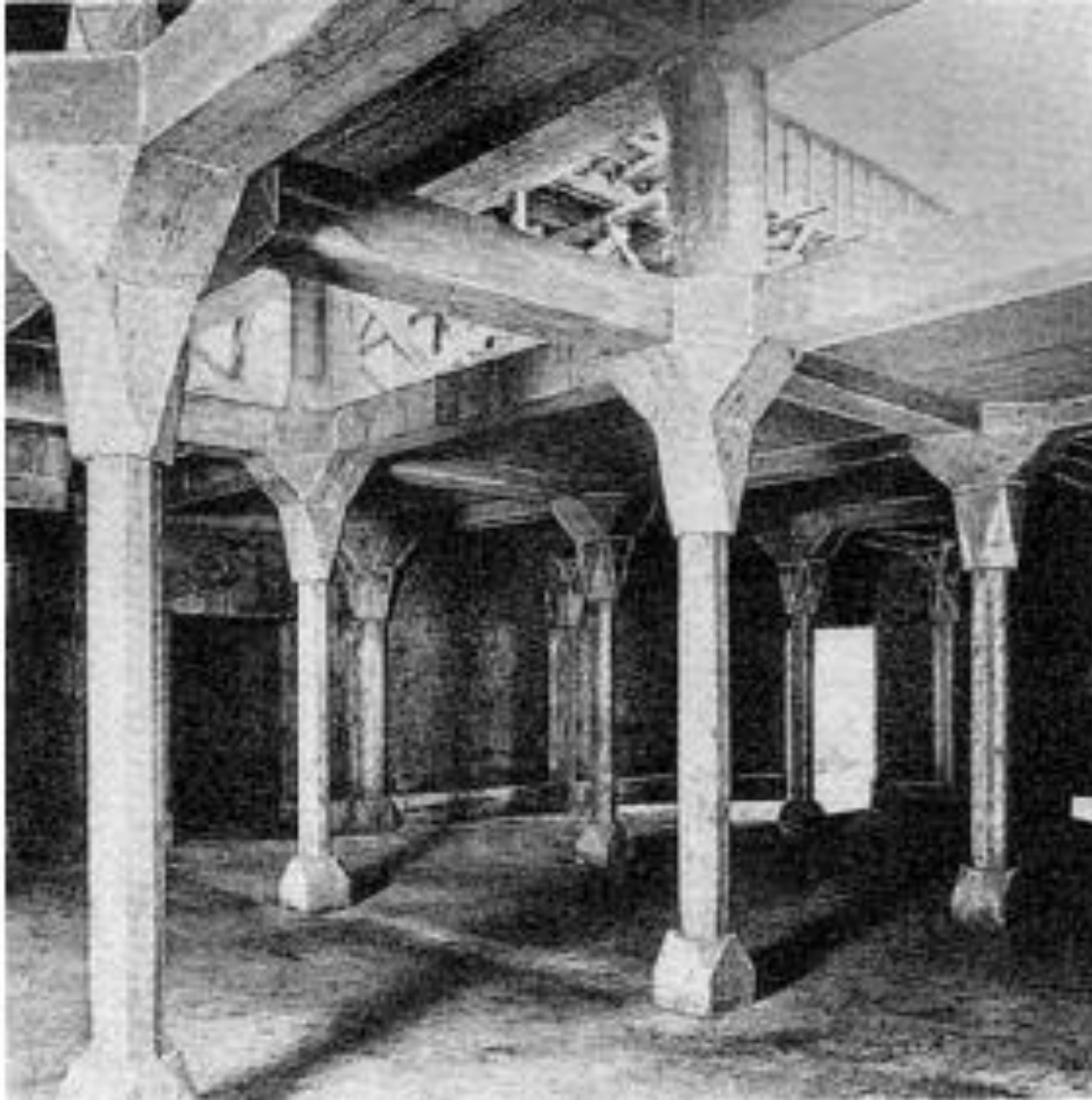






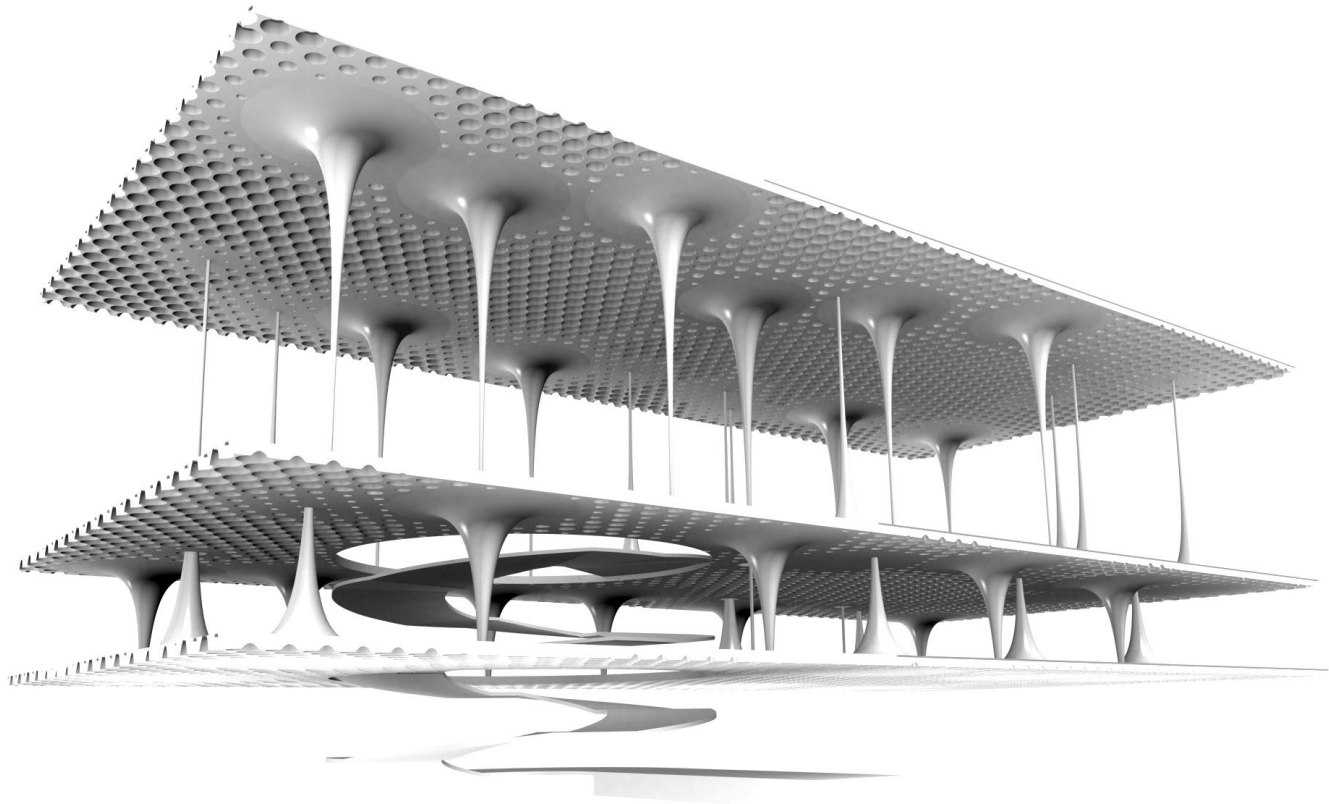


Jože Plečnik, maketa Mesarskega mosta, Ljubljana, 1930



Jože Plečnik, kripta cerkve Sv. Duha, Dunaj, 1910

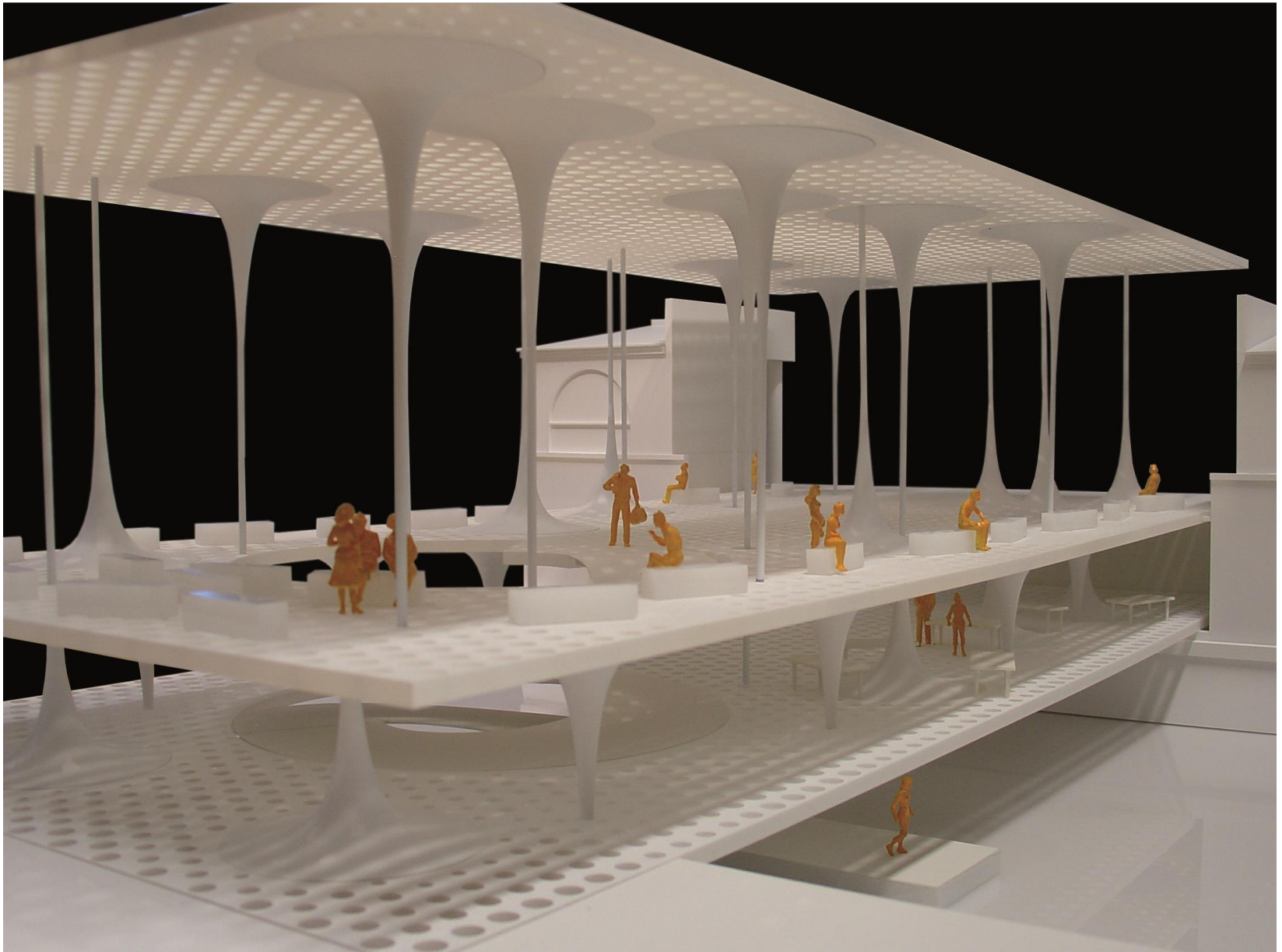




Sadar+Vuga, Mesarski most, 2009

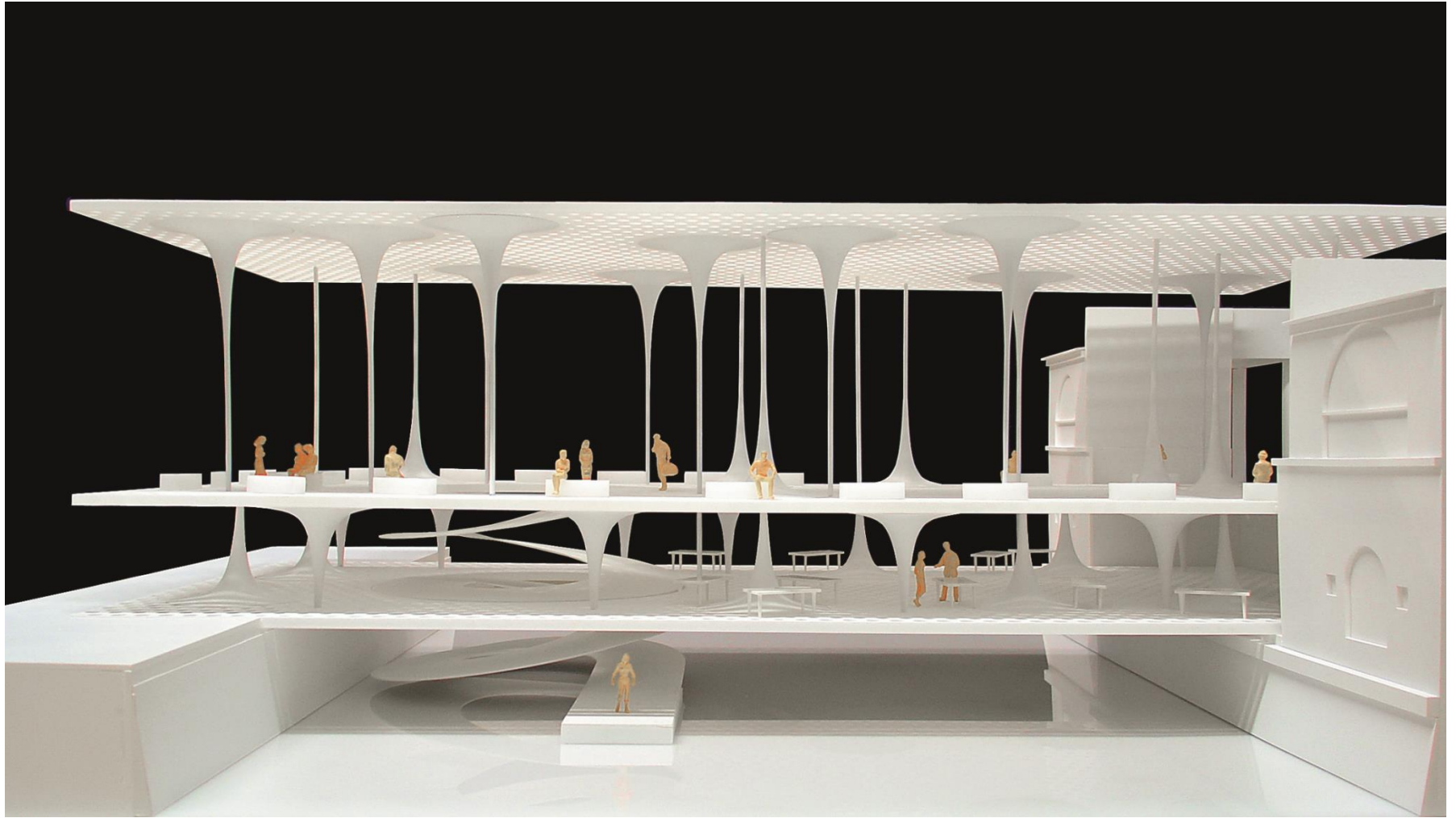












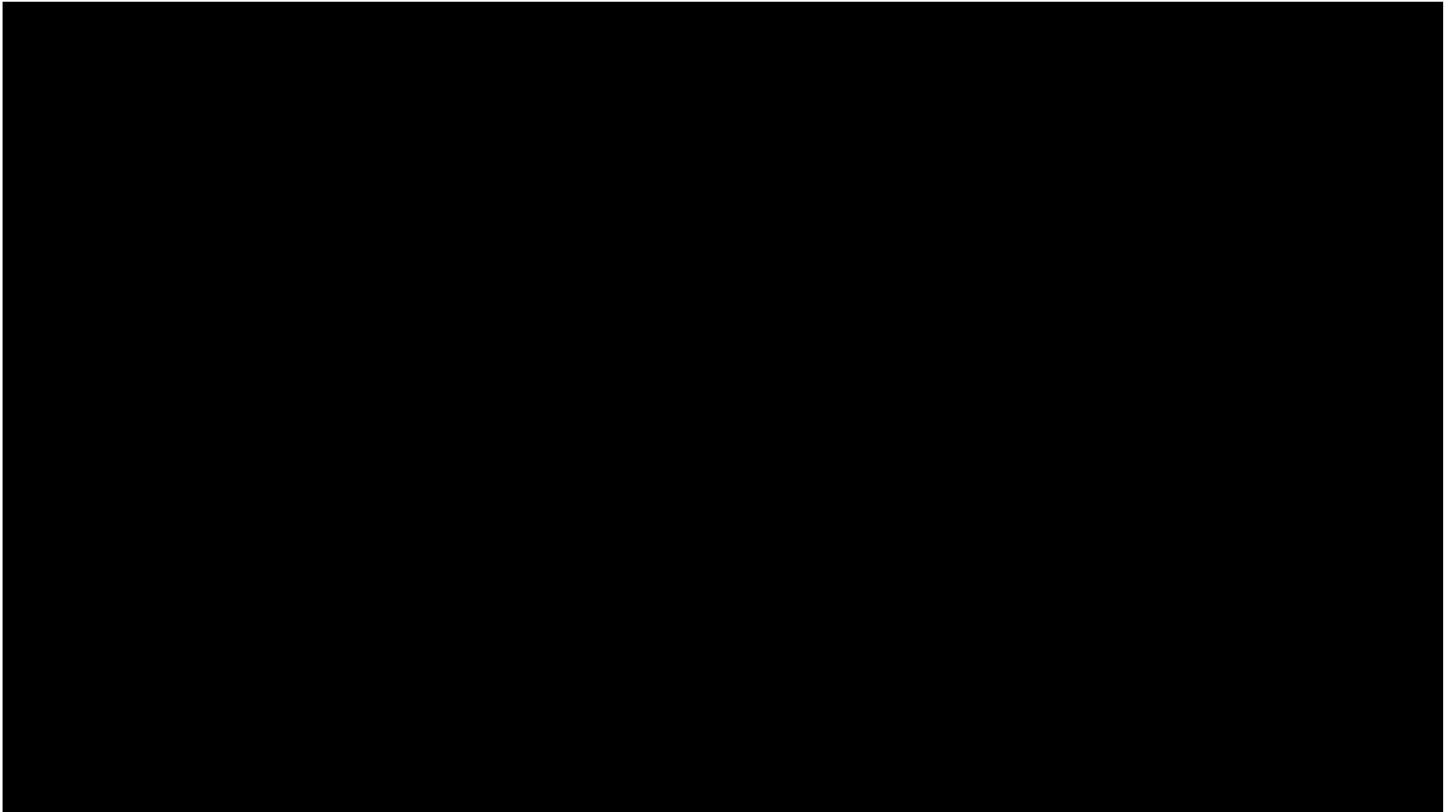
**Javni značaj arhitekturnega objekta je odvisen od značaja zamejitev, ki določajo njegovo poroznost.**

**Porozni prostori imajo zmožnost, da se v njih vzpostavljajo različni odnosi njihovih uporabnikov. Omogočajo pluralnost individualne izkušnje in doživljanja .**

**Poroznih prostorov ne moremo sistemsko povsem opredeliti, vedno delujejo dvo ali večplastno in ne povsem dokončano. Prav zaradi tega ostajajo odprti in vključujoči.**



AA DIP 5 2020 21 FINAL

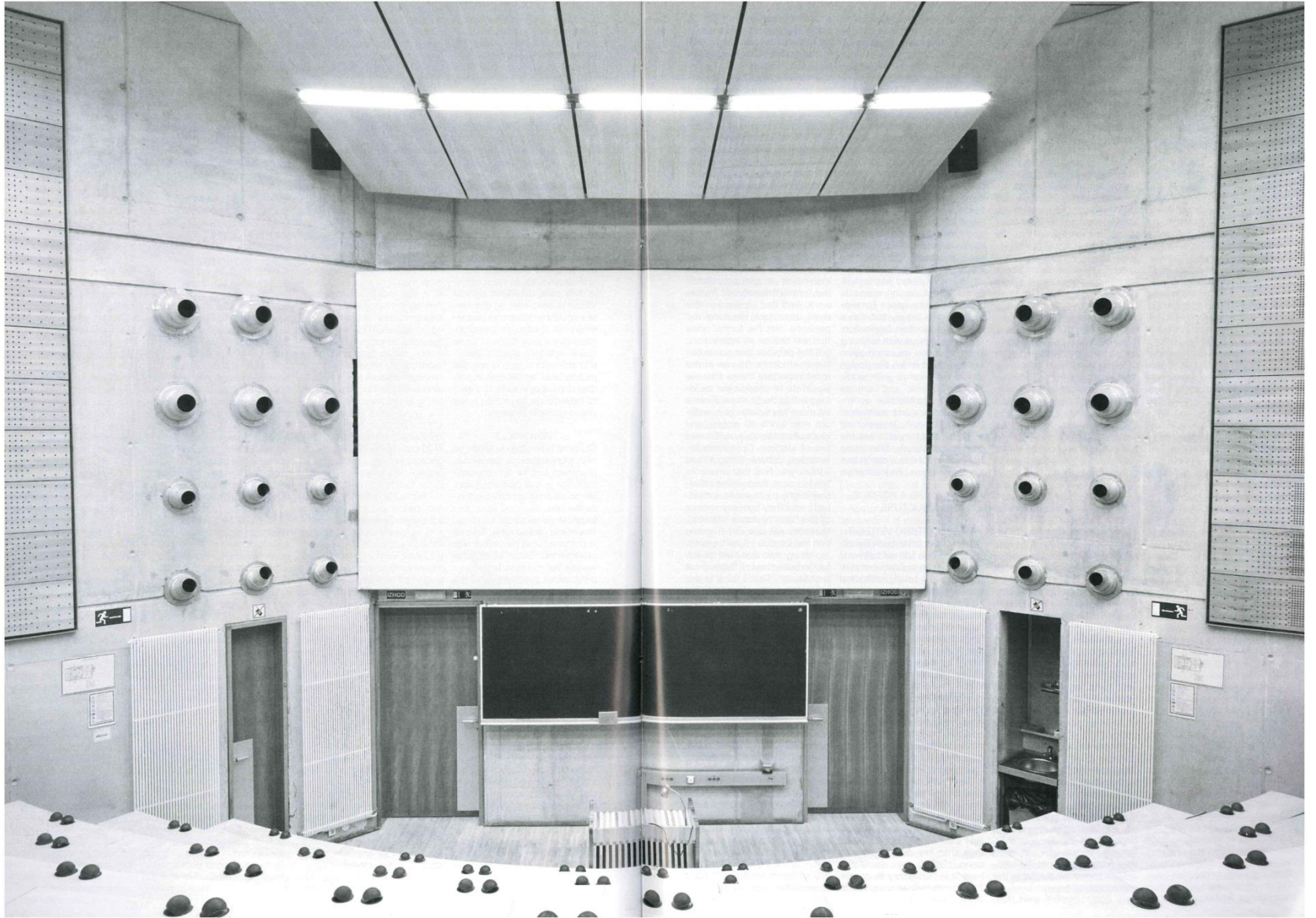




Stavba Fakultete za arhitekturo  
Univerza v Ljubljani  
Šolsko leto 2020/21  
1094 študentov  
91 zaposlenih  
95 vrat na 5000 m<sup>2</sup>  
površine fakultete

premises of Faculty of Architecture  
University of Ljubljana  
Academic year 2020/21  
1094 students  
91 teaching and  
administrative staff  
95 doors per 5000 m<sup>2</sup>  
of the faculty area







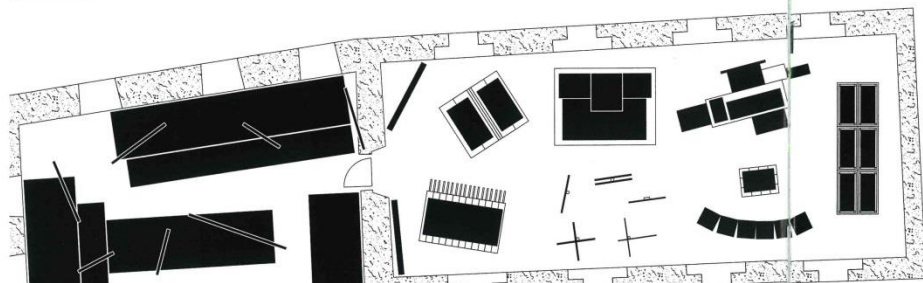






edu.arh: Prakse arhitekturnega izobraževanja

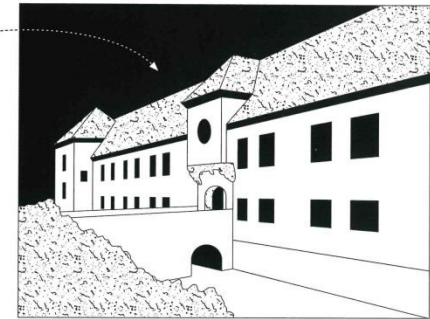




Merilo 1: 129  
Scale 1: 129



Ljubljana



Muzej za arhitekturo in oblikovanje (MAO)  
Museum of Architecture and Design (MAO)

# POLJE FIELD

Merilo 1: 100  
Scale 1: 100

Merilo 1: 1  
Scale 1: 1

Merilo 1: 1000  
Scale 1: 1000

Postaja 1: Edvard Ravnikar  
in kultivacija dvoma  
Station 1: Edvard Ravnikar  
and the Cultivation of Doubt

# POSTAJE STATIONS

Postaja 2: Smer B  
je matrica  
Station 2: Course  
B is a Matrix

Postaja 3: Soba 25 je guerila  
Station 3: Room 25 is Guerrilla

Postaja 4:  
AB-Arhtektov  
biten je forum  
Station 4: AB  
Architect's Bulletin  
is a Forum

Merilo 1: 10 000  
Scale 1: 10 000

Postaja 7: Platforma Future  
Architecture je ekosistem  
Station 7: Future Architecture  
Platform is an Ecosystem

Postaja 6: Biennale oblikovanja  
(BIO) je laboratorij  
Station 6: Biennial of Design  
(BIO) is a Laboratory

Postaja 5: Piranski dnevi  
arhitekture so ex cathedra  
Station 5: Piran Days of  
Architecture is Ex Cathedra

# ZID WALL

Pedagogi in študenti FA  
Educators and FA students

Fotografije Fakultete za arhitekturo  
Faculty of Architecture photographs

Merilo 1: 10  
Scale 1: 10



# EDWARD RAVNIKAR AND THE CULTIVATION OF DOUBT

Edward Ravnikar was the key figure in Slovenian architecture of post-war modernism over the period 1945-1963. In practice he was an architect and urbanist, a researcher and educator whose innovative research and interdisciplinary methods triggered or encouraged the establishment of new practices in architectural education in Slovenia.

In the 1960s, Ravnikar initiated the reform that paved the way for the course in industrial design (Course B) at the Faculty of Architecture. Over the course of the next decade, he encouraged classes to appropriate the Faculty space and the curriculum as they saw fit (Room 214). He supported AB, the pioneering bulletin for architecture theory, and was one of the initiators of the Biennial of Industrial Design (BIOD). His very broad understanding of the architect's role opened up possibilities for many architects to work in a wide range of creative practices beyond architectural design and urban planning, from industrial product and set design to visual communication and architectural theory.

Ravnikar was a thinker who doubts. Rational doubt was an integral part of his creative and teaching process. He favoured the process over the solution. He treated experiments more than he trusted intuition. He established the analogue algorithmic method as the basis of the architectural process and generation of spatial sequences. He was an experimenter and a tester.

Ravnikar was about establishing and destabilizing. He was an initiator rather than an executor.

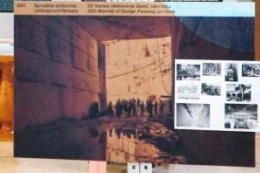
For him, the Faculty of Architecture was an open, dynamic institution that constantly needs to change, and to make use of its structure and educational methods to intervene in current social conditions. He believed that the Faculty of Architecture should be grounded in a sound theoretical basis, observe an elaborate methodology for the training of future architects, and produce instantly recognizable content. It should create students to gain interdisciplinary insight into actual social problems. Ravnikar attempted to change the course of the faculty from Placnik's craft-oriented school to an experimental, modern institution that is aware of contemporary time. In all this, however, his attempts were not entirely successful.

What would Ravnikar's approach to architectural education mean for the Faculty of Architecture's present development and position?

Would it mean a completely different Faculty of Architecture? Could the Faculty of Architecture become one of the leading European architectural institutions focused on continuous testing of new practices in architectural education?

- Academic Associate member of the Slovenian Academy of Sciences and Arts since 1963, and ordinary member since 1978; a corresponding member of the Yugoslav Academy of Sciences and Arts in 1963
- Faculty of Architecture 1945-1950, appointed Professor Emeritus in 1965, continues teaching his seminar until 1993
- Honorary doctorate Technical University Graz, 1988
- Head of the Department of Architecture at the Faculty of Architecture and Civil and Geodetic Engineering of University of Ljubljana, 1962-1961
- Lecturer at the Academy of Fine Arts 1946-1950
- Course B 1960-1961
- President of the jury at the first Biennial of Industrial Design (BIOD) 1964
- No. of graduates 659
- Collaboration with Hochschule für Gestaltung Ulm 1960-1963

## PLATFORM ARCHITE EKOS















Kako u tradicionalnom spremeniš stavove i kako bode odnosa fakulteta, da si uvek ostao u modernom školskom ambijentu?  
How could you change the design of your school building spatially to cater to a contemporary architectural educational environment?

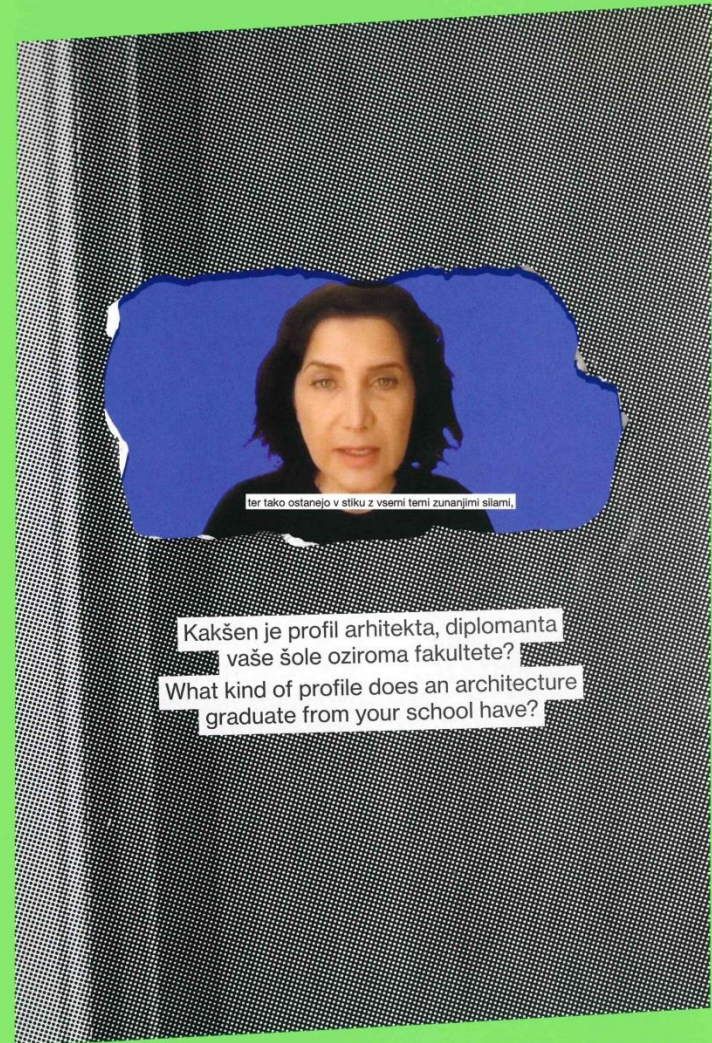


OPREZNA UPORABA  
MASE  
KAZNOVEŠTAJE  
ROK

Ulica Milutina Petrovića, Beograd









## Epilog

Kakšen naj bo torej profil bodočega arhitekta?  
Kakšna naj bo institucija, ki ga izobražuje?  
Ali naj bo to *matrica, gverila, forum, ex cathedra, laboratorij ali ekosistem*? Ali vse to skupaj?  
Katere bodo prakse te nove institucije arhitekturnega izobraževanja, ki bodo porajale spremembe v sodobni družbi?

Fakulteta za arhitekturo je prožna in dinamična institucija, ki je odprta za spremembe svoje strukture in načina svojega delovanja.

Je institucija, ki aktivno reagira na dileme sodobnega okolja in družbe ter s svojo lastno produkcijo prispeva k produkciji znanja in razvoju arhitekturne discipline.

Je institucija, ki izobražuje nove arhitekte, da bodo z razumevanjem socialnih, političnih, tehnoloških in materialnih dejavnikov sooblikovali grajeno in negrajeno okolje.

Je institucija, ki spodbuja inovativno raziskovanje in oblikovanje ter je odprta za pedagoške eksperimente, ki presegajo ideološke, geografske in disciplinarne meje.

Je institucija, ki spodbuja nastanek in razvoj novih praks arhitekturnega izobraževanja.

## Epilogue

What, then, should the profile of a future architect look like? What would the institution educating such an architect look like? Should it be a *matrix, a guerrilla, a forum, an ex-cathedra, a laboratory, or an ecosystem*? Or some combination of all of these? What practices of this new architectural education institution will generate changes in contemporary society?

As a flexible and dynamic institution the Faculty of Architecture is open to changes to its structure and mode of operation.

It is an institution that actively responds to the dilemmas of the contemporary environment and society, and contributes to knowledge production and the development of the architectural discipline.

It is an institution that educates new architects to better understand social, political, technological, and material agents, which will ultimately help shape our built and unbuilt environment.

It is an institution that fosters innovative practices in research and design and is open to pedagogical experimentation that transcends ideological, geographical, and disciplinary boundaries.

It is an institution that encourages the creation and development of new practices in architectural education.



POROZNA INSTITUCIJA  
ARHITEKTURNEGA  
IZOBRAŽEVANJA