

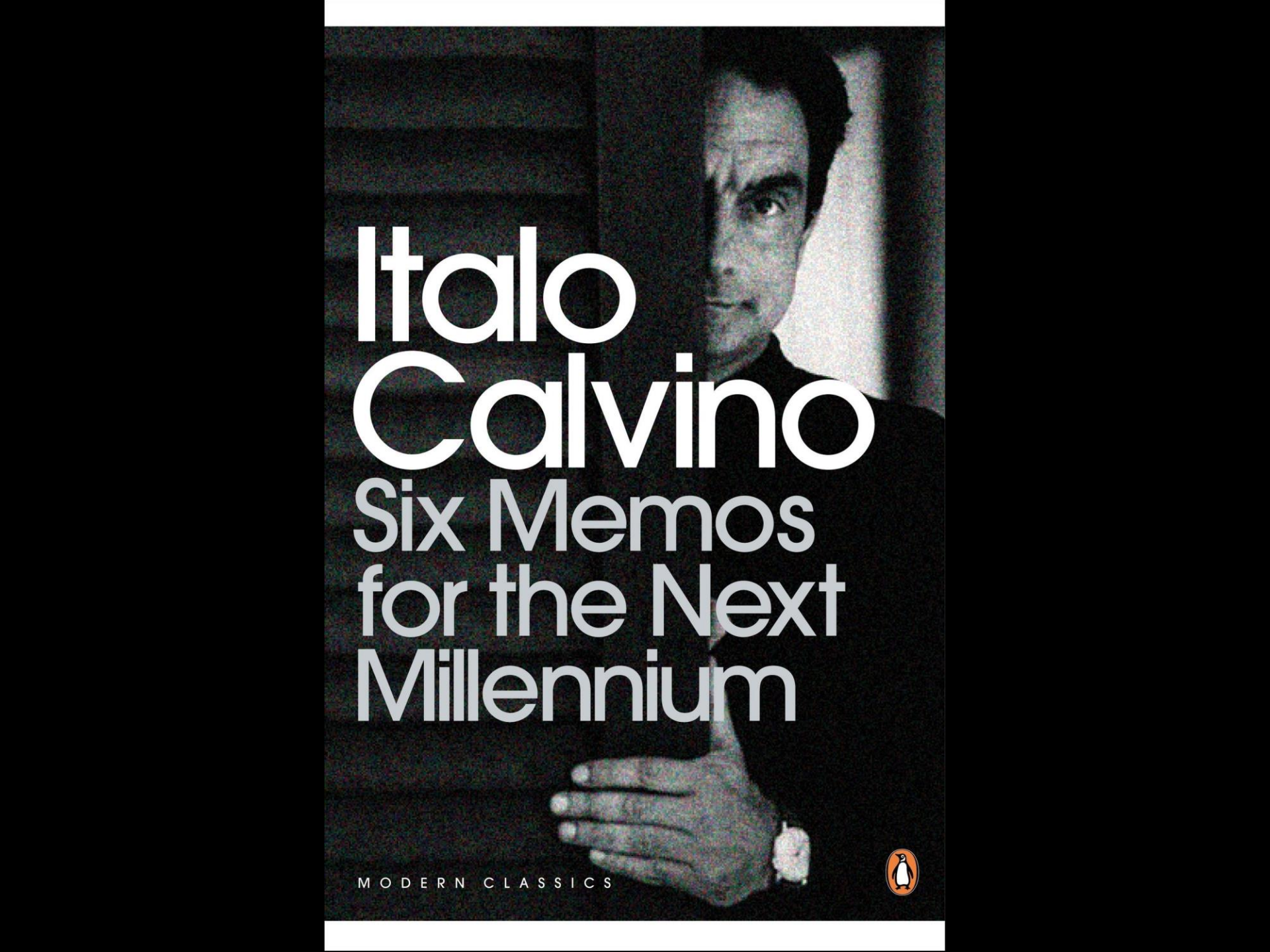
vasa j.perović - 6 (or more) memos



Litostrojska 56
1000 Ljubljana
Slovenija

031 853 937
info@vidicgrohar.com



A black and white photograph of Italo Calvino, looking directly at the camera with a serious expression. He is wearing a dark suit jacket and a watch on his left wrist. The background is dark and out of focus.

Italo Calvino

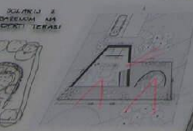
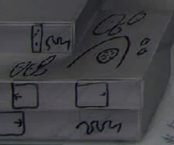
Six Memos
for the Next
Millennium

MODERN CLASSICS



SIX MEMOS FOR THE NEXT MILLENNIUM

- 1 - Lightness
- 2 - Quickness
- 3 - Exactitude
- 4 - Visibility
- 5 - Multiplicity
- 6 - Consistency











THE STREET
IS ORDINARY

IT'S NOT A HOTEL
IT'S A WAY OF LIFE

BE WINNER





WELCOME TO LJUBLJANA

NEW FACE, SAME PLACE

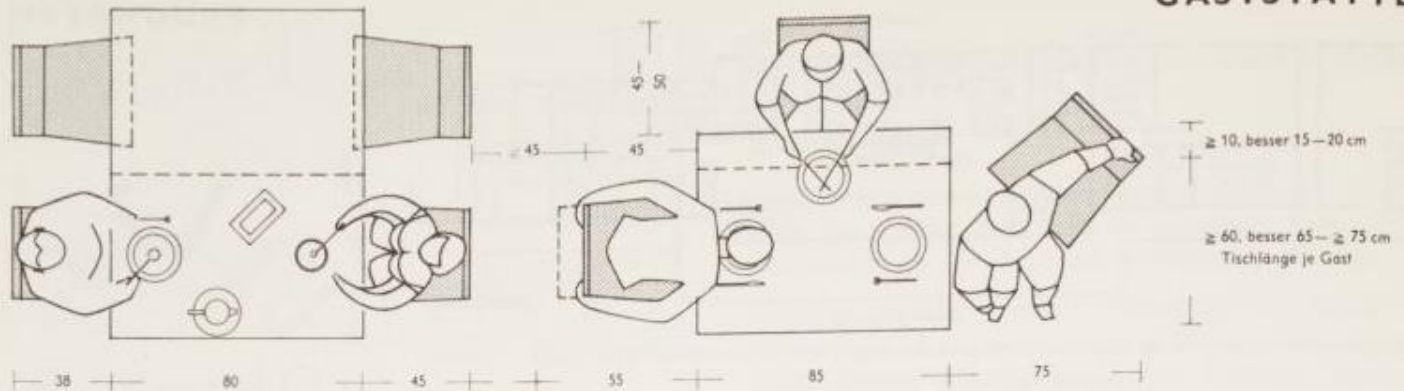
WE ALL LIVE HERE

It has a beginning,
order,
limits,
possibilities,
structure,
continuity,
influence,
direction,
individuality,
accessibility,
unity,
harmony,
contrast,
variety,
composition,
definition,
coherence,
origin,
potential,
adaptability,
and an ending.

Robert Barry 1971



GASTSTÄTTEN



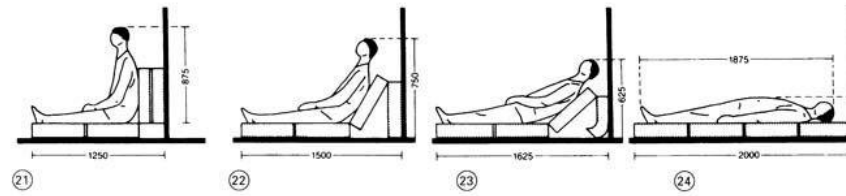
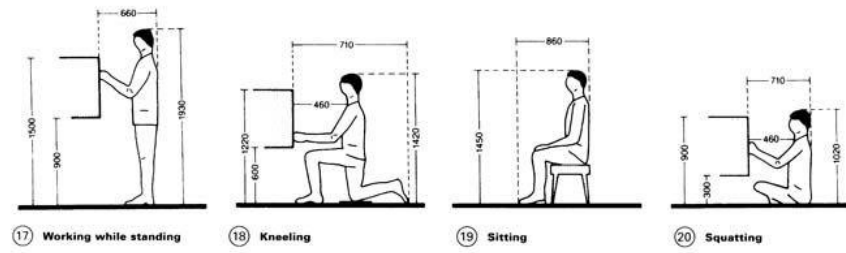
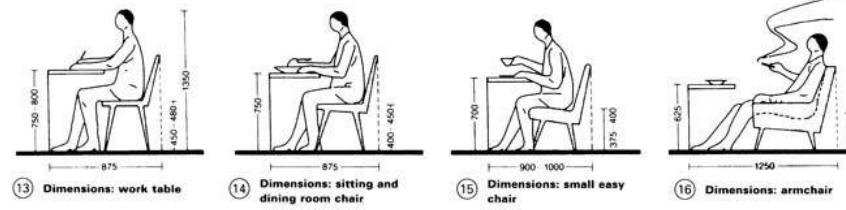
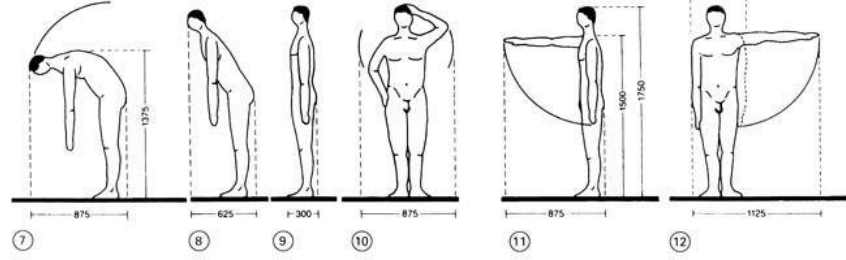
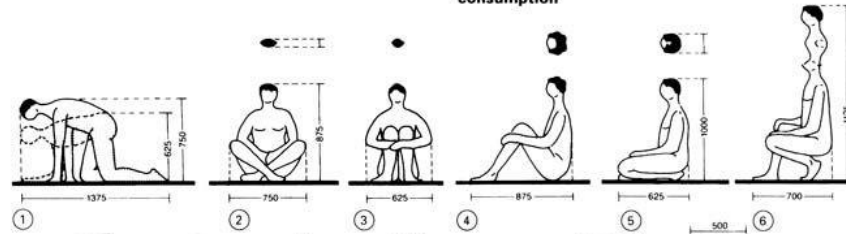
Gaststätten

Mann	Frau	Kellner	Setzen	Essen	Aufstehen	
2	4	4	6	8	12	Personen

MAN: DIMENSIONS AND SPACE REQUIREMENTS

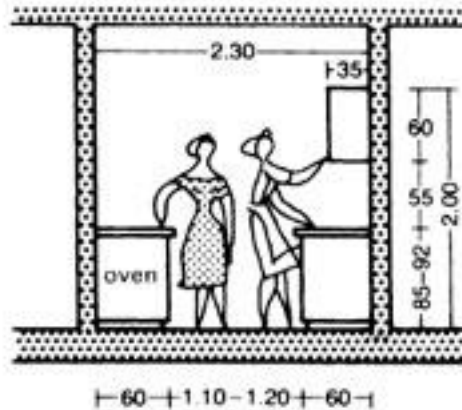
Body measurements

In accordance with normal measurements and energy consumption

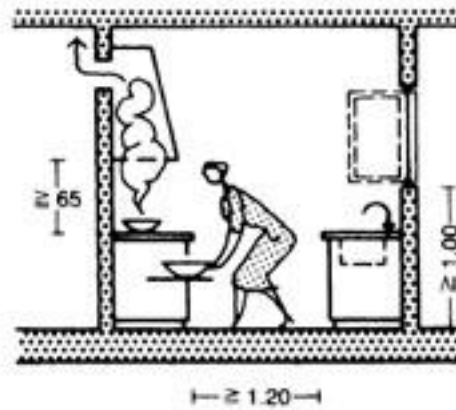




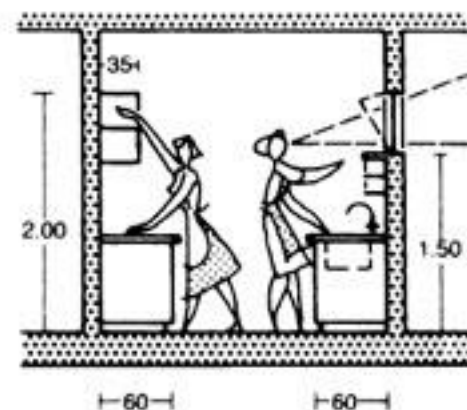
KITCHENS



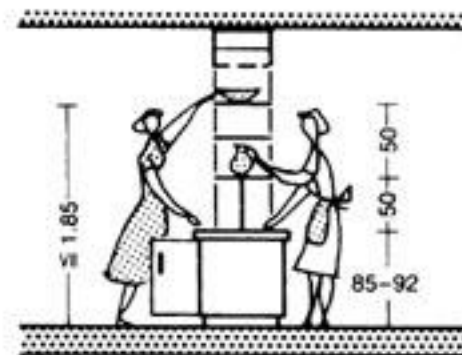
② Section through kitchen; space for two people



③ Low-level oven requires adequate space in front; extractor hood above cooker

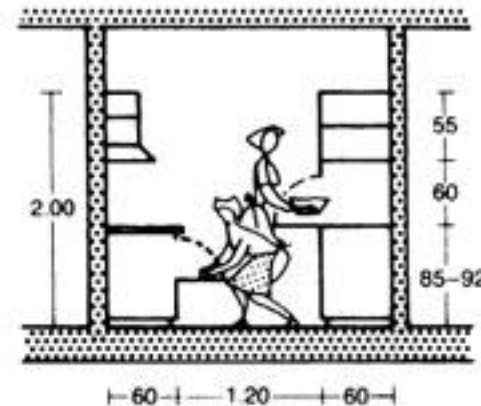


④ Worktops and storage 60 cm deep

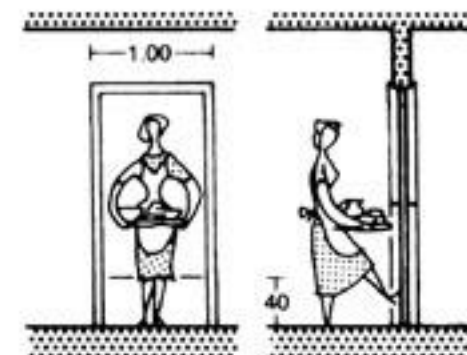


crockery storage cupboards, accessible from both sides

⑥ Hatch between kitchen and dining room



⑦ Side-by-side working



⑧ Self-closing doors with kick-plate between pantry and dining room







Življenje po IKEI / Life after IKEA



PROJEKTI
PROSTOR
2016



ŽIVLJENJE PO IKEI
LIFE AFTER IKEA
21. 4. – 5. 6.



TUKAJ & TAM –
PROSTORI
ODSOTNOSTI
*HERE & THERE –
PLACES OF ABSENCE*
16. 6. – 31. 7.



TBI: MLADI, MESTO
IN DEDIŠČINA
*TBI: YOUTH, CITY
AND HERITAGE*
11. 8. – 25. 9.

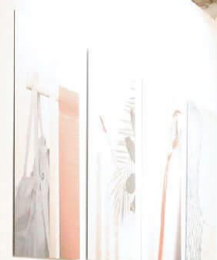


SVETLOBNI
LABORATORIJ
LIGHT LAB
6. 10. – 30. 10.

Življenje po IKEI / Life after IKEA

izložba: 2014 / 2015, Arca 550, Jure Gofar

izložba: Katar Bilal, Mehra Otabay, Ajak Richter, Eva Marjanovič,
Ivančičeva, Mira Nemec, Jurec, Tani, Larisa Lopa, Gregor Stradi, Jane David,
Maja Furlan, Zor Sabado, Uro Zveršič, Jan Žužek, Roberta Jurečič,
Karin Knap, Neva Savi, Lana Dolar, Kaja Štoka, Sušica Troha, Karla Ržab, Lela Štanič, Tina Lehtinen



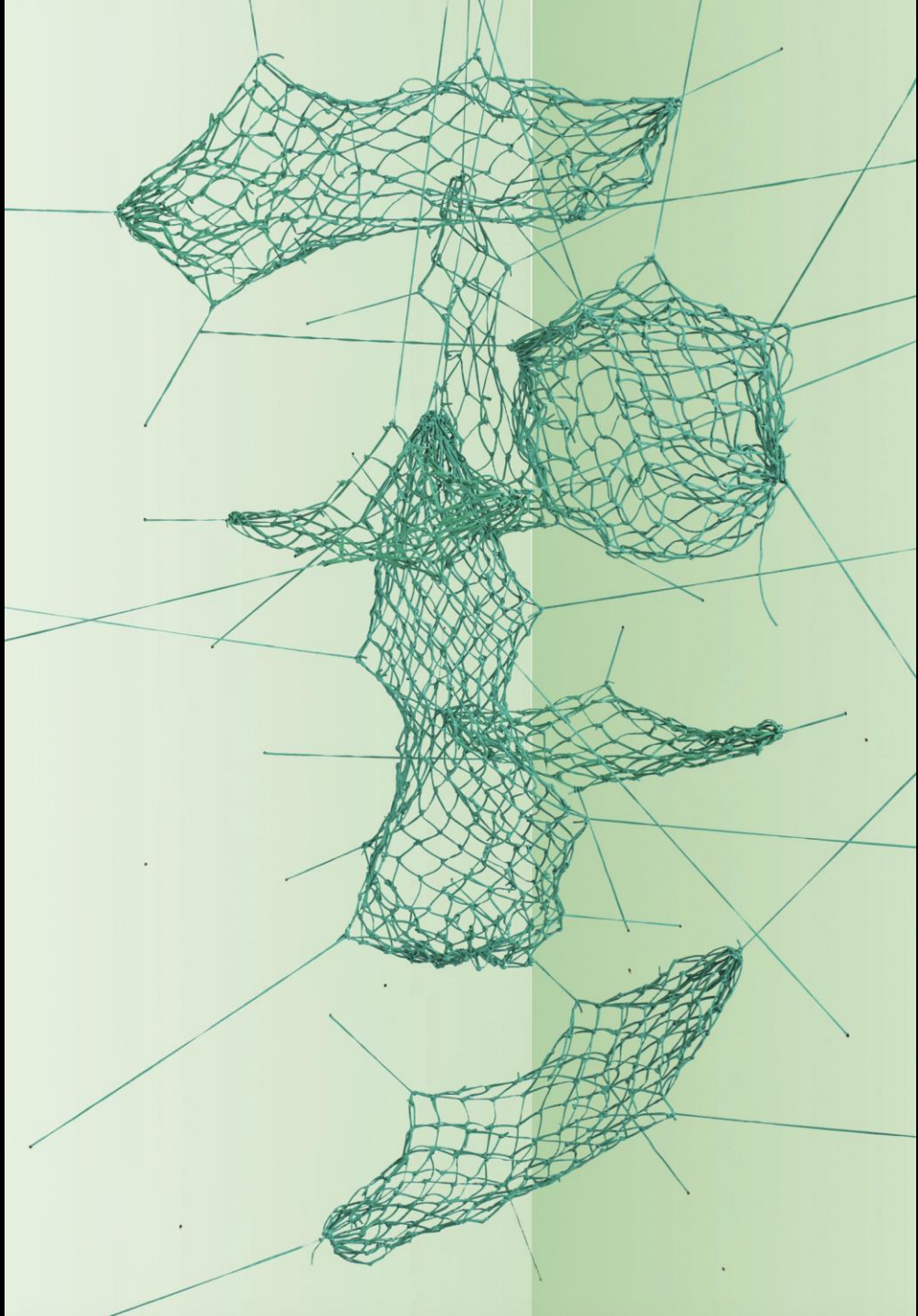


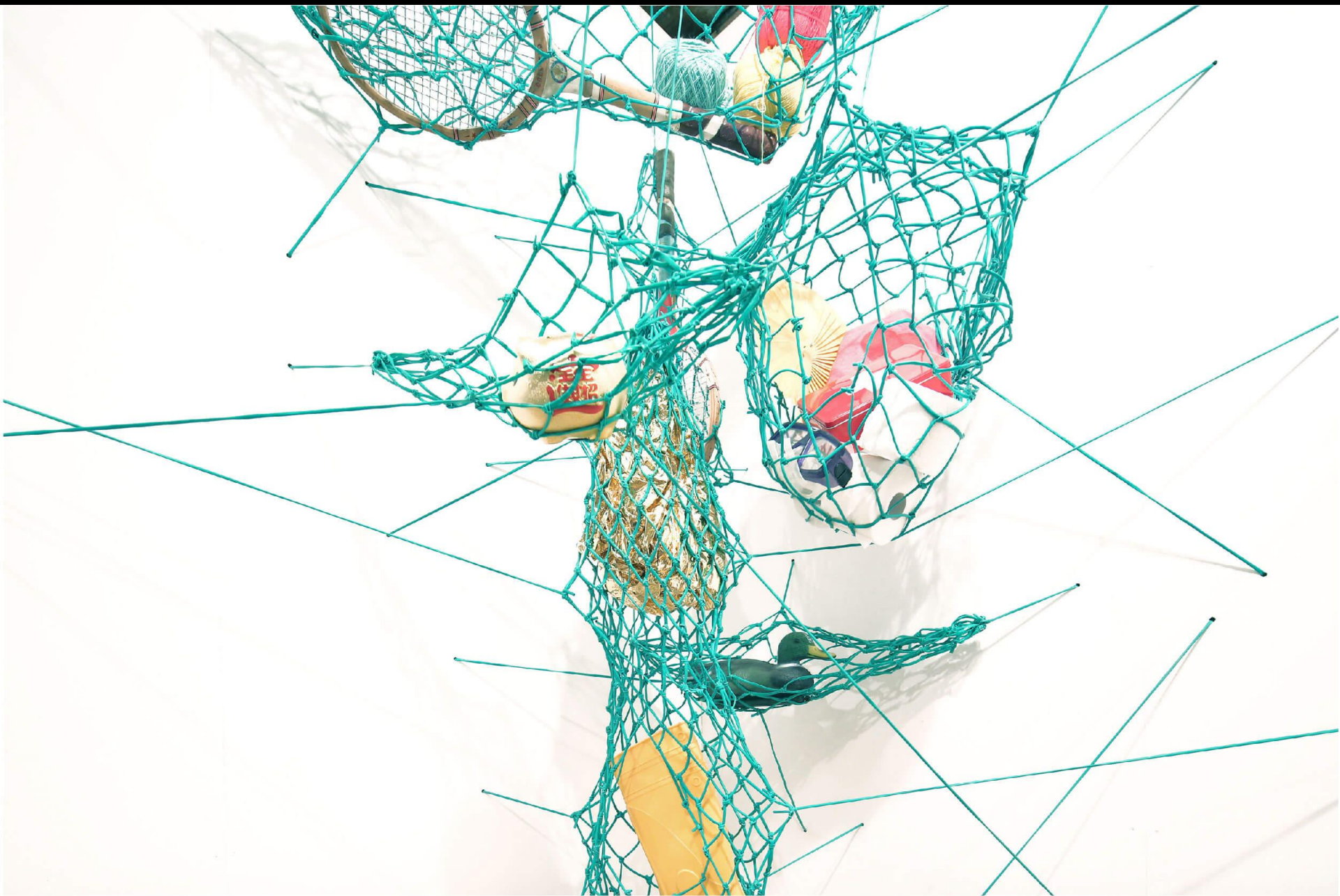


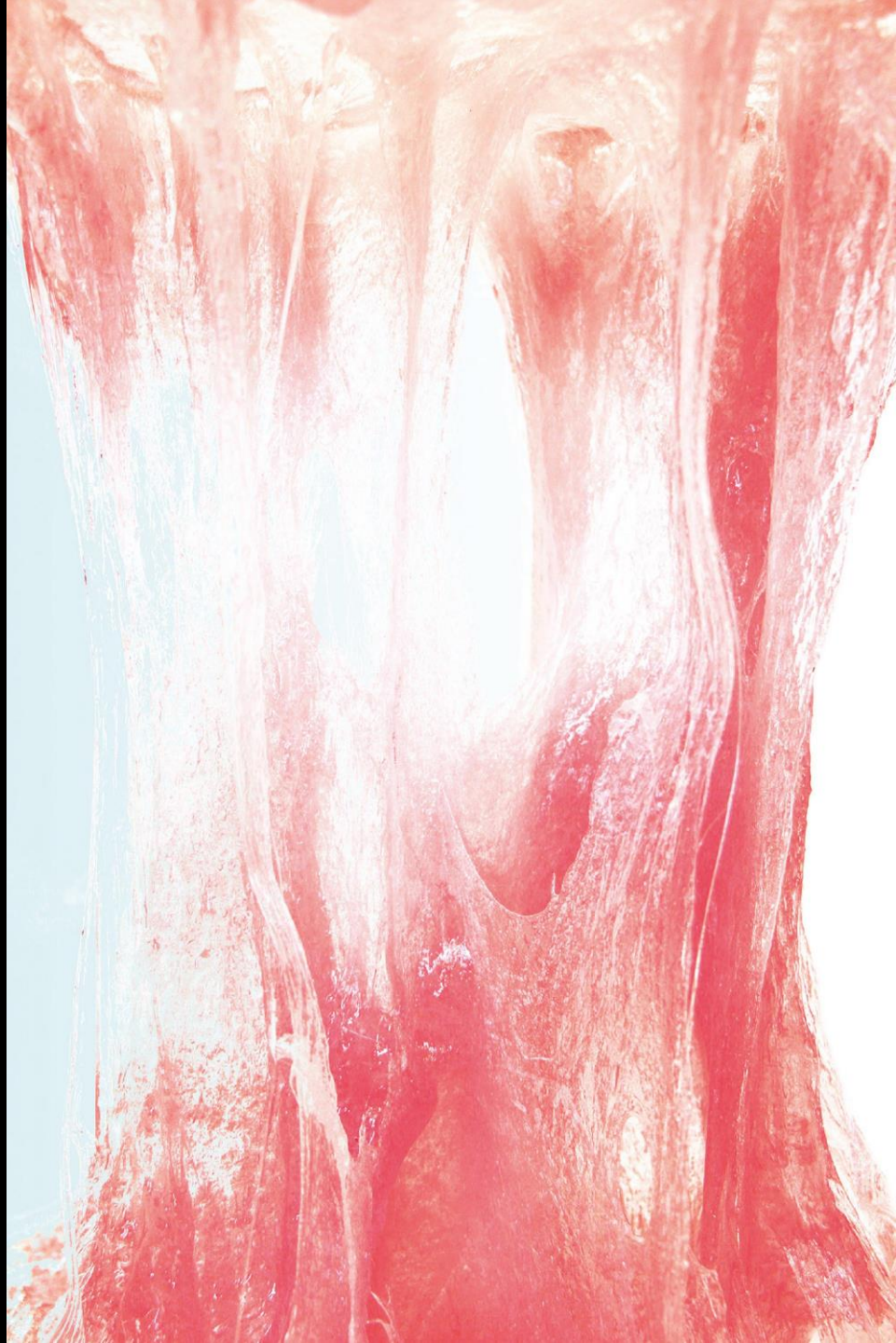




















BREATHE • BLOW

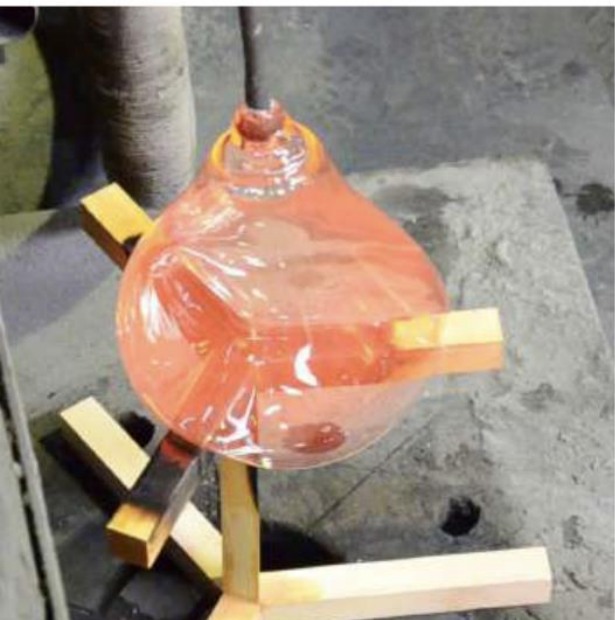
DIH • VPIH

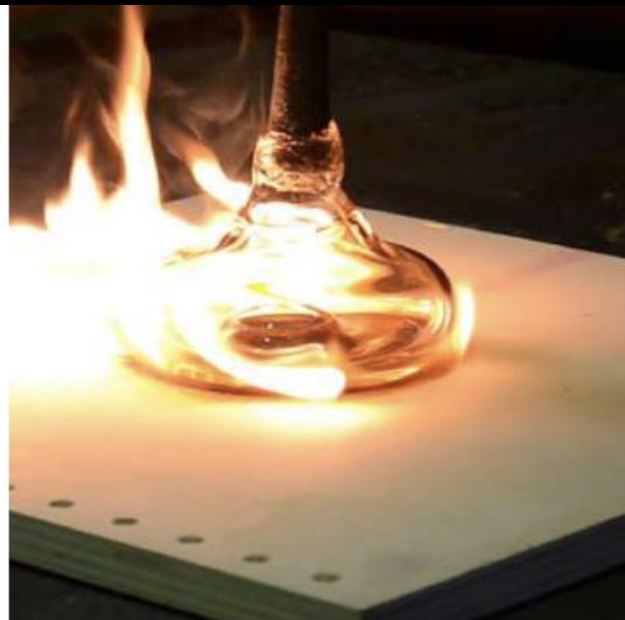


DIH • VPIH

BREATHE • BLOW

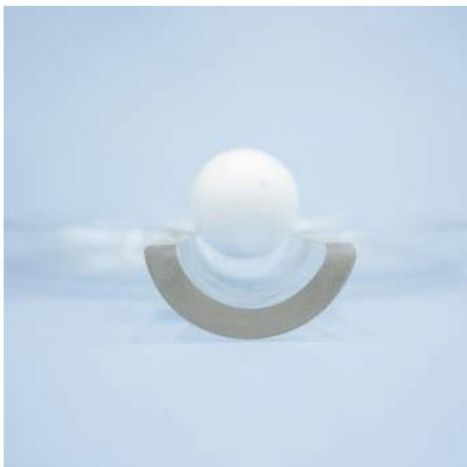


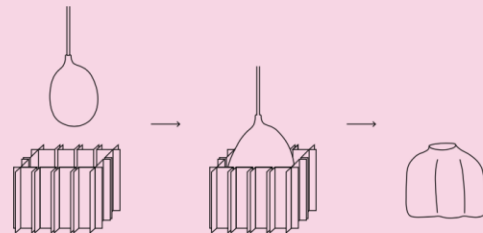
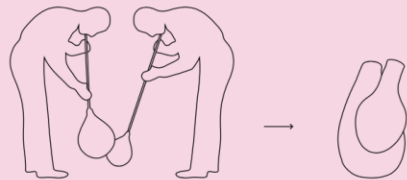
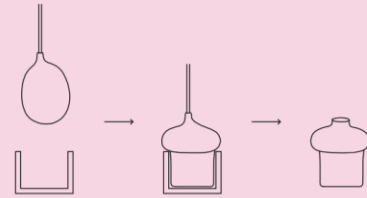
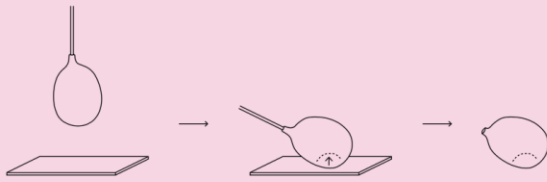
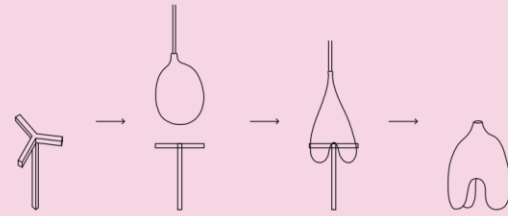
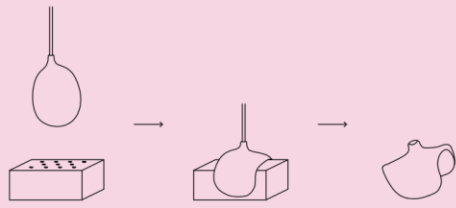














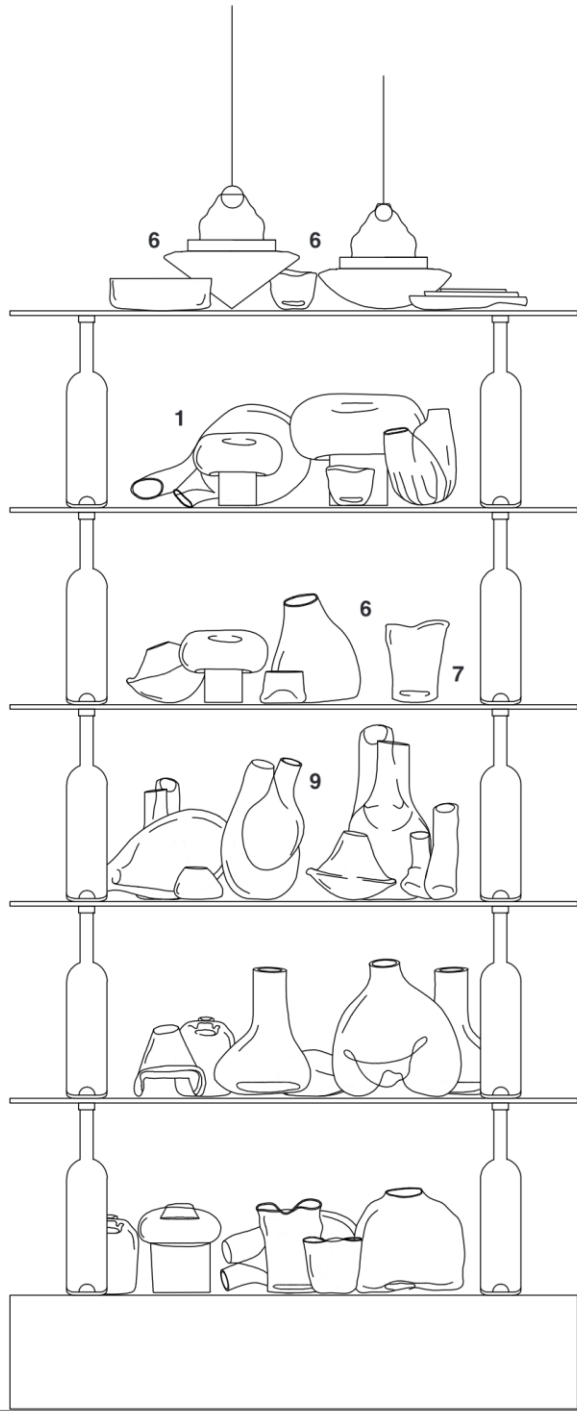
hold me | Kaja Stopar | Melani Pee



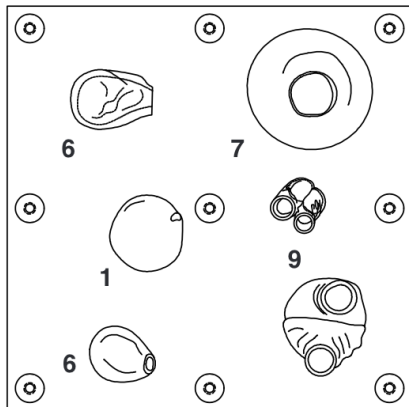
06



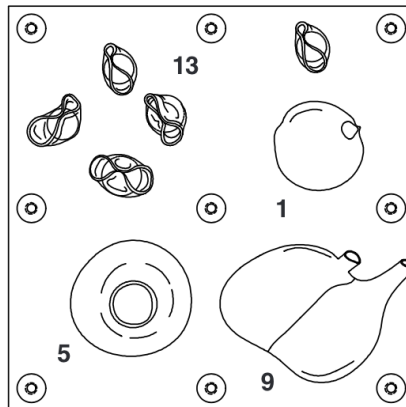




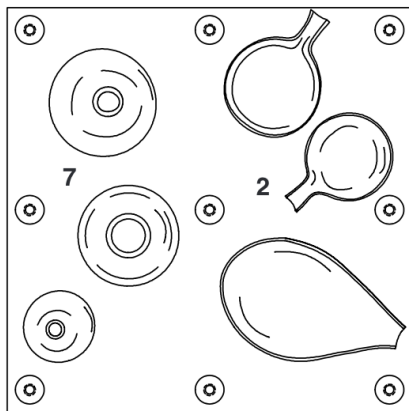
I.



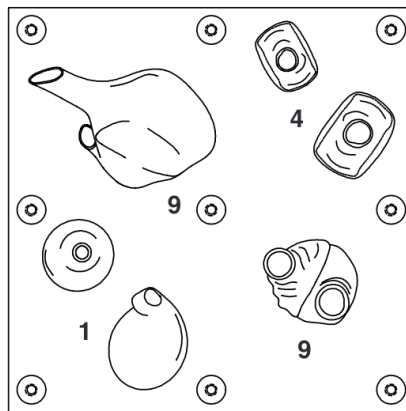
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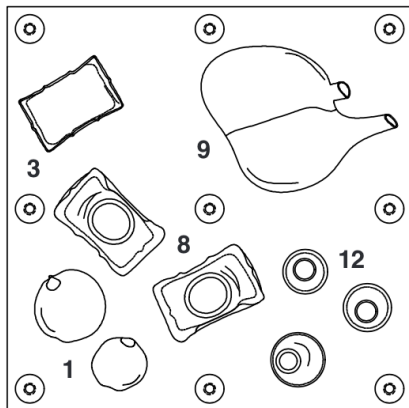
III.



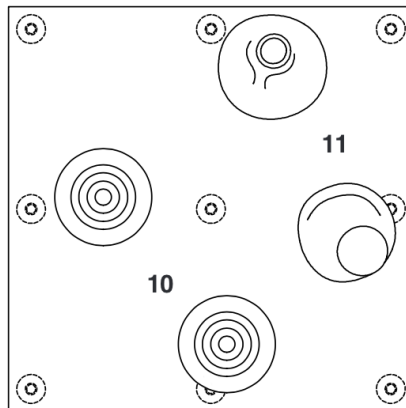
IV.



V.



VI.





Doma z betonom

At Home With Concrete



Beton in njegova alkimija / Concrete and Its Alchemy

Beton je material, ki nas spremlja že vse od antike. Je torej material, ki je v prenesenem in celo dobesednem pomenu zgradil današnjo »svet«. Beton nastane v skoraj alkemičnem procesu, ki kamnini spremeni »agregatno stanje«; s tem ga lahko vidimo kot »utekočinjeni« kamen, ki s pomočjo kalupa lahko zavzame kakršnokoli novo obliko. Z betonom smo tako ustvarili eno prvih oblik umetne narave – transformacijo kamnite monolitne mase v popolnoma nove oblike, ki izhajajo iz potreb, namenov, aspiracij in namer človeka.

Prvi antični betonski produkti so bili inženirske narave: ceste, akvedukti in kupole, kjer je beton nastopal kot nevidni material, ki je omogočal nove arhitekturne forme, ki pa so že nakazovale njegove skulpturalne potenciale.

Concrete is a material which has been present since antiquity. It is a material that has – metaphorically and even literally – built today's "world". Concrete is made in an almost alchemical process that changes the 'physical state' of the rock, which means that we can consider it to be a 'liquefied' rock that can take any form through use of a mould. Therefore, We - as humans - have used concrete to create one of the first forms of artificial nature – transformation of rock monolith mass into completely new forms, arising from the needs, intentions, aspirations, and purposes of man.

The first antique concrete products had engineering background: roads, aqueducts, and domes where concrete was an invisible material that allowed new architectural forms, already indicating its sculptural potential.

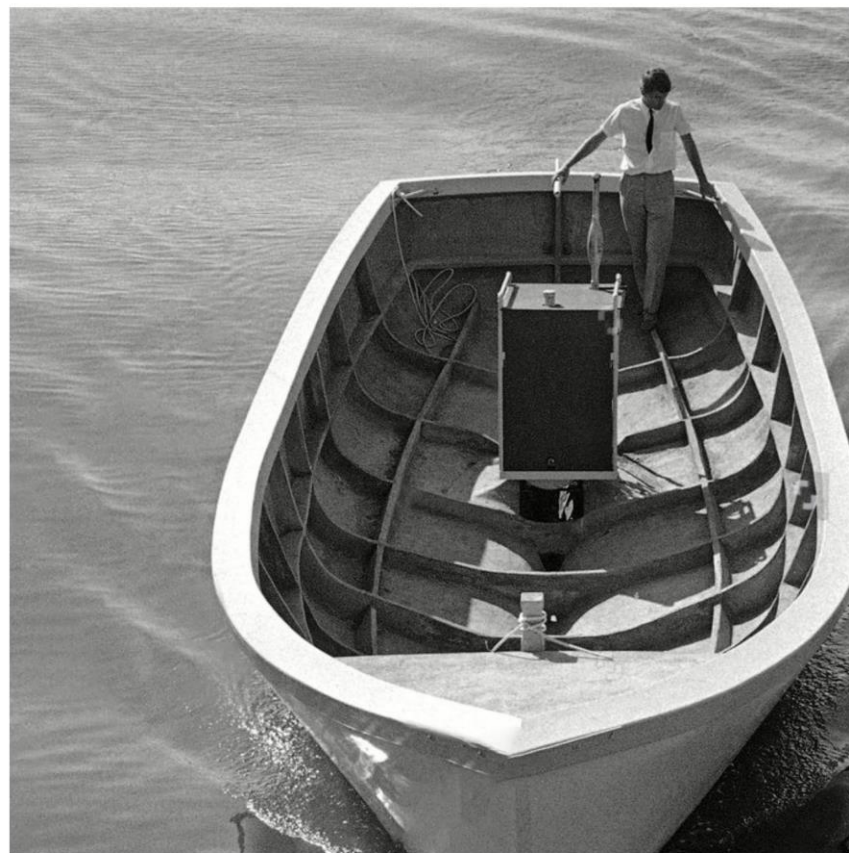
01
Tekstura betona /
Concrete texture



Eden prvih »oblikovalskih« produktov recentne zgodovine betona in hkrati prototip pri katerem je bila uporabljena nova tehnologija, je bil betonski čoln italianskega inženirja Pier-Luigi Nervija. V tem zgodovinskem trenutku se je beton pokazal ne le kot plastičen, temveč tudi kot »presenetljiv« material – ne le tekoči, temveč celo plavajoči kamen, s čimer so se pokazale nove neslutene možnosti in potencialno širok razpon uporabe tega istočasno novega in starega materiala.

One of the first 'designed' products in the recent history of concrete, and at the same time the prototype where new technology was used, was the concrete boat designed by Italian engineer Pier-Luigi Nervi. In that historical moment, concrete was not only shown to be plastic, but was also a 'surprising' material – not only liquid, but also floating rock, which presented new, unprecedented possibilities and a potentially wide range of uses for this new and at the same time old material.

02
Betonski čoln, Pier Luigi Nervi, 1967
Concrete boat, Pier Luigi Nervi, 1967





03 Pantheon 125 n.s. / Paritheon 125 AD ▲



04 Xilitla, San Luis Potosí, Mehika 1939 / Xilitla San Luis Potosí, Mexiko 1939 ▼

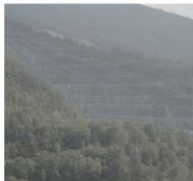


05 *Unite d'habitation, 1964 / Unite d'habitation 1964* ▲



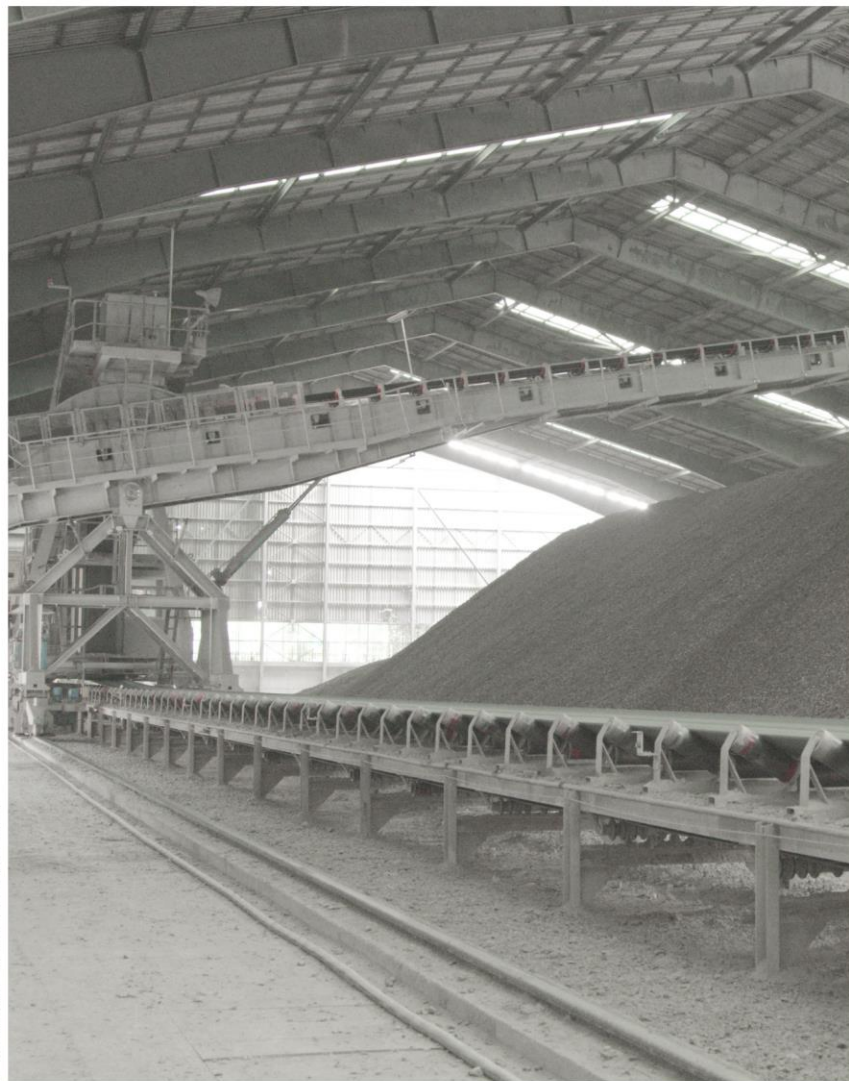
06 *Pier Luigi Nervi: Palazzetto dello Sport, Rome 1956 / Pier Luigi Nervi: Palazzetto dello Sport, Roma 1956* ▼

Anhovo - Od gore do cementa/Anhovo - From Mountain to Cement



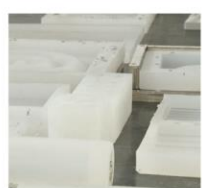


08 Prevažanje kamnov / Stone transportation ▲



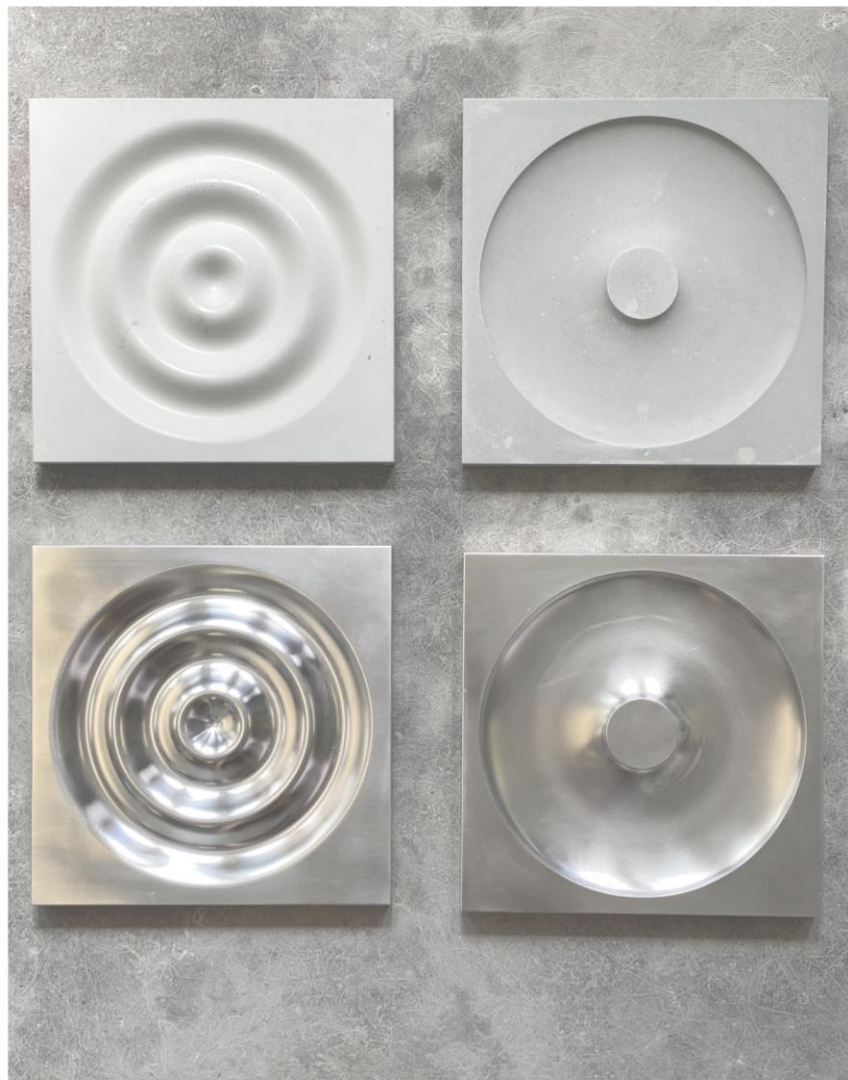
09 Proizvodnja cementa / Cement production ▼

Delavnica Od cementsa do objekta/ Workshop – From Cement to an Object



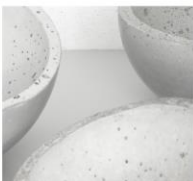
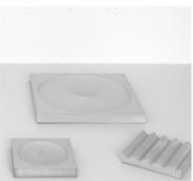
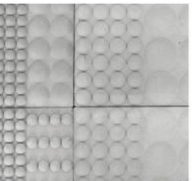
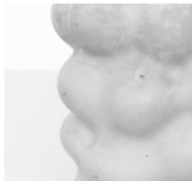
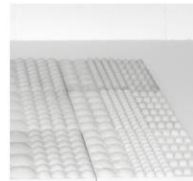
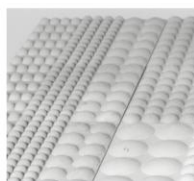
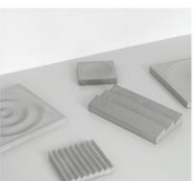
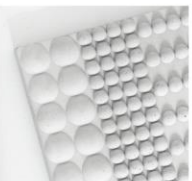
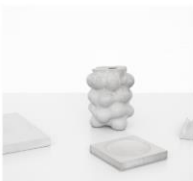
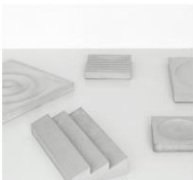


13 Testni izdelki / Test products ▲



14 Aluminijasti modeli / Aluminum models ▼

Produkti /
Products



Doma z betonom At home with concrete

Sarjana Pavoni
Fakulteta za arhitekturo, Univerza na Ljubljani
Fakulteta za arhitekturo, Univerza na Ljubljani

Navedba študijskega delovnega mesta:
Vrednotenje projekta
Projekt: Nova hiša v Ljubljani, avtor: Arh. Arh.
Juri Smečnik

Priloge:
Arhitekturni nacrti, 2006, 2007, 2008
3D model, 2006, 2007, 2008
3D model, 2006, 2007, 2008

Delovna področja: Splošna arhitektura
Arhitektura

Materialni predmeti in objekti: Beton
Materialni predmeti in objekti: Beton

Materialni predmeti in objekti: Beton
Materialni predmeti in objekti: Beton

Delovna področja: Splošna arhitektura
Arhitektura
Materialni predmeti in objekti: Beton
Materialni predmeti in objekti: Beton

Materialni predmeti in objekti: Beton
Materialni predmeti in objekti: Beton

CEMENT
ZEVIK LAB



Doma z betonom

At home with concrete

Seminar Perović
Fakulteta za arhitekturo, Univerza v Ljubljani /
Studio Perović
Faculty of Architecture, University of Ljubljana

Mentorji študentske delavnice /
Workshop mentors:
izr. prof. Vasa J. Perović, asist. Anja Vidic, Jure Grohar

Kustosi / Curators: izr. prof. Vasa J. Perović, asist. Anja Vidic, Jure Grohar

Uvodnik / Introduction:
izr. prof. Vasa J. Perović, asist. Anja Vidic, Jure Grohar

Oblikovanje razstave / Exhibition design:
asist. Anja Vidic

Tehnološka podpora in somentorstvo /
Technical support and co-mentorship:
dr. Luka Zevnik

Udeleženci / Participants:
Sara Bogičević, Lara Jana Gabrijel, Ana Jerman, Eva Lasic, Medina Lokovic, Ajda Lukman, Eva Lupša, Vanesa Maček, Živa Mali, Meta Marc, Hana Mihelič, Filip Mikuz, Aleksandar Mišković, Lovre Mohorič, Zala Mrak, Anže Muršak, Neža Napret, Iza Oblak, Sara Remec, Isidora Stojkowska, Andraž Tulegdžić

Grafično oblikovanje / Graphic design:
asist. Anja Vidic, Lovre Mohorič, Iza Oblak


Postavitve razstave / Exhibition setup:
Anja Vidic, Hana Mihelič, Lenart Megušar, Aleksandar Mišković, Lovre Mohorič, Iza Oblak, Isidora Stojkowska

Fotografije / Photography:
Lenart Megušar, Andraž Tulegdžić

Video produkcija / Video production:
Tajna produkcija d.o.o.

Ljubljana, Junij 2021/ Ljubljana, June 2021

 SALONIT ANHOVO CEMENT

 ZEVNIK LAB

Študentska oblikovalska delavnica »Doma z betonom« je nastala v partnerstvu z Muzejem za arhitekturo in oblikovanje v Ljubljani, Salonitom Anhovo in tehnološkim podjetjem Zevnik Lab iz Kranja, ki se ukvarja z izvedbo raziskav na področju sodobnih načinov izvedbe betona.

Oblikovalska delavnica je nastala na pobudo MAO Ljubljana in Salonita Anhovo d.d. Delavnica raziskuje potenciale betona kot taktilnega materiala manjših, vsakdanjih predmetov, ki »poselijo« dom.

S partnerji in študenti smo raziskovali različne metode izdelave »domačih« objektov – od preprostih in »primitivnih« do visokotehnoloških – ki vplivajo na različne karakterje izdelkov. Delavnice se je udeležilo 21 študentk in študentov iz 2. do 5. letnika, ki so v mešanih skupinah razvili več kot 20 zasnov predmetov, od katerih smo 12 najbolj potencialnih izbrali za izvedbo. Serijo produktov sestavljajo mize, svetila, posode, družabne igre, zabavski kipi, pleš, obesalniki in jase za shranjevanje, ki v interakciji z različnimi vsakdanjimi predmeti lahko dajejo domu nov specifičen karakter.

The student design workshop »Home With Concrete« was organized in partnership with the Museum of Architecture and Design in Ljubljana, Salonit Anhovo, and technology company Zevnik Lab from Kranj, which deals with the production of research into contemporary types of concrete.

The design workshop was organized following the initiative of MAO Ljubljana and Salonit Anhovo d.d. The workshop explores the possibilities of concrete as a tactile material for smaller, everyday objects that 'inhabit' our homes.

We researched various production methods of 'home' products with partners and students – from simple and 'primitive' to high-tech ones – which affect different characteristics of objects.



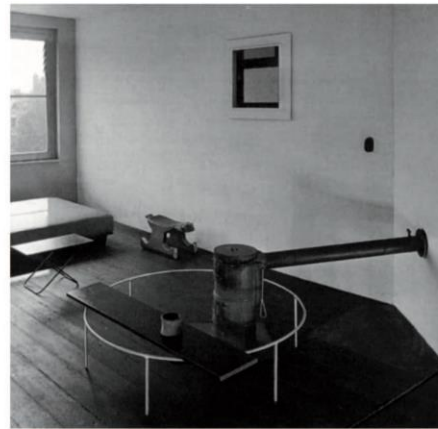
**from virtuous situations
towards
narrative assemblages**

Ljubljana

Virtuous situations



urban situation - orphanage - Aldo Van Eyck



domestic situation - architect's apartment - Aldo Van Eyck

The idea of a situation can be defined as the set of relationships of built fragments that unite people to their environment. The word virtuous, means that an idea of an altruist approach exists somewhere behind this built environment. In general, we like to think architecture as an iterative process between different fragments, on different scales and levels of attention.

A final built environment created through a careful 'mise en relation' (linking) that is complete in its form and open in the uses and interpretations that it proposes.

In a more simple way, an architecture that is shaped by the relations that it creates with its environment.

Narrative assemblage



'Narrative assemblage' - Andrea Branzi

The idea is to produce neither a piece of furniture nor an architectural fragment.

Rather we propose to build a **NARRATIVE ASSEMBLAGE**, a small environment that **approaches the true sense of a specific situation.**



'Narrative assemblage' - Richard Venlet

This object made of different fragments / pieces has to be seen as an extrapolation of a chosen situation, a schematic abstraction.

The non-respect of the scale, materials, proportions and even the resemblance with the reality **will give an autonomy to the final piece, where** each fragment has its place and mean from which different uses and stories can outcome.

Learning from Plecnik

That is what I do, I mark the points on my routes, I make connections visible but I do not unveil the mask entirely. My game is to discover fragments and to bring them to life, slowly, one by one; a pavement, a monument for a poet, a lamp pole, a line of trees, a pyramid. My sources are limited but I use what I can find, what is under my feet, I pulverise stones, I pour concrete, I use what grows, the trees, I use what is left over from demolished houses, columns and windows and piping. I make the scenes, separately, and then they begin to communicate: they speak, they speak to people, they tell them how to walk this city, how to use it, where to go and where to sit, (...) where to meet and talk. All of a sudden one fragment leads to another - I tie them to form a story, more stories, uncountable stories as all the routes intersect and new combinations can be made. I do not make the story, I make its parts, and provide the means for the people to make their stories out of them.

*The architect and the city
Double oeuvre
Joze Plecnik in Ljubljana
Klaske Hevik*

Plecnik's diverse yet coherent production can serve as the perfect field of research about what is a virtuous situation and what are its components.

Above all the stylistic mastering, if one looks at Plecnik's work one can see that he was com-

posing his architecture, the city but also the interiors, furnitures or holy sculptures as a careful assemblage between different fragments.

Once put together those elements are producing a powerful corpus / object / space / form while opening up the possibilities of different uses / interpretations.

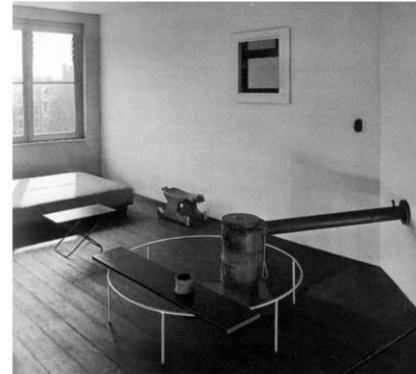
From the identification of a virtuous situation towards a narrative assemblage

URBAN SITUATION



Plecnik in Prag

DOMESTIC SITUATION



architect's apartment - Aldo Van Eyck

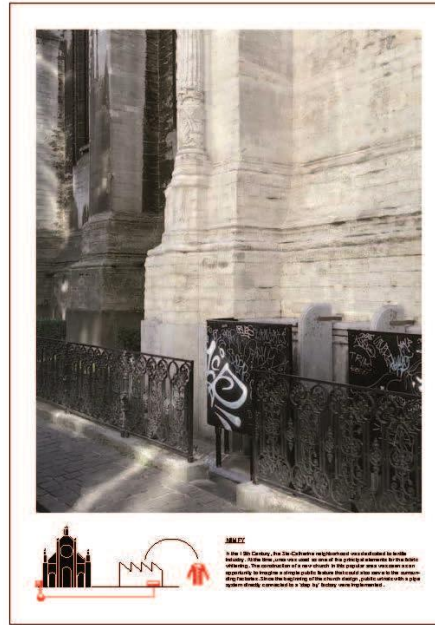
NARRATIVE ASSEMBLAGE



Wiels - Koenraad Dedobbeleer

PROCESS

STEP 1: SITE VISIT



X10

1. Understanding the notion of a situation.
2. Understanding the narrative potential behind Plecnik's work.
Elements + Relation between elements
3. Each group must have at least one camera.
Learn to observe the situation through photography by framing it in a larger context. All the possibilities must be explored.
4. All the material produced during the visit will be selected, printed and manipulated by the students to better understand the different elements /objects that compose the images and how the relation between them creates an interesting situation.

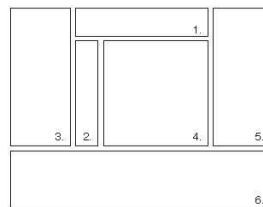
STEP 2: SITUATION DISPLAY AND SELECTION



The students will display their pictures, each site will be discussed and understood collectively. Each group will select the picture (s) that has the best narrative potential and shows clearly the true essence of the selected situation.

On the basis of this, Maxime will go with each group of students with a 4X5 camera back on the site and take one picture that visually explains the best the selected situation.

STEP 3: IMAGE DECOMPOSITION



Each group, through a physical cut in the image will identify, isolate and name each element that composes the situation. The isolated elements will be classified in 3 categories.

STEP 4: TRANSLATION, ABSTRACTION AND SCALE CHANGE



Each group, through a physical cut in the image will identify, isolate and name each element that composes the situation. The isolated elements will be classified in 3 categories.

The students will have to make an interpretation and an abstraction of the constituting elements of the image/situation. This part of work will put the light on the essentials of the situation, but also will show the qualities and potentials of the photographed situation.

The NARRATIVE ASSEMBLAGE will start during this step.

The objects will be composed of a serie of 3 distinctive elements.

An unreferential material, stainless steel will offer an abstract and schematic vision of Plecnik's architectural elements.

Unreferential material:

Stainless SHEETS, thickness between 3mm - 6mm

digital cut

welding or binding

need of an inox guy or somebody that has a CNC machine and a welding machine

The second element will represent the context that interacts with the architectural elements.

Those elements will be natural and symbolical a stonr, a branch, a flower, a piece of wood, fire, water...)

The third element will be an 'objet rapporté' produced or not by the student.

This object will be the support of the student's narration that will help him to appropriate to himself the studied Plecnik's situation.

STEP 5: PRODUCTION / ASSEMBLAGE



STEP 5

PRODUCTION / ASSEMBLAGE

Technical drawings for digital cut.
Choice of the natural elements.
Choice and production of the 'objet rapporté'

STEP 6: PHOTOGRAPHY



STEP 6

PHOTOGRAPHY

Friday the models will be shot outside or inside.
The context and background for the shoot will be decided on site.









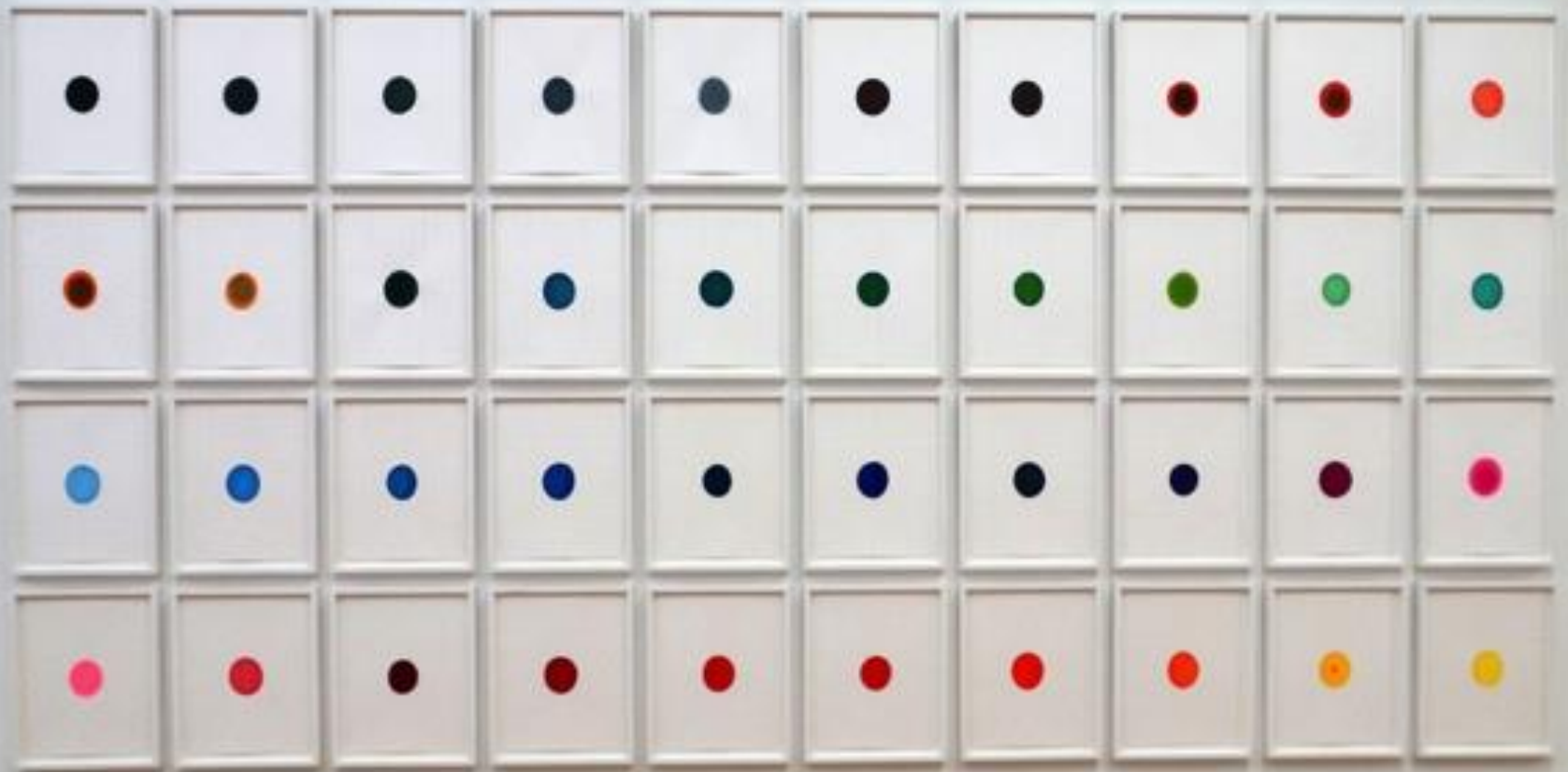


SITUATION

1. ...
2. ...
3. ...
4. ...
5. ...
6. ...
7. ...
8. ...
9. ...
10. ...

2







IZHODIŠČA LJUBLJANA UNLIMITED

ARHITEKTURA KOT POLITIKA, POLITIKA KOT ARHITEKTURA

Slovenska politika v zadnjem desetletju ni uspela izoblikovati konkretne vizije ali strategije, ki bi na kakršen koli način vzpostavila konceptualni razvoj naše družbe in Sloveniji dala jasno fizionomijo znotraj EU in sveta.

Izhodišče letošnjih seminarских projektov je špekulativna vizija enega možnega modela razvoja slovenske družbe v prihodnosti in njene realizacije v mestni panorami.

Ljubljana je območje, kjer smo z različnimi projekti poizkušali podpreti optimistično vizijo prihodnosti mesta, ki je tudi prestolnica vseh državljanov in ne le turistična destinacija.

Slovenska družba mora s svojo pozitivno strateško opredelitvijo postati vidna udeleženka v globalnem ekonomsko-socialnem in političnem kontekstu. Za kakršenkoli razvoj v tej smeri pa mora obstajati jasna vizija.

Vizija nove politično ekonomske situacije Slovenija ne izkorišča (več) potenciala svoje geografske lokacije in naravnih danosti – ker ni pravočasno nadgradila transportne infrastrukture, je nekdanj močna industrija propadla. Prav tako je nekonkurenčna na globalnem trgu storitev, saj je delovna sila predraga za morebitni interes tujih podjetij.

Zdi se, da je Slovenija po vstopu v Evropsko unijo izgubila idejo, pod katero bi bili zbrani vsi državljani, skupni cilj, ki ne obstaja več.

Potencialna vizija za razvoj za naslednjih 10 in 20 let mora izhajati iz prepoznavanja dejanskega stanja države, razumevanja lokalne mentalitete in nadgrajevanja obojega z vizijo Slovenije kot evropskega in globalnega igralca – družba, ki je z izkušnjo in nadgradnjo lokalnega aktivna globalno.

Mentaliteta

Možna vizija Slovenije bi bila nadgradnja nekoč razširjenega modela 'garažne ekonomije' v različne oblike sodobnega podjetništva in kreativne industrije ter njeno povezovanje z vrhunskim šolstvom (za katerega že obstaja večina tradicionalne infrastrukture), raziskovalnimi in kulturnimi institucijami.

Izobraževalni, znanstveni in tehnološki vidik

Ker 'infrastruktura', ki bi pritegnila vlaganja velikih znanstvenih in tehnoloških ali proizvodnih podjetij, ne obstaja, je najhitrejša in ekonomsko najbolj smiselna nadgradnja obstoječih izobraževalnih, znanstveno raziskovalnih in kulturnih institucij, saj infrastruktura za njih že

obstaja – njihov nadaljni razvoj pa s tem razmeroma poceni – efekti sprememb so zaradi kratkih ciklov (študij traja 5 let) zelo hitri.

V skladu z vizijo, ki se fokusira na razvoj družbe znanja in tehnoloških inovacij, je potrebno razvijati vse segmente družbe – obstoječe in nove ter jih podpreti z ustreznimi tipologijami za bivanje in delo. Razvija se različne sodobne oblike poslovnih, produkcijskih prostorov (podjetja z lastno majhno produkcijo, poslovni prostori za najem delovnih mest, ostali hibridni prostori za delo) v navezavi na prostore za sodobne kulturne programe in različne stanovanjske tipologije (stanovanja in sobe za študente, stanovanja za mlade družine, stanovanja z delom na domu, stanovanjske skupnosti, enote za kratkoročno uporabo).

Aktivni starejši kot nova družbena kategorija

Slovenska družba se stara, delež starejših prebivalcev je vse večji, zato je potrebno razviti strategije za aktivno bivanje – povezovanje in vključevanje starejših v spreminjajočo se družbo.

Vzporedno z razvojem tipologij in programov, primernih za mlajšo generacijo, bi bilo potrebno razviti podporo starejši generaciji, na način, da bi omogočila medgeneracijski kontakt in aktivno integracijo starejših – kot aktivni in ne le pasivni del družbe (medgeneracijski centri, različne tipologije za bivanje in delo aktivnih starejših).

Reorganizacija državne birokracije

Družbene spremembe mora spremljati reorganizacija in 'tanjšanje' preobsežnega in togega državnega birokratskega aparata.

Prostorska in finančna sredstva, ki so trenutno namenjena vzdrževanju birokratskega sistema, bi se lahko uporabila za razvoj dejavnosti, ki so ekonomsko, socialno in kulturno produktivnejše. Premisliti je potrebno o modelu pre zaposlovanja te in drugih skupin, katerih delovna mesta v spremenjenih okoliščinah izginjajo.

Turizem in rekreacija
Vzporedno z infrastrukturo in programi, ki bi podpirali družbo znanja, tehnoloških inovacij in gibkega podjetništva, bi se izoblikovale nove oblike bivanja in turizma.

Slovenija nima dovolj naravnih in grajenih resursov, ki bi lahko omogočali masovni turizem (ki je trenutno skoraj izključna oblika turizma), potrebno ga je navezati na športne, prostočasovne in kulturne programe. Kulturni in trajnostni turizem mora postati ekonomska kategorija, ne le oglaševalska znamka.

Projekti kot politično orodje

Arhitekturne intervencije na različnih lokacijah v Ljubljani bodo predstavljale infrastrukturo za potencialno 'novi' socialno in politično situacijo.

Osrednji cilj projekta je raziskovanje novih tipolgi, ki bi podprle razvoj novih izobraževalnih, podjetniških, kulturnih in stanovanjskih programov ter predlog njihovih novih, sinergetskih kombinacij. Projekti so politična gesta – vizija prihodnje družbe - artikulirana z arhitekturo.

RAZISKAVA

Raziskovalna faza projektov je zajemala analize specifičnih vidikov Ljubljane in analizo značilnosti tipologije vertikalnih objektov.

Glede na cilj arhitekturne 'krepitve' in vzpostavljanja specifičnih karakterjev posameznih mestnih predelov smo analizirali njihove programske in ambientalne značilnosti. Glede na izhodišče – razvijanje vertikalnosti – smo pogledali v katerih predelih se nahajajo visoke stavbe, koliko jih je, kakšne so njihove višine v odnosu do topografije.

PROJEKT

Izhodiščna naloga predpostavlja programsko in arhitekturno reanimacijo Ljubljane s postavitvijo vertikalnih objektov (in poudarjeno horizontalnih) na vizualno izpostavljene lokacije ob glavnih vpadnicah.

Vpadnice so osnovne prometne in programske razvojne osi posameznih mestnih predelov, ki gradijo 'širšo sliko' Ljubljane v programskem in vizualnem smislu.

Nove arhitekturne intervencije se dogajajo na začetku Dunajske (Bežigrad), na Celovski (Šiška), Tržaški (Vič), Cesti v Mestni log (Murgle), Povšetovi (Moste), Šmartinski (Jarše, BTC) in Trpinčevi (Fužine) ter predstavljajo nov urbanistični, arhitekturni in programski sloj mesta.

Z novimi intervencijami na vpadnicah se krepi posamezne lokalne centre mesta in vzpostavlja nove, ki kot 'razpršena' gesta spreminjajo mesto.

RAZSTAVA

Razstava predstavlja uvodne raziskave (pozicije vertikalnih objektov v mestu in njihov odnos do topografije, število objektov glede na višinski gabarit, tipologija vertikalnih objektov, tipologija poudarjeno horizontalnih objektov, prikaz ambientalnih in programskih središč Ljubljane) z diagrami; intervjuje in špekulativne teze, ki poizkušajo konkretizirati izhodiščno nalogo; urbanistično maketo z označenimi lokacijami intervencij – mreža novih 'svetlinikov', ki vzpostavlja nove in krepki obstoječe mestne subcentre; urbanistične makete projektov, strnjениh v 'kondenzirano različico' Ljubljane in posterje posameznih arhitektur, izpostavljenih kot objektov z avtonomnim arhitekturnim izrazom.



P1



M1



P2



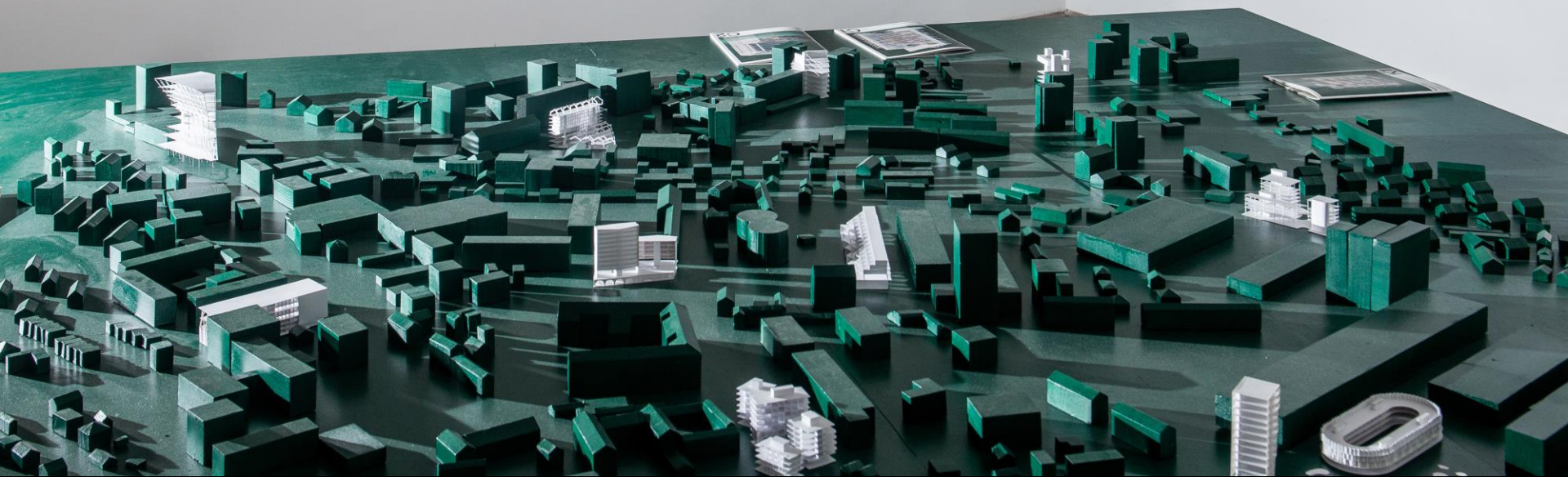
Š1

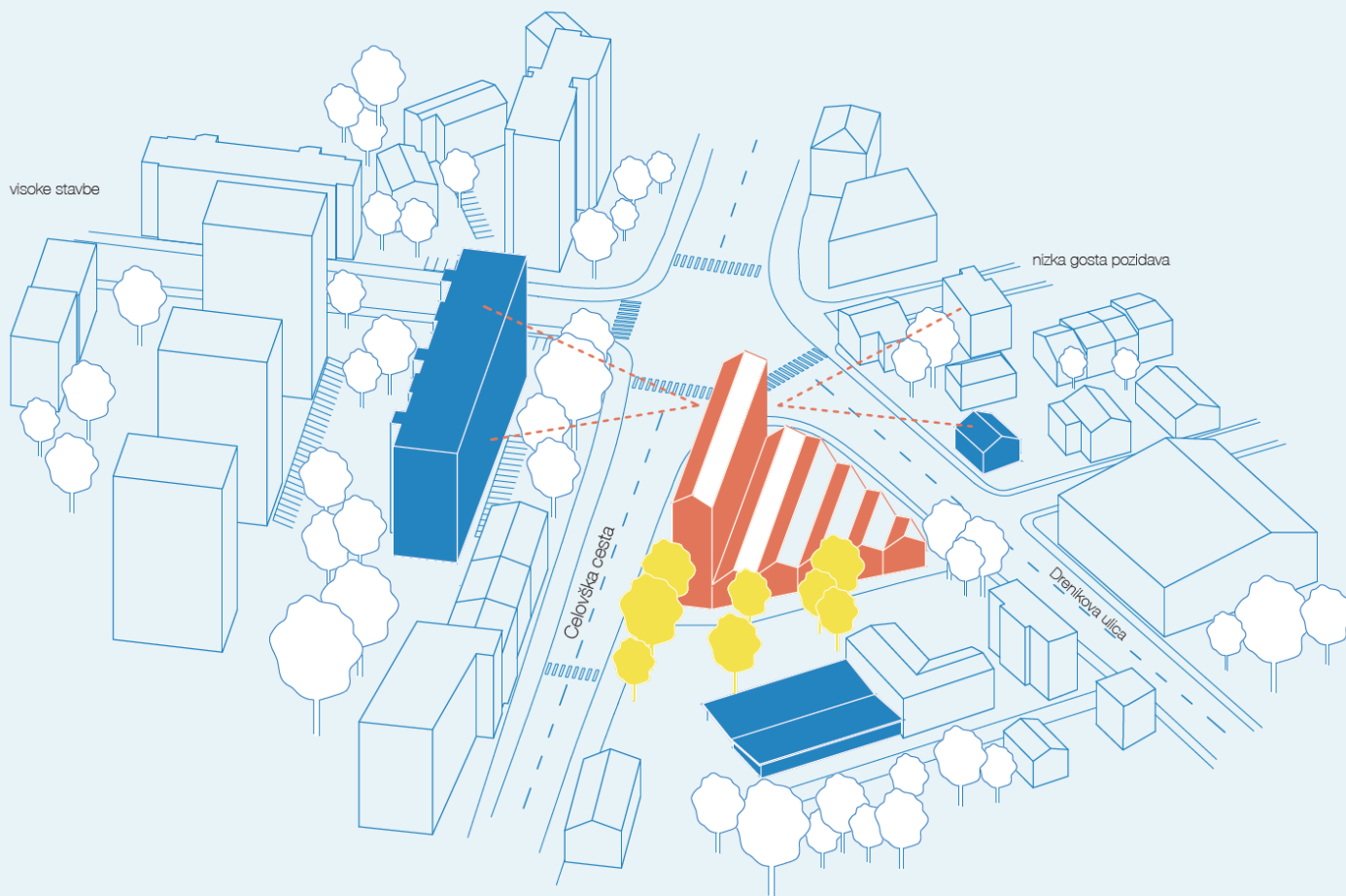
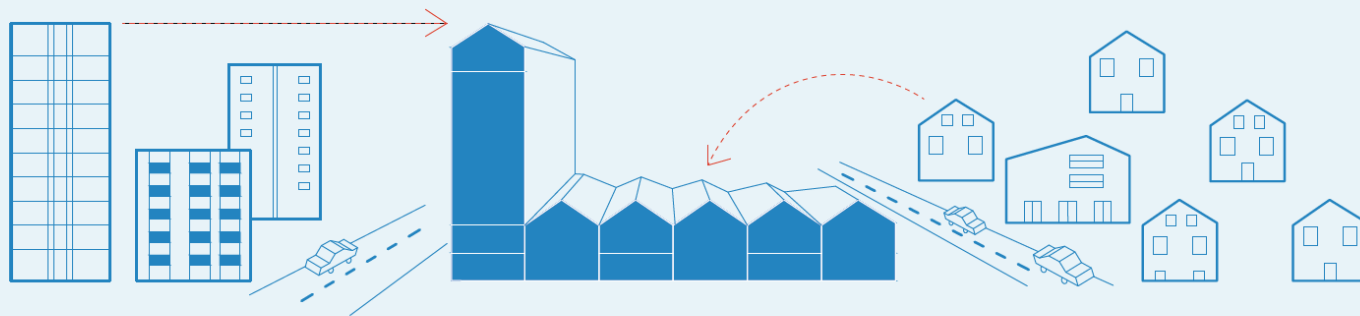


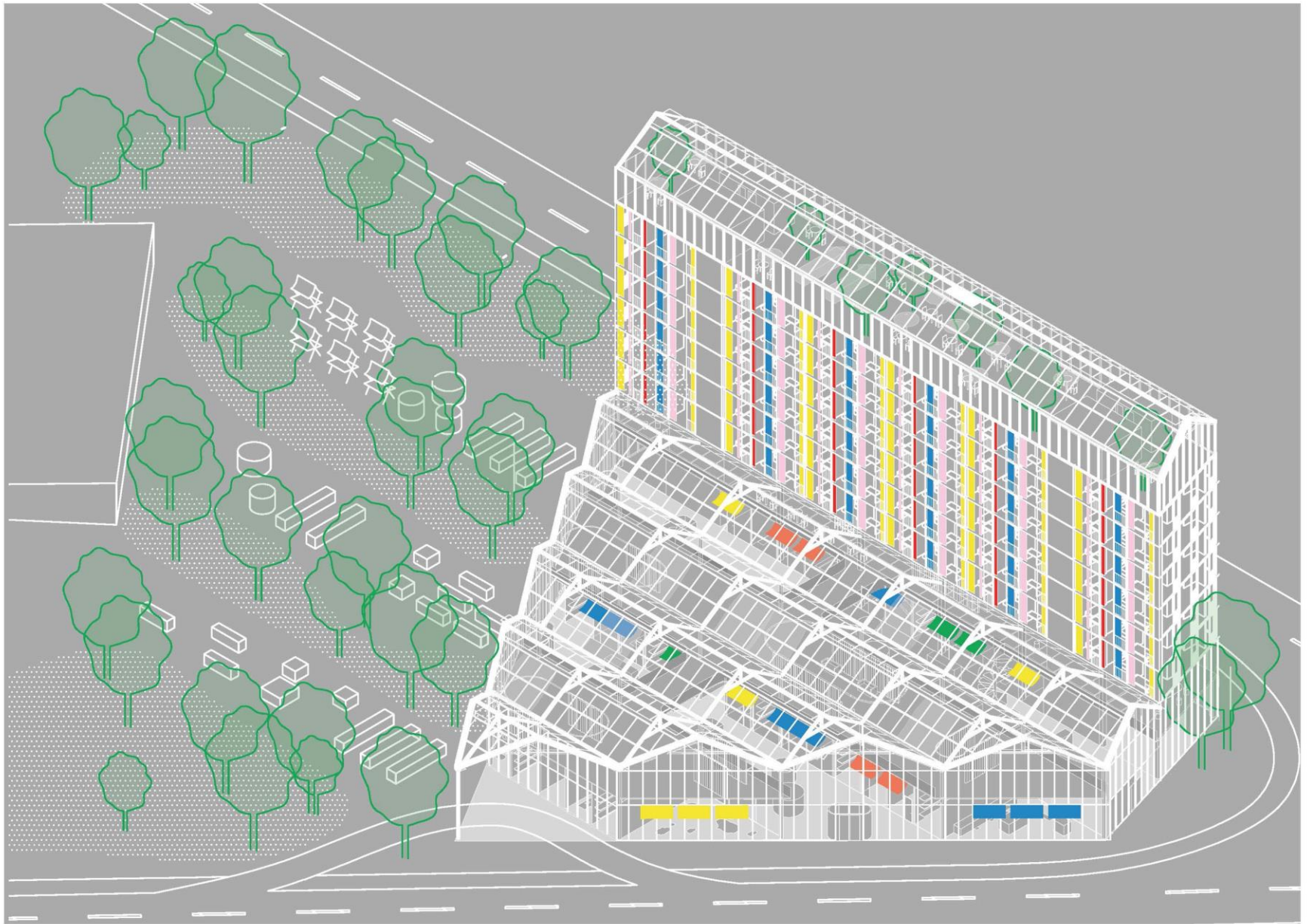
D1



T1

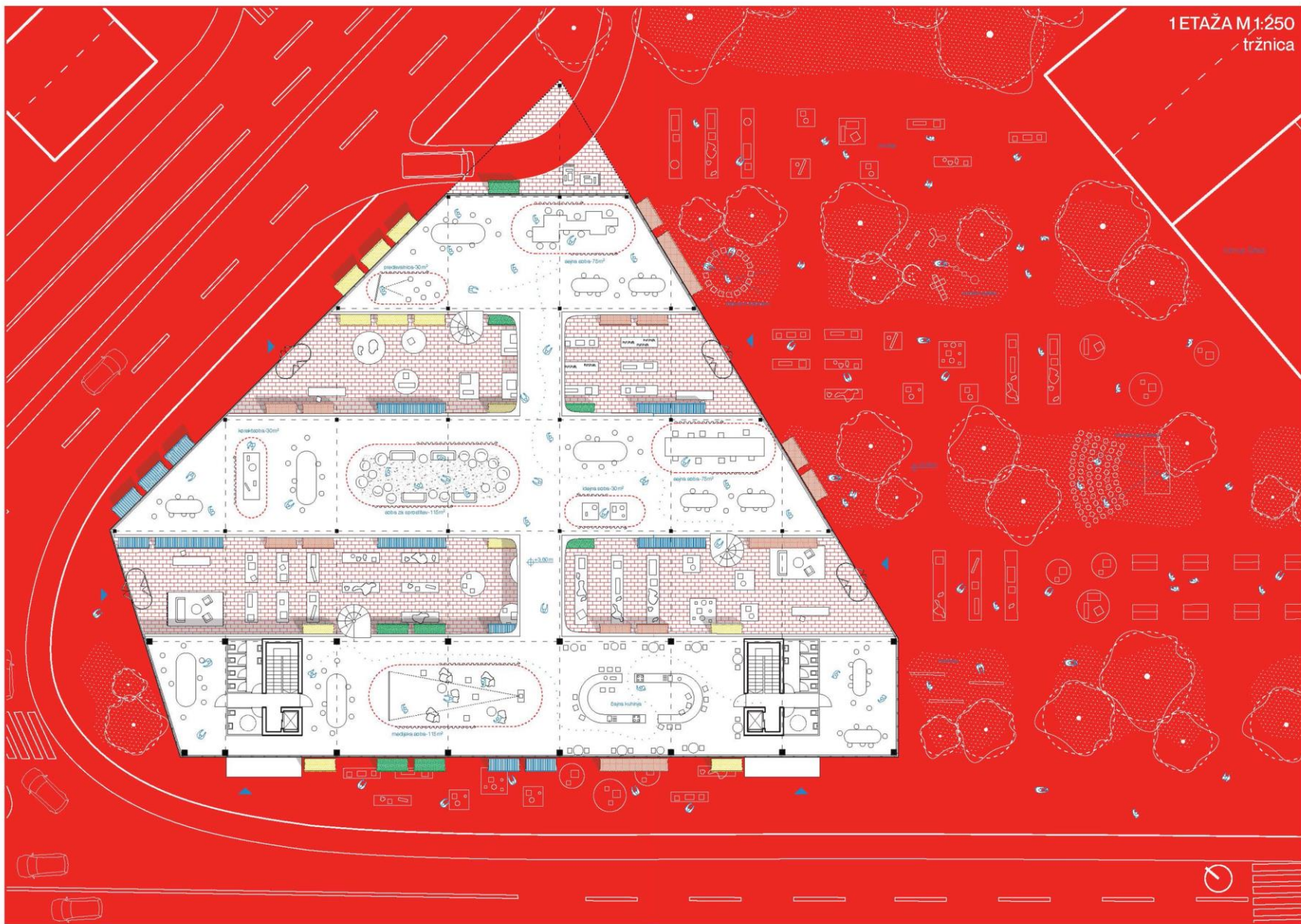


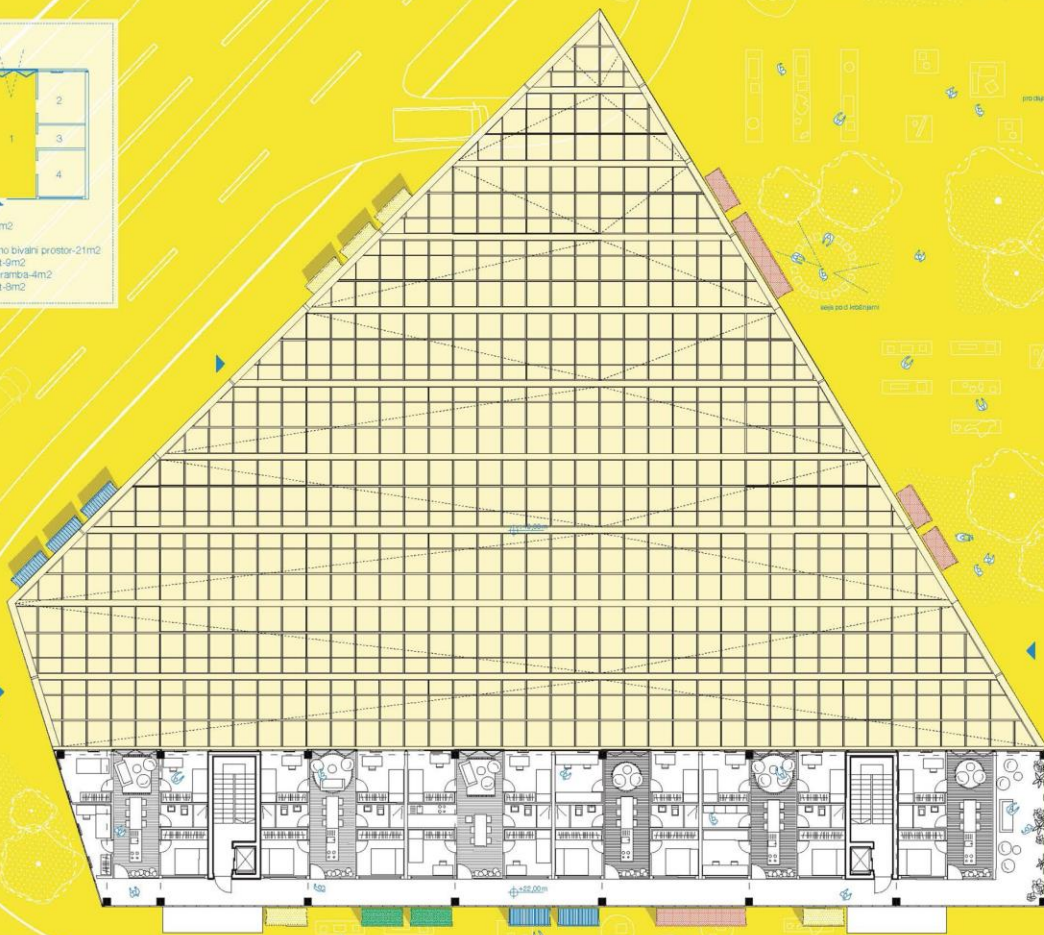






1ETAŽA M 1:250
tržnica





tržnica Šiška

vešnišča hodniki

stropni svetlo

koristi se prostori

±0,00m

stropni

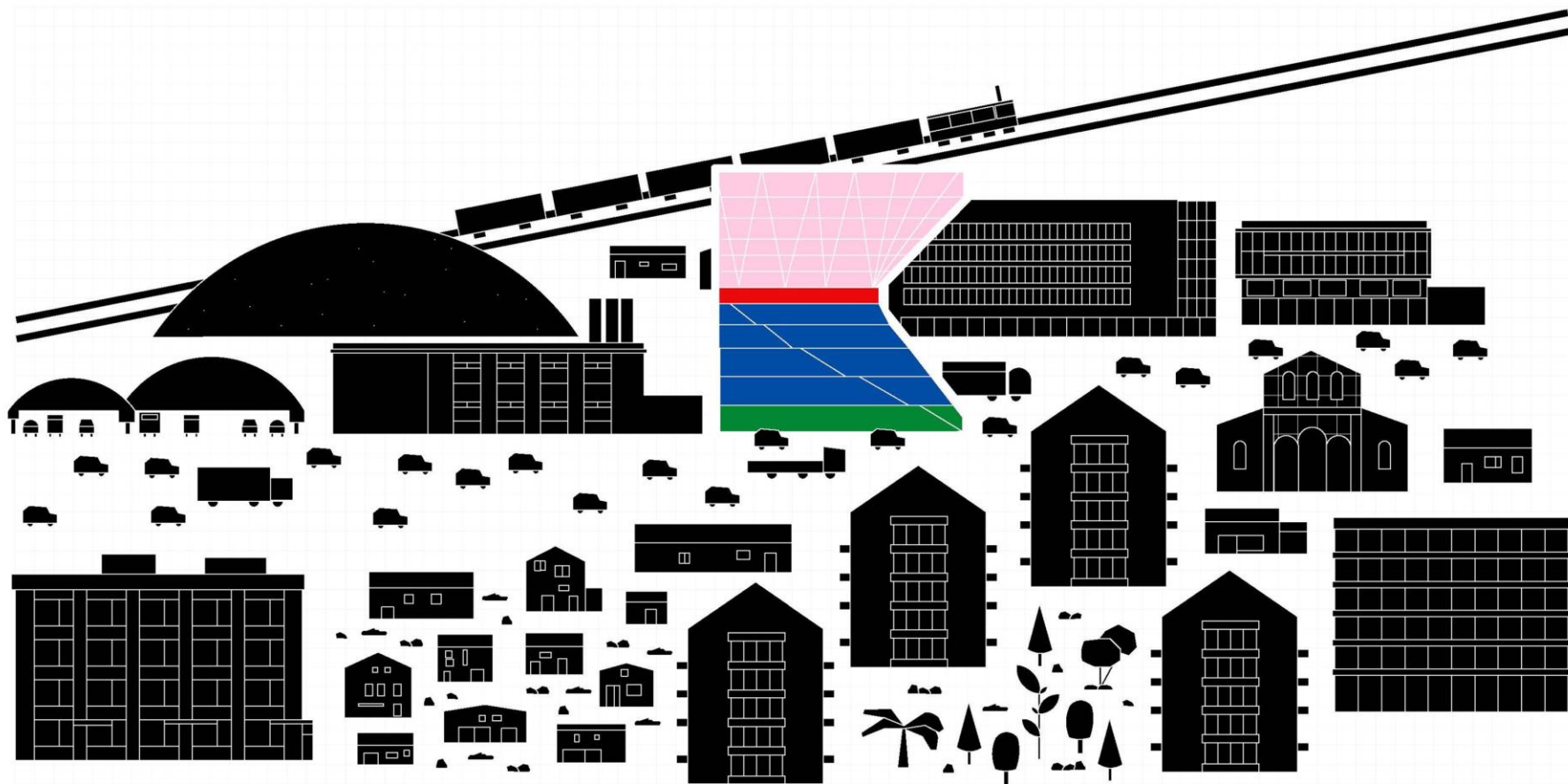
±0,00m

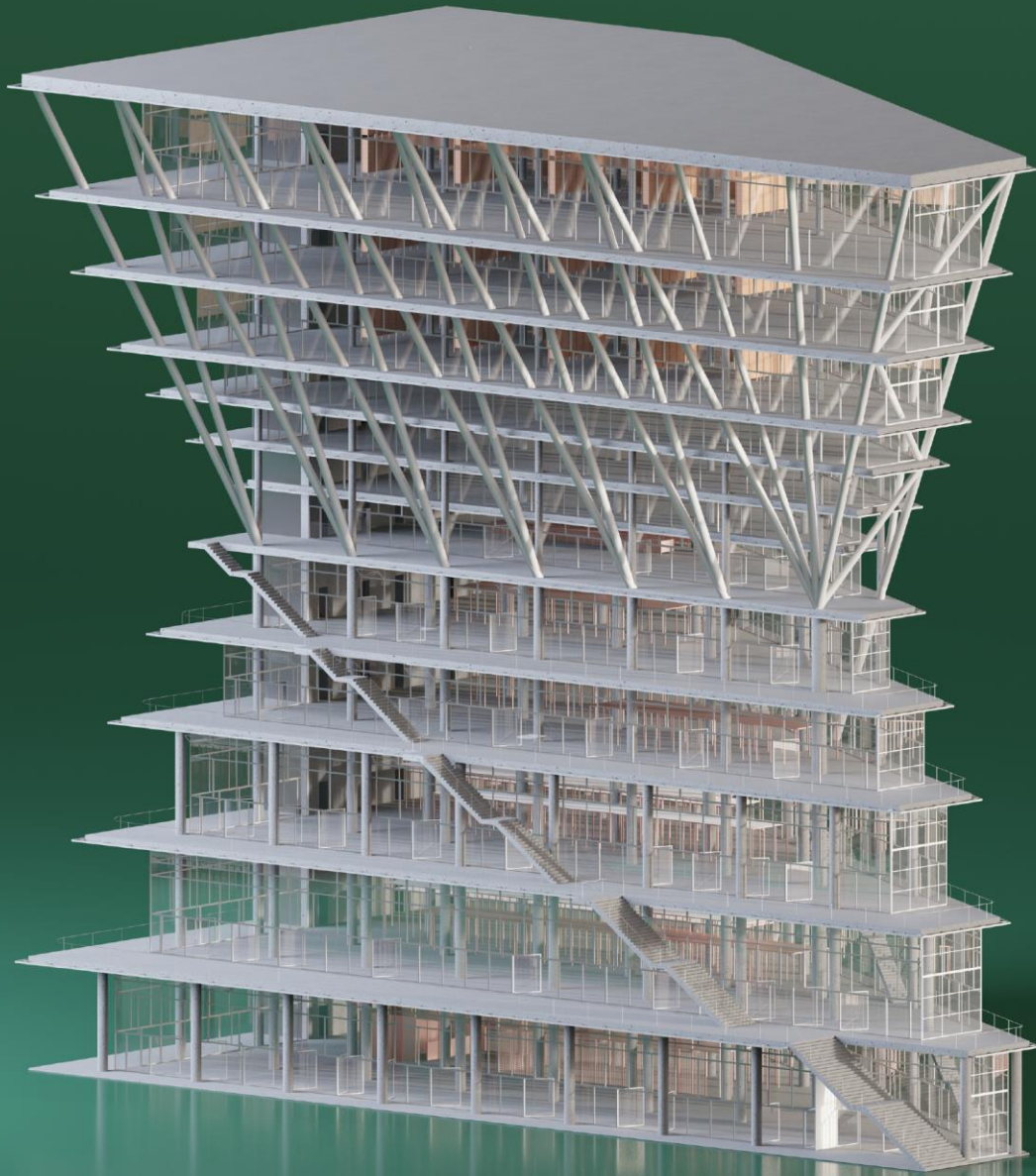


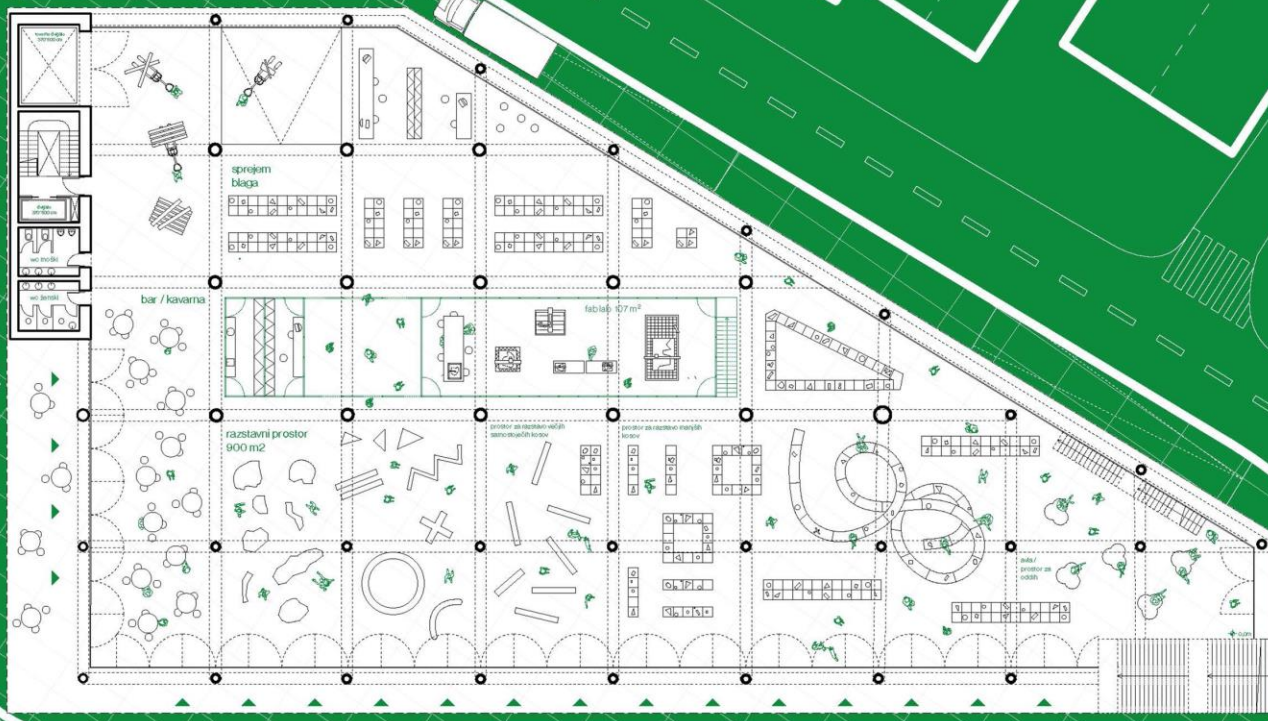
ATLAS OKOLICE

ODGOVOR HIŠE OKOLICI

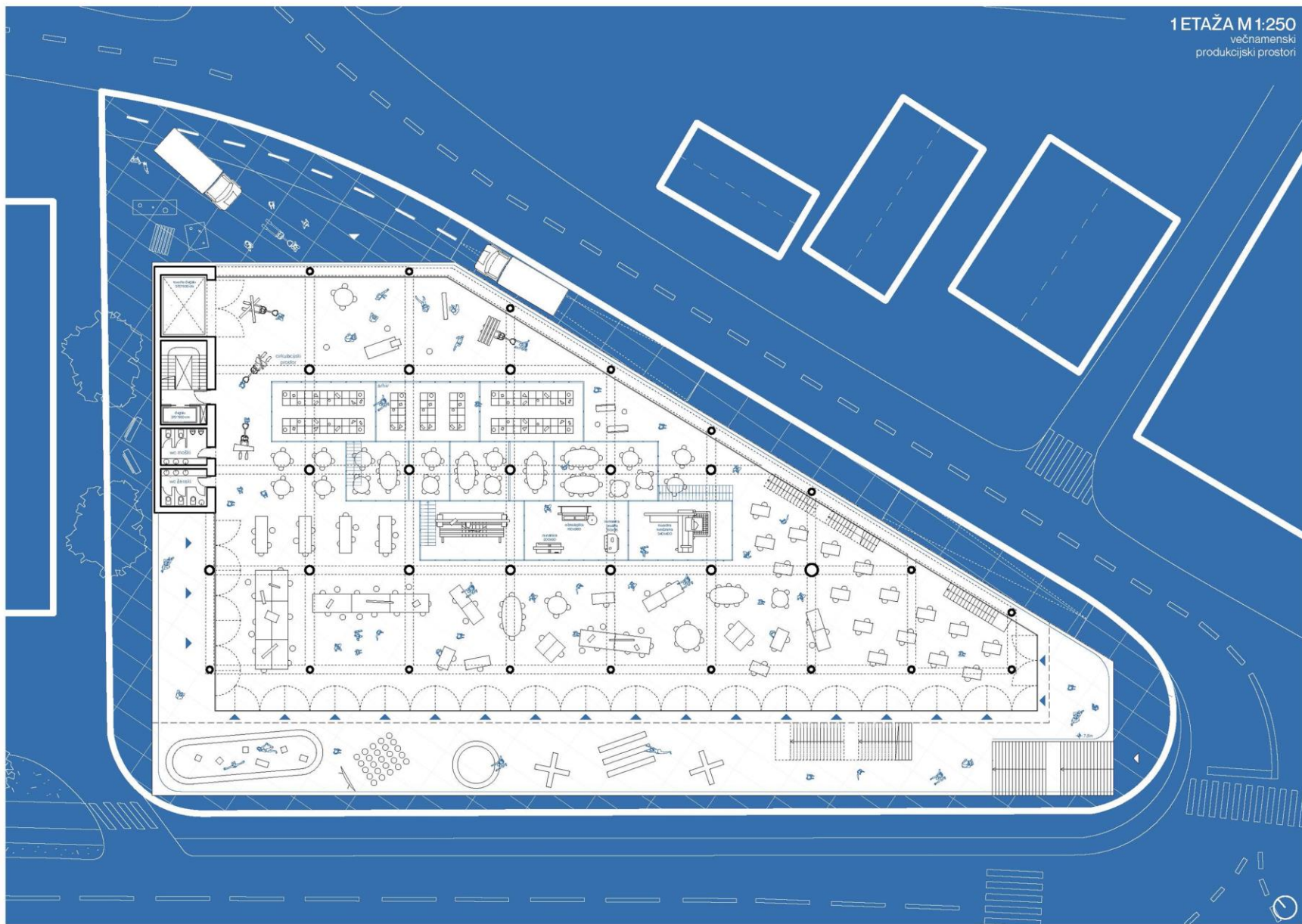
Vič zaznamujejo tipološke gruče. Urbanistična mreža je nedefinirana, karakter območja zaznamuje mešanica komercialnih poskusov arhitekture, samograditeljske stanovanjske gradnje in neformalnih industrijskih objektov. Višinski gabarit je postal nepomembne. Sosed parcele je hrib z železniško progo, tržaška cesta in pekarna žito, vogal parcele je reprezentativna špica vidna skoraj od začetka tržaške. Hiša reagira z obliko parcelo in se konkavno stopničasto ožja proti sredini, to ustvari štiri specifične fasade.



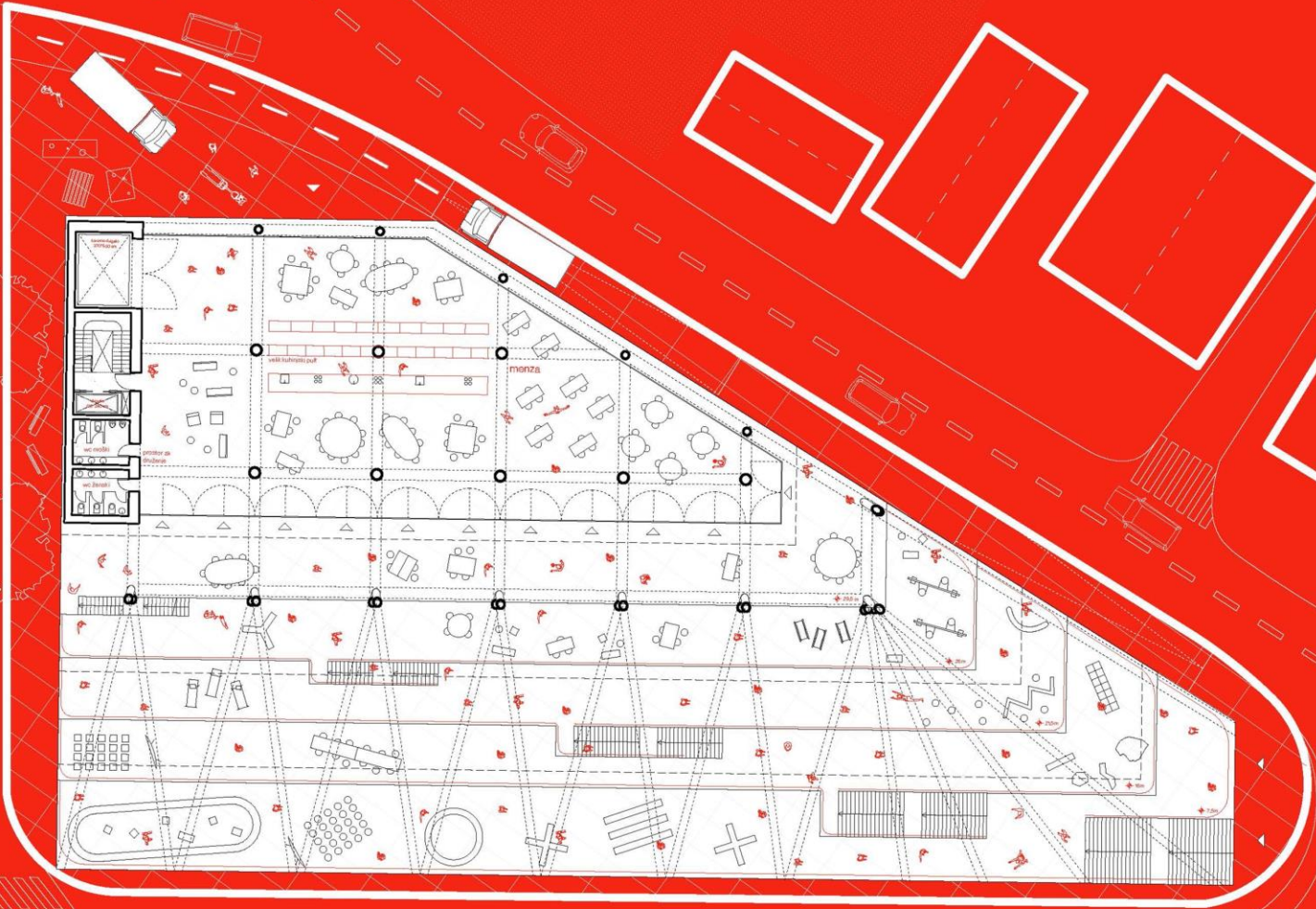


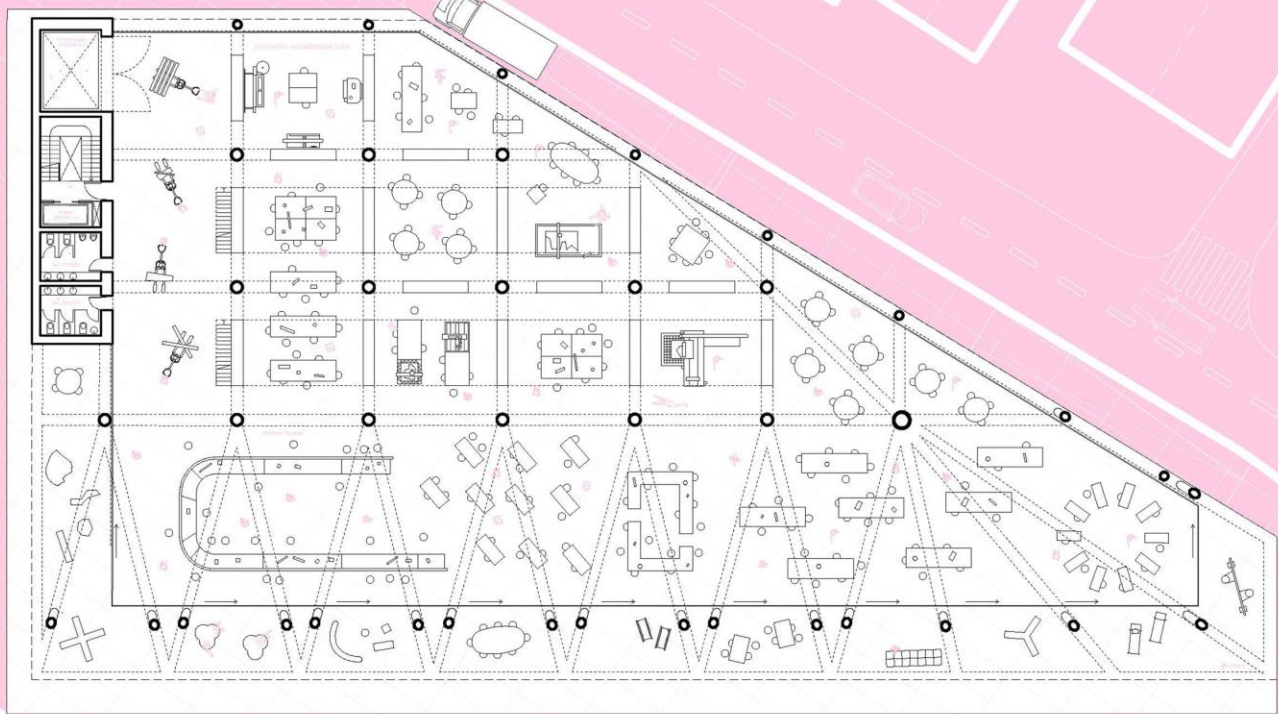


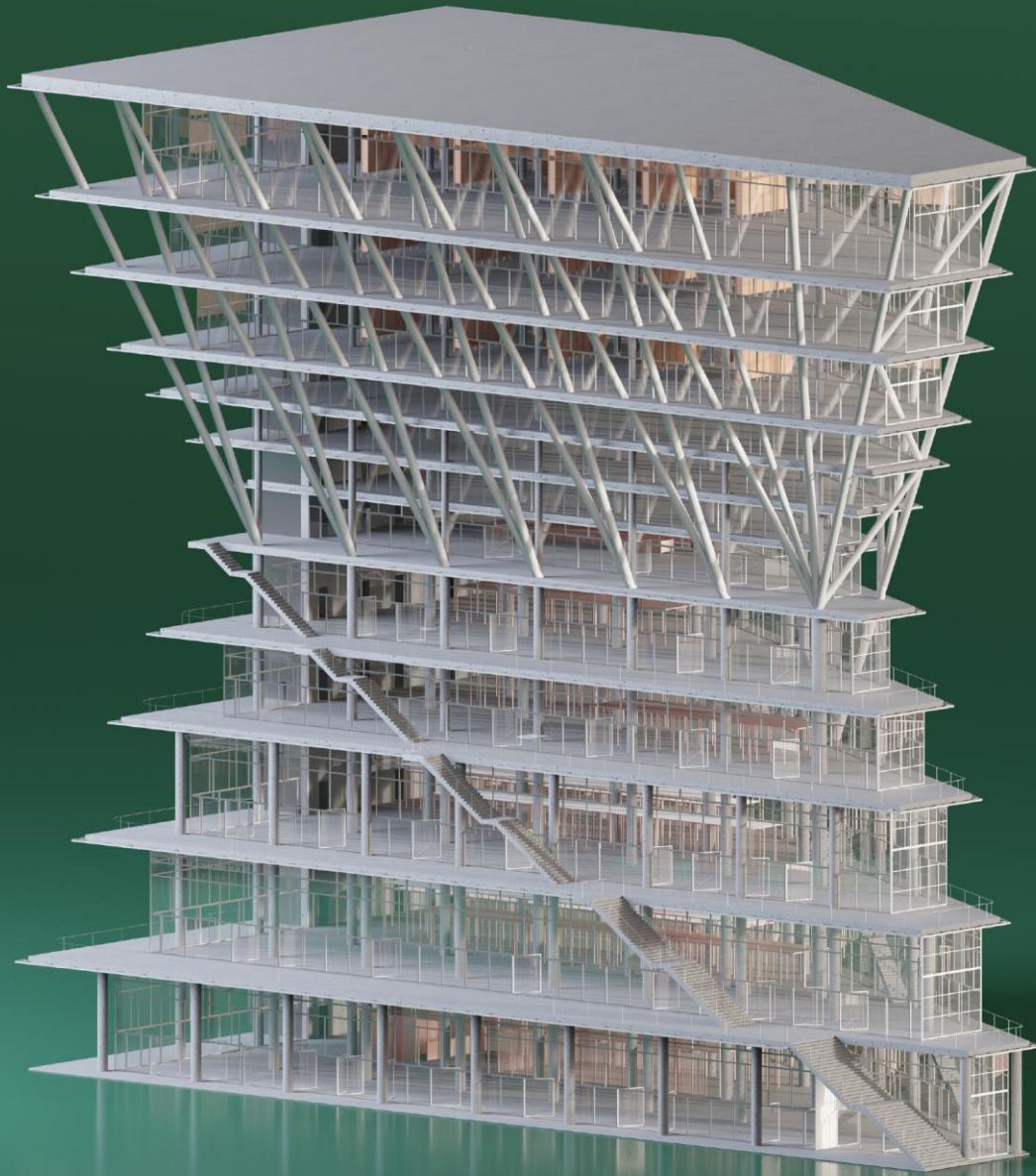
1ETAŽA M 1:250
večnamenski
produkcijski prostori

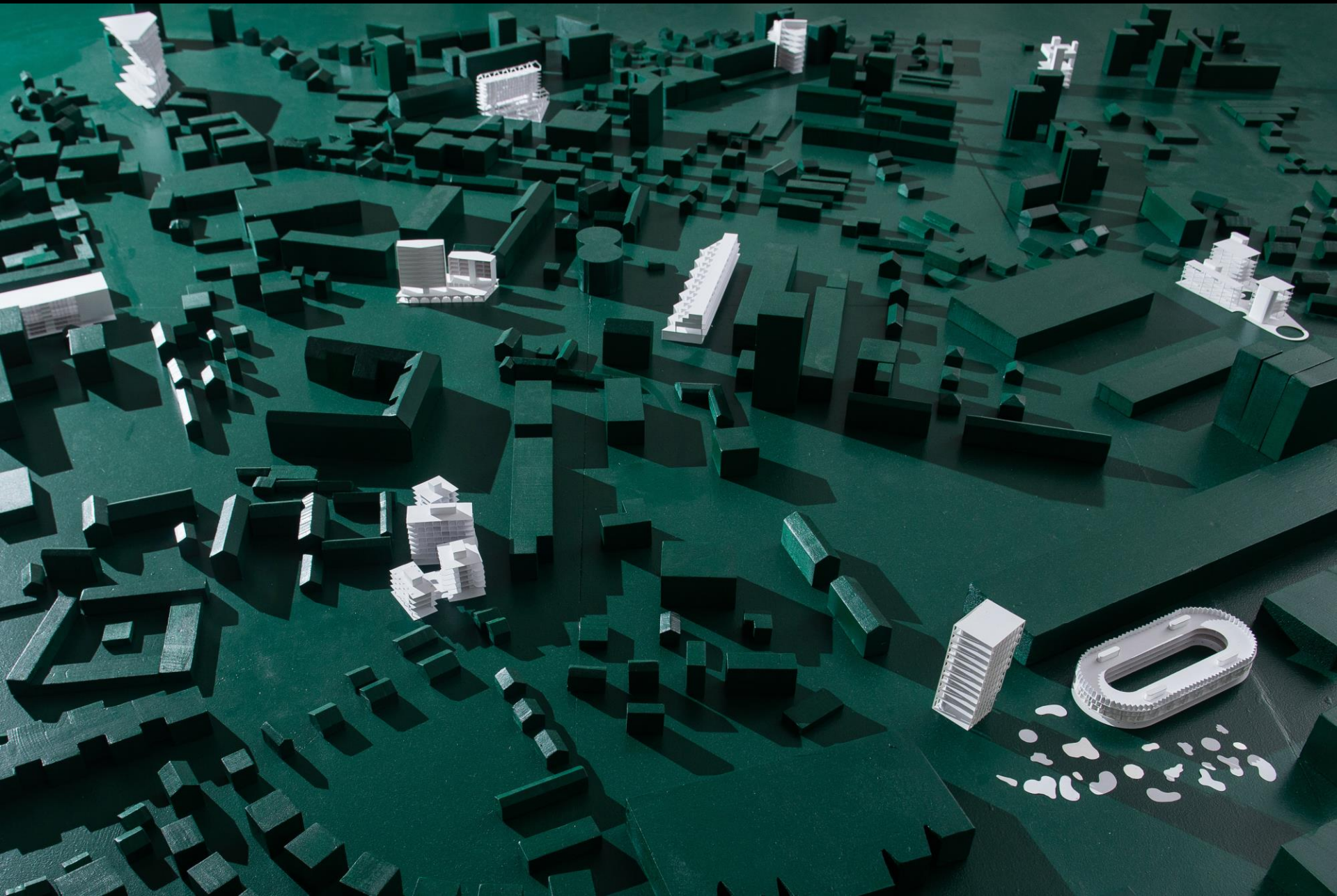


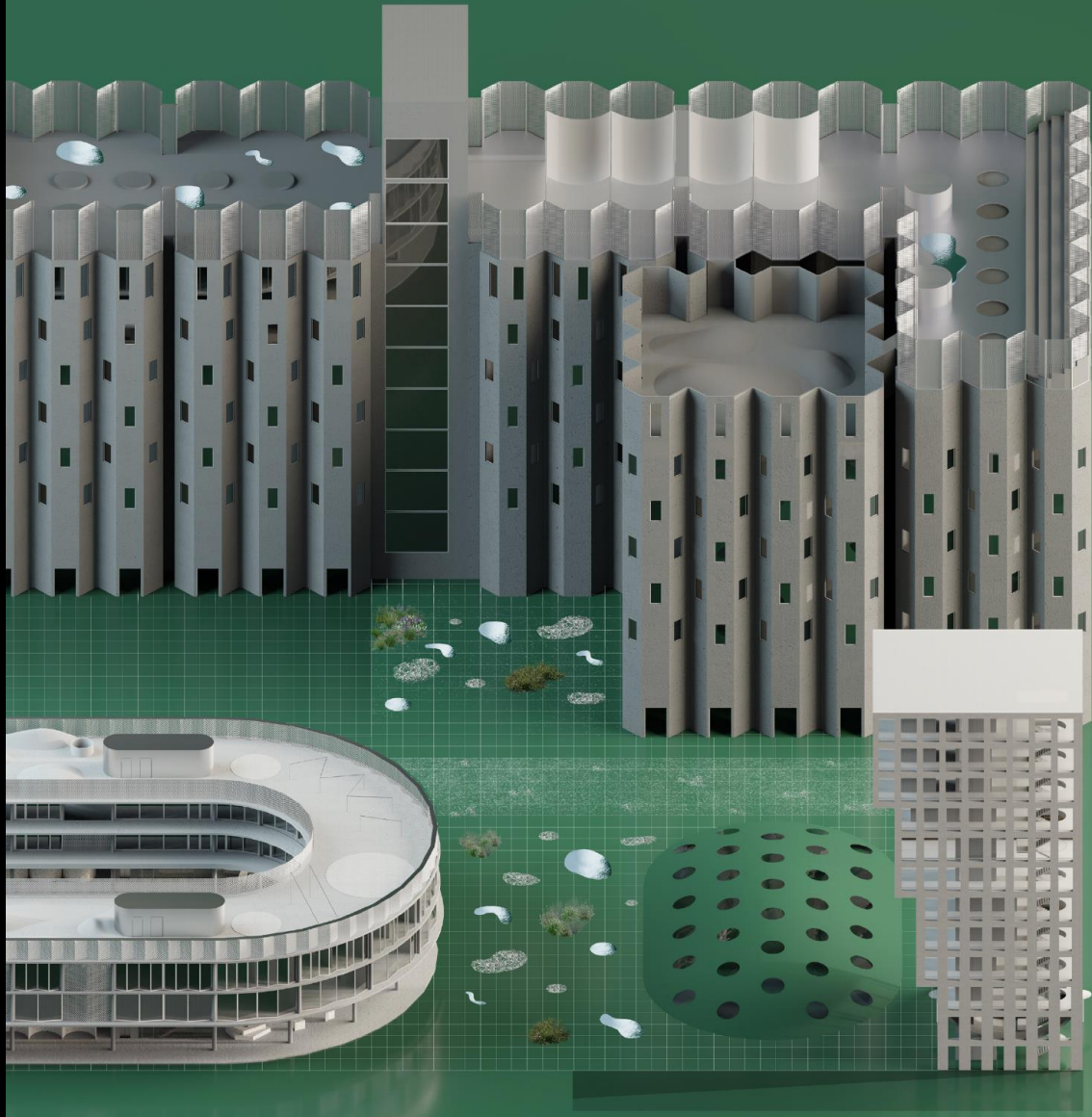
5 ETAŽA M 1:250
Skupna kuhinja
terasasta ulica

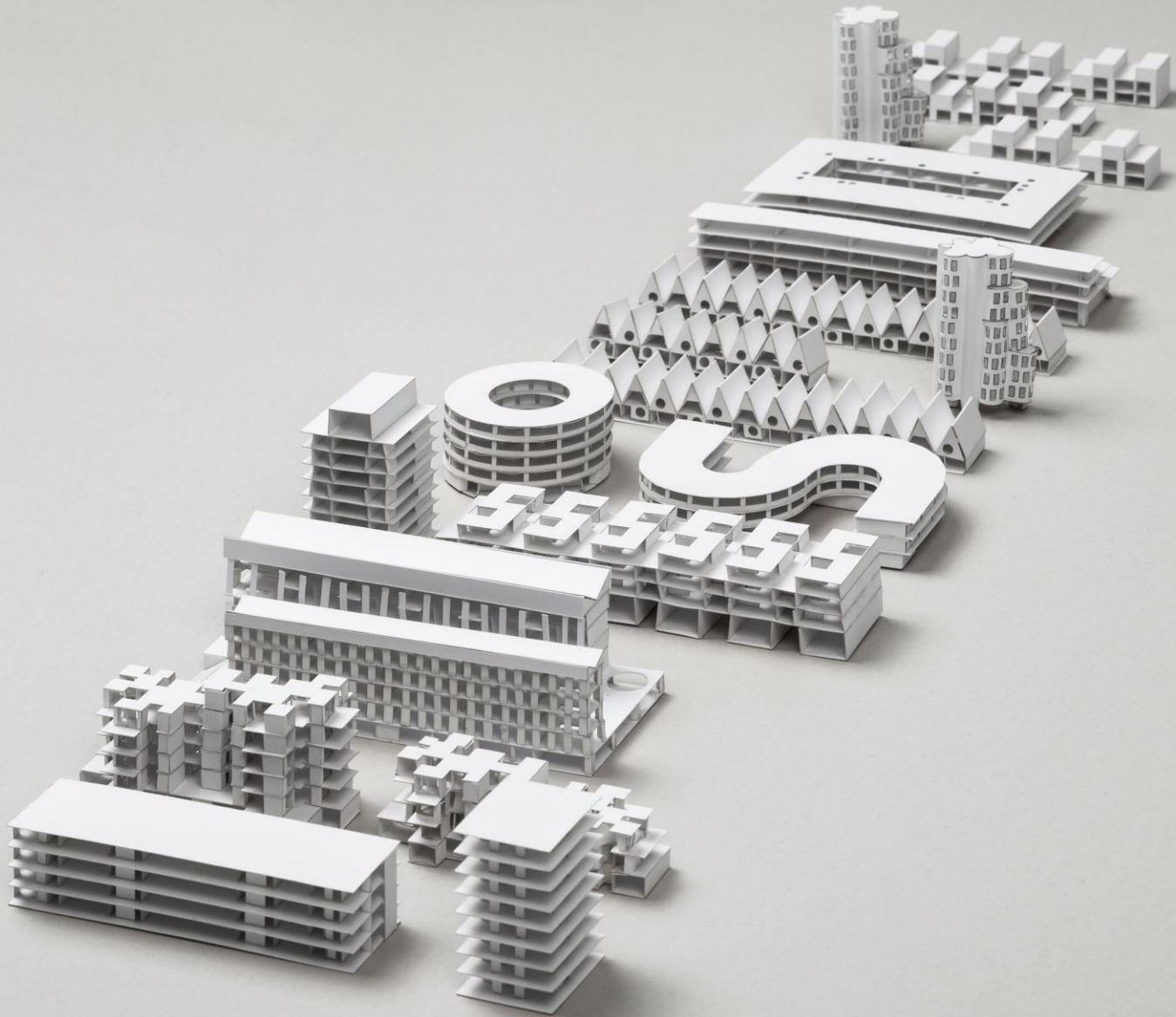






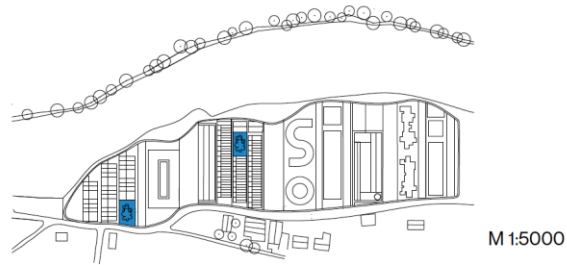




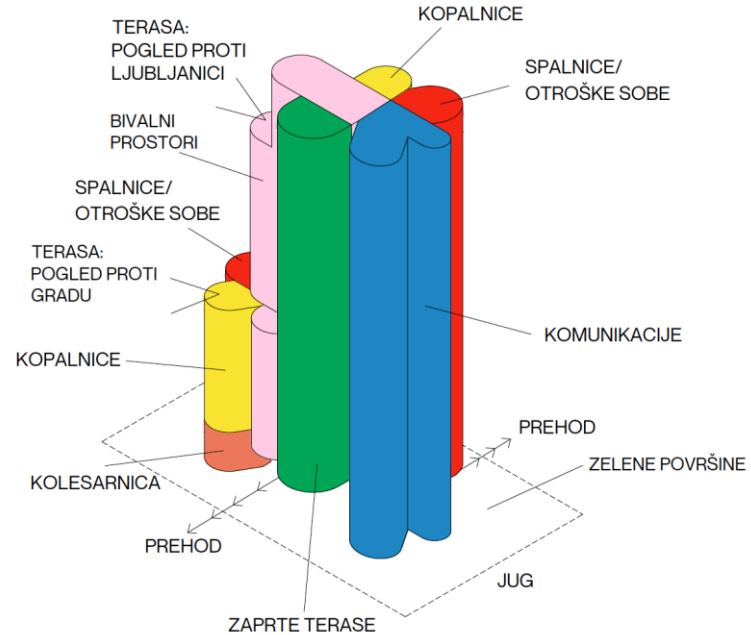


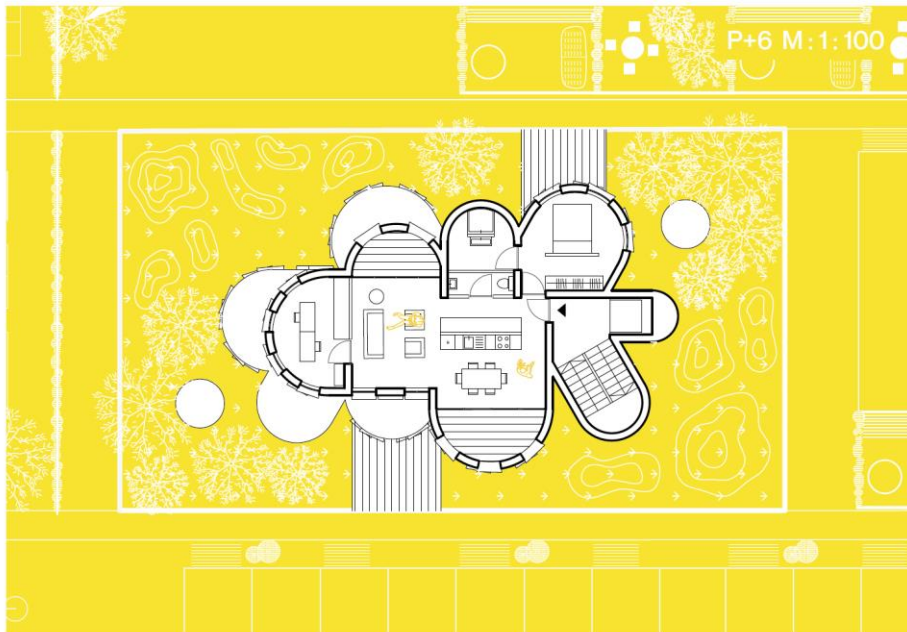
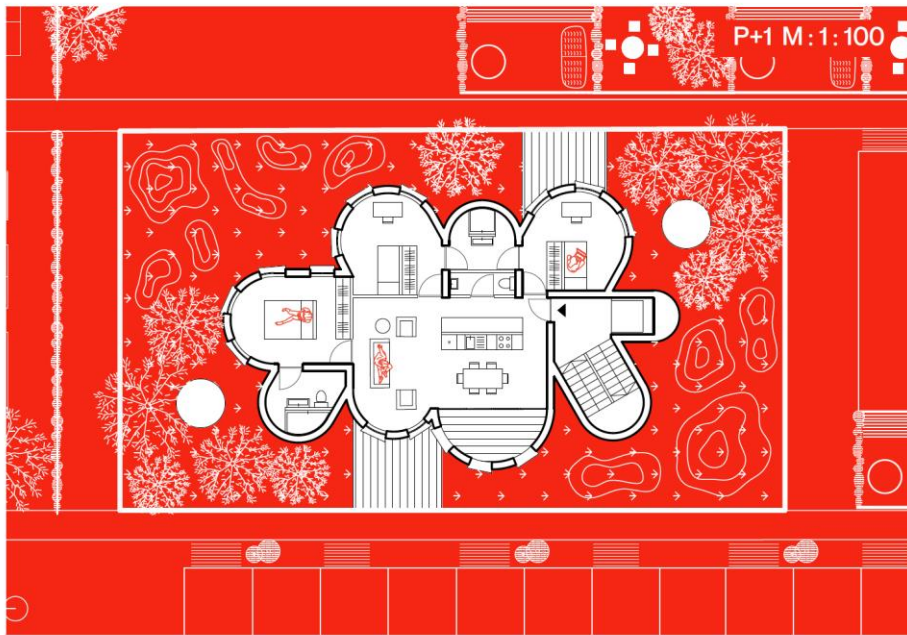


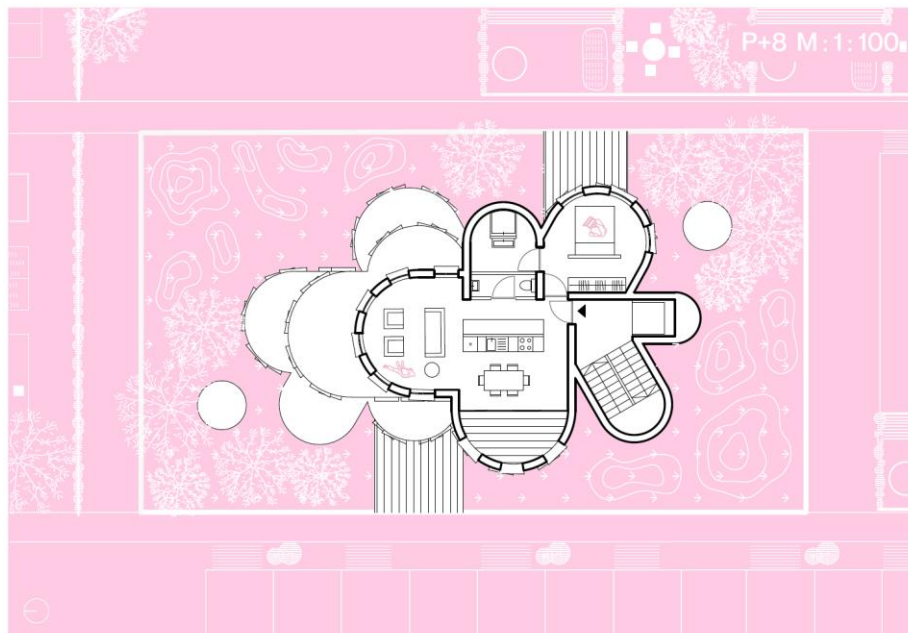
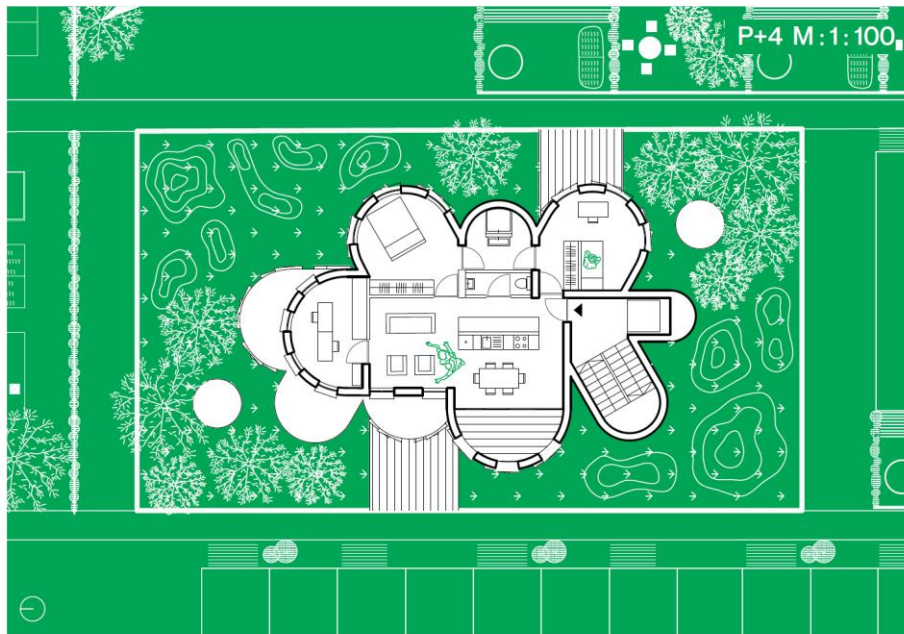
KONCEPT



OBLIKOVANJE VOLUMNA









BTC

VLAK

KALJHOVE ULICA



JUG

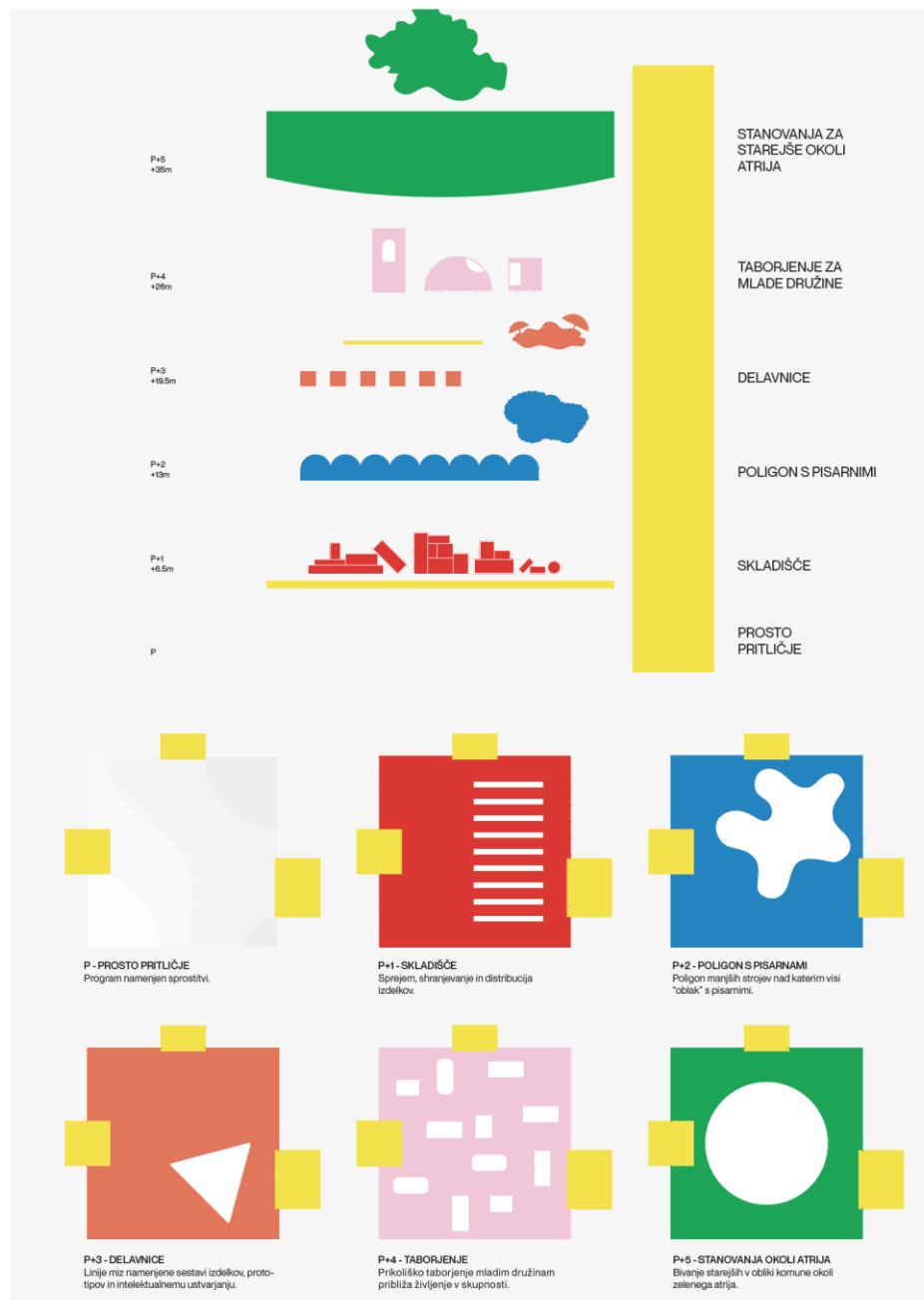
MOSTE

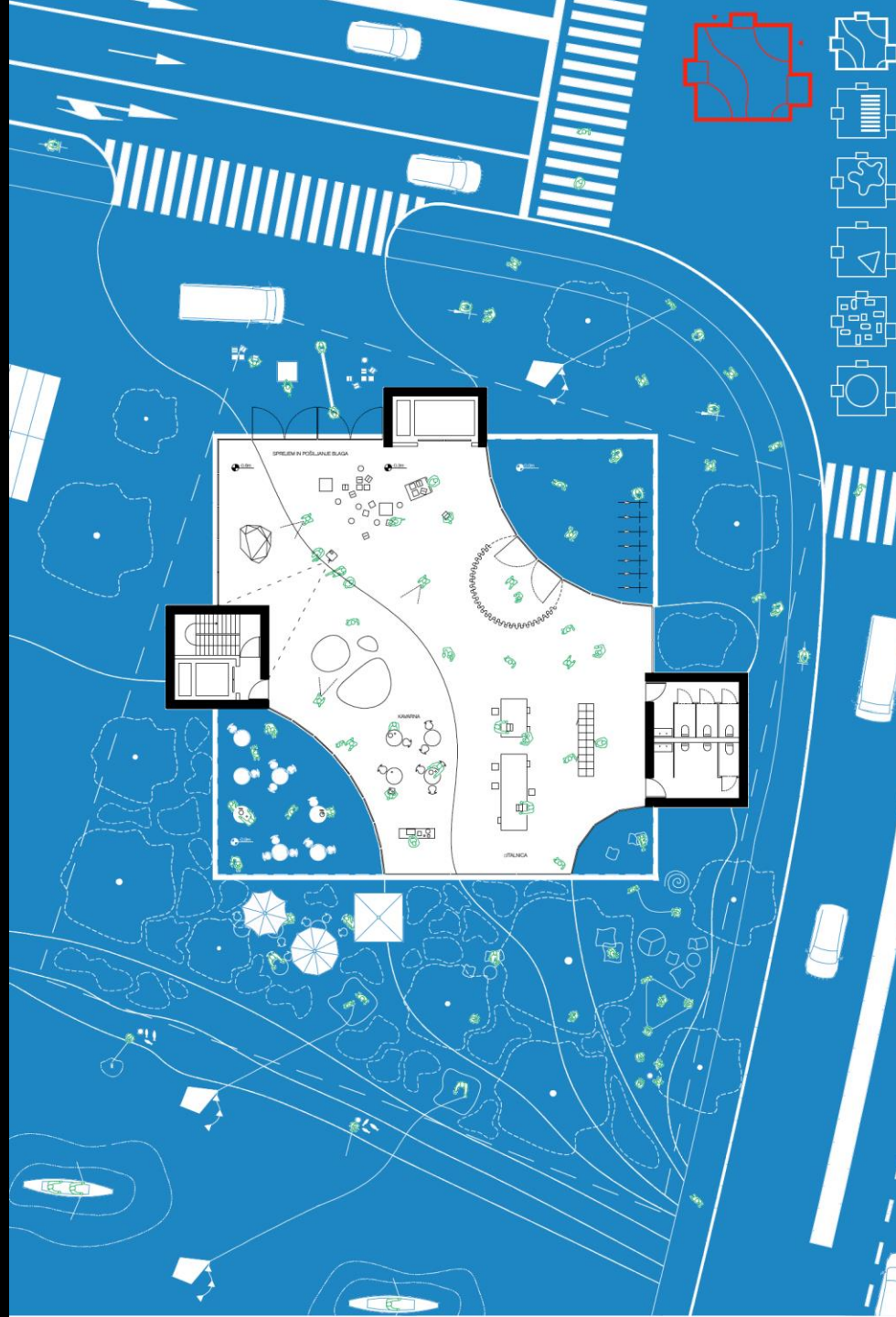
STOLPNICE

ZALOŠKA CESTA

NASELJE



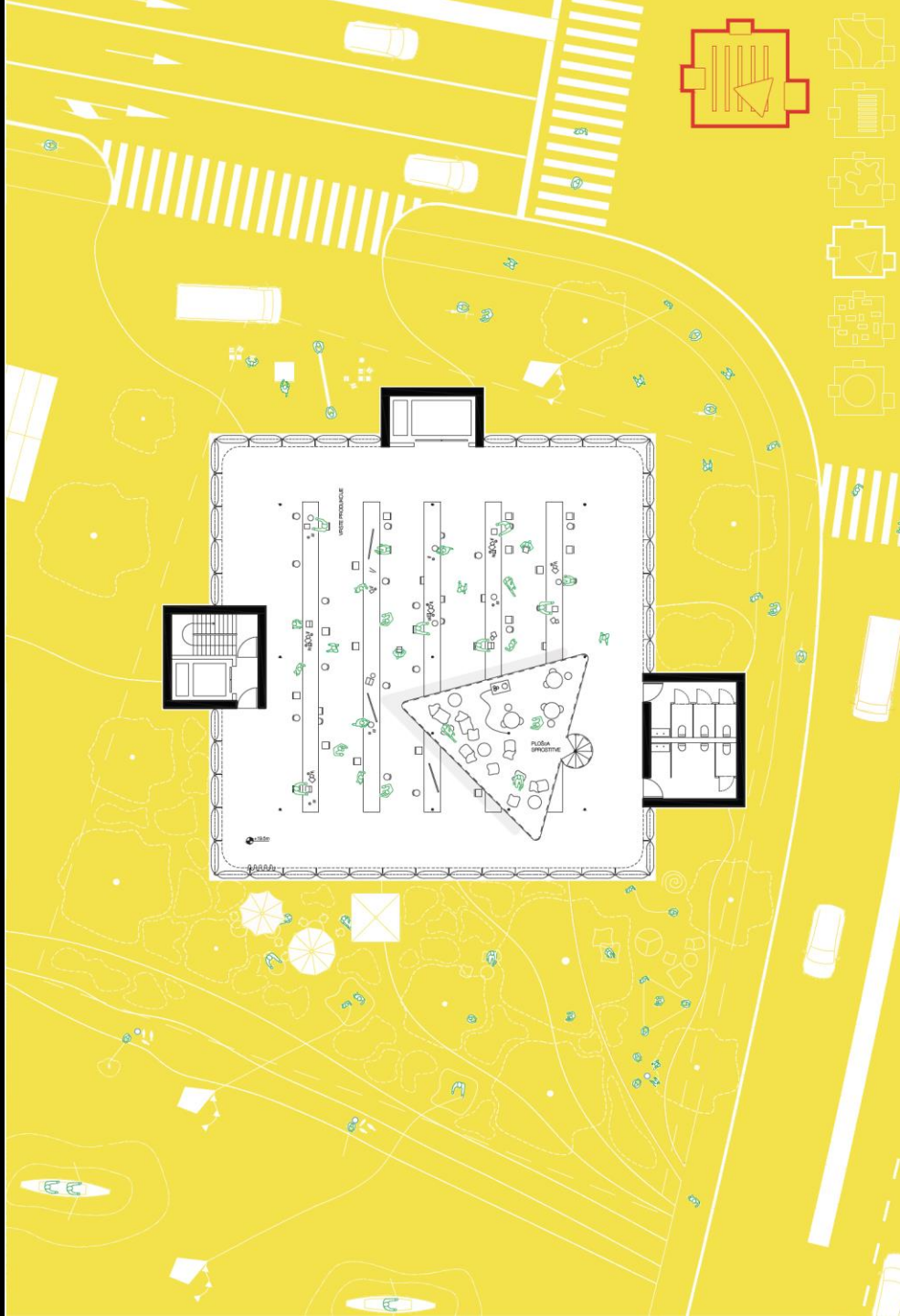


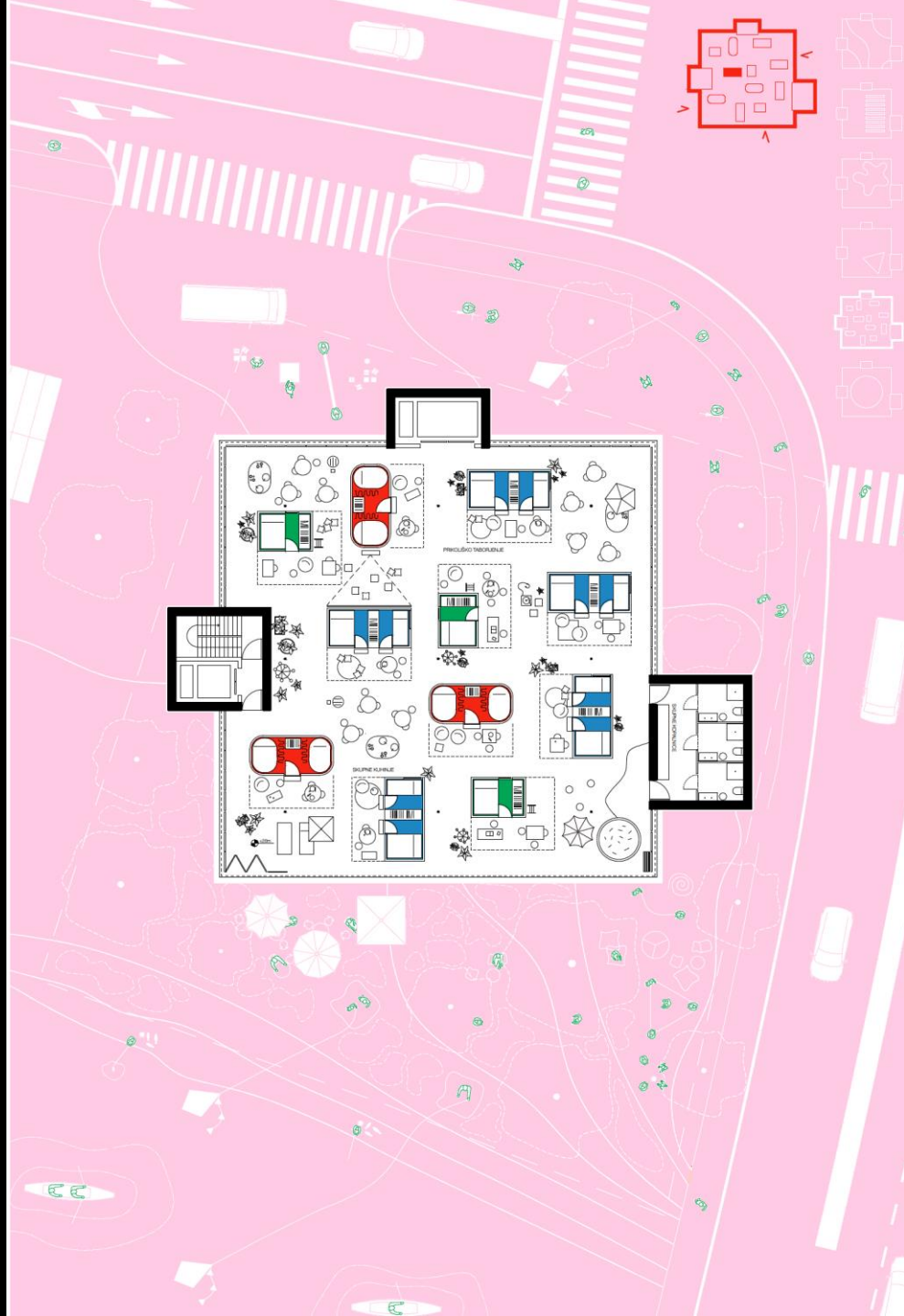


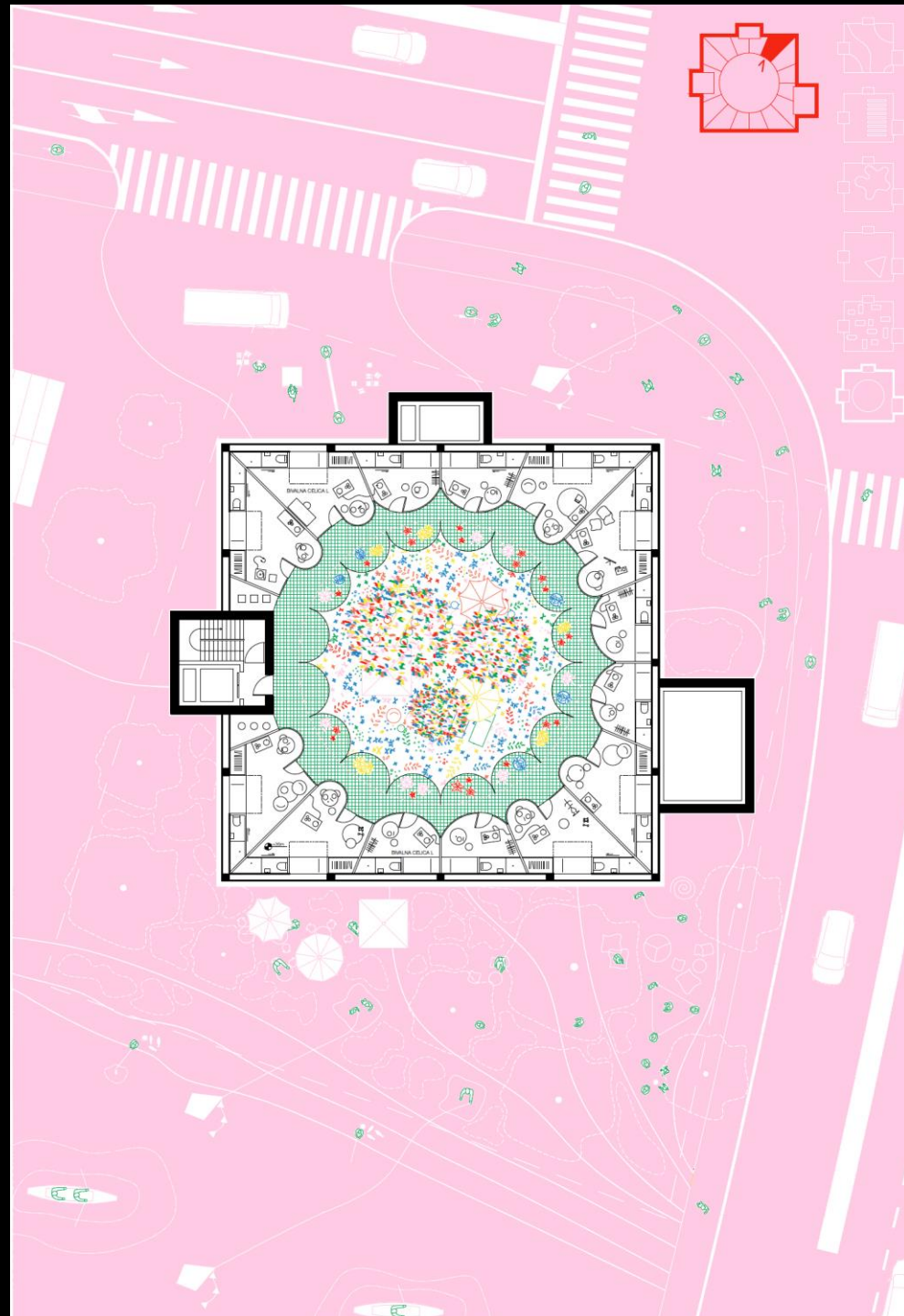
- Icon 1: A square with a diagonal line, representing a wall or boundary.
- Icon 2: A square with a grid pattern, representing a floor plan or structural grid.
- Icon 3: A square with a cross pattern, representing a specific room or feature.
- Icon 4: A square with a triangle, representing a specific room or feature.
- Icon 5: A square with a complex internal pattern, representing a specific room or feature.
- Icon 6: A square with a circle, representing a specific room or feature.



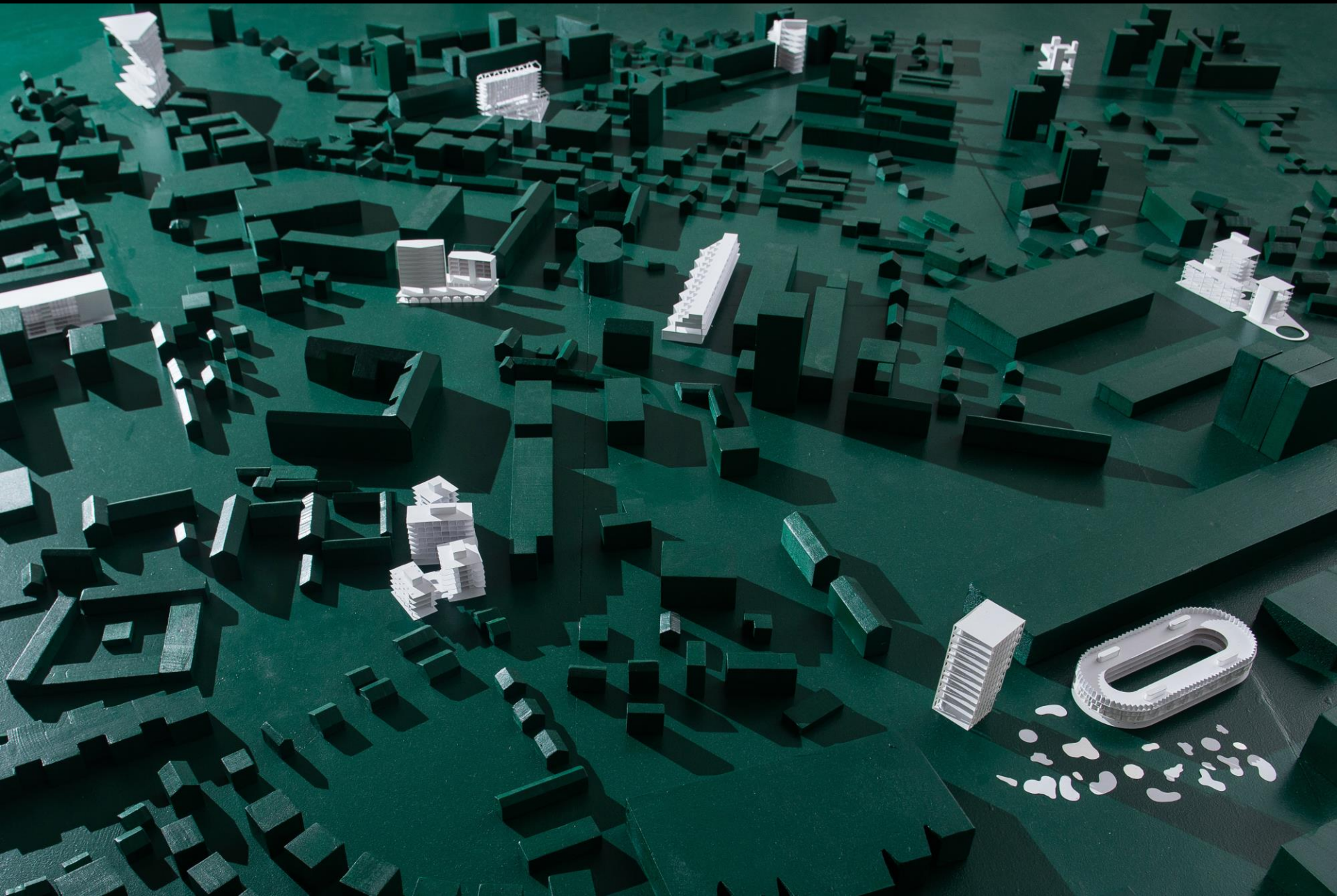












»Arhitektura in kmetijstvo se v preteklosti nikoli nista ujemala, danes pa je vse drugače. Danes ne ločujemo več agrarne in mestne civilizacije, obe sta del iste ekonomske logike kapitalizma.« Andrea Branzi

PROJEKT GORIČKO SODOBNA AGRARNA KRAJINA

Goričko je krajinski park, ki združuje naravo in agrikulturno ter nanjo navezано infrastrukturo. Na območju z geografsko in s političnega vidika obrobno lego se dogaja razmeroma stihijski prehod iz tradicionalno agrarnih v razne oblike sodobnih komercialnih dejavnosti, ki spreminjajo krajinsko podobo in programsko usmeritev območja.

Pri letošnjem seminarskem projektu smo se ukvarjali z vizijo razvoja območja z izvajanjem novih bivanjskih, produkcijskih, izobraževalnih in turističnih programov ter njihovo navezavo na tradicionalne obstoječe in na novo obujene (posodobljene) dejavnosti v specifični krajini. Nove infrastrukturne, programske in tipološke rešitve na Goričkem vzpostavljajo novo sodobno (post)agrarno krajino.

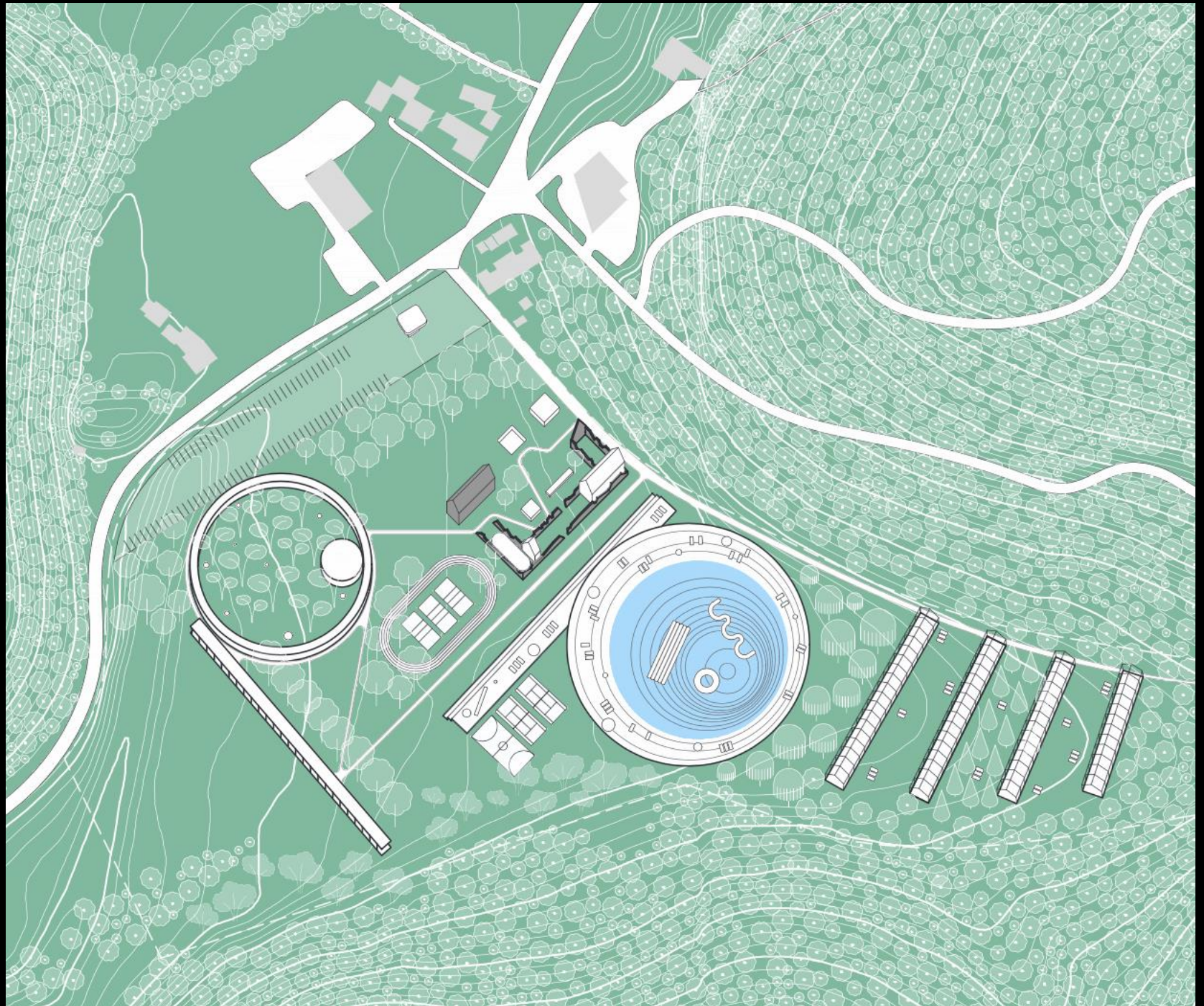
Za vsako od lokacij so študentje drugega, tretjega, četrtega in petega letnika, razvili drugačno arhitekturno in programsko vizijo ter pokazali različne pristope do obravnave prenove, interpretacije dediščine in oblikovanja krajine.

Na gradu so razvijali program gradbene akademije, hotela in kulinarike ter programe za lokalno skupnost.

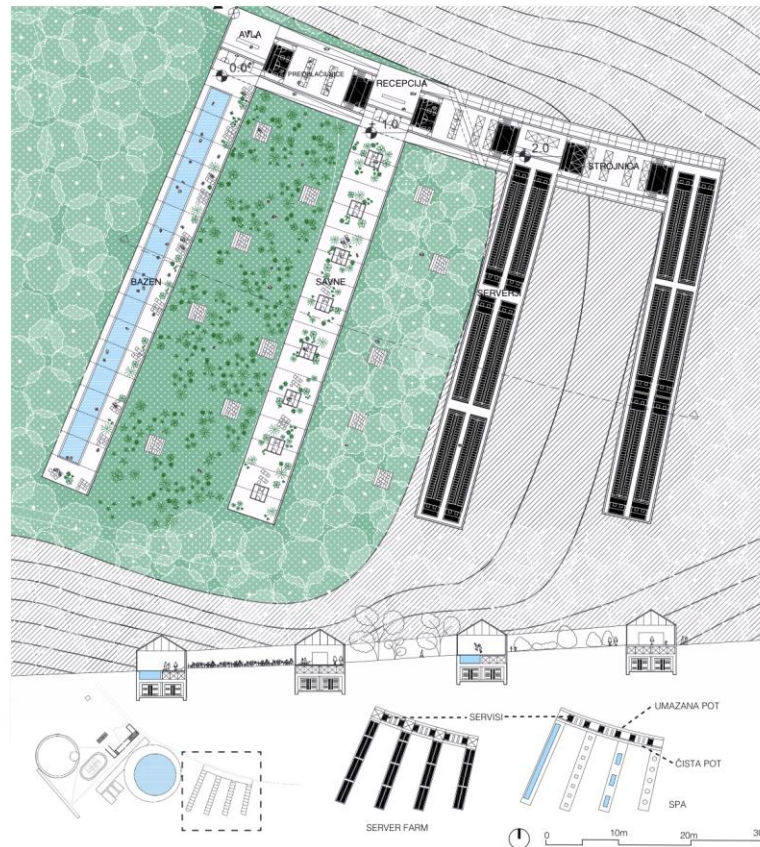
Pristava je postala center razvoja in predstavitve lokalnih obrtnikov, kraj, kjer se srečujejo skupnost in obiskovalci, objekt s socialnimi stanovanji v navezavi na javne programe.

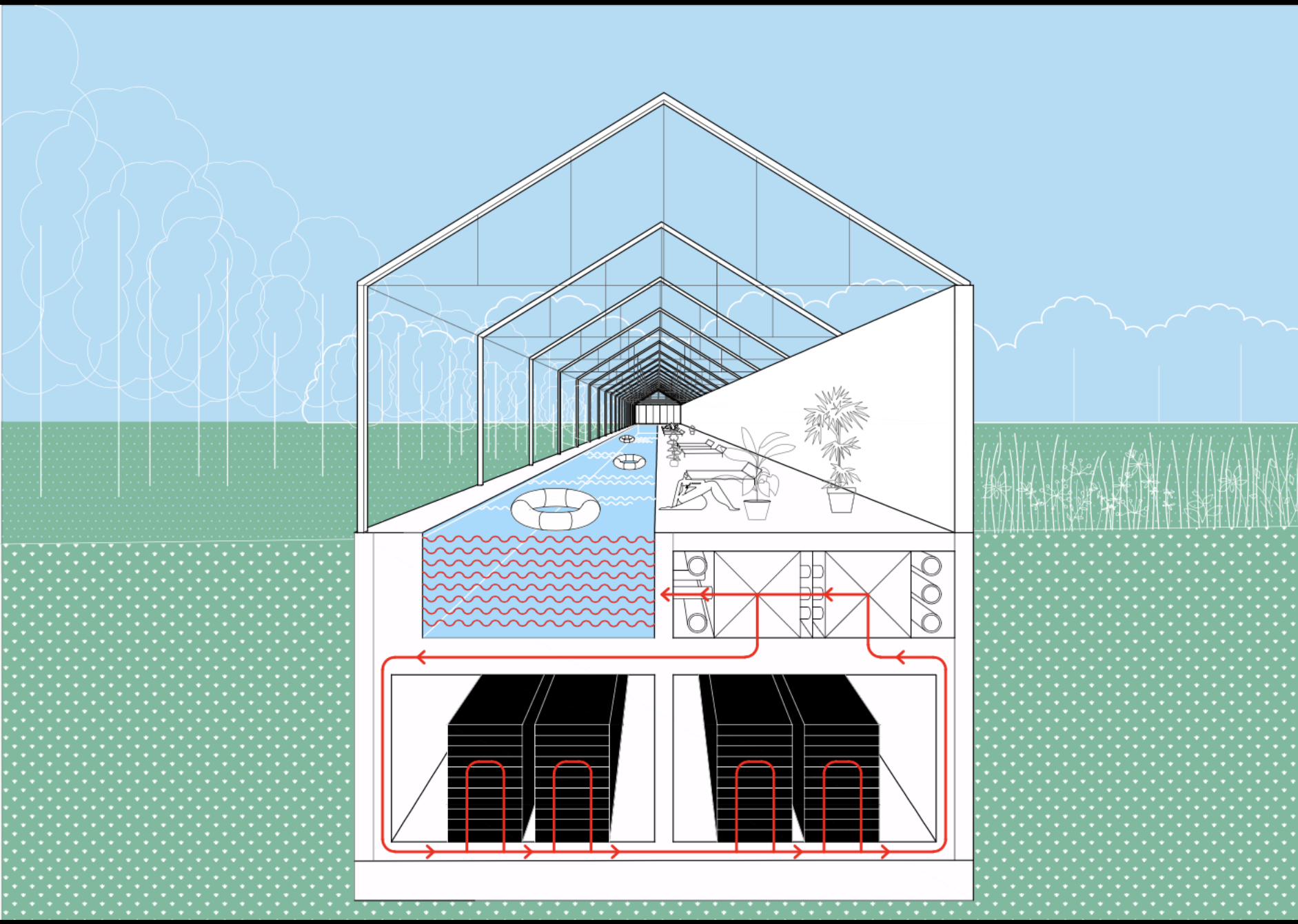
Območje taverne se je razvilo v center tekstilnih obrti in oblikovanja oziroma počitniški objekt za mlade in naselje za bivanje starejših. Opuščena vinograda sta se revitalizirala z različnimi oblikami agrikulturnih dejavnosti v navezavi na sodobne oblike turizma, kot so sirarna, sadovnjak s proizvodnjo izdelkov, nasad zelišč, vinograd z vinsko kletjo.

Marof je postal samooskrbna gostilna s kmetijo in različnimi turističnimi zmogljivostmi in v drugem scenariju terme, ki se ogrevajo z odvečno toploto server kmetije.



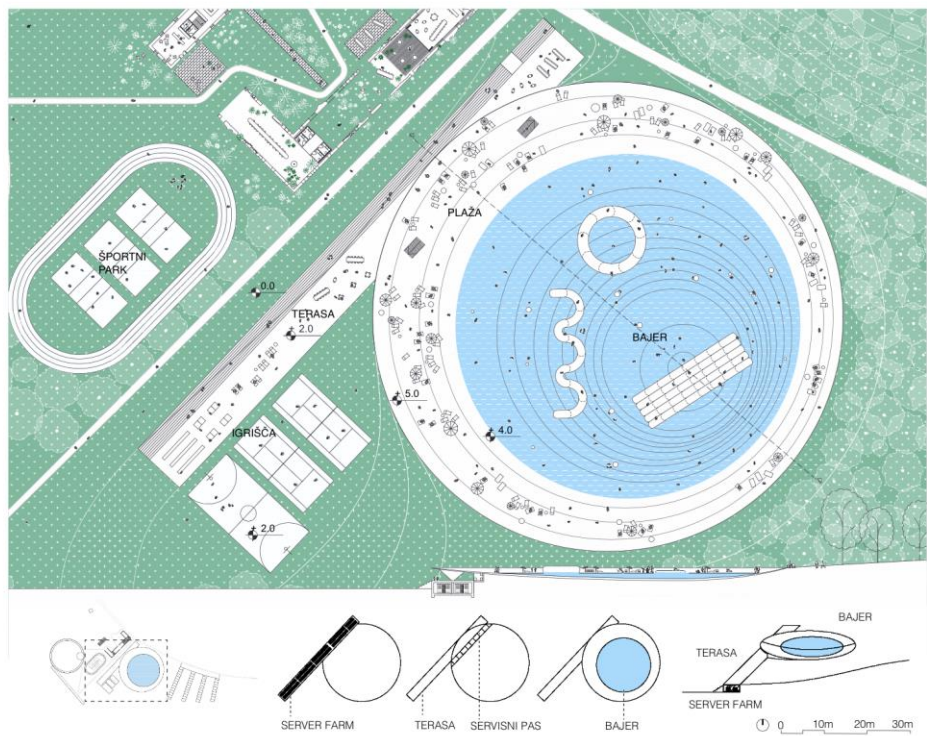
Serverji proizvajajo toploto.





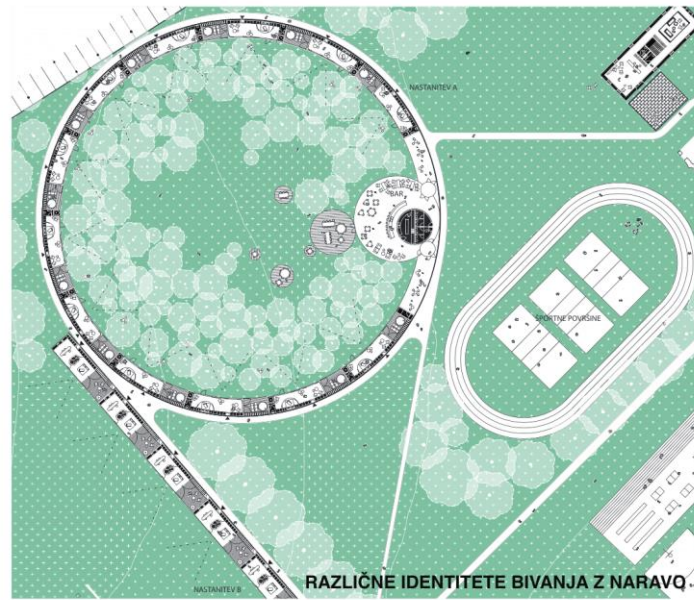


Bajer, kot abstrahirana narava, predstavlja alternativo komercialnemu modelu termalnega kopališča.

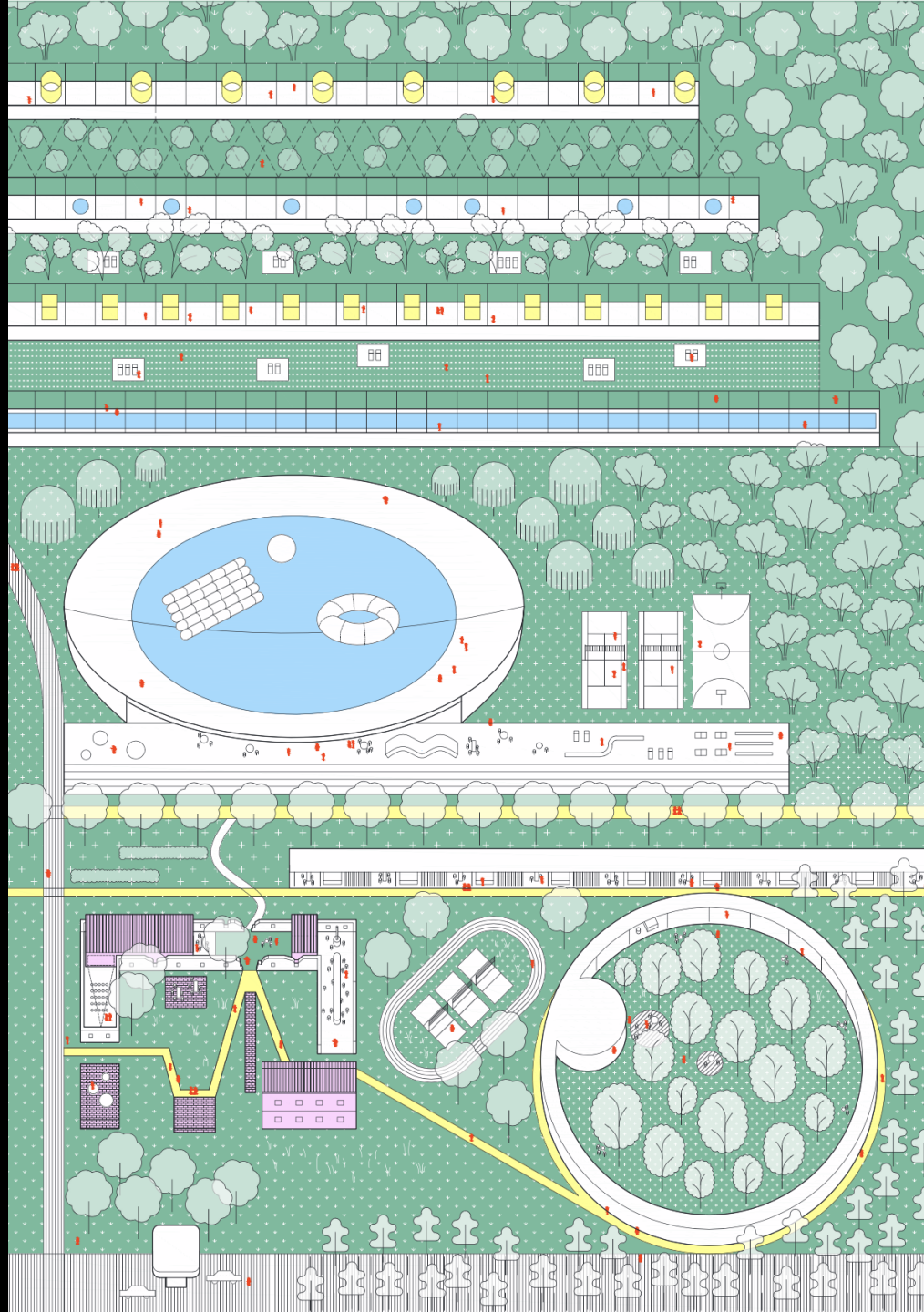




Različni tipi nastanitev, "lamela" se odpira v krajino, "krog" se odpira v svoj notrani svet.



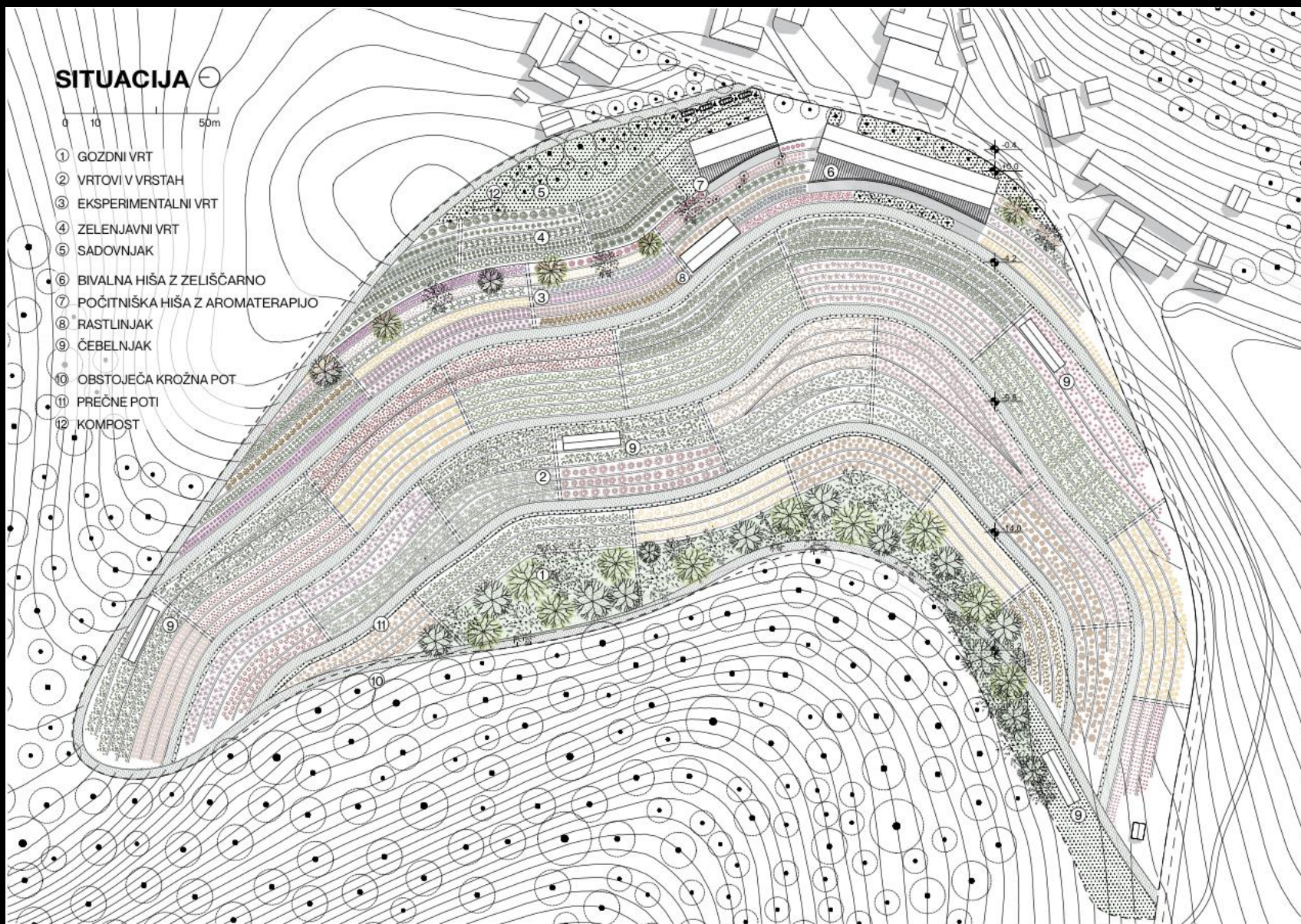


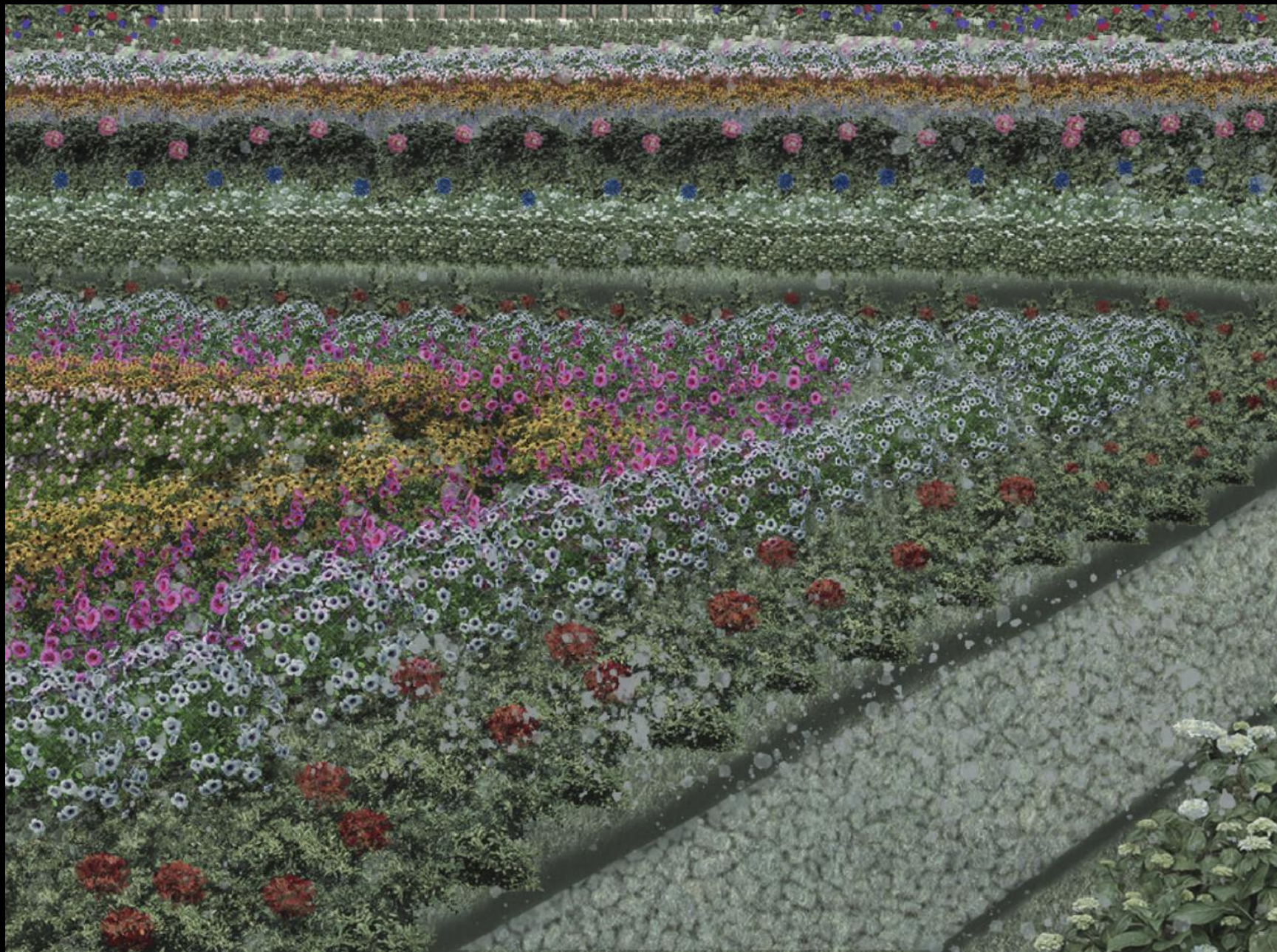


SITUACIJA

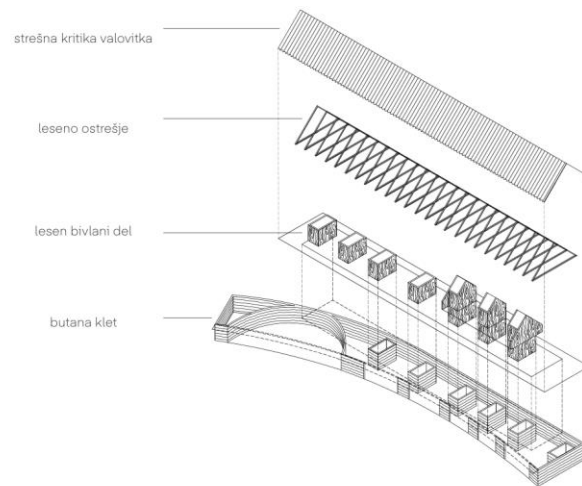
0 10 50m

- ① GOZDNI VRT
- ② VRTOVI V VRSTAH
- ③ EKSPERIMENTALNI VRT
- ④ ZELENJAVNI VRT
- ⑤ SADOVNJAK
- ⑥ BIVALNA HIŠA Z ZELIŠČARNO
- ⑦ POČITNIŠKA HIŠA Z AROMATERAPIJO
- ⑧ RASTLINJAK
- ⑨ ČEBELNJAK
- ⑩ OBSTOJEČA KROŽNA POT
- ⑪ PREČNE POTI
- ⑫ KOMPOST





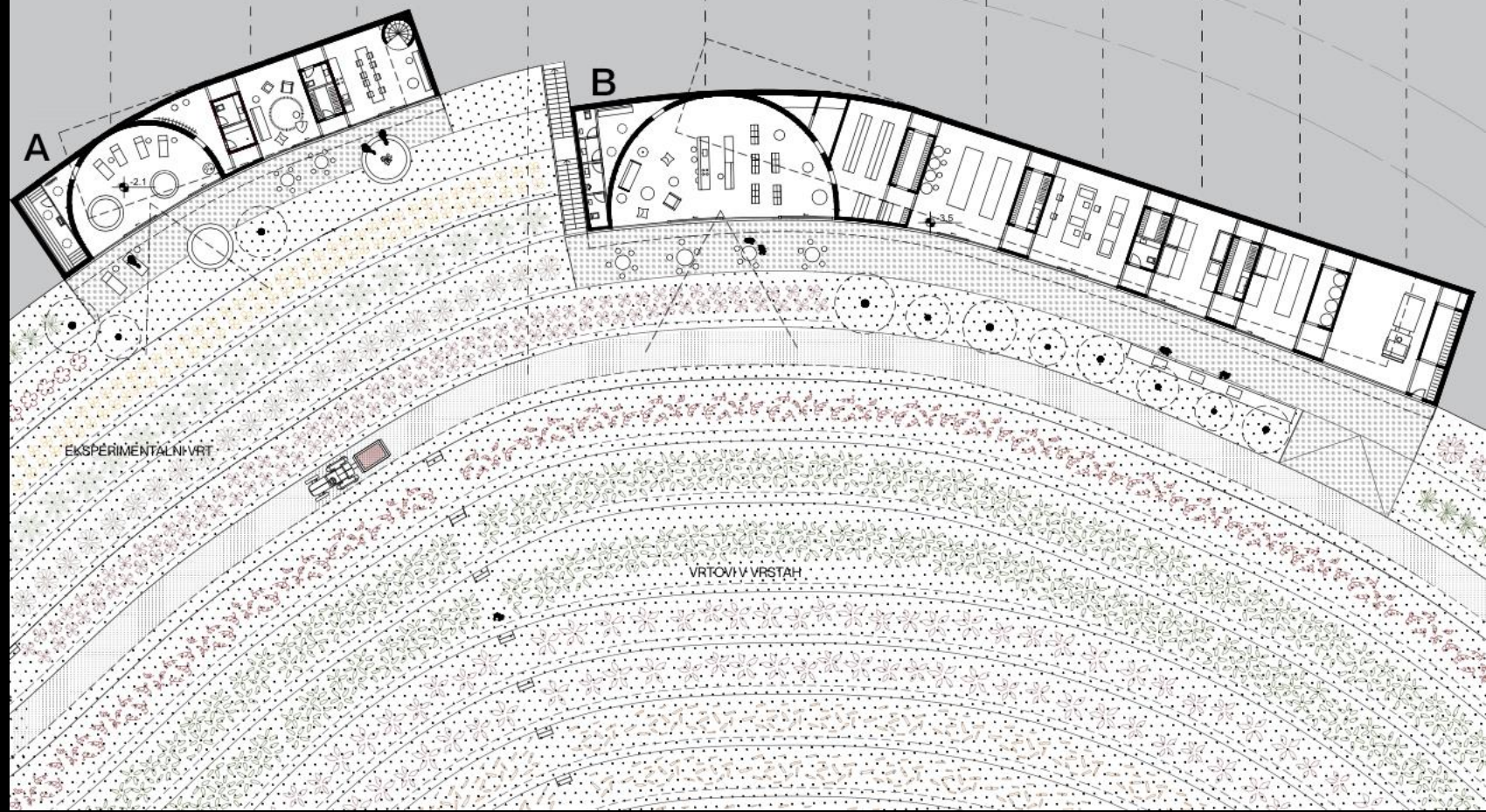






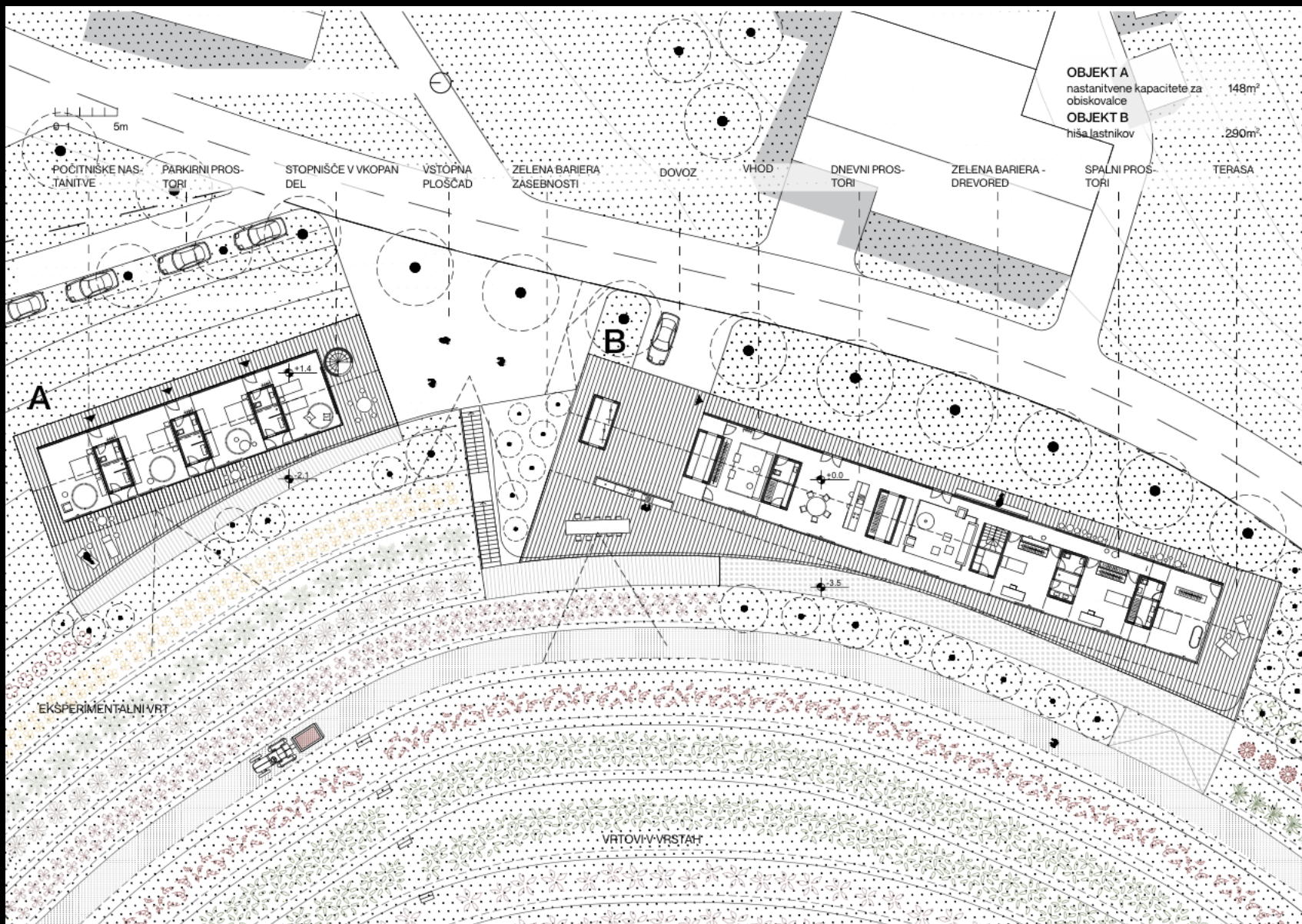
OBJEKT A
aromaterapija s skupnimi
prostori za obiskovalce 186m²
OBJEKT B
predelava in prodaja zelišč 780m²

AROMATERAPIJA SKUPNI DNEVNI PROSTOR SKUPNA KUHINJA POT TRGOVINA S ČAJNICO SKLADIŠČE PROCESIRANJE 2 predelava, kotli za hidrolate in eterična olja PROCESIRANJE 1 drobljenje zelišč, pakiranje PRIPRAVA IN SUŠENJE SKLADIŠČE skladiščenje in predelava medenih izdelkov PROSTOR ZA DELOVNA VOZILA

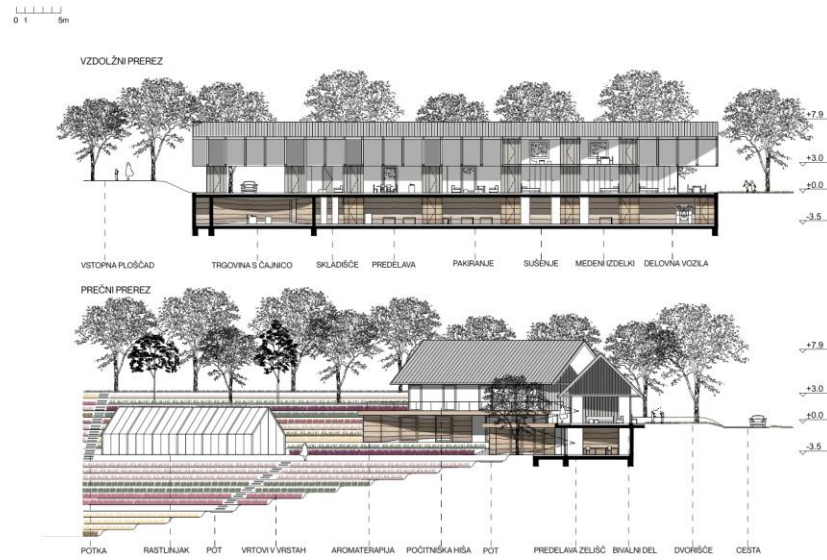


EkSPERIMENTALNI VRT

VRTOVI V VRSTAH



Klet z javnim programom je neposredno povezana s sadovnjakom. Nadstropje z bivalnimi programi je dvignjeno nad nivo terena in se odpira pogledom v daljavi.











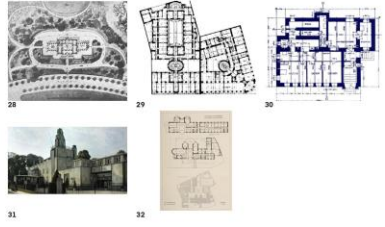
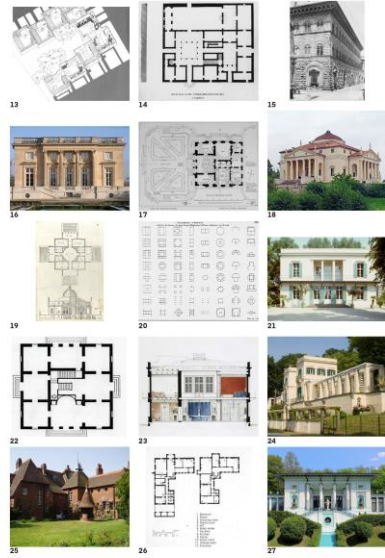
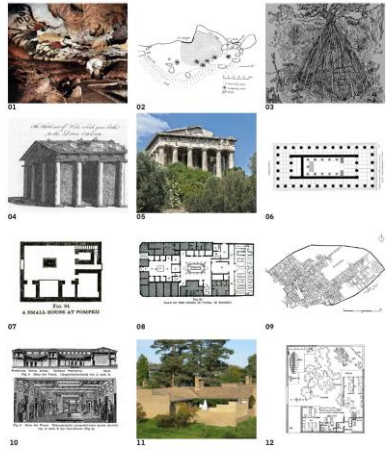


INTERNAZIONALE PAVESIO
CIVICO 1975/86

1975

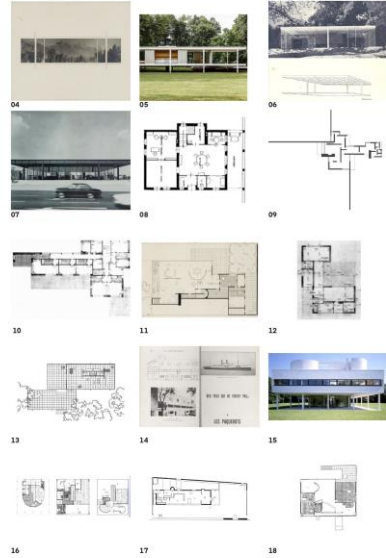
arhitekturno oblikovanje 4

"primitive hut"



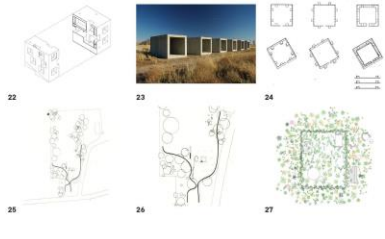
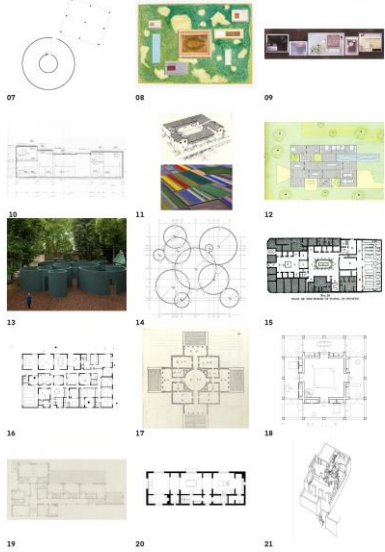
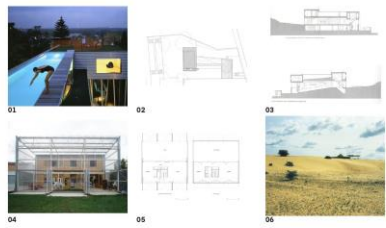
1. Lascaux, 02 "domj je bilo kar cerkni človek s svojjo dejavnostjo", Papua Nova Gvineja, 03 "Basic Shelter", Giuseppe Cori, 31, 32, 04 Sir William Chambers, 06 Temple of Hephaestus, Agora, Atene, 06 Temple of Hephaestus, Agora, Atene, 07 pompejska hiša, 08 hiša Panza z 2 antrema (božanski in korintski atrij), 09 Pompeji, Londoni (P) a. s. 10 Rekonstrukcija imške vile v Pompejih, 11 Atenska hiša, Jern Utzon in Heidegger, Danska, 1758, 12 Atenska hiša, Jern Utzon in Heidegger, Danska, 13 Atenska hiša, Jern Utzon in Heidegger, Danska, 14 Palazzo Medici Riccardi, Michelozzo di Bartolomeo, Firence, 1464, 1464, 15 Palazzo Medici Riccardi, Michelozzo di Bartolomeo, 16 Petit Trianon, Versailles, 1768, 17 Petit Trianon, Versailles, 1768, 18 Villa Capra "La Rotonda", Palladio, Vicenza, 1592, 19 Villa Capra "La Rotonda", Palladio, Vicenza, 20 Jean-Nicolas-Louis Durand, 1801, 21 Schinkel's New Pavilion, Berlin, 1824, 22 Schinkel's New Pavilion, Berlin, 1824, 23 Schinkel's New Pavilion, Berlin, 1824, 24 F. Schinkel, Gloriette Palace, Berlin, 1825, 25 Philip Webb, William Morris, Red House, London, 1859, 26 Philip Webb, William Morris, Red House, 27 Otto Wagner, Villa Wagner I, Duna, 1893, 28 Otto Wagner, Villa Wagner, 29 Hajdukovaus, Otto Wagner, Duna, 1899, 30 Villa Wagner II, Duna, 1912, 31 Josef Hoffman, Stoclet Palace, Bruselj, 1905-1911, 32 Josef Hoffman, Stoclet Palace

"preseganje klasičnega"



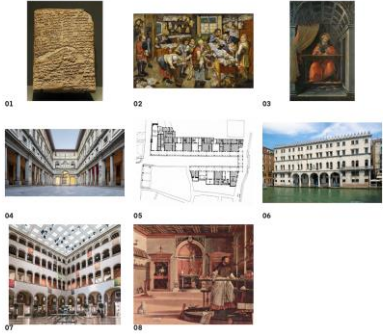
03 Mies van der Rohe, Rieth house, Potsdam, 1907, 02 "Café Sarré & Seidler" by Ludwig Mies van der Rohe in Lily Reich 1927, 03 The Barcelona Pavilion, Ludwig Mies van der Rohe, 1929, 04 Bissor House, Mies van der Rohe, Jackson Hole, Wyoming, 1937, 05 Farnsworth House, Mies van der Rohe, 1945-1951, 06 Mies 50/50 house, 1951, 07 Neues Nationalgalerie, Mies van der Rohe, Berlin, 1968, 08 Rieth House, Mies van der Rohe, Berlin, 1929, 09 Brick Country House, Mies van der Rohe, 1923, 10 Lange (8 Esters) house, Mies van der Rohe, Brno, 1929, 11 Tugendhat house, Mies van der Rohe, Brno, 1929, 12 Lemke House, Mies van der Rohe, Berlin, 1930, 13 Farnsworth House, Mies van der Rohe, Chicago, 1946, 14 Le Corbusier, Vera une architecture, 1923, 15 Villa Savoye, Le Corbusier, 1927, 16 Villa Savoye, Le Corbusier, 17 Villa "La Scl" Le Corbusier, Courmayeur, 1924, 18 Villa Stein Garches, Le Corbusier, 1927, 19 Adolf Loos, Muller House, Praga, 1910, 20 Adolf Loos, Muller House, Praga

"preseganje modernizma"



01 OMA Villa Dall'au, 1984 - 1991, 02 Villa Dall'au, OMA, 03 Villa Dall'au, OMA, 04 Laurent Vassel, hiša Lalsina, 1991, 05 Laurent Vassel, hiša Lalsina, 06 Nasser, Niger, 1984, 07 Nasser, Niger, 1984, 08 Andrea Branzi, Casa a pianta centrale, 1986, 09 Rye Nishiawawa, hiša za Sajmo, 10 Rye Nishiawawa, hiša za Sajmo, 11 Ispa ki poveljuje antonio togolija anjaka hiša z agrarno krajino, 12 Casa Mesa, Abasco y Herrera, 13 Pazo von Ellrichhausen - pavilion, Giardini, Biennale 2016, 14 Pazo von Ellrichhausen - pavilion, 15 imška pompapiska vila, 16 Pazo Pear House, Pazo von Ellrichhausen, 2009, 17 Villa Rotonda, Palladio, 1592, 18 Solo House, Pazo von Ellrichhausen, 2017, 19 Lange (8 Esters) house, Mies van der Rohe, Brno, 1929, 20 Clam house, Pazo von Ellrichhausen, 2011, 21 Adolf Loos, Villa Muller, 1910, 22 Casa Pini, Pazo von Ellrichhausen, 2010, 23 Donald Judd, Cimeli Fondazione, 24 Donald Judd, hiša kot objekt v krajini, 25 Julianus Lamperti, hiša za umetnika, 26 Julianus Lamperti, hiša za umetnika, 27 J. Ishigami, hiša postane krajina

"pisarne - začetek"



01 Pielogiar of the code of Hammurabi, 1780 p.n.B. 02 The tax-collector's office, Pieter Broughel the Younger, 1615. 03 Saint Augustine in His Cell, Sandro Botticelli. 04 Uffici, Giorgio Vasari, Firenze, 1560. 05 Uffici, Giorgio Vasari, Firenze, 1560. 06 Fondaco dei Tedeschi, Benini, Italia, 1505-1508. 07 Fondaco dei Tedeschi, Benini, Italia, 1505-1508. 08 St. Augustine in His Study, Vittore Carpaccio, 1502.

"19. stoletje"



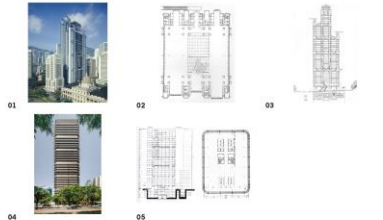
01 Paris Central Telegraph Office, 1870. 02 Belfast office workers in the 19th Century. 03 East India House, London, Anglija, 1729. 04 East India House, London, Anglija, 1729. 05 Villa Pisani, Strà, Italija, 18 st.

"20. stoletje"



01 The Ford Foundation, Kevin Roche John Dinkeloo and Associates, NYC, 1968. 02 The Ford Foundation, Kevin Roche, John Dinkeloo and Associates, NYC, 1968. 03 The Ford Foundation, Kevin Roche John Dinkeloo and Associates, NYC, 1968. 04 Central Behler offices, Herman Hertzberger, Apeldoorn, 1968-1972. 05 Central Behler offices, Herman Hertzberger, Apeldoorn, 1968-1972. 06 Central Behler offices, Herman Hertzberger, Apeldoorn, 1968-1972. 07 Willis Building, Foster + Partners, Anglija, 1971. 08 Willis Building, Foster + Partners, Anglija, 1971. 09 Willis Building, Foster + Partners, Anglija, 1971.

"80.leta"



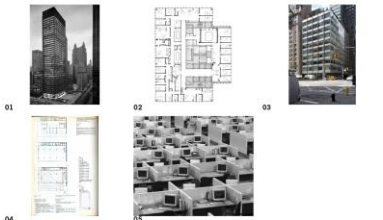
01 Hongkong and Shanghai Bank Headquarters, Foster + Partners, Hong Kong, China, 1986. 02 Hongkong and Shanghai Bank Headquarters, Foster + Partners, Hong Kong, China, 1986. 03 Hongkong and Shanghai Bank Headquarters, Foster + Partners, Hong Kong, China, 1986. 04 Castellana 81, Francisco Javier Sáenz de Oiza, Madrid, Spanija, 1981. 05 Castellana 81, Francisco Javier Sáenz de Oiza, Madrid, Spanija, 1981.

"90.leta"



01 Second Home Hollywood Office, Selgascano, ZDA, 2018. 02 Second Home Hollywood Office, Selgascano, ZDA, 2018. 03 Second Home Hollywood Office, Selgascano, ZDA, 2018. 04 Archizoom, No-Stop City, 1968. 05 Archizoom, No-Stop City, 1968. 06 Office Space, 1999.

"50.leta"



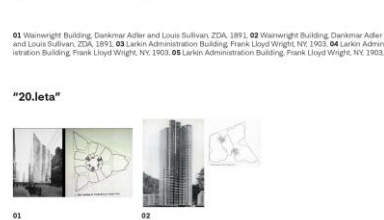
01 Seagram Building, Mies van der Rohe, ZDA, 1958. 02 Seagram Building, Mies van der Rohe, ZDA, 1958. 03 Pepsi-Cola Building, Gordon Buntshuh & S.O.M., ZDA, 1959. 04 Pepsi-Cola Building, Gordon Buntshuh & S.O.M., ZDA, 1959. 05 Open plan office cubicle.

"60s"



01 Chrysler Building, NYC, 1930. 02 Chrysler Building, NYC, 1930. 03 Empire state building, Shreve, Lamb & Harmon, ZDA, 1929-1931. 04 The Reichsbank, Mies Van Der Rohe, Berlin, 1933. 05 The Reichsbank, Mies Van Der Rohe, Berlin, 1933. 06 Kowloon Pharma Headquarters, competition entry, SAAVA, 2002.

"20.leta"



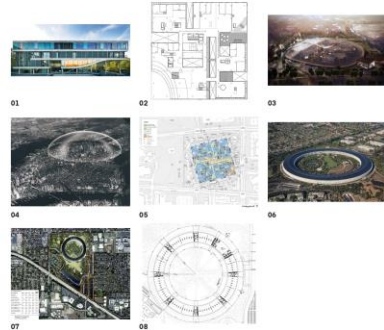
01 Larkin Administration Building, Frank Lloyd Wright, NY, 1903. 02 Larkin Administration Building, Frank Lloyd Wright, NY, 1903. 03 Larkin Administration Building, Frank Lloyd Wright, NY, 1903. 04 Larkin Administration Building, Frank Lloyd Wright, NY, 1903. 05 Larkin Administration Building, Frank Lloyd Wright, NY, 1903.

"30s"



01 Johnson Wax Headquarters, Frank Lloyd Wright, ZDA, 1936. 02 Johnson Wax Headquarters, Frank Lloyd Wright, ZDA, 1936. 03 Johnson Wax Headquarters, Frank Lloyd Wright, ZDA, 1936. 04 Johnson Wax Headquarters, Frank Lloyd Wright, ZDA, 1936. 05 Johnson Wax Headquarters, Frank Lloyd Wright, ZDA, 1936.

"2000"



01 Child/Day Building, Frank Gehry, ZDA, 2001. 02 Child/Day Building, Frank Gehry, ZDA, 2001. 03 Child/Day Building, Frank Gehry, ZDA, 2001. 04 TWAI/Chat/Day, Google's headquarters—the Googleplex. 05 TWAI/Chat/Day, Google's headquarters—the Googleplex. 06 TWAI/Chat/Day, Google's headquarters—the Googleplex.

"40.leta"



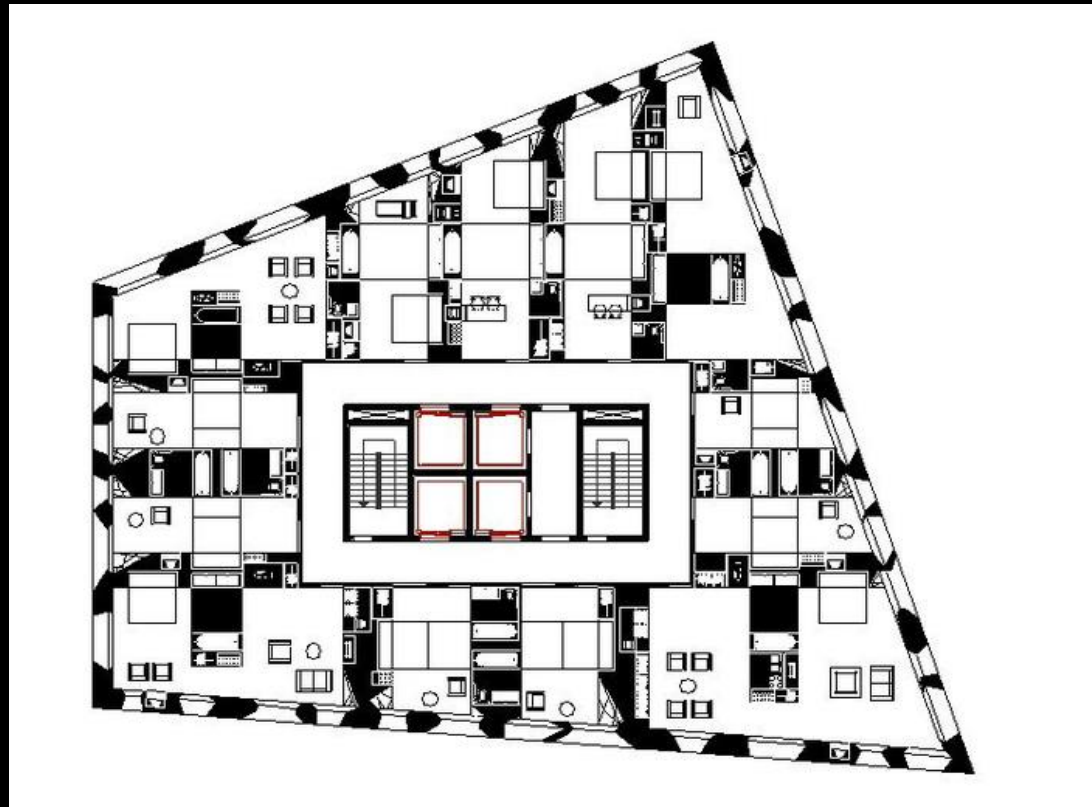
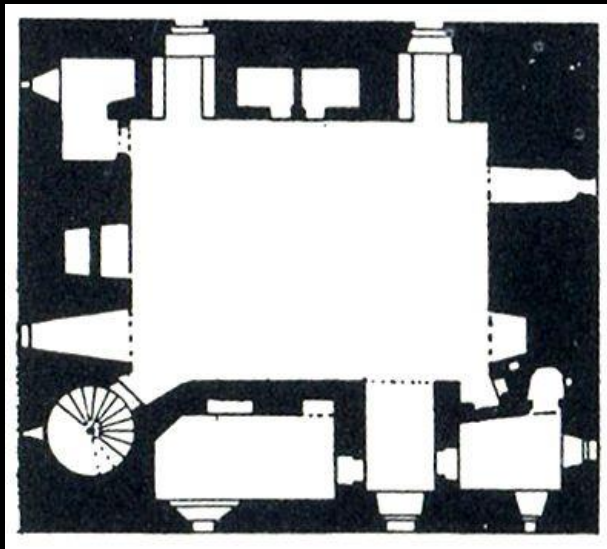
01 Johnson Wax Headquarters, Frank Lloyd Wright, ZDA, 1936. 02 Johnson Wax Headquarters, Frank Lloyd Wright, ZDA, 1936. 03 Johnson Wax Headquarters, Frank Lloyd Wright, ZDA, 1936. 04 Johnson Wax Headquarters, Frank Lloyd Wright, ZDA, 1936. 05 Johnson Wax Headquarters, Frank Lloyd Wright, ZDA, 1936.

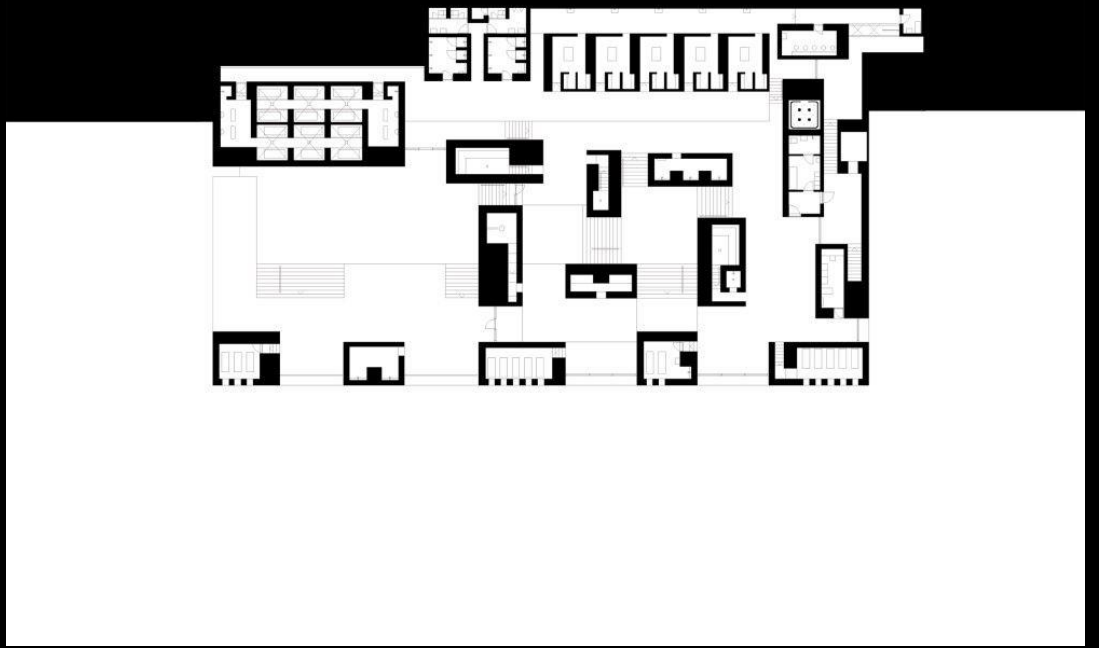
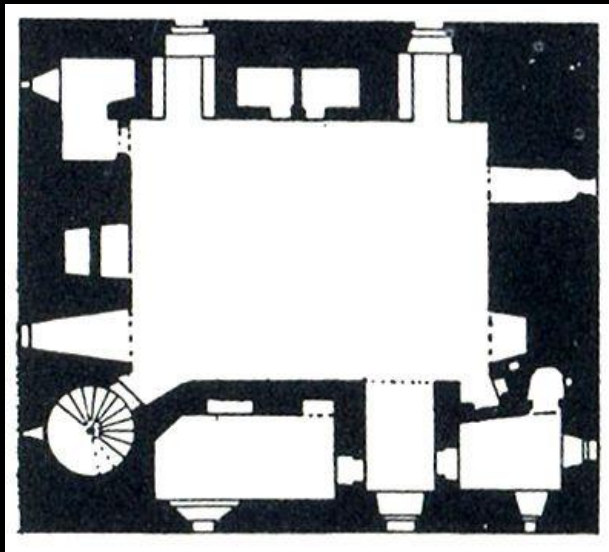
01 Villa VPRC, HVRVD, Hiversum, 1997. 02 Villa VPRC, HVRVD, Hiversum, 1997. 03 Google HQ, BIG & Heatherwick Studio. 04 Dome Over Manhattan, R. Buckminster Fuller, 1961. 05 Google HQ, BIG & Heatherwick Studio. 06 Apple Park, Foster + Partners, ZDA, 2018. 07 Apple Park, Foster + Partners, ZDA, 2018. 08 Apple Park, Foster + Partners, ZDA, 2018.

"kaj zdaj?"



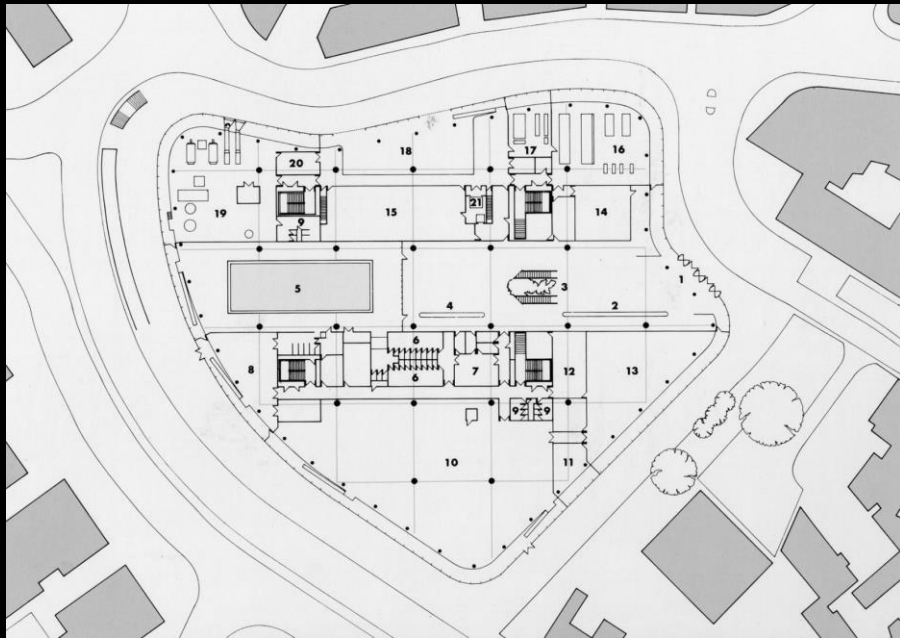
01 Second Home Hollywood Office, Selgascano, ZDA, 2018. 02 Second Home Hollywood Office, Selgascano, ZDA, 2018. 03 Second Home Hollywood Office, Selgascano, ZDA, 2018. 04 Archizoom, No-Stop City, 1968. 05 Archizoom, No-Stop City, 1968. 06 Office Space, 1999.













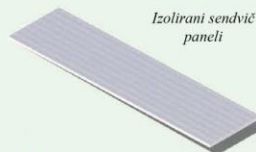
66x

Standardni ladijski ISO kontejnerji
6058 mm x 2438 mm x 2591 mm



1178 m²

Izolirani sendvič paneli

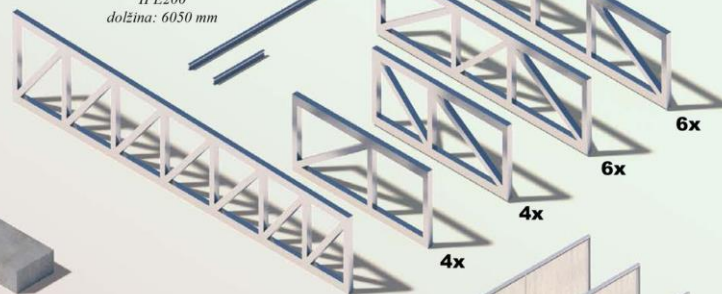


71x

IPE200
dolžina: 2040 mm

56x

IPE200
dolžina: 6050 mm



6x

6x

4x

4x

20x



8x

Betonski temeljni blok:
350 cm x 150 cm x 100 cm

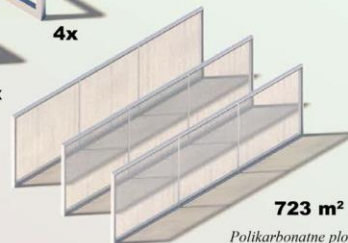


1815 m²

Zavesa iz belega
PVC-ja

723 m²

Polikarbonatne plošče s
podkonstrukcijo



2x

4x



685 m²

KHL 12 mm talna
plošča



1330 m

Jeklenica
670 m v interierju
660 m zunaj



8x

Višča loža za gledalce in
vertikalno skladišče

57x

lesen nosilec
10/12 cm
dolžina: 2,4 m

42x

lesen nosilec
10/12 cm
dolžina: 3,6 m

dolžina elementov < 13,6 m!



slat: 13.4 m
kap: 12.9 m

10.50 m

2.60 m

0.00 m



EMILIA GALOTTI
6.10.
PREMIERE A 16
PRODOTTE A. S. 12. 18. 19. 16. 10.

DRAMA
TATOV
EMILIA GALOTTI
V IMENU MATERE
IVANOV
ALI
RAZBITI VRC



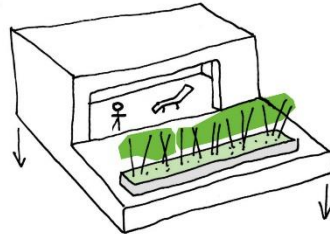






'Box'

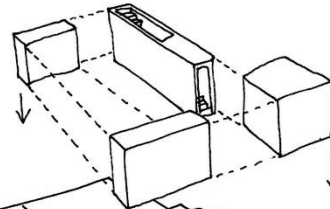
+



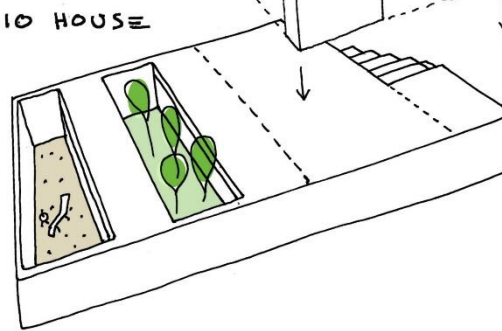
PAVILLION

+

PATIO HOUSE



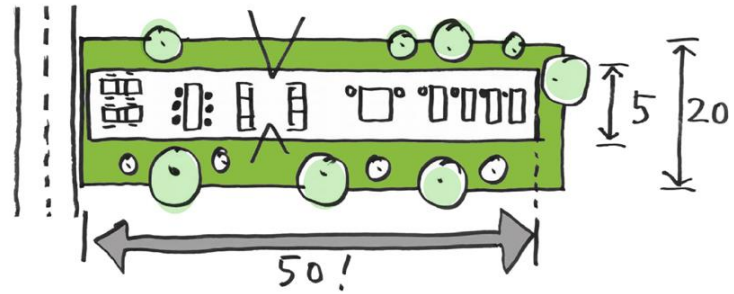
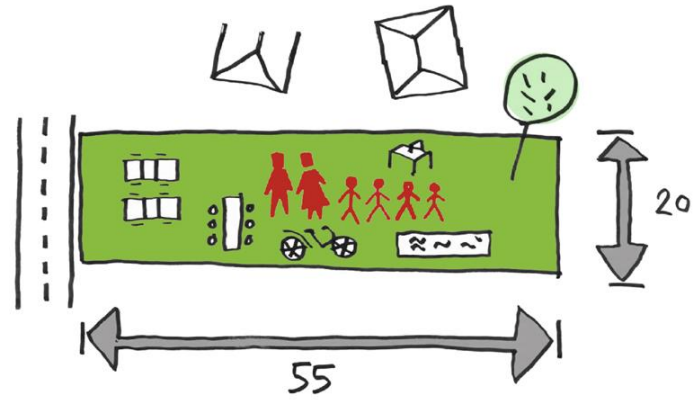
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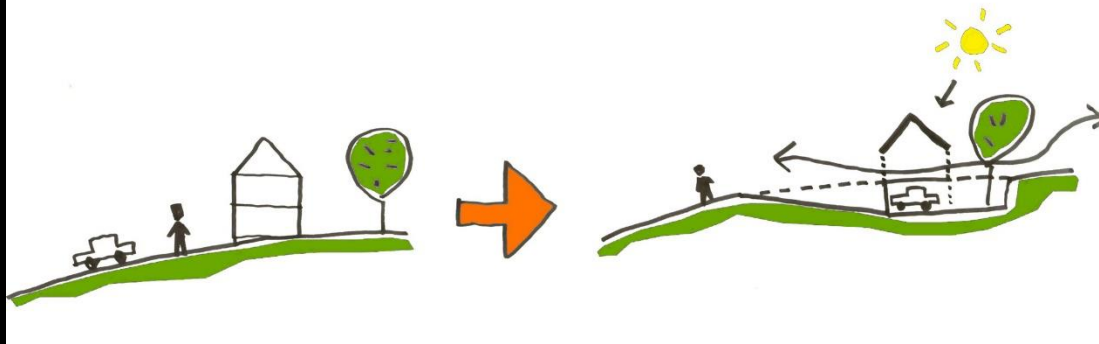
HOUSE VS SITE



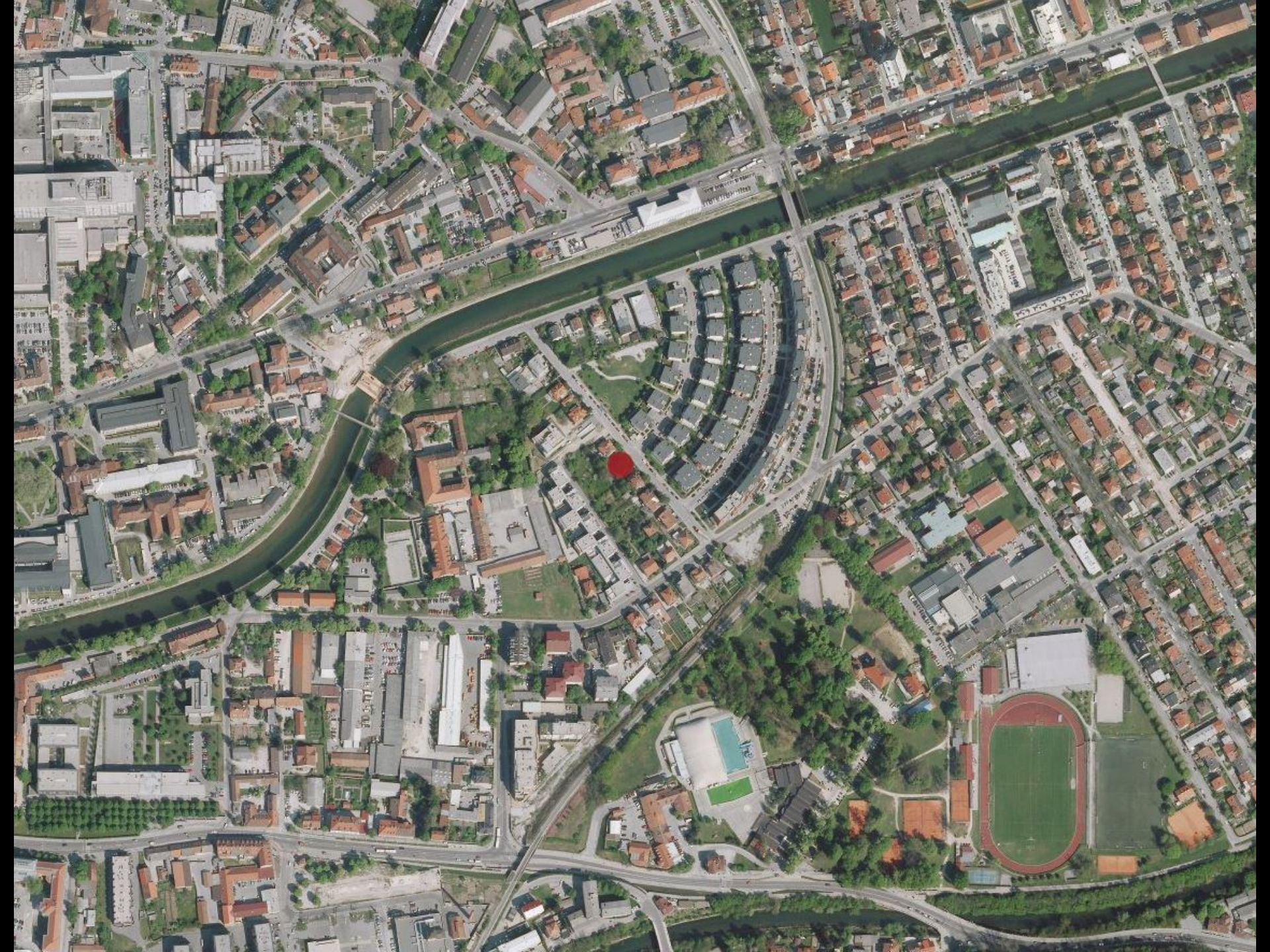




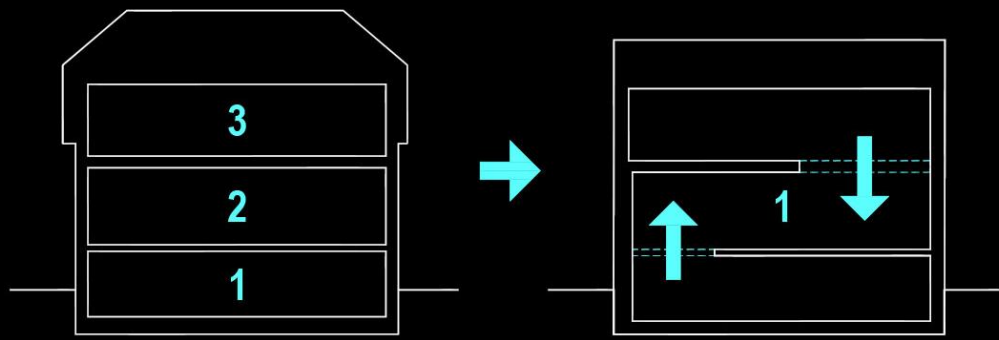
HOUSE = LANDSCAPE





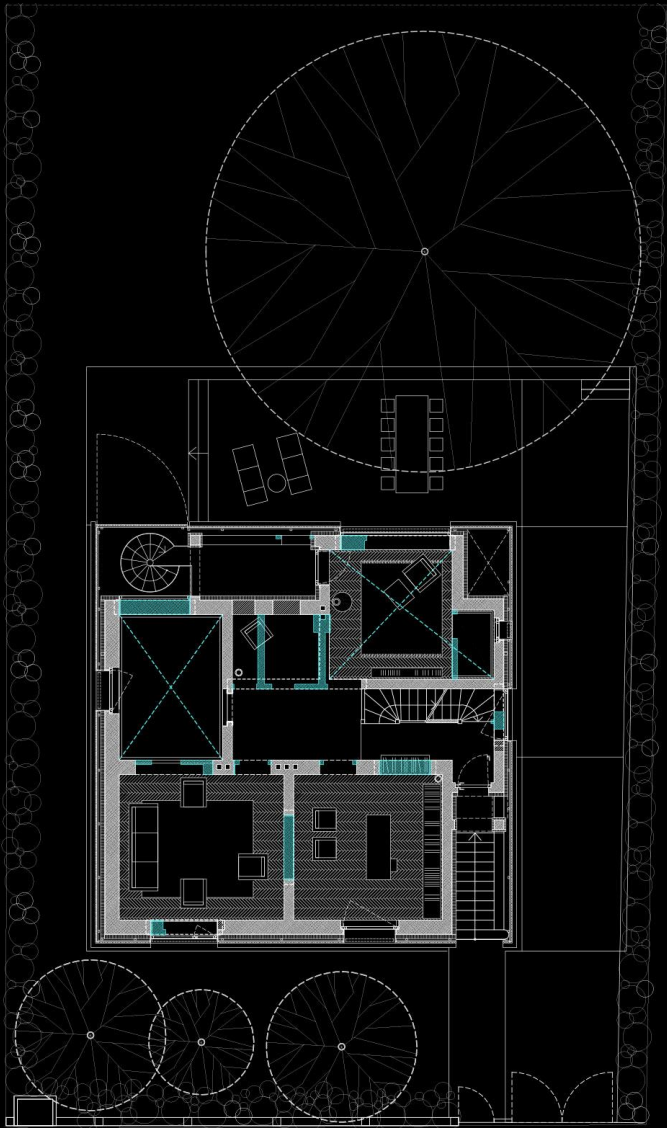




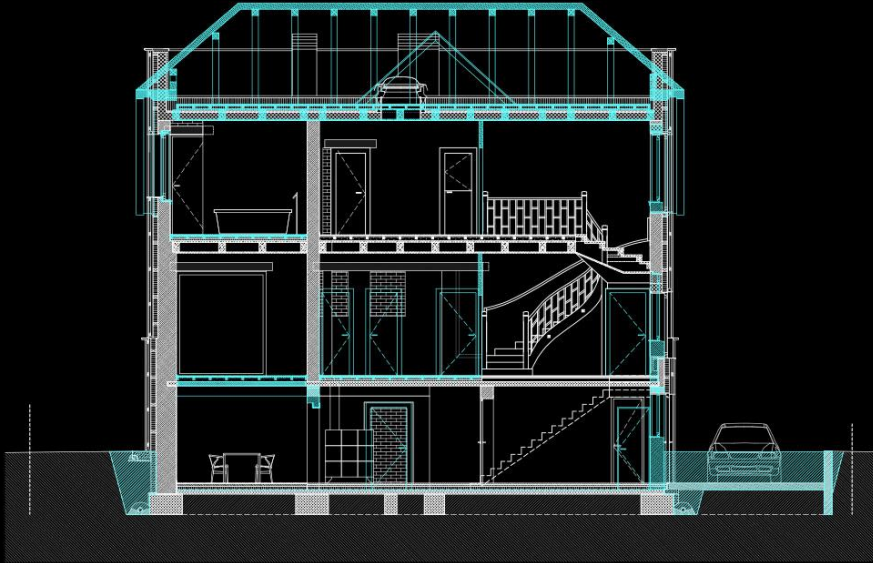








0 1 3

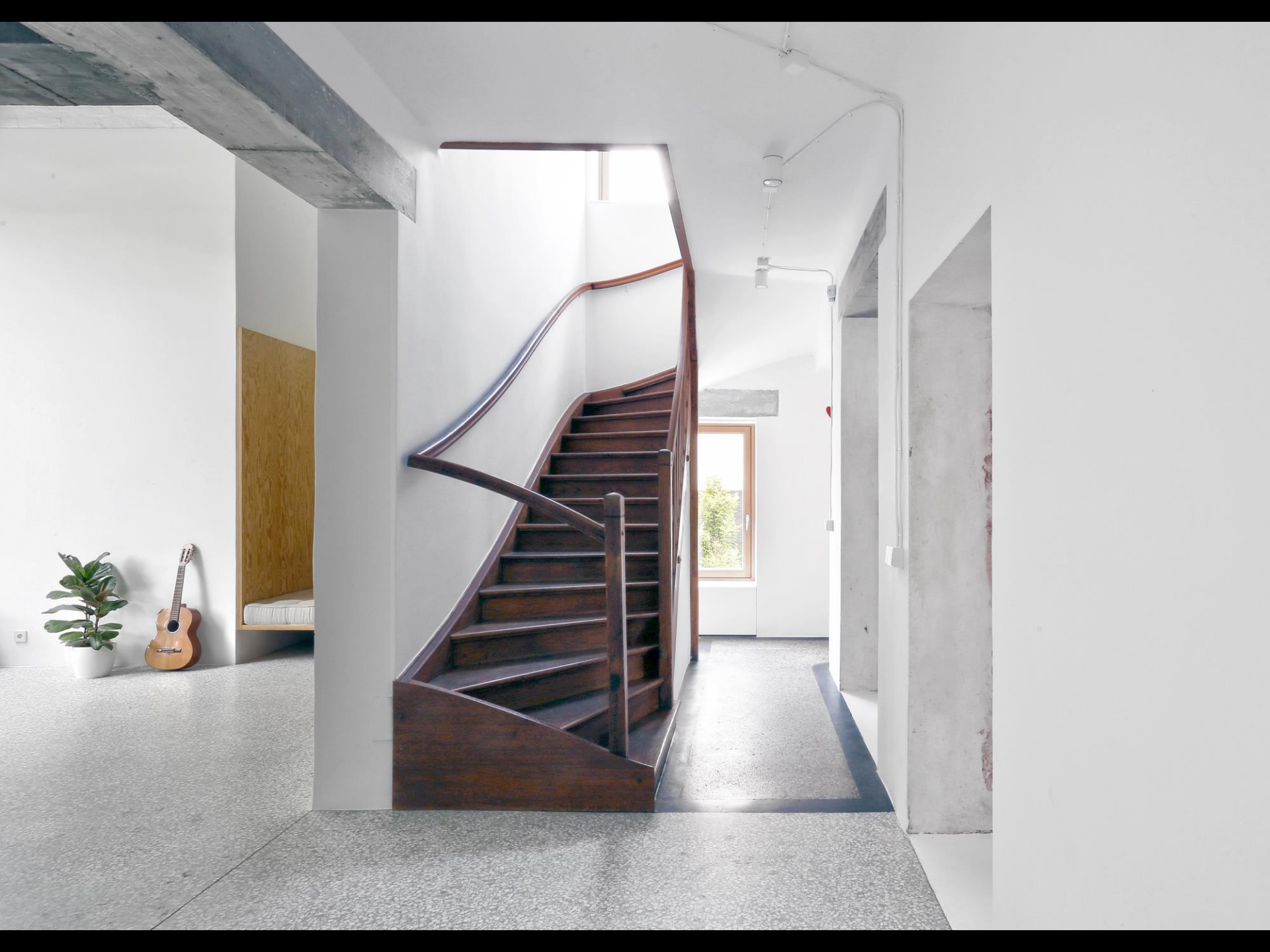


0 1 3







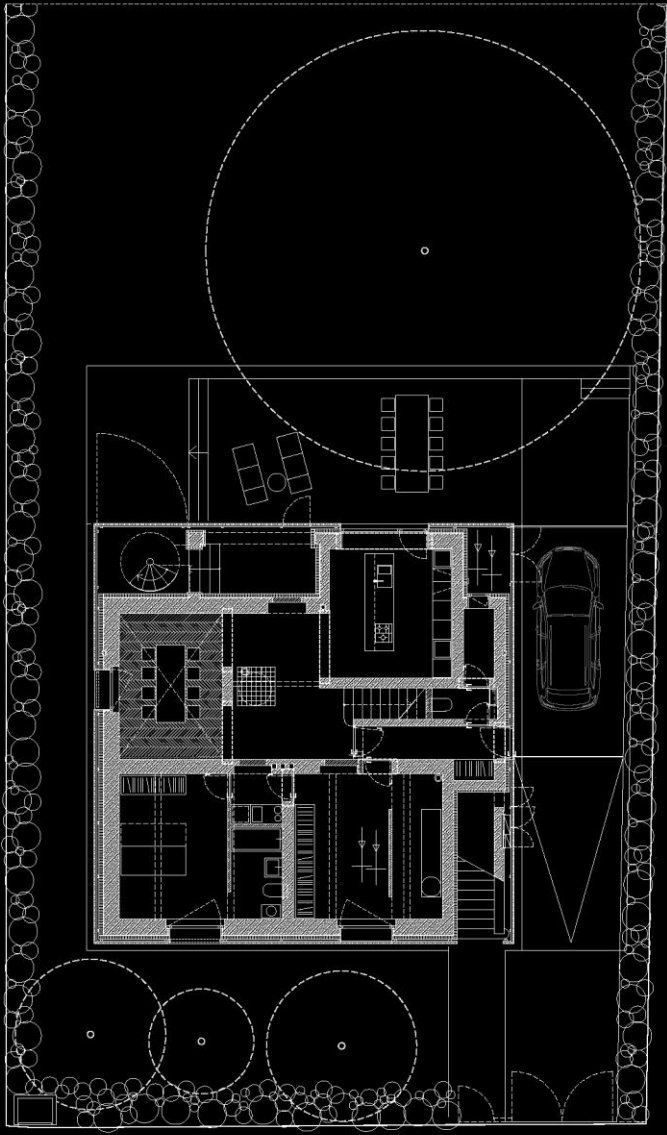










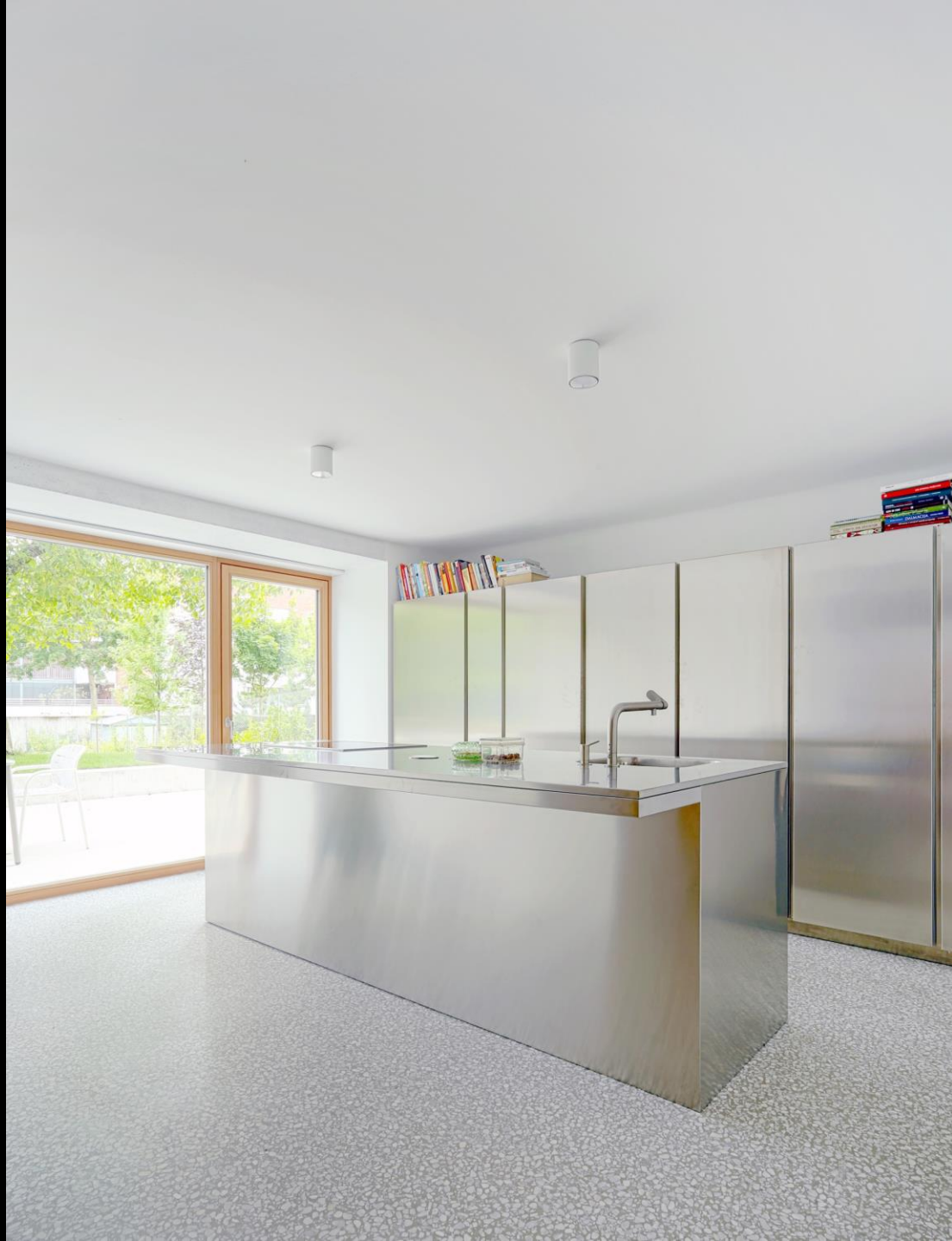


0 1 2

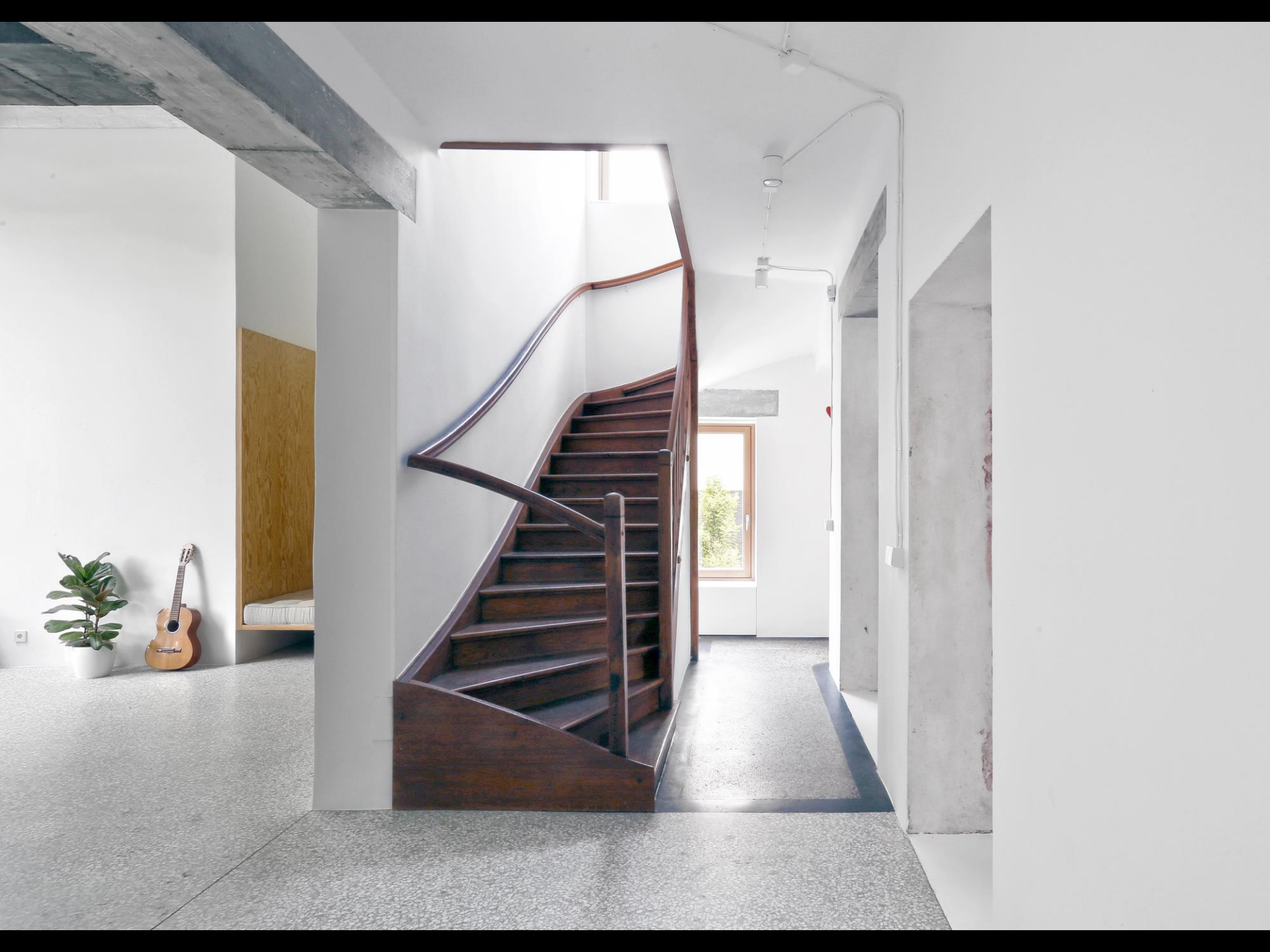


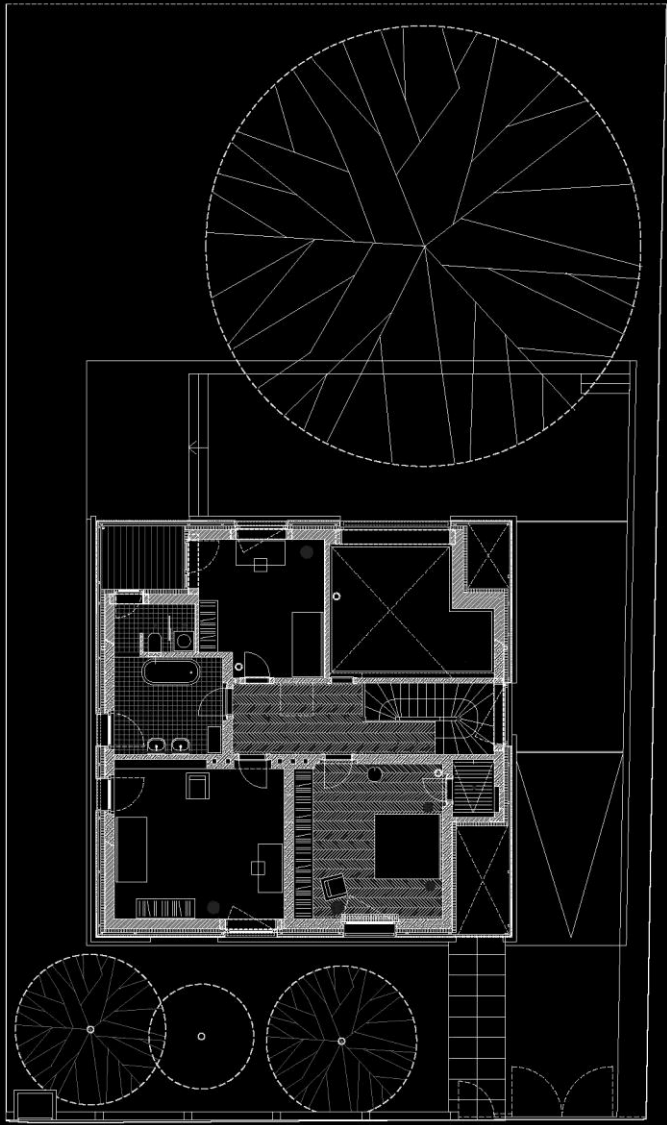








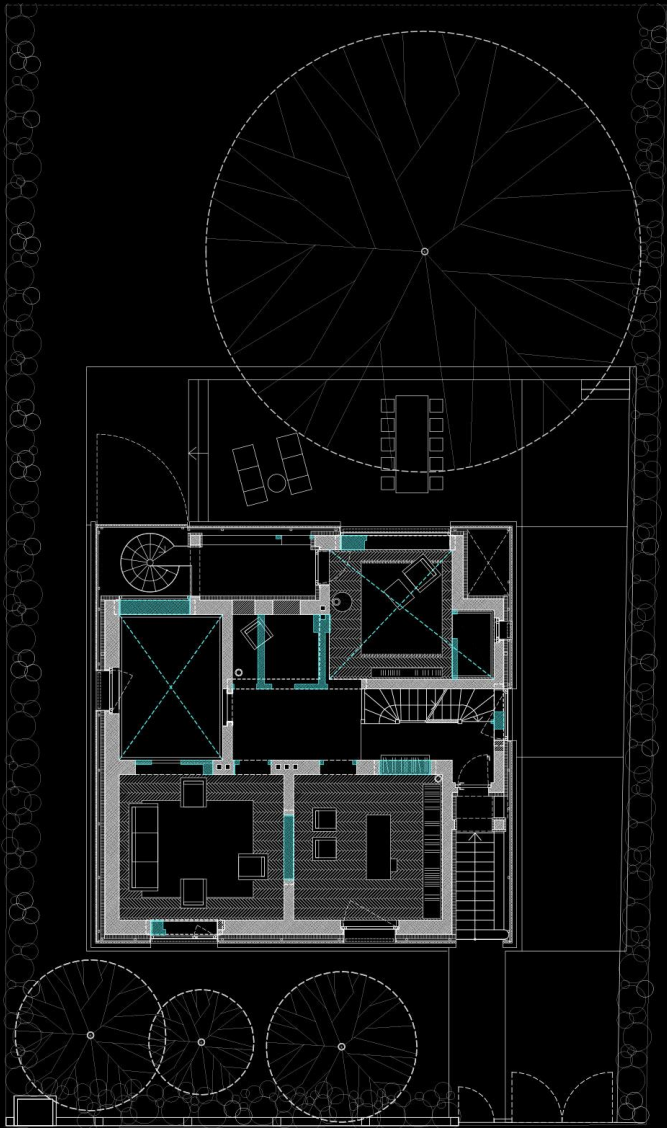




0 1 3







0 1 3







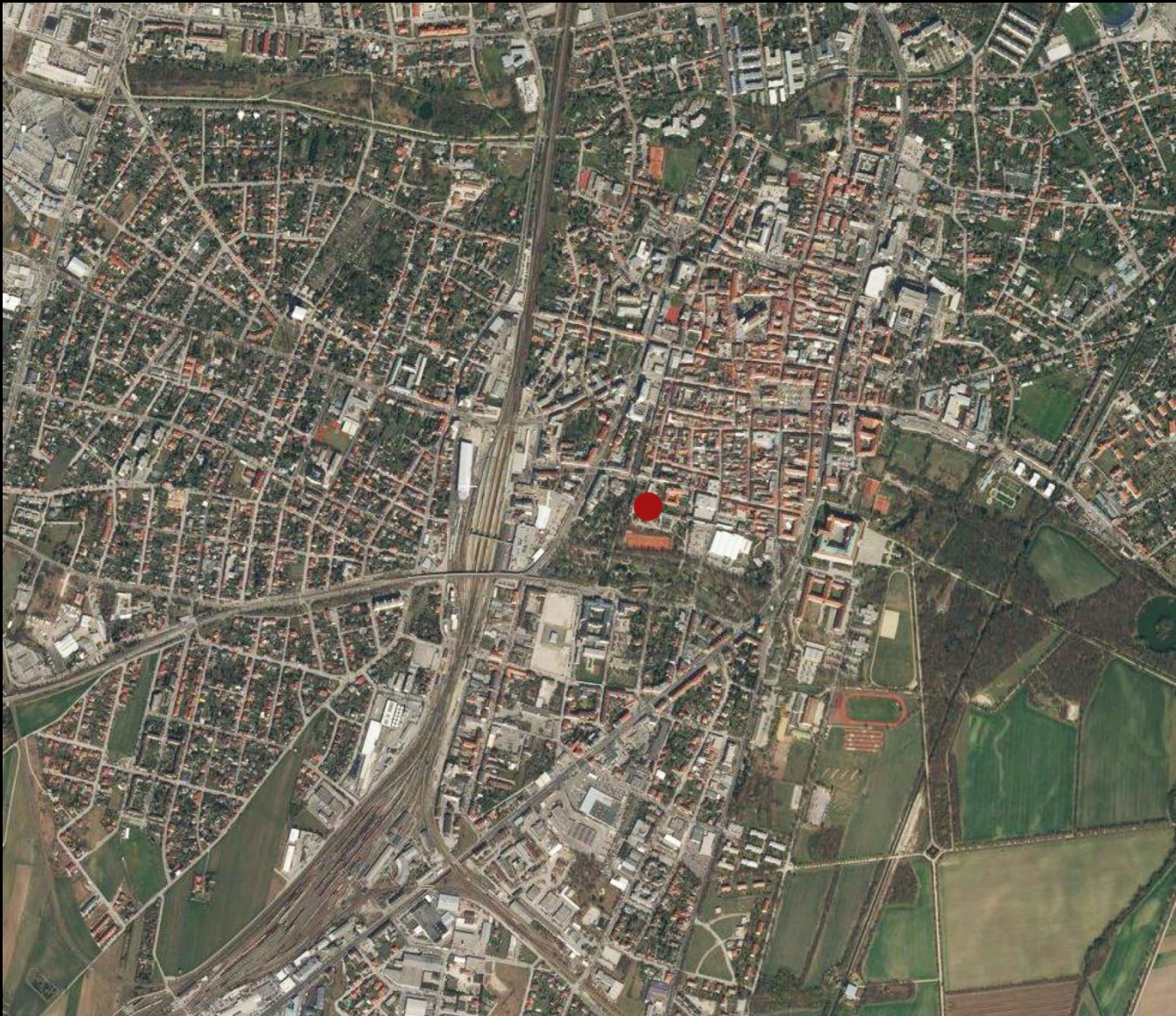








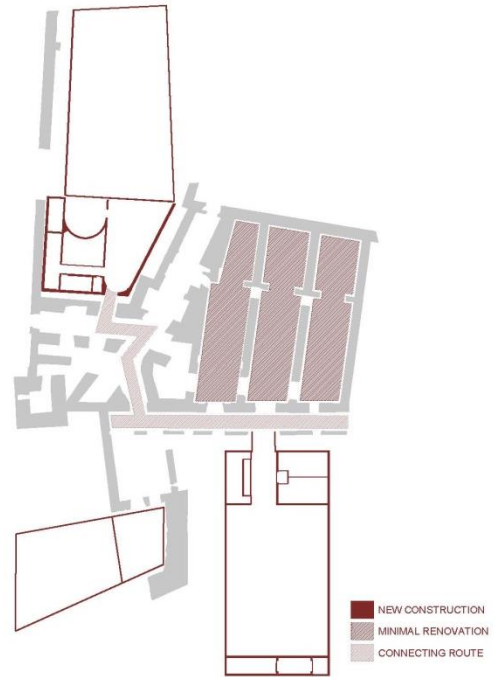
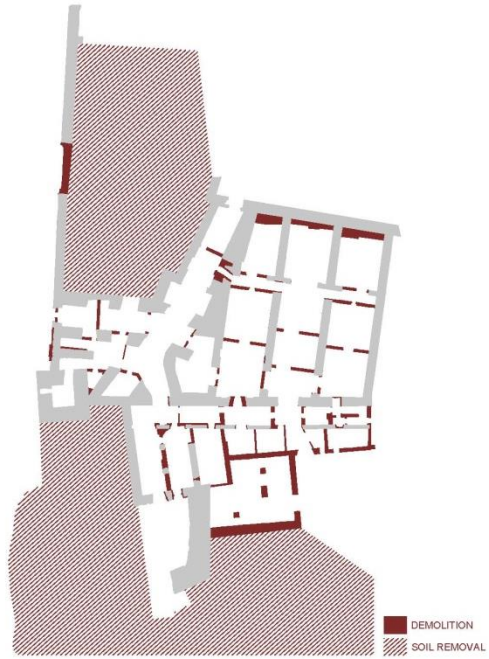


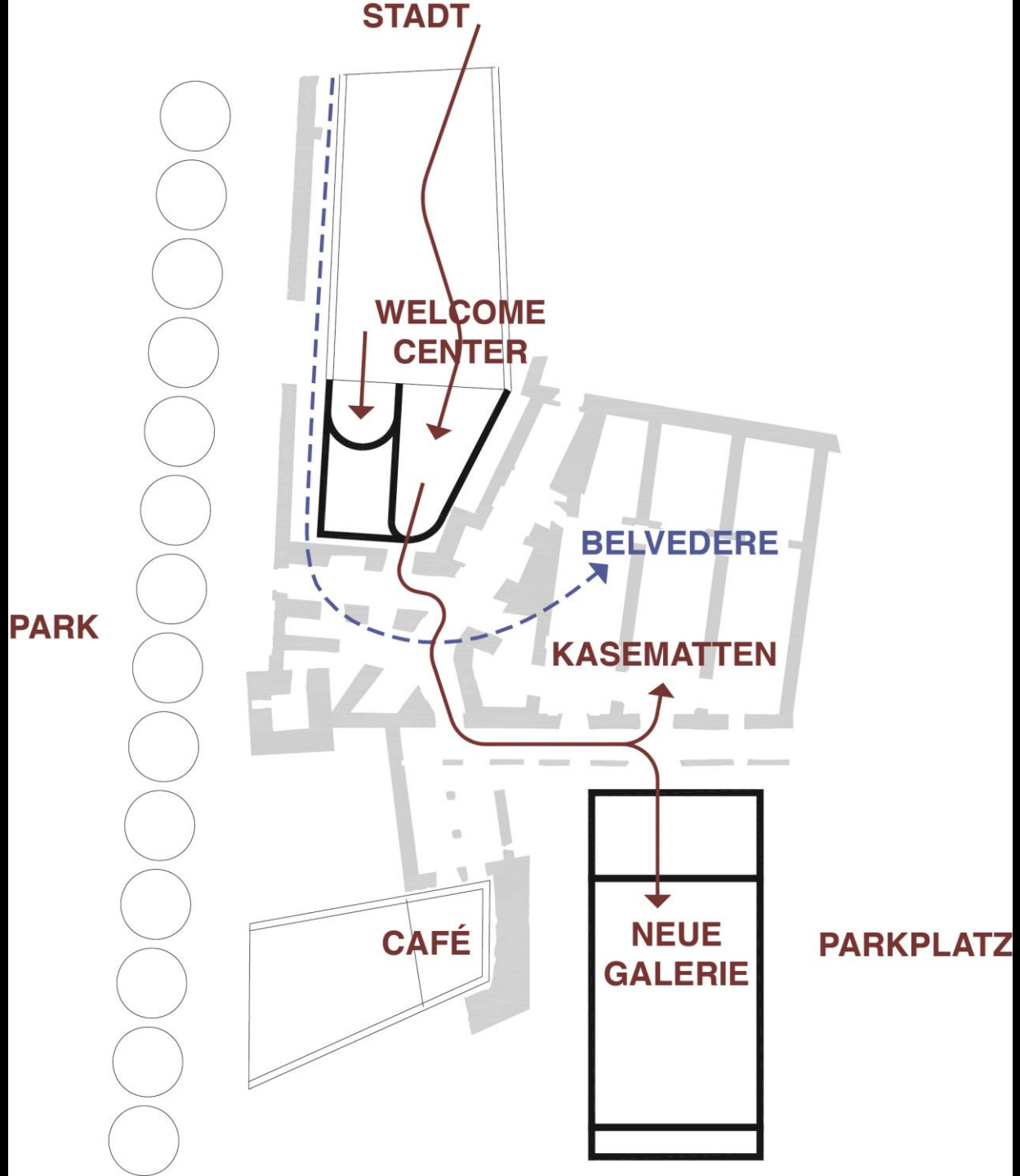


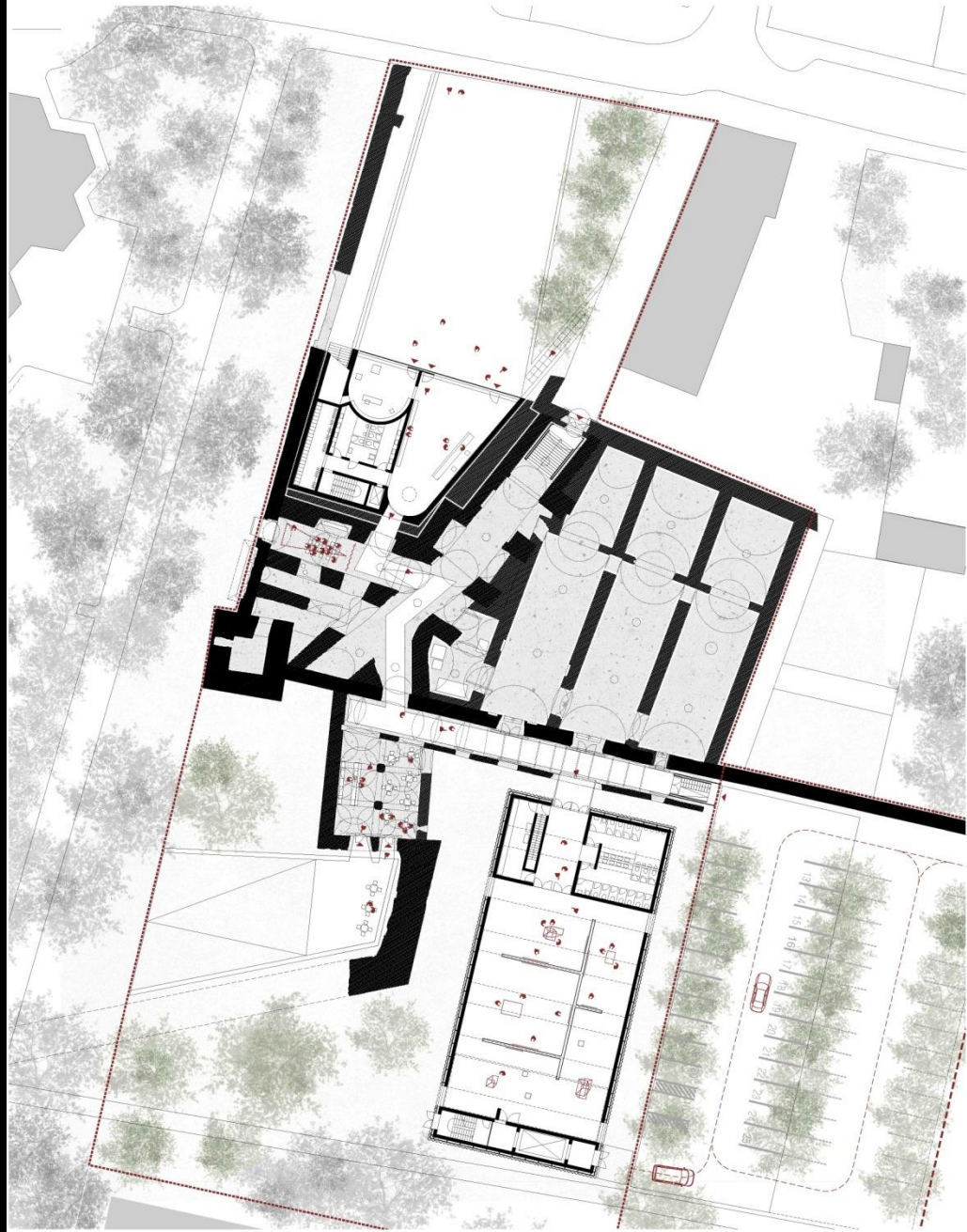


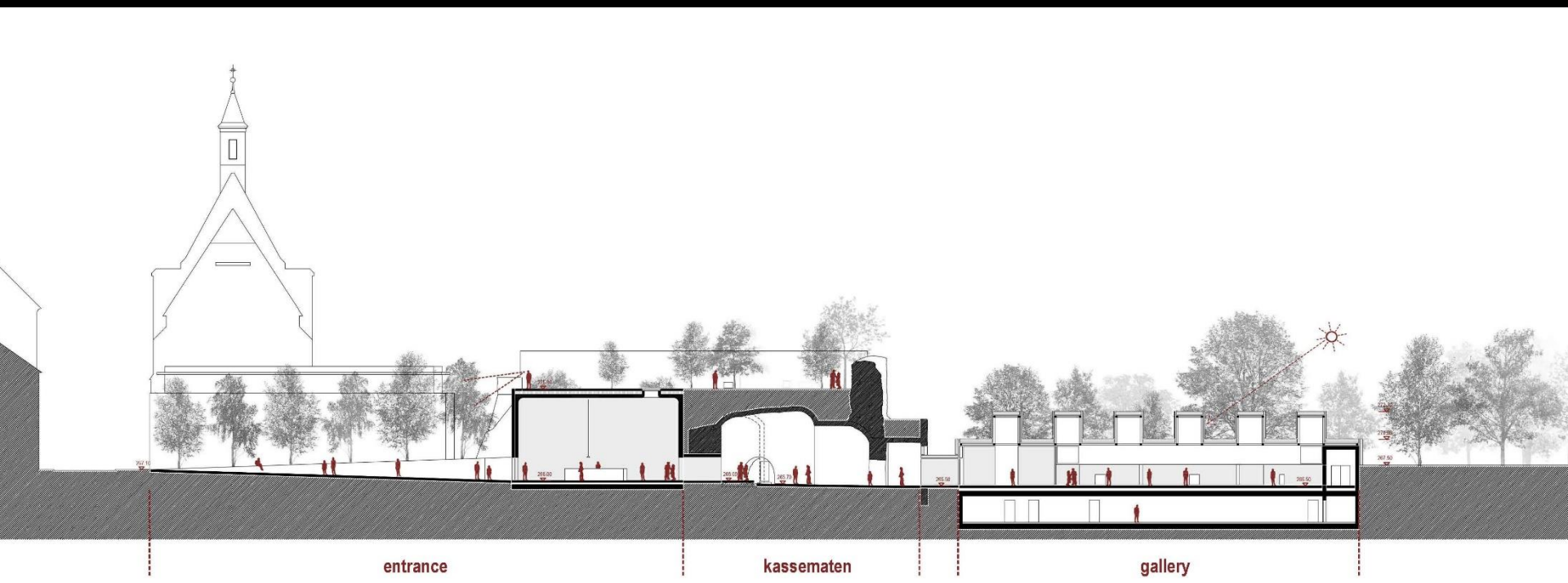
















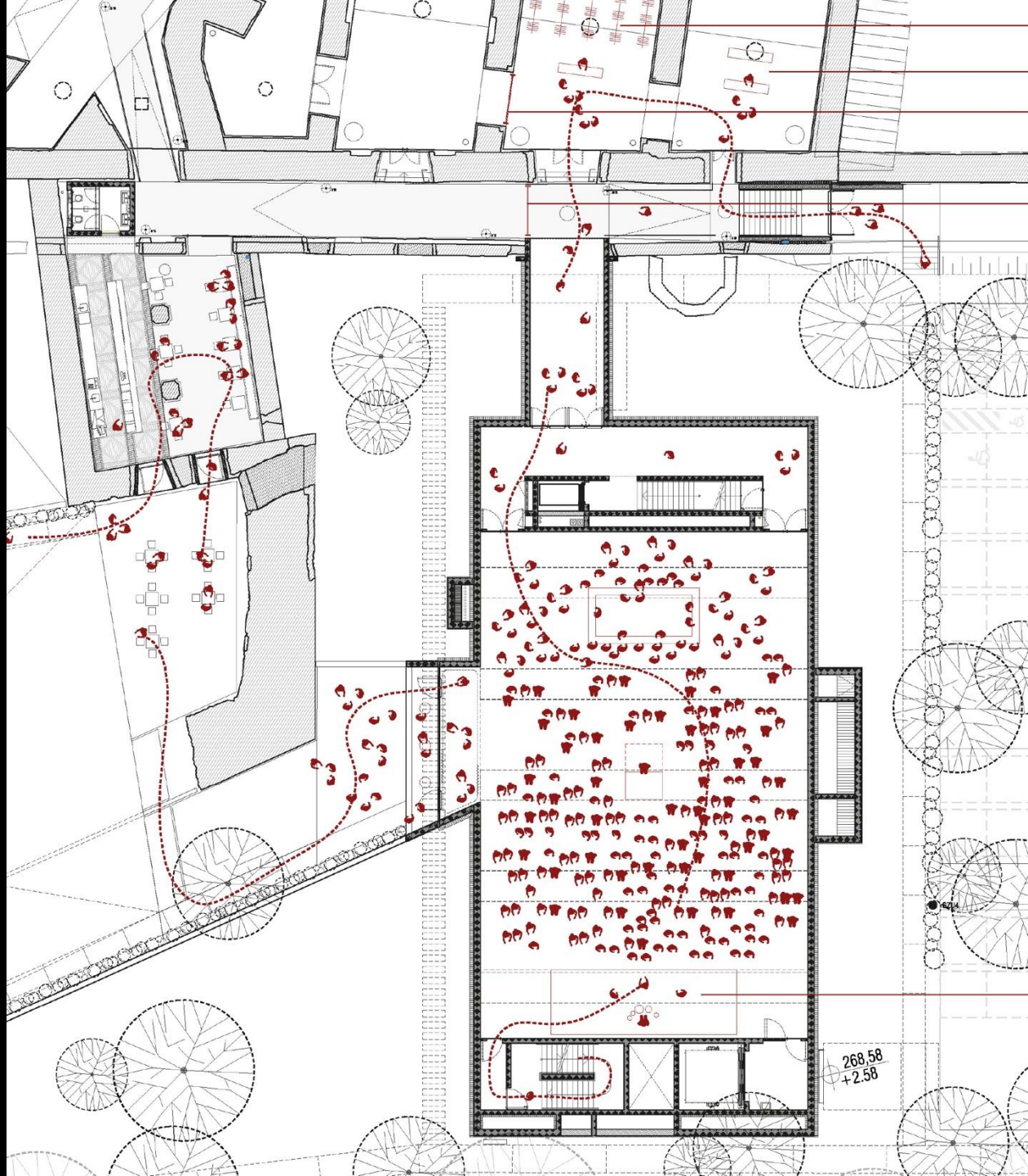


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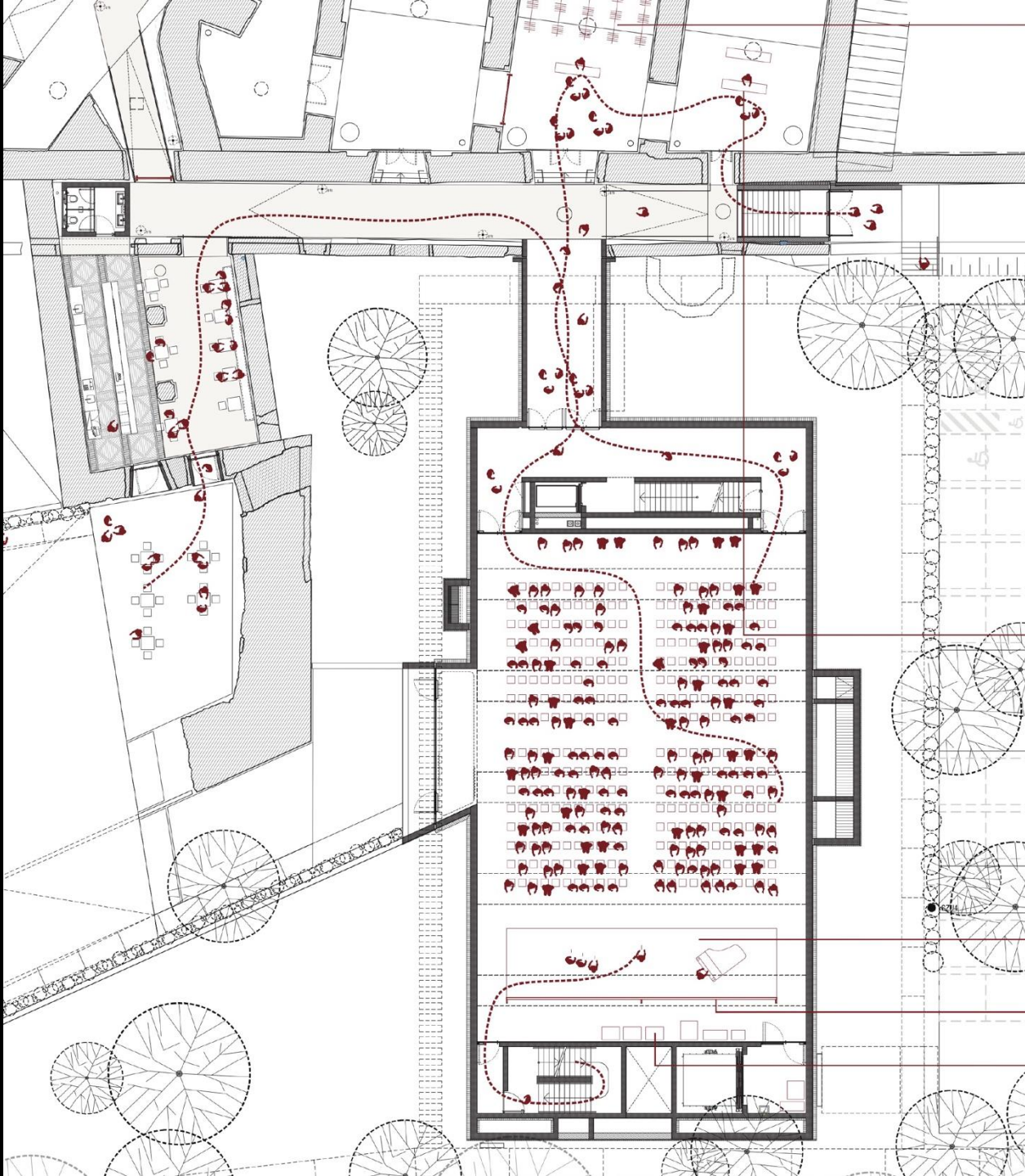
























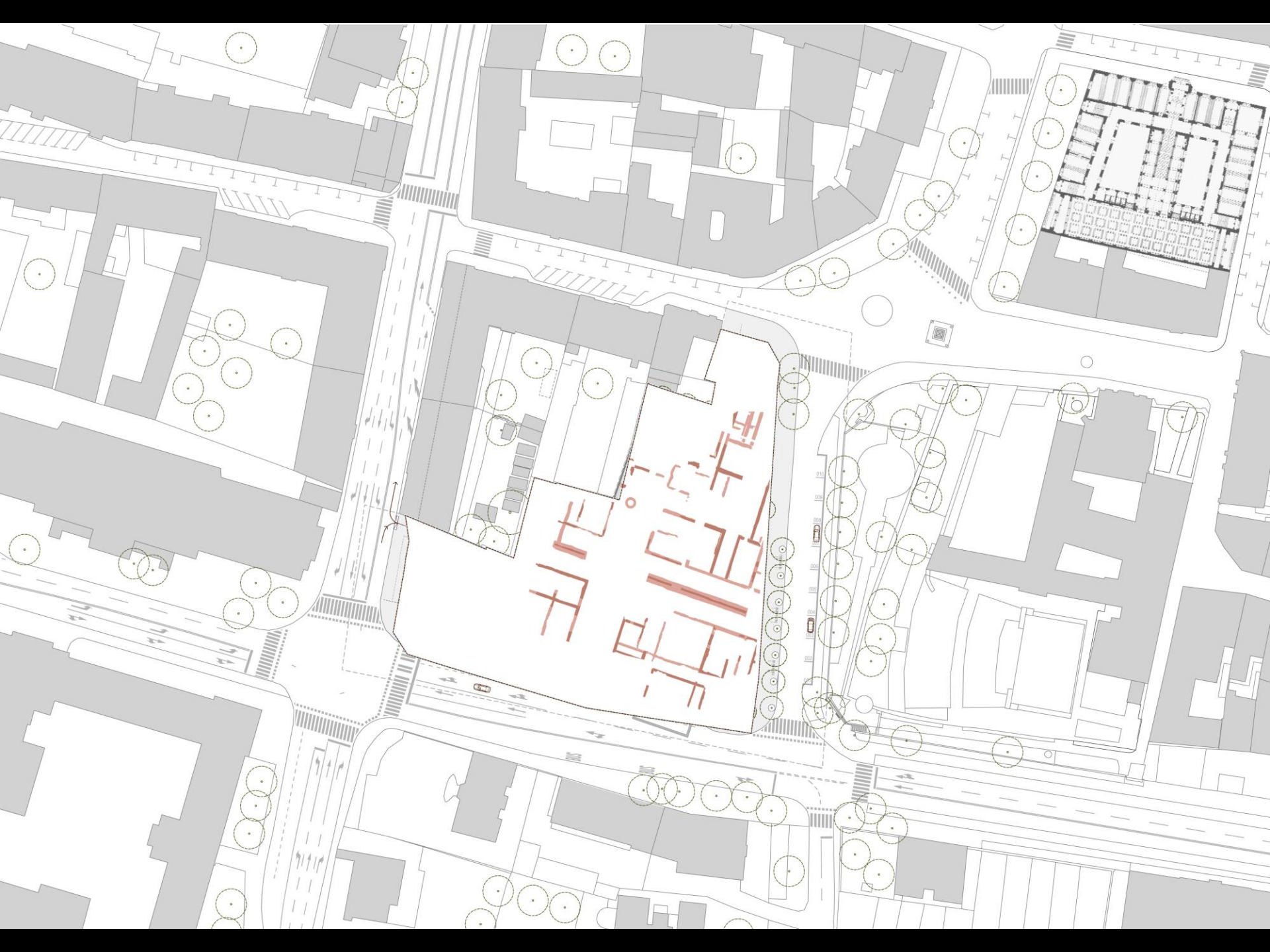


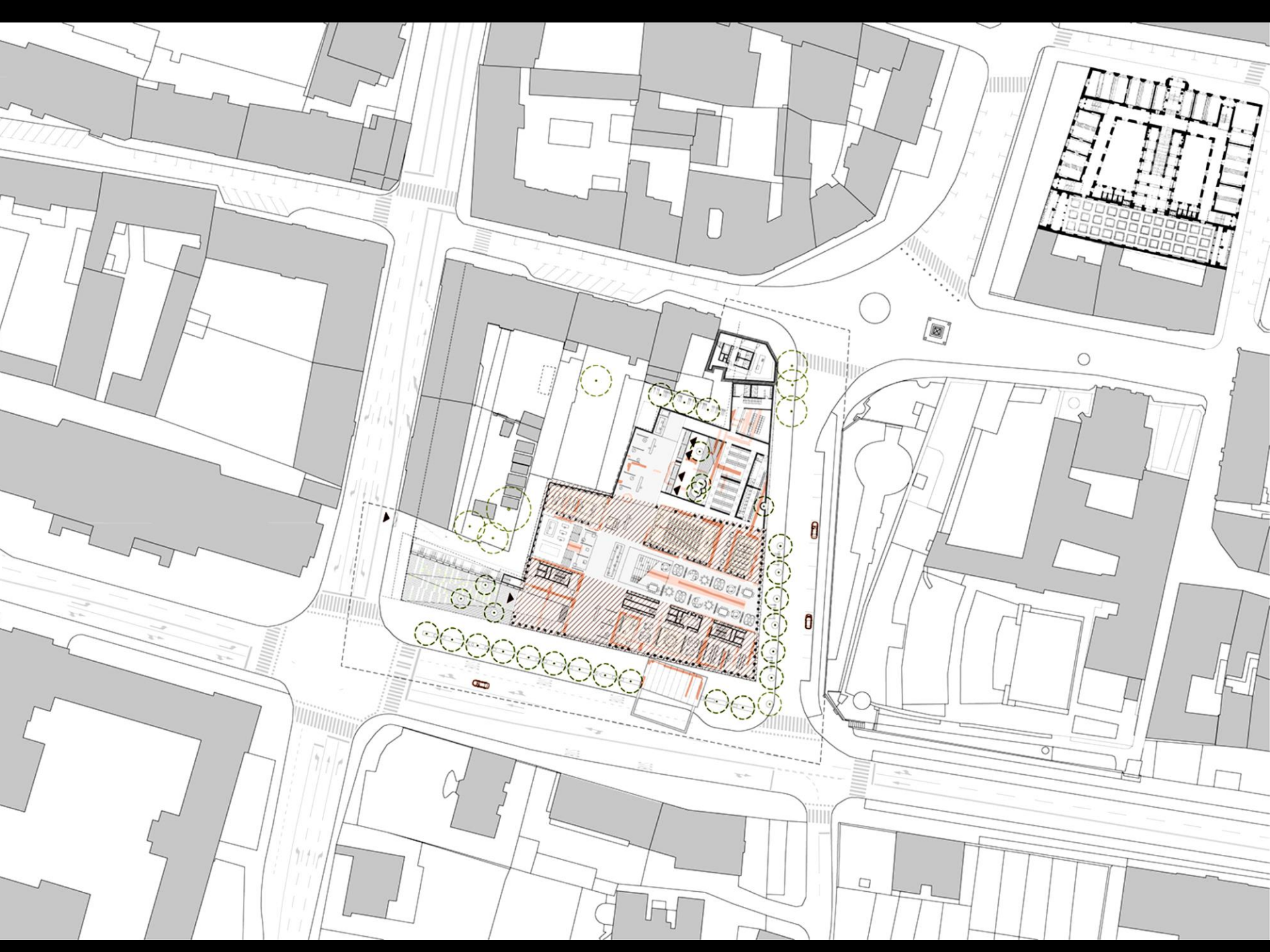


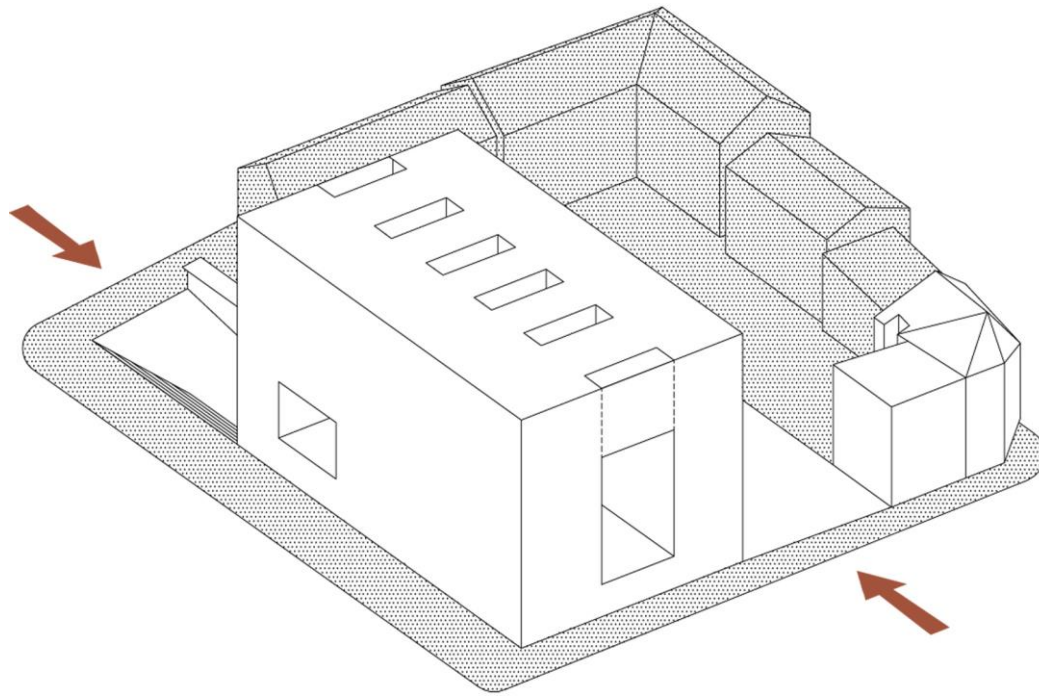


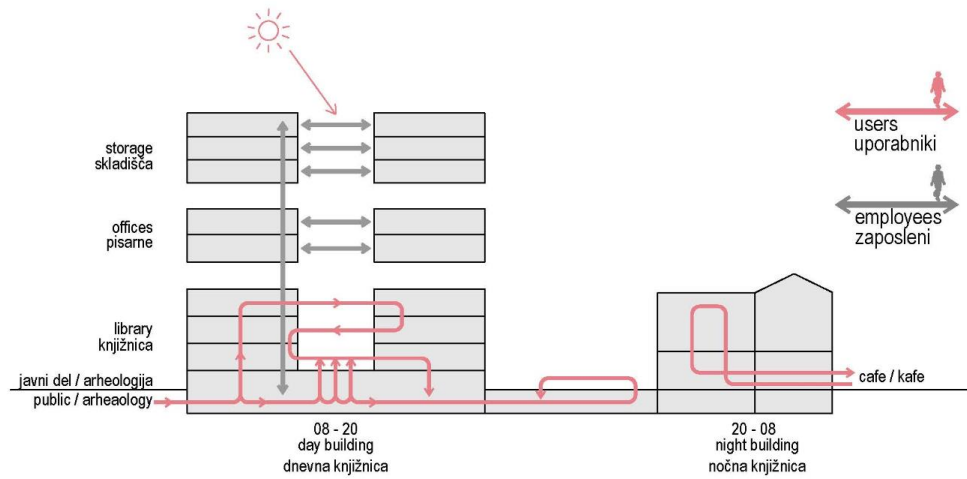


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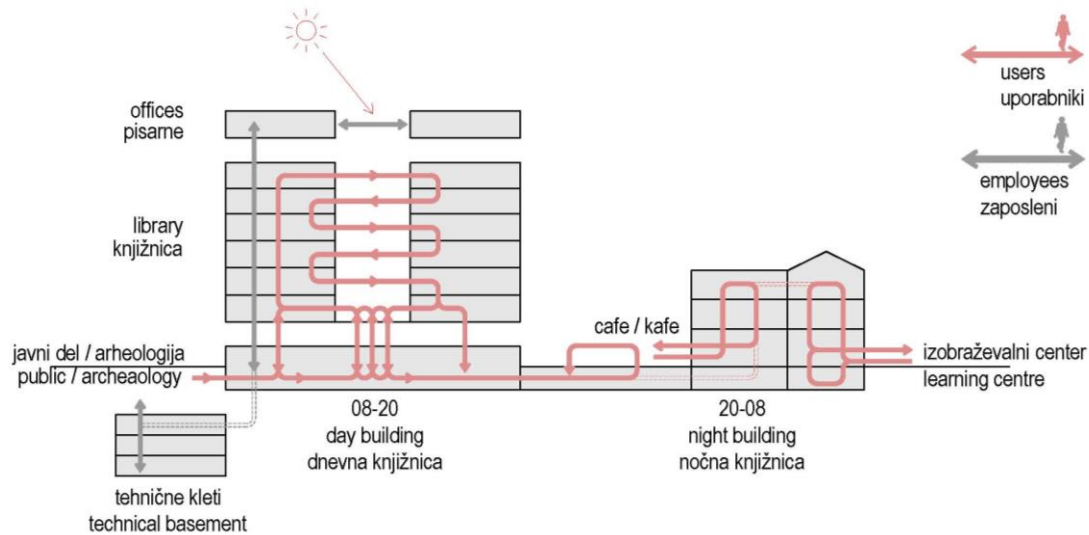








2013



2020







