

**PLEČNIKOVE NAGRADE / PLEČNIK AWARDS**

**2024**



**PLEČNIKOVE NAGRADE 2024**  
2024 PLEČNIK AWARDS

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# UVODNI NAGOVOR OB PODELITVI PLEČNIKOVIH NAGRAD 2024 INAUGURAL ADDRESS AT THE 2024 PLEČNIK AWARD CEREMONY

## Prof. Boštjan Vuga

predsednik UO Sklada arhitekta Jožeta Plečnika/  
Chair of Architect Jože Plečnik Fund Board

Spoštovani,

Plečnikove nagrade so osrednja slovenska nacionalna priznanja za najkakovostnejše realizacije na področjih arhitekture, urbanizma, krajinske arhitekture in interierja, nastale na ozemlju Republike Slovenije v zadnjih treh koledarskih letih.

Ob letošnji, 51. podelitvi Plečnikovih nagrad je Sklad v sodelovanju z drugimi institucijami organiziral niz dogodkov, ki predstavljajo nagrajena dela in nagrajence.

Podelitev letos že tretjič poteka na vrtu Plečnikove hiše. Kot je zapisala letošnja žirija za izbor nagrad, sta »hiša in vrt Plečnikova najbolj intimna prostora. V njiju se arhitektova ustvarjalna in miselna moč združita v ideji doma.« Prav zaradi tega sta Plečnikova hiša in vrt dom podelitve Plečnikovih nagrad, njihovih predstavitev na razstavi v prvem nadstropju hiše, pa tudi prostor druženja arhitektov, krajinskih arhitektov, urbanistov, oblikovalcev ter njihovih kolegov in prijateljev na vrtu hiše. Plečnikova hiša in vrt delujeta kot naravni dom Sklada in njegovega preoblikovanja v nastajajočo Fundacijo Plečnik.

Plečnikov dom je svojstven. Je hiša ob Karunovi ulici, je valjasti stolp, je stekleni zimski vrt in velik vrt s čebelnjakom. Plečnikov dom je portret njegove osebnosti, njegovega zanimanja za germansko, slovansko, romansko, grško kulturo in kulture Daljnega vzhoda. Je referenčno plastovit in prostorsko porozen. Pot po njem je pot odkrivanja vedno novih sekvenc, vedno novih mikroambientov in detajlov. To je bogat in večplasten prostor, poln osebnih artefaktov. Plečnikov dom je hkrati tradicionalen in inventiven. Obiskovalca navdihuje in mu omogoča skorajda intimen stik z ustvarjalnim procesom arhitekta.

V odnosu do tega prostora tudi letošnji nagrajenci v prvem nadstropju hiše razstavljajo nagrajena dela – prek izbranih artefaktov svojih projektov, risb, modelov, besedil – in s tem odkrivajo sekvence procesa, ki je vodil k svojstvenosti teh del. Ti artefakti so za obiskovalce lahko nove spodbude in – tako kot nagrajeni projekti – tudi gradivo za bodočo produkcijo. Razstavo je kurirala delovna skupina Sklada skupaj z nagrajenci, njeno grafično podobo je tako kot celotno podobo Plečnikovih nagrad 2024 oblikoval Nejc Prah.

Izvedbo predstavitvenega filma o nagrajenih delih je Sklad tudi letos zaupal režiserju Dominiku Menceju in snemalcu Roku Nagodetu. Tudi film je avtonomno ustvarjalno dejanje, artefakt, ki oriše vsakokratno témo žirije in izbor nagrajenih del ter uvrsti Plečnikove nagrade v širši družbeni in časovni kontekst. In prav čas kot arhitekturno orodje je bil glavna tema letošnje žirije: »Čas pa smo razumeli tudi kot ključni kontekst arhitekture kot take, ki niha med preteklimi in možnimi scenariji prihodnosti ter je umeščena v točno določen zgodovinski in kulturni trenutek. Čas je proces, v katerem zaznavamo, raziskujemo in dojemamo arhitekturo. In ne nazadnje čas opredeljuje tudi odnos do narave kot spreminjajoče se dinamične sile.«

Poslanstvo Plečnikovih nagrad je, da so projektivne, da kažejo pot naprej ter s svojo vrhunskostjo, svojstvenostjo in inventivnostjo vplivajo na arhitektno delovanje in na razvoj širokega spektra arhitekturnih praks. Plečnikove nagrade podeljujemo za končana, realizirana dela. Tu se združita preteklost in sedanost z namenom, da ponudita gradivo za prihodnost. Tu je teža Plečnikovih nagrad, v njihovem vplivu na arhitekturne prakse in na produkcijo v prihodnosti.

Okrogla miza, ki jo v Mestnem muzeju pripravlja delovna skupina Sklada, v diskusiji med letošnjimi nagrajenci in žirijo opredeljuje prav

Ladies and Gentlemen,

Plečnik Awards represent the foremost Slovene national recognition of the finest realisations in the fields of architecture, urban design, landscape architecture, and the interior executed in the territory of the Republic of Slovenia during the past three calendar years.

At the occasion of the presenting of this year's 51st Plečnik Awards, a string of events showcasing the awarded works and the award recipients have been organised by Jože Plečnik Fund in co-operation with various institutions.

For the third year in a row, the awards are presented in the garden of Plečnik House. In their statement, this year's award selection jury wrote that »the house and the garden are Plečnik's most intimate spaces. Therein, the great architect's creative and cognitive powers recombined in the notion of a home.« This is the very reason why Jože Plečnik's house and garden play host to the Plečnik Award ceremony, as well as to the showcasing of the awards recipients at the exhibition on the house's first floor. Furthermore, this is why it affords the space for architects, landscape architects, urban designers, designers, and their colleagues and friends to socialise in the garden. Plečnik House and its garden act as the natural home of the Fund as well as its transformation into the emerging Fundacija Plečnik (Foundation Plečnik).

Plečnik's home is one of a kind. It's a house along Karunova Street, it's a cylindrical tower, it's a glazed garden room, and a large garden with a bee hive. Plečnik's home is a portrait of his personality, his interest in the German, Slavonic, Romanic and Greek cultures, as well as those of the Far East. It's layered in terms of its references, and spatially porous. The path through his home is a path of inexhaustible discovery of new sequences, new micro-ambients, and details. It is a rich and multi-layered space full of personal artefacts. Plečnik's home is simultaneously traditional and inventive. It inspires its visitor and grants him an almost intimate contact with an architect's creative process.

In relation to this space, this year's award recipients are once again showcasing their awarded works on the 1st floor of the house by exhibiting select artefacts of their projects, drawings, models and textual content, thereby discovering the sequences of the processes which informed the awarded work's uniqueness. The visitors may regard these artefacts as new stimulus; like the awarded projects themselves, they are the building blocks of future production. The exhibition was curated by the Fund's workgroup together with the award recipients; its graphic design, as well as the graphic image of 2024 Plečnik Awards, is the work of Nejc Prah.

As in the previous years, the Fund entrusted the production of the presentation footage featuring the awarded works to director Dominik Mencej and camera operator Rok Nagode. The Film is another act of autonomous creation, an artefact showcasing this year's jury's choice of themes and their selection of awarded works, while placing Plečnik Awards in a broader social and temporal context. And it was precisely Time as a tool of architecture that this year's jury chose as their main theme: »We understood time also as a key context of architecture itself, one which oscillates between past scenarios and potential future ones; architecture which is embedded in a specific historical and cultural moment. Time is a process which enables us to perceive, explore, and comprehend

projektivno moč in potencial nagrajenih projektov, ali preprosto, kaj se od njih lahko naučimo in kaj lahko uporabimo. Ali bodo nagrade vzorčni primeri in spodbude za arhitekta in druge ustvarjalce? Ali bo prav izvirnost, svojstvenost in inventivnost Plečnikovih nagrad postala njihova največja razpoznavnost, ki jih bo ločevala od drugih nagrad, podeljevanih za arhitekturno produkcijo? Enako kot Plečnikova dela, ki pomenijo nadgradnjo fizičnega konteksta, tudi nagrajena dela v navezavi z obstoječim tvorijo novo kakovost v grajenem prostoru. Slednja ne zanika obstoječega in ne briše tradicije. Kot pravi portugalski arhitekt Alvaro Siza, tradicija ne pomeni omejevanja, nepremičnosti in bojzani pred spremembami. Nasprotno, vrednote tradicije odražajo odprtost za ustvarjalnost in invencijo. Tradicija ni nasprotje inventivnosti, temveč je njen komplement. In tu je skorajda že paradoks. Le interpretiranje tradicije bo omogočilo njen obstoj. Poslanstvo Sklada in nastajajoče Fundacije Plečnik vidim v uporabi, nadgradnji in sodobni interpretaciji tradicije.

Dvodnevni dogodek Plečnikove nagrade 2024 se zaključi s tradicionalno predstavitveno razstavo nagrajenih projektov v galeriji DESSA.

Sklad danes podeljuje nagrade delom, ki povezujejo umetniško imaginacijo s sodobnimi socialnimi, političnimi, ekonomskimi, tehnološkimi in okoljskimi dogajanji in ki dokazujejo, da njihovi avtorji s svojim delovanjem niso le aktivni ustvarjalci prostora, ampak celotne družbe.

Naj končam z vprašanjem: ali lahko Plečnikove nagrade vplivajo na spremembo širše družbe, na način njenega delovanja in na dvig kakovosti bivanja v njej? Letošnje nagrade to zagotovo potrjujejo. Vsem nagrajencem čestitam.

20. maj 2024

*architecture. And last but certainly not least, time also defines the relation to nature as a fluctuating and dynamic force.*«

The mission of Plečnik Awards is to be projective, to show the path forward, and for their excellence, uniqueness and invention to bear upon an architect's work and the development of a broad spectrum of architectural practices. Today, Plečnik Awards are conferred upon complete, realised works. Here, the past and the present coalesce so as to offer the building blocks of the future. This is where the significance of Plečnik Awards lies: in their influence on architectural practices and the production in the future.

The round table organised in City Museum of Ljubljana by the Fund's workgroup leverages the discussion between this year's Award recipients and the Jury to spell out precisely the projective strength and potential of the awarded projects or, simply put, what we can learn from them and what we can use of them. Will the Awards represent exemplary cases and encouragement to architects and other creators? Will the originality, uniqueness, and inventiveness of Plečnik Awards come to feature as their major mark of distinction so as to set them apart from other awards bestowed upon architectural production? Like Plečnik's works, which represent the enhancement of the physical context, the awarded works, in relation to the pre-existing, constitute a new quality in the built space.

New quality neither denies the pre-existing nor erases tradition. In the words of Portuguese architect Alvaro Siza, tradition does not mean constraining, standing still, and fearing change. To the contrary, the values of tradition exhibit their openness to creativity and invention. Tradition does not fly in the face of inventiveness but acts as its complement. And therein lies a near-paradox. It is only the interpretation of tradition that will ensure that the latter is upheld. I see the Fund's mission, as well as the mission of the emerging Foundation Plečnik, in the use, the enhancement, and the contemporary inventive interpretation of tradition.

The two-day event of the 2024 Plečnik Awards concludes with the long-standing presentation exhibition of the awarded projects in Gallery DESSA.

Today, the Fund presents the Awards to works which couple artistic imagination with contemporary social, political, economic, technological, and environmental developments, and which serve as proof that by means of their undertakings, their respective authors act not just as active creators of the space, but of the society as a whole.

I wish to conclude with a question: are Plečnik Awards able to foster the change of the broader society and of the manner of its function, and raise the quality of living therein? This year's Awards attest to this indeed being the case. To all the recipients, I hereby extend my congratulations.

20<sup>th</sup> May 2024

# ČAS IN DIALOG V ARHITEKTURI, ARHITEKTURA V ČASU IN DIALOGU TIME AND DIALOGUE IN ARCHITECTURE, ARCHITECTURE IN TIME AND IN DIALOGUE

## Žirija Plečnikovih nagrad 2024 / 2024 Plečnik Awards Jury

Matej Vozlič, predsednik / Chair  
Blaž Babnik Romaniuk  
Matjaž Bolčina  
Luka Javornik  
Mia Roth Čerina

Podeljevanje Plečnikovih nagrad je svojevrsten obred, ki se s slavnostno objavo vsakokrat novih arhitekturnih presežkov odvija že 51 let, letos že tretjič na vrtu Plečnikove hiše. Hiša in vrt sta Plečnikova najintimnejša prostora. V njiju sta se arhitektova ustvarjalna in miselna moč združili v ideji doma. Slednjega je Plečnik razumel kot nenehno vajo v postopnem dograjevanju, ki sloni na stalni (večni) ideji hiše. V mislih in duši jo je nosil dvajset let pred njeno uresničitvijo.

Plečnikove nagrade se podeljujejo izvirnim delom, v katerih je čutiti Plečnikov etos in ki obenem obravnavajo raznovrstne sodobne družbene izzive. Ta slovesni obred namreč ni zgolj pričevanje o preteklosti, temveč tudi smerokaz, ki usmerja pogled v prihodnost ter poudarja umetniško, tehnično in družbeno odgovornost pri oblikovanju našega skupnega prostora. Podeljevanje nagrad ponuja razmislek o vrlinah arhitekture v dinamičnem okolju, ki se sooča z mnogimi vprašanji glede prihodnosti naše družbe in okolja. Preseganje normiranega, pogled onkraj ekonomskih in prostorskih ovir, iskanje boljših rešitev, ponujanje novih vizij ter dosledna izvedbena natančnost so zapovedi slehernega snovanja – v preteklosti, sedanjosti in prihodnosti. Tem izhodiščem sledijo tudi letošnja nagrajena dela.

Veliko prijavljenih del je zahtevalo pozorno obravnavo in bi si zaslužilo priznanje ali nominacijo. Med prijavljenimi deli bi žirija v sklopu dialogov z dediščino izpostavila preново kazemat na ljubljanskem gradu, preново Stare steklarske na Ptujju in vzorčno preново pisarne v Ferantovem vrtu v Ljubljani. Med novogradnjami so se izhodiščem najbolj približali projekti stanovanjske soseske Pod Pekrsko gorco v Mariboru, širitve tovarne TEM v Čatežu, bazena v Češči vasi in stanovanjskega dvojčka v ljubljanskih Murglah. Za bogatitev prostorske kulture žirija izpostavlja razstavi *KONS-TR3 in Iskanja v risbi, spoznanja v misli – fragmenti iz zapuščine Edvarda Ravnikarja, v publicistiki pa zbirko Teoretska praksa arhitekture.*

Med prijavljenimi deli so prevladovala realizacije malega merila. Enakovrednost velikih in malih meril postaja znotraj arhitekturne prakse vse pomembnejša. Žirija to enakovrednost razume znotraj premise, da ideja v arhitekturi nima merila.

Žirija je med delom vedno znova ugotavljala, da je za arhitekturo eden ključnih pojmov čas. Najprej je tu čas, ki ga namenimo arhitekturnemu delu samemu, njegovemu ustvarjanju in izvedbi. Ob tem se je ponovno potrdilo, da je prostorsko doživetje za razumevanje in vrednotenje arhitekture nujno. S fizično izkušnjo se odstrejo skrite kakovosti del, ki sežejo onkraj predpisanih norm in ustaljenih praks. Z ogledom v živo spoznamo inovativne rešitve, prežete z umetniškim in duhovnim nabojem, ki nagovarjajo na temeljni človeški ravni. Tako se razpirajo prostori empatije in humanosti, ki navdihujejo.

Čas pa smo razumeli tudi kot ključni kontekst arhitekture kot take, ki niha med preteklimi in možnimi scenariji prihodnosti ter je umeščena v točno določen zgodovinski in kulturni trenutek. Čas je proces, v katerem zaznavamo, raziskujemo in dojemamo arhitekturo. In ne nazadnje čas opredeljuje tudi odnos do narave kot spreminjajoče se dinamične sile.

Letošnje nagrade osvetljujejo premik v arhitekturnem diskurzu. Osredotočajo se na nove pristope v obravnavi obstoječega grajenega in naravnega okolja. Ti se razvijajo v časovnih plasteh in vzpostavljajo dialog, ki brez vnaprejšnje hierarhije usklajuje zapuščino preteklosti z obljubo prihodnosti. Takšen pristop temelji na načelu ohranjanja,

The presenting of Plečnik Awards is a singular ritual. With the grand revealing of the works of architectural excellence from recent years, it has taken place for 51 years, this year's being the third time it is hosted in the garden of Plečnik House. The house and the garden are Plečnik's most intimate spaces. Therein, the great architect's creative and cognitive powers recombined in the notion of a home. Plečnik understood his home as a constant exercise in gradual annexation based on the permanent - perennial - notion of a house. In his thought and in his soul, he had harboured it twenty years before its realisation.

Plečnik Awards are presented to original works which, in one way or another, exhibit Plečnik's ethos as they consider various contemporary societal challenges. This solemn ritual is more than just a testimony to the past; it is also a signpost directing our gaze into the future and emphasising the artistic, technical, and social responsibility in designing our shared space. Presenting the awards is an opportunity for the reflection upon the virtues of architecture in a dynamic environment facing numerous questions about the future our society and our environment. Going beyond the base standard, seeing beyond the economic and spatial barriers, seeking superior solutions, offering new visions and a consistent precision of execution are the tenets of any kind of developing, be it in the past, the present, or the future. This year's awarded works are among those which take these premises to heart.

Many submitted works warranted careful consideration and would deserve a recognition or a nomination. Among the works in the running, the Jury wishes to showcase the renovation of the Ljubljana Castle casemates, the renovation of the Stara steklarska (Old Glassworks) in Ptuj, and the exemplary renovation of an office in Ferant's Garden building in Ljubljana, all in the context of the dialogue with the heritage that each of them establishes. Among the new developments, the projects of the residential neighbourhood under Pekrska gorca in Maribor, the extension of factory TEM in Čatež, the swimming pool in Češča vas, and the semi-detached house in Murgle came closest in integrating the above principles. As regards the enrichment of spatial culture, the Jury draws attention to exhibitions *KONS-TR3 and Searchings in Drawing, Findings in Thought – Fragments from the Legacy of Edvard Ravnikar, while the book series Teoretska praksa arhitekture (Theoretical Praxis of Architecture) is notable in publishing.*

The majority of the submitted works belonged among small-scale realisations. The equality between the large and small scales is gaining in importance in the architectural practice. The Jury sees the said equality as part of the premise that in architecture, an idea has no scale.

As it discharged its duties, the Jury came again to the conclusion that time is one of the principal notions for architecture. Firstly, there is the time that we dedicate to the architectural work itself, its creation and execution. In this regard, it has been confirmed anew that the spatial experience is key for the comprehension and evaluation of architecture. The physical experience unveils the hidden qualities of the works, which reach beyond the codified norms and regular practices. Seeing something first-hand helps us recognise innovative solutions permeated with an artistic and spiritual impetus – solutions which engage us on a fundamental human level. In this way, inspirational spaces of empathy and humanity are laid open.

ki se izogiba ponovitvam preteklih stanj. Sodoben dialog vpleta nove elemente, ki ne le ustrezajo svojemu namenu, temveč ga povzdigujejo, pri čemer se sled časa pojavi kot element odkritja, ki izboljša lastnosti arhitekturnega dela.

Tema, ki združuje letošnje nagrajene projekte, je tudi dialog. Nagrajeni projekti stopajo v raznolike dialoge – z zgodovino, s pozabljenim anonimnim stavbnim fondom in s krajino. Vsi pa spodbujajo razmislek in spoštljiv pogovor med nami o tem, kako preoblikovati naše bivalno okolje.

Nadkritje ostalin cerkve sv. Janeza Krstnika v Žički kartuziji stopa v dialog s preteklostjo kartuzije. Projekt je primer arhitekturne inovativnosti in občutljivosti v krhkem zgodovinskem kontekstu. Spretno krmari med različnimi možnostmi zapletenega vključevanja sodobnih posegov v jedro kartuzijanskega samostana. Znotraj različnih strokovnih pogledov so avtorji s polovično streho uspešno povezali dve skrajni in na videz nezdržljivi točki. Rešitev se vključuje v dialog, ki presega fizično prisotnost arhitekture ter nagovarja dušo kraja in njegovih opazovalcev. Projekt je dokaz izjemne sposobnosti tkanja pripovedi, ki spoštuje in povzdiguje zgodovinske, kulturne in čustvene sloje svojega konteksta. Odstira moč sodobnega arhitekturnega jezika z ustvarjanjem zgodbe, ki je skladna s čutenjem in ustvarjalnostjo preteklih obdobij. V času siromašenja skupnega prostora in poenostavljanja miselnega horizonta je primer angažiranega, strokovnega in ustvarjalnega presežka.

Posegi v anonimno stavbno tkivo so nova stalna naloga sodobne arhitekture, tako v širšem družbenem kontekstu kot v kontekstu novih izraznih možnosti. Dialog je v teh projektih bistveno drugačen, saj anonimna arhitektura večinoma nima zgodovinskih in arhitekturnih plasti, ki bi ustvarjalcu dajale izhodiščne točke v komunikaciji. Sodobna arhitektura se zato odziva z rešitvami, ki ustvarjajo nove kontekste v obstoječih stavbnih ovajih.

Zgleden primer takega premišljenega in odzivnega oblikovanja so intervencije biroja Bevk Perović arhitekti. V Nacionalnem centru celovite rehabilitacije slepih in slabovidnih v Ljubljani so s svojim pristopom pri ustvarjanju »sobe v sobi«, neodvisne od arhitekture, v kateri stoji, spretno zaobšli konvencionalno vzdušje bolnišničnega prostora in ustvarili okolje, ki je hkrati funkcionalno in vabljivo. Z doslednostjo v izvedbi so uporabnikom zagotovili spodbudno okolje na poti rehabilitacije.

Da je kontekst anonimne arhitekture lahko povsem drugačen, dokazuje drugi nagrajeni projekt arhitektov. V oblikovalskem ateljeju ohranitev industrijskih arhitekturnih elementov, tudi tistih, ki niso zaščiteni, odraža spoštovanje do obstoječih struktur. Arhitekti so oba projekta predstavili kot možen način preoblikovanja značaja obstoječega in so zato nagrajeni tudi za sam pristop.

Brv v Irči vasi je dialog s krajino. Preseže vlogo objekta in postane niz prostorov, sekvenc in pogledov – je pot, ki prek reke povezuje gozd in mesto. Njena elementarna preprostost združuje arhitekturo, statično pogojenost in krajino. Je združitev poetičnosti in inženirstva. V množici infrastrukturnih objektov, ki sodelovanje z arhitekti zaobidejo, brv v Irči vasi dokazuje pomen interdisciplinarnega pristopa pri umeščanju, oblikovanju in širši kontekstualizaciji tovrstnih objektov.

Razkrivanje zgodovinskih plasti, ohranjanje obstoječega, vzpostavljanje nove uporabe za prihodnost, arhitektura kot pot in dejanje, branje prostora in dojemanje z gibanjem: vloga časa je neločljiva od arhitekture in prostora ter krajine. Prav slednjo pa je

Yet we understood time also as a key context of architecture itself, one which oscillates between past scenarios and potential future ones; architecture which is embedded in a specific historical and cultural moment. Time is a process which enables us to perceive, explore, and comprehend architecture. And last but certainly not least, time also defines the relation to nature as a fluctuating and dynamic force.

This year's Awards underscore a shift in the architectural discourse. Their area of interest are new approaches in considering the existing built and natural environment. These approaches develop in temporal strata and establish a dialogue which foregoes any pre-existing hierarchy in aligning the legacy of the past with the promise of the future. An approach of this kind is based on the principle of preservation which eschews the repetition of past states. Contemporary dialogue entwines new elements which are not only right for the purpose but elevate it, whereby the trace of a time emerges as the element of discovery that enhances the properties of an architectural work.

One of the unifying themes of this year's awarded projects is dialogue. The recognised projects enter into diverse dialogues - with history, with forgotten anonymous built stock, and with the landscape. All of them, however, foster reflection and a respectful discussion among ourselves on the possibilities of reshaping our living environment.

The covering of the remains of the Church of St John the Baptist in Charterhouse Žiče enters into a dialogue with the charterhouse's past. The project is an example of architectural innovation and sensitivity in the fragile historical context. It aptly negotiates a path among the various options of the complex inclusion of contemporary interventions into the heart of the Carthusian monastery. Accommodating the various expert positions, the authors leverage the half-roof to successfully integrate two extreme and seemingly irreconcilable points. The solution inserts itself into the dialogue which transcends the physical presence of architecture and engages the place's soul, as well as that of its observers'. The project is a testament to the exceptional capability of weaving a narrative that respects and glorifies its context's historical, cultural, and emotional layers. It offers a glimpse of the power of the contemporary architectural language by means of creating a narrative befitting the emotionality and creativity of foregone eras. In the time of the pauperisation of the common space and the simplified intellectual horizons, it is an example of a committed professional and creative masterstroke.

Interventions into anonymous built fabric represent a new standing task of contemporary architecture, both in the wider social context as well as in the context of new possibilities of expression. In such projects, the dialogue is fundamentally different as anonymous architecture tends to lack the historical and architectural strata that would provide the author with underpinnings for the communication. In turn, contemporary architecture responds by furnishing solutions which form new contexts within existing building envelopes.

The interventions by office Bevk Perović Arhitekti are an exemplary case of such considered and responsive design. In the National Center for the Comprehensive Rehabilitation of the Blind and Visually Impaired in Ljubljana, their approach to creating a »room within a room«, independent of architecture in which it is embedded, skilfully circumvents the conventional atmosphere of a hospital

nemogoče razumeti kot statično, trenutno podobo, saj je vedno odvisna od rasti in razpadanja. Je zimska, pomladna, nočna, jutranja, je komaj vzpostavljena in je prakrajina. Krajina in vrt na novo odpirata naš pogled na vlogo časa v prostoru, zato knjiga *Garden and Metaphor: Essays on the Essence of the Garden (Vrt in prisposodba: eseji o bistvu vrta)* krepi naše razumevanje prostora.

Potrpežljivost, branje, neprestano izobraževanje in širjenje znanja na vključujoč, dialoški način so osnova bogatenja prostorske kulture, saj moramo slednjo razumeti, če jo želimo sprejeti in varovati. Meta Kutin vsa ta dejanja že desetletje izvaja v sklopu projekta *Mesto živi v ljudeh*. S tem prostorsko kulturo ne le bogati, temveč že vzpostavljeni omogoča, da je širše prepoznana in sprejeta.

Vse omenjene teme se odražajo tudi v prijavah za štipendijo Plečnikovega sklada. Prijavljena so bila magistrska dela za revitalizacijo industrijskih objektov in s celovitim razmislekom o uporabi arhitekturne dediščine ter teoretsko delo o pomenu narave in ruševine. V magistrski nalogi Neže Brankovič je poudarjena pomembnost branja, odkrivanja družbenih in zgodovinskih slojev ter širokega pristopa, ki z namenom razumevanja pomena arhitekture pred poseganjem vanjo ne izpusti nobenega detajla.

Žirija za izbor Plečnikovih nagrad za leto 2024 je pri nagrajениh projektih poleg aktualnih družbenih in arhitekturnih tem iskala tudi njihovo preseganje. Iskala je rešitve, ki so neločljivo vpete v sodobnost, obenem pa prav prek točke sedanjosti povezujejo vrednote preteklosti v trajno in skupno prihodnost. Arhitektura je zavezana reševanju aktualnih prostorskih vprašanj, tako na podlagi spoštljivega odnosa do preteklosti kot vizije boljšega sveta prihodnosti.

space and provides an environment which is functional and inviting at the same time. Their consistent execution ensures a stimulating environment on the path to rehabilitation for the users.

The proof that the context of anonymous architecture may be completely different is provided by the architects' second awarded project. The preservation of industrial architectural elements – including those not enjoying heritage protection – in a design studio is a mark of the respect of existing structures. The architects presented both projects as a possible approach to reshaping the character of the previously existing; the recognition is thus extended to the approach itself.

The footbridge in Irča vas is a dialogue with the landscape: it transcends the role of a structure; rather, it is a succession of spaces, sequences, and views – it's a path that traverses a river so as to connect a forest and a town. Its elementary simplicity combines architecture, the necessities of statics, and the landscape. It is a marriage of poetics and engineering. Among the scores of infrastructures which bypass the co-operation with architects, the footbridge in Irča vas stands as a testament to the importance of an interdisciplinary approach to siting, design, and wider contextualisation of such structures.

The revealing of historical layers, the preservation of the existing, the establishment of new use for the future, architecture as a path and an action, the reading of the space, and the comprehension through motion: the role of time is inseparable from architecture and space, as well as from landscape. And it is precisely the latter that can't be understood as a static, momentary image as it is always dependent on growth and decomposition. It is of winter, of spring, of the night, of the morning, it is barely established and a pre-landscape. The landscape and the garden unlock our view of the role of time in a space anew; as a result, the book *Garden and Metaphor reinforces our comprehension of space*.

Patience, reading, continuous education, and the broadening of knowledge in an inclusive dialogic manner is the foundation of the enrichment of spatial culture given that we have to understand it in order to accept and protect it. Meta Kutin has been doing all of the above already for a decade as part of the project *Mesto živi v ljudeh (The City Lives within People)*. In doing that, she doesn't merely add to the richness of the spatial culture but allows that which has already been established to become more widely recognised and accepted.

All the above topics are reflected in the submissions for the Plečnik Fund scholarship. Among them, there were master's theses on the revitalisation of industrial buildings, works with comprehensive re-evaluations of the use of architectural heritage, and a theoretical work on the significance of nature and ruins. Neža Brankovič's master's thesis stresses the importance of reading, the discovery of social and historical strata, and a broad approach which – in its aim of understanding the meaning of an architecture before any intervention therein – leaves no detail unaddressed.

The 2024 Plečnik Awards Jury looked not just for the inclusion of current social and architectural issues in the recognised projects, but sought their transcending. It set out to find solutions that are inextricably embedded in the present yet use precisely that present point so as to consolidate the values of the past into a shared future. Architecture's mission is to solve pressing spatial questions based both on a respectful attitude to the past as well as a vision of a better world of the future.



# PLEČNIKOVE NAGRADE 2024

## 2024 PLEČNIK AWARDS

### POROČILO ŽIRIJE

### JURY REPORT

Na razpis za Plečnikove nagrade za leto 2024 je prispelo 45 predlogov. Med njimi je bilo deset del, ki so bila uvrščena v kategorijo arhitekturnih realizacij večjega merila, štirinajst del v kategoriji arhitekturnih realizacij malega merila, pet del v kategoriji javnega prostora, tri dela v strokovni publicistici, sedem predlogov v kategoriji bogatitve prostorske kulture in šest magistrskih del v kategoriji za podelitev štipendije Plečnikovega sklada.

Žirija se je prvič sestala 30. januarja 2024 v Plečnikovi hiši: za predsednika je izbrala arhitekta Mateja Vozliča in se seznanila z vsemi prispelimi deli. Do naslednje seje so člani in članica žirije individualno pregledali prispela dela in za vsako podali mnenje. Na drugi seji, 12. februarja 2024, so člani žirije predstavili mnenja in skupaj izoblikovali seznam del, izstopajočih po kakovosti. Dvanajst izbranih del si je žirija ogledala v dveh celodnevni terenskih obiskih. Ob vsakem ogledu so člani žirije podali svoja mnenja in komentarje na delo ter jih med seboj tudi soočili.

Po ogledih je žirija eno delo, ki je bilo prijavljeno v kategorijo arhitekturne realizacije velikega merila, zaradi javne uporabe in vključevanja javnega odprtega prostora kot dela projekta uvrstila v kategorijo javnega prostora.

Na dveh sejah, opravljenih 28. februarja in 5. marca 2024, je žirija večinoma soglasno izbrala dela, ki se jim v posameznih kategorijah podelijo medalje. Med izbranimi deli v kategorijah arhitekturnih realizacij večjega merila, manjšega merila in javnega prostora je žirija izbrala tudi delo, ki prejme Plečnikovo nagrado.

The Call for Applications for the 2024 Plečnik Awards received 45 proposals. From among those, 10 works were placed in the Large-Scale Architectural Realisations category, 14 works in the Small-Scale Architectural Realisations category, 5 works in the Public Space category, 3 works in Publication, 7 in the Spatial Culture Enrichment category, while 6 master's theses were placed in the Plečnik Fund Scholarship category.

The Jury's initial meeting took place on 30th January 2024 in Plečnik House, Ljubljana. Architect Matej Vozlič was chosen as Chair, and there was an initial review of all the works received. Until the following session, the members of the Jury reviewed the works individually and submitted their feedback on each of the works. On the 2nd session on 12th February 2024, the members of the Jury put forward their considered opinions and jointly drafted a selection of the works which exhibited outstanding qualities. The Jury viewed the twelve shortlisted works in two on-site visits, each lasting one full day. Upon each viewing, the members of the Jury put forward their considered opinions and comments on the respective works and discussed them.

After concluding the on-site views, the Jury re-classified one of the works submitted as a Large-Scale Architectural Realisation proposal as a Public Space work due to its public use and the inclusion of public open space as part of the project.

At two further sessions, on 28th February 2024 and 5th March 2024, the Jury was largely unanimous in choosing the Plečnik Medal winners in each of the categories. From among the selected works in the Large-Scale Architectural Realisation category, the Small-Scale Architectural Realisations category and the Public Space category, the Jury further chose the winner of the Plečnik Award.

# PLEČNIKOVA NAGRADA PLEČNIK AWARD

## NADKRITJE OSTALIN CERKVE SV. JANEZA KRSTNIKA V ŽIČKI KARTUZIJI COVERING OF THE REMAINS OF THE CHURCH OF ST JOHN THE BAPTIST IN CHARTERHOUSE ŽIČE

Rok Žnidaršič  
Jerneja Fischer Knap  
Samo Mlakar  
Katja Ivić  
Dino Mujić

### Plečnikova nagrada za arhitekturno realizacijo velikega merila

Nadkritje ostalin cerkve sv. Janeza Krstnika v Žički kartuziji predstavlja nov pristop k obravnavi arhitekturnih posegov v krhko in zgodovinsko bogato dediščino ruševin, tako v slovenskem prostoru kot tudi širše.

Znotraj različnih strokovnih pogledov, ki segajo od konservativnega pristopa, temelječega na prizadevanju za vzpostavitev historične strehe, do ohranjanja nostalgicne podobe ruševine, avtorji uspešno povežejo obe skrajni in na videz nezdržljivi točki tega razpona s sodobnim, odprtim in abstraktnim arhitekturnim jezikom.

Pri posegu ne gre za poudarjanje sodobne intervencije, temveč za natančno branje ruševine, za potrpežljivo sodelovanje s konservatorjem in s široko ekipo sodelavcev z različnih področij. Arhitektura s svojo sposobnostjo ustvarjanja novega, še neobstoječega, postane vezno tkivo preteklosti in sedanjosti, prisotnosti in odsotnosti.

Prav odsotnost je temeljna ideja projekta. Polovična streha, ki z vhodne strani kartuzije poustvarja vtis nekdanje dominante, nagovarja s praznino neponovljive preteklosti. Povsem funkcionalna zaščita cerkvenih zidov in ponovna vzpostavitev prostora, ki bo skrbel za živost dediščine, se tako spremenita v jasen dialog z dolgo in pestro zgodbo cerkve sv. Janeza Krstnika, od njenega nastanka do prehoda v stanje ruševine.

Visokotehnoška rešitev je tiha, odpiranje in zapiranje strešine se dogaja izredno počasi, neslišno. Od obiskovalca terja potrpljenje. Poseg ne želi biti fascinanten, temveč spoštljiv. Stoji in se premika v tišini kartuzijanskega reda.

Projekt je inovativen in občutljiv. Pot, ki vodi obiskovalca, se razvija skozi postopno izkušnjo odkrivanja. Po postanku v cerkveni ladji stopi v neke vrste prostorsko zanko, ki obsega vzpon na vrh zidovja in nato rahel spust v ozek prehod do razglednega okna. Slednje ne stoji na naključnem mestu, temveč na stičišču ohranjene historične substance in nove pozidave. Na tej skrbno izbrani točki, ki razkriva pogled na še vedno zakopane samostanske zidove, se zaključijo ves čas prisotni dialog med novim in starim.

Nadkritje ostalin cerkve v Žički kartuziji odstira moč sodobnega arhitekturnega jezika: oblikuje pripoved, ki je skladna s čutenjem in ustvarjalnostjo preteklih obdobij. V času siromašenja skupnega prostora in poenostavljanja miselnega horizonta je primer angažiranega, strokovnega in ustvarjalnega presežka.

### Plečnik Award for Large-Scale Architectural Realisation

Not just in the Slovene space but beyond, the covering of the remains of the Church of St John the Baptist in Charterhouse Žiče represents a new approach in the consideration of architectural interventions into the fragile and historically rich heritage of ruins.

Within the scope of different expert positions ranging from a conservative approach based on the endeavour to reinstate the historical roof, to the preservation of the nostalgic appearance of the ruin, the authors successfully bridge the two extreme and seemingly irreconcilable points of this continuum with a contemporary, open, and abstract architectural language. The idea of the half-roof is an absence encompassed in the void of the irreproducible past.

The intervention doesn't accentuate a contemporary angle but rather leverages a close reading of the ruin, a patient collaboration with the conservator and a broad team of associates from various fields. With its ability to create the new, the not-yet-existent, architecture becomes the connective tissue of the past and the present, the presence and the absence.

It is absence that constitutes the project's fundamental idea. The half-roof, which from the eastern side of the charterhouse re-creates the impression conveyed by the erstwhile dominant, engages with the void of the irreproducible past. The fully functional protection of the church walls and the re-establishment of the space which is to keep the heritage alive thus transforms into a unequivocal dialogue with the long and variegated story of the church of St John the Baptist from its inception to its ruin.

The high-tech solution is silent, the opening and closing of the roof surface is a slow process with an absence of sound. It demands patience from the visitor. The intervention does not strive to be fascinating but rather respectful. It stands and moves in the silence of the Carthusian Order.

The project exhibits innovation and sensibility. The path leading the visitor develops through the gradual experience of discovery. After a stay in the church nave, it enters a sort of a spatial loop which encompasses the ascent to the top of the walls followed by a slight descent into a narrow passage leading to the panoramic window. The placement thereof is not random but finds itself at the junction of the preserved historical substance and the newly built. At this carefully chosen point, which unveils a view of the still buried walls of the monastery, the ever-present dialogue between the new and the old is concluded.

The covering of the remains of the church in Charterhouse Žiče unveils the power of the contemporary architectural language: it shapes the narrative which conforms to the sensibilities and creativity of bygone periods. In the times when the shared space is being pauperised and the intellectual horizons simplified, it exemplifies a committed professional and creative masterstroke.





**Nadkritje ostalin cerkve Sv. Janeza Krstnika v Žički kartuziji  
in začasni lapidarij /  
Covering of the remains of the Church of St John the Baptist  
in Charterhouse Žiče and the temporary lapidary**

**Avtorji /  
Authors**  
Rok Žnidaršič, Jerneja Fischer Knap, Samo Mlakar,  
Katja Ivič, Dino Mujić  
Medprostor

**Glavni konservator /  
Chief conservator**  
Matija Plevnik, ZVKSD, OE Celje

**Zasnova premične strehe /  
Folding roof design**  
Janez Mrše Jaka

**Elektromotorni sistem dviga strehe /  
Electric motor roof lift system**  
Marsel Osmanagić, Klemen Špehar, Maori

**Gradbene konstrukcije /  
Structural design**  
Tomaž Klančnik, Andrej Hribar, Proming  
Tomaž Habič, Hiša Niša  
Vlatko Bosiljkov, UL FGG

**Naročnik /  
Client**  
Občina Slovenske Konjice /  
Municipality of Slovenske Konjice

**Vir /  
Source**  
Javno naročilo z zbiranjem ponudb /  
Public tender with a call

**Projektiranje /  
Planning**  
2020–2022

**Izvedba /  
Execution**  
2022

**Bruto površina /  
Gross floor area**  
ca 355 m<sup>2</sup>

**Investicijska vrednost vseh faz /  
Budget of all phases**  
2,13 mio EUR

**Fotografije /  
Photographs**  
Miran Kambič, Tadej Bolta





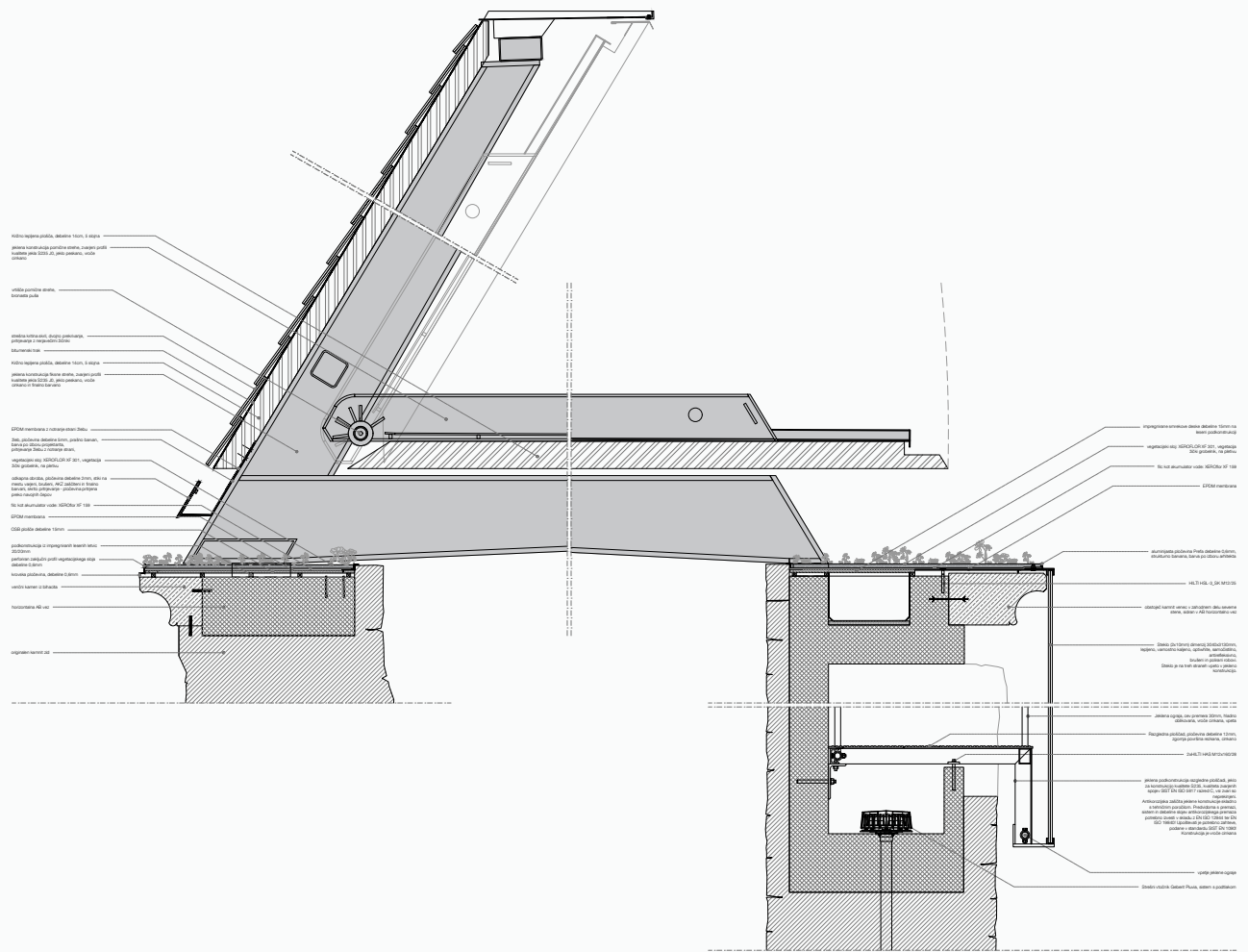
**Navidezna nedokončanost celote je pravzaprav v času zamrznjeno gradbišče, katerega zgodovinski sloji bodo ostali na voljo znanstvenim raziskavam in interpretacijam.**

**The seemingly unfinished state of the whole in fact represents a construction site frozen in time, and its historical layers will remain available for scientific study and interpretation.**











# PLEČNIKOVA MEDALJA PLEČNIK MEDAL

## 2 PRENOVI 2 RENOVATIONS

Matija Bevk  
Vasa J. Perović  
Valentin Tribušon  
Rok Primažič  
Antonia Rubić  
Irene Salord Vila

### Plečnikova medalja za arhitekturno realizacijo malega merila

Avtorska ekipa biroja Bevk Perović arhitekti je nagrajena za dve skupaj prijavljeni deli. Žirija ju je razumela kot vzorčna primera znotraj vse bolj aktualne obravnave posegov v anonimno obstoječe arhitekturno tkivo, ki ni spomeniško ali kako drugače zaščiten. Obrat od novogradenj k prenovi obstoječega stavbnega fonda od arhitektov zahteva raziskovanje, iskanje in ustvarjanje možnosti kakovostne arhitekture znotraj obstoječih stavbnih lupin ali samo delov objektov, ki so pogosto povsem nekakovostni.

V nacionalnem centru celovite rehabilitacije slepih in slabovidnih (NC CRSS) v Ljubljani so arhitekti s svojim pristopom pri ustvarjanju »sobe v sobi« spretno zaobšli konvencionalno vzdušje bolnišničnega prostora in zagotovili okolje, ki je funkcionalno in obenem uporabniku prijetno. To jim je uspelo neodvisno od arhitekture, v katero je prostor umeščen. Natančna in pozorna razporejenost odprtih in zaprtih prostorov presega pojem oblikovanja notranjščine ter ustvari arhitekturo doma, hiše in manjše vasi obenem. Skupaj s premišljenim izborom materialov in občutkom za detajl uporabniku zagotavlja spodbudno okolje na poti rehabilitacije.

Če se v centru za rehabilitacijo prostorska intervencija zgodi z razporejanjem volumnov v tlorisu, skoraj brez odnosa do obstoječega ovoja, je oblikovalski studio Kabinet 01 oblikovan v prerezu. Betonska plošča je edini novi poseg med dvema industrijsko oblikovanima fasadama, ki ju arhitekti ohranijo in bežno dopolnijo, s tem pa priznavajo pomen in kakovost anonimne arhitekture.

V obeh projektih je vzpostavljeno ravnovesje med grobimi industrijskimi elementi in čistim, za življenje primernim zaključkom, ki ga zaznamujejo dosleden poudarek na vizualni angažiranosti, pridih surovosti in skrb za detajl. Ob tem je izrednega pomena pozornost, ki jo arhitekti namenjajo nalogam, ne glede na velikost in merilo.

### Plečnik Award for Small-Scale Architectural Realisation

The creative team of Bevk Perović Arhitekti is recognised for two jointly submitted works. In the eyes of the Jury, they are prime examples of the approach to interventions into the anonymous, existing built fabric not under heritage or other protection, which has lately been gaining in currency. The tide has been turning away from new developments towards the renovation of the existing built stock, requiring the architects to research, seek and create opportunities for quality architecture within the existing building shells or mere parts of buildings, which are often of deplorable quality.

In the National Center for the Comprehensive Rehabilitation of the Blind and Visually Impaired (NC-CRSS) in Ljubljana, the approach employed by the architects in creating »a room within a room« skilfully circumvented the conventional atmosphere of a hospital space and provided an environment which is functional and at the same time enjoyable to the user. They achieved this independently of the architecture in which the room is sited. A careful and attentive arrangement of open and closed spaces transcends the notion of designing an interior and goes on to create the architecture of a home, a house, and a small village all at the same time. Together with the considered choice of materials and a sensibility for the detail, it ensures a stimulating environment on the path to rehabilitation for the users.

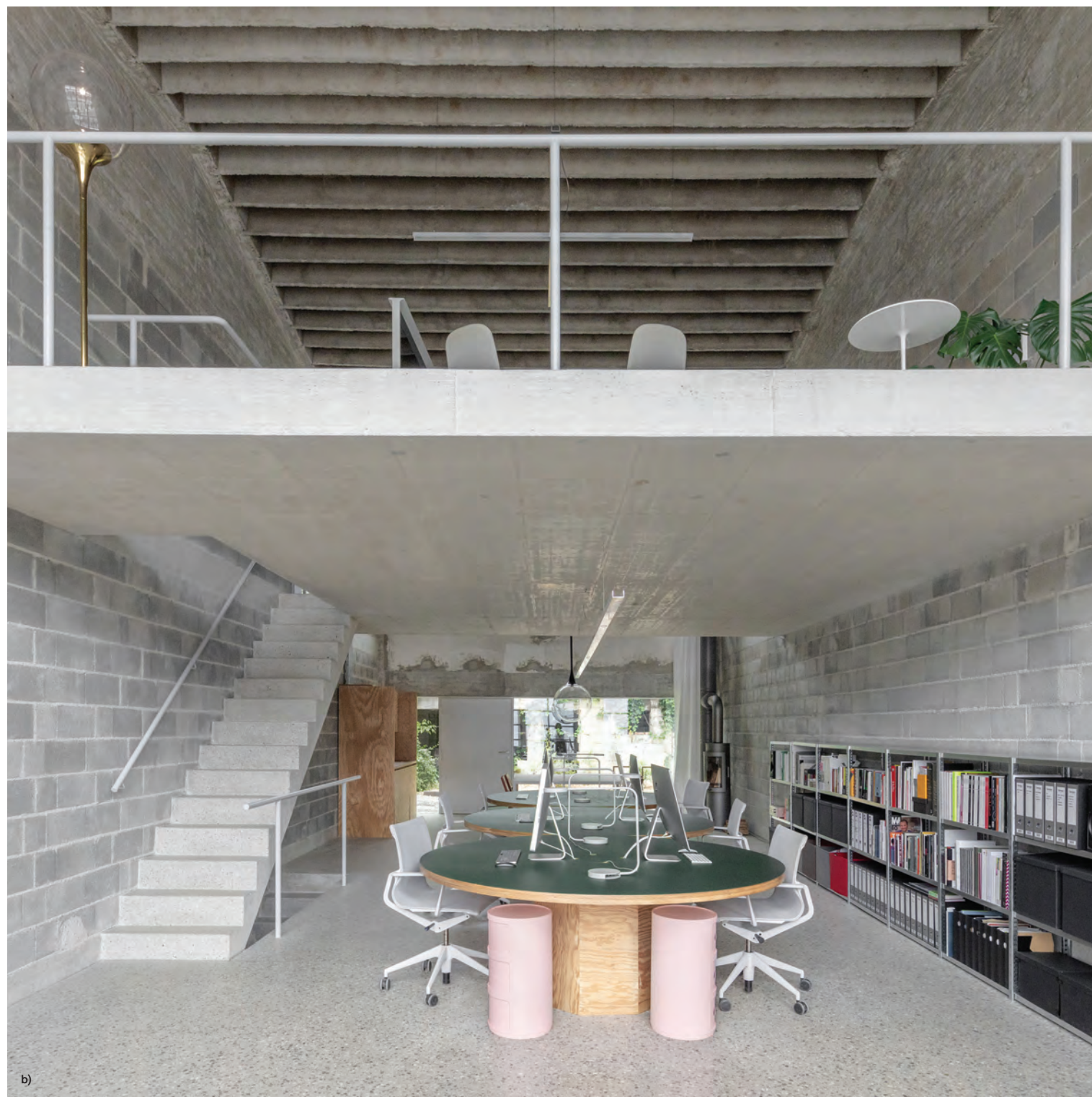
While the intervention in the centre for the rehabilitation involves arranging volumes within the floor plan quite independent of the existing envelope, the design studio Kabinet 01 is designed in section. The concrete slab is the only new intervention between two industrially designed facades, preserved and sparingly augmented by the architects, who in this way acknowledge the significance and quality of the anonymous architecture.

In both projects, an equilibrium is established between rough industrial elements and a pure finishing conducive to habitation and marked by a consistent emphasis on visual commitment, a touch of roughness, and the attention to detail. The architects' regard for the task, regardless of its size and scale, is of further particular significance.





a)



b)





**Sestrski prenovi vsaka na svoj način raziskujeta, kako lahko premislek o dani situaciji in nov, jasen odnos do obstoječega stavbnega tkiva sestavljata esenco projekta.**

**Each of the twin renovations represents an idiosyncratic research process into how both the consideration of a given situation one is presented with, as well as establishing a new unequivocal attitude towards the existing built fabric may represent the very essence of the project.**





a)

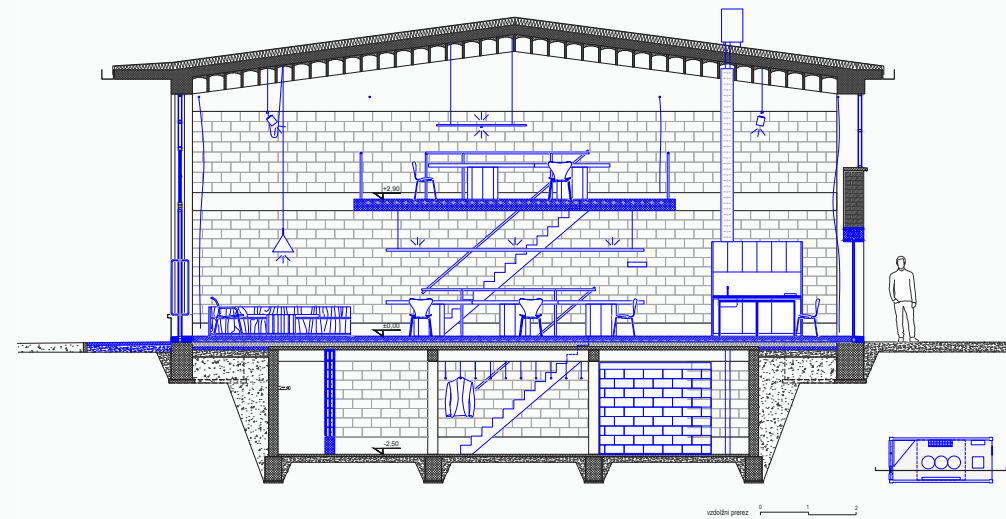


b)





a)



b)

a) Nacionalni center celovite rehabilitacije slepih in slabovidnih (NC-CRSS) / National Center for the Comprehensive Rehabilitation of the Blind and Visually Impaired (NC-CRSS) in / and  
b) Oblikovalski Studio Kabinet 01 / Design Studio Kabinet 01

**Avtorji / Authors**

Matija Bevk, Vasa J. Perović, Valentin Tribušon, Rok Prizmažič, Antonia Rubič, Irene Salord Vila bevk perović arhitekti

**Projektna skupina / Project team**

a) Matija Bevk, Vasa J. Perović, Valentin Tribušon, Antonia Rubič, Irene Salord Vila  
b) Matija Bevk, Vasa J. Perović, Rok Prizmažič

**Gradbene konstrukcije / Structural design**

Hiša projektov

**Naročnika / Clients**

a) Ministrstvo za zdravje RS / Ministry of Health of the Republic of Slovenia  
b) Oblikovalski Studio Kabinet 01 / Design Studio Cabinet 01

**Vir / Source**

a) Razpis / Tender  
b) Neposredno naročilo / Direct order

**Projektiranje / Planning**

a) 2019–2021  
b) 2021

**Izvedba / Execution**

2022

**Bruto površina / Gross floor area**

a) 692 m<sup>2</sup>  
b) 176 m<sup>2</sup>

**Fotografije / Photographs**

Ana Skobe



a)



b)

# PLEČNIKOVA MEDALJA

## PLEČNIK MEDAL

### BRV ZA PEŠCE IN KOLESARJE V IRČI VASI

#### FOOTBRIDGE FOR PEDESTRIANS AND CYCLISTS IN IRČA VAS

Blaž Budja  
Rok Jereb  
Marjan Pipenbaher  
Tomaž Weingerl  
Dušan Stupar

#### Plečnikova medalja za javni prostor

Georg Simmel je dejal: »Ljudje, ki so prvi zgradili pot med dvema krajema, so opravili enega največjih človeških dosežkov. Vrhunec teh dosežkov je most.«

Brv za pešce in kolesarje v Irči vasi povezuje urbani rob mesta z naselji na desnem bregu reke Krke. V okolje je umeščena spoštljivo, z reko vzpostavlja tesen odnos in dosega ravnovesje, v katerem nova struktura dopolnjuje naravno okolje. Avtorska ekipa arhitektov, krajinskih arhitektov in inženirjev je preseгла idejo mostu kot objekta, omejenega na razpon reke.

Pričakovanje, da bo brv, omejena s sidriščema, zgolj povezala dva rečna bregova, je preseženo z njeno razširitvijo v pot, ki se pne prek reke. Kljub izrednemu inženirskemu dosežku je namreč bližje krajinski potezi, ki se prične že globoko v krajini ob reki, preden njen kopenski zavoj nežno preide v usločenost strukture nad reko, zaključí pa se v manjšem trgu v urbanem delu mesta. Brv s svojo statično pogojenostjo in krajina sta povezana v neločljivo celoto.

Brv v Irči vasi je elementarno preprosta, zaradi njene nežne prisotnosti se zdi, kot da lebdi nad vodo. Žirija jo je prepoznala kot vrhunsko delo, ki uspešno združuje poetičnost in inženirstvo. Konstrukcija je vitka in učinkovito izraža svojo lahkotnost. Sidrišči in rečna bregova so skrbno načrtovani in podrejeni vtisu krajinske poteze.

Brv je trdna podlaga prihodnjega razvoja prostora, saj presega svojo primarno funkcijo in postaja pomemben krajinski element. Obenem se uvršča v tradicijo Plečnikove obravnave mostov kot mestnih prostorov, trgov in drevoredov. Brv v Irči vasi je predvsem pot čez reko.

#### Plečnik Medal for Public Space

Georg Simmel said: »The people who first built a path between two places performed one of the greatest human achievements. The achievement reaches its zenith in the construction of a bridge.«

The footbridge for pedestrians and cyclists in Irča vas connects the urban edge of the town with the settlements on the right bank of the river Krka. There is a respectfulness to its siting, it forges a close relationship with the river, and it achieves an equilibrium in which the new structure complements the natural environment. The creative team of architects, landscape architects, and engineers transcended the notion of an engineering structure restricted by the breadth of the river.

The expectation of the footbridge's merely connecting the two river banks and being confined between either anchor point in the banks is eclipsed by its expansion into a path which spans across the river. Notwithstanding the exceptional feat of engineering, it is more akin a landscaping stroke starting deep in the landscape by the river before its overland bend gently segues into the curvature of the structure bowing over the river, terminating in a minor square in an urban part of the town. The footbridge, defined by the necessities of statics, and the landscape are brought together into an inseparable whole.

The footbridge in Irča vas is elementarily simple; due to its gentle presence, it appears to levitate above the water. The Jury recognised it as a superior work which successfully integrates poetics and engineering. The structure is slender and expresses airiness masterfully. The anchors at the river banks are carefully designed and subordinate to the impression conveyed by the landscaping stroke.

The footbridge acts as a solid basis for future development as it transcends its primary function in order to become a significant landscape element. Simultaneously, it claims its place in the tradition of Plečnik's treatment of bridges as urban spaces, squares, and tree lanes. The footbridge in Irča vas is primarily a path across the river.



**Brv za pešce in kolesarje v Irči vasi /  
Footbridge for pedestrians and cyclists in  
Irča vas**

**Avtorji /**

**Authors**

Blaž Budja, Rok Jereb, Marjan Pipenbaher,  
Tomaž Weingerl, Dušan Stupar (krajinska  
ureditev / landscape design)  
Jereb in Budja arhitekti  
Ponting, Pipenbaher inženirji

**Projektna skupina /**

**Project team**

Blaž Budja, Rok Jereb, Marjan Pipenbaher,  
Tomaž Weingerl, Dušan Stupar, Zala Likavec

**Natečajna skupina /**

**Competition team**

Marjan Pipenbaher, Tomaž Weingerl,  
Aleš Filipič, Blaž Budja, Rok Jereb,  
Dušan Stupar, Nina Majoranc

**Gradbene konstrukcije /**

**Structural design**

Marjan Pipenbaher, Tomaž Weingerl

**Naročnik /**

**Client**

Mestna občina Novo mesto /  
Municipality of Novo mesto

**Vir /**

**Source**

Javni arhitekturni natečaj ZAPS, 1. nagrada /  
Public architectural competition ZAPS, 1<sup>st</sup> prize

**Projektiranje /**

**Planning**

2019

**Izvedba /**

**Execution**

2023

**Bruto površina /**

**Gross floor area**

1.860 m<sup>2</sup>

**Investicijska vrednost /**

**Budget**

2,6 mio EUR

**Fotografije /**

**Photographs**

Blaž Budja







**Nova brv naj bi s svojo obliko, izbranimi materiali in premišljeno uporabo svetlobe pričarala umetniški izraz, ki nadgrajuje naravno okolje ter obiskovalcem omogoča občudovanje lepot reke Krke.**

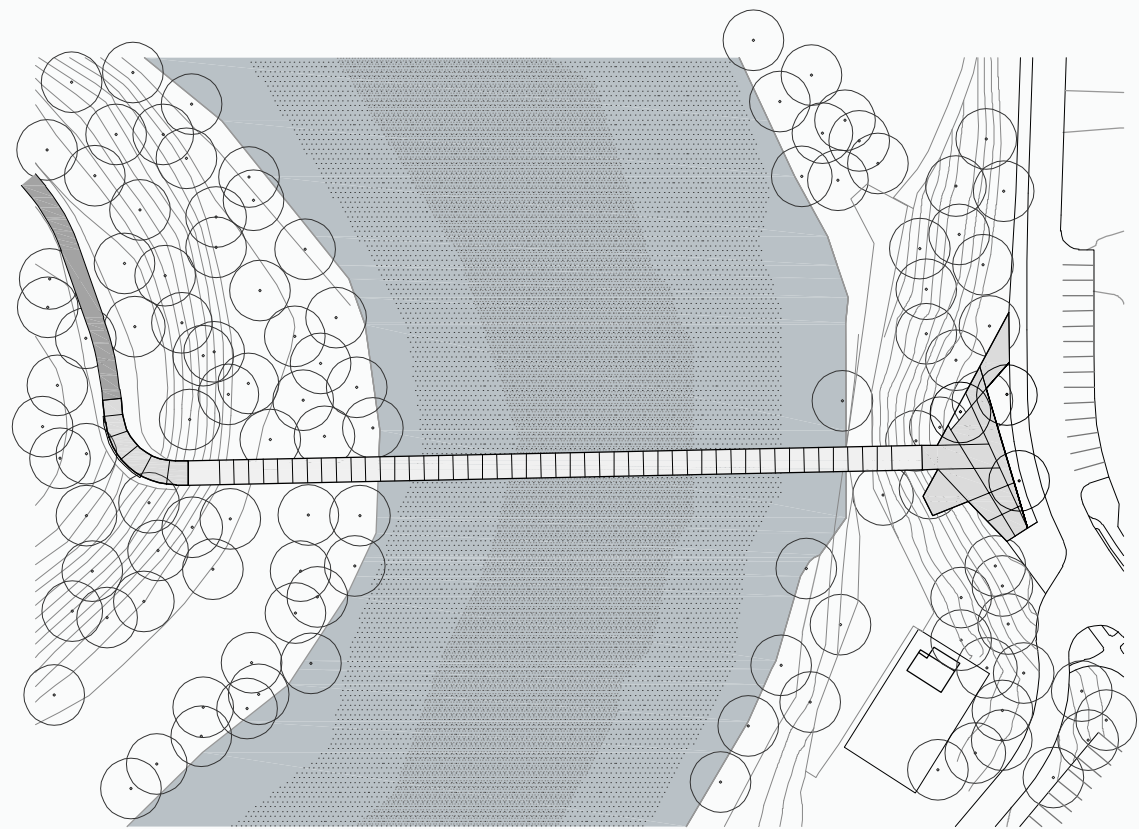
**The new footpath, its shape, the choice of materials, and its considered use of light are meant to invoke an artistic expression that enhances the natural environment and allows the visitors to experience the beauty of the river Krka.**

Jereb in Budja arhitekti,  
Ponting, Pipenbaher inženirji

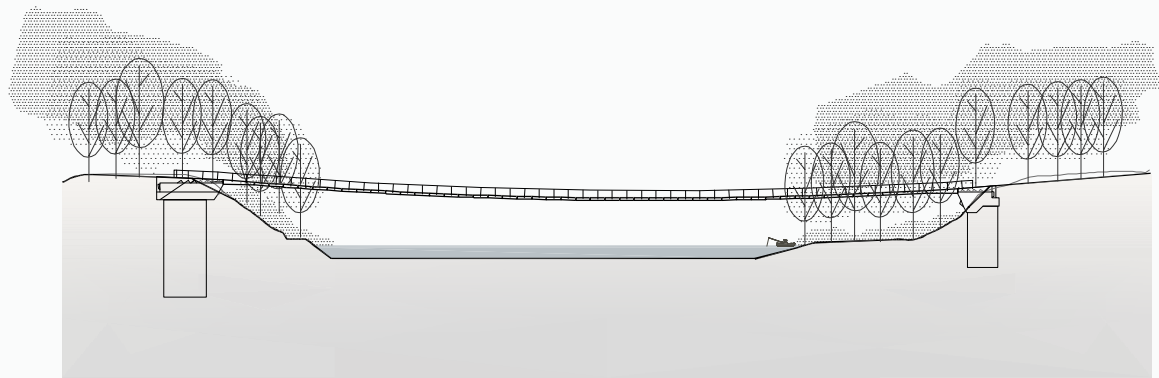








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# PLEČNIKOVA MEDALJA PLEČNIK MEDAL

## GARDEN AND METAPHOR: ESSAYS ON THE ESSENCE OF THE GARDEN

Ana Kučan  
Mateja Kurir

### Plečnikova medalja za publicistiko

Danes, v času podnebnih sprememb, se zdi, da naravne katastrofe postajajo stalnica, človekov odnos do okolja pa je čedalje bolj shizofren. V vsakdanjem tempu življenja se redko zavemo, da so obstoječe paradigme človekovega ravnanja z naravo preživete in da bodočnost našega obstoja na planetu Zemlja ni zgolj tehnično vprašanje. Človek posega v naravo do te mere, da že težko govorimo o obstoju »prvobitne narave«, približujemo se namreč mejam rasti. Vrt kot nerazdružljiv preplet narave in kulture lahko v tem oziru služi kot odlična prispodoba človekovega odnosa do narave v dobi antropocena in ponuja izhodišče za številna preizpraševanja.

Zbirko esejev o vrtu odlikuje izrazito interdisciplinaren pristop. Obravnava mnogotere vloge in prispodobe vrta, od intimnega zatočišča do vseobsegajočega sveta. Prispevki domačih in tujih avtorjev z različnih področij, tako načrtovalcev kot tistih, ki na vrt gledajo od zunaj, odstirajo raznovrstne, tudi presenetljive poglede na to, kaj vse je lahko vrt in kaj bi lahko bil. Plastenje konceptov in pomenov ponuja zanimive iztočnice za razumevanje vrta v aktualnem družbenem kontekstu. Knjiga prinaša poglobljeno raziskavo o sodobnem razumevanju vrta in s tem pomeni poklon delu profesorja Dušana Ogrina, utemeljitelja ljubljanske krajinskoarhitekturne šole.

Tako kot je vrt stičišče dveh svetov, zemeljske realnosti in idejnega sveta, kultivirano in neukrotljivo obenem, je knjiga Garden and Metaphor dobro odmerjen preplet strokovnega in razumskega s poetičnim in čutnim. Optimistično se ozira v prihodnost z utopično idejo o tem, kako delovati, da bomo ustvarjali boljši svet od tega, v katerem živimo. Vrt, arhetip človekovega posega v naravo, je v tem oziru razumljen kot metafora, kot model za preiščeno, potrpežljivo in ponižno skrb za sočloveka in za urejanje sveta.

Knjiga Garden and Metaphor: Essays on the Essence of the Garden pomeni izviren prispevek k razvoju krajinskoarhitekturne misli v mednarodnem kontekstu, zato delu podeljujemo Plečnikovo medaljo za publicistiko.

### Plečnik Medal for Publication

Today, in the time of climate change, natural disasters seem to be becoming a mainstay while people's attitudes to the environment are increasingly contradictory and dissociated. In the fast pace of everyday, we rarely acknowledge that the existing paradigms of human conduct in relation to nature are no longer applicable and that the future of our existence on planet Earth is not only a technical issue. People have encroached on nature to the extent that we can hardly talk about the existence of »primordial nature« anymore – we are approaching the limits of growth. The garden as the inseparable intertwining of nature and culture may in this regard serve as a prime metaphor for the human attitude to nature in the Anthropocene epoch, and offer a starting point for many a soul-searching.

The collection of essays on the garden is distinguished by an emphatically interdisciplinary approach. It addresses the multitude of roles and metaphors of the garden, from an intimate shelter to an all-encompassing world. The contributions from Slovene and foreign authors active in various fields, both designers and those looking at the garden from the outside, unveil various views – including some surprising ones – on what a garden can or could be. The layering of concepts and meanings offers interesting premises for understanding the garden in the current social context. The book brings an in-depth research into the contemporary understanding of the garden and as such represents a homage to the work of Professor Dušan Ogrin, the founder of the Ljubljana landscaping-architectural school.

In the same way a garden is a junction of two worlds, the Earthly reality and the world of ideas, at once cultivated and untamed, the book Garden and Metaphor is a well measured amalgamation of the expert and the rational with the poetic and the sensual. Optimistically, it addresses the future with the Utopian idea of how to act in order to engender a world better than that in which we live. The garden, the archetype of human intervention into nature, is in this regard understood as a metaphor, as a model for a considered, patient, and humble concern for the fellow human being, and for ordering the world.

The English edition of the book Garden and Metaphor: Essays on the Essence of the Garden represents an original contribution to the development of landscaping and architectural thought in the international arena. As such the work is presented with the Plečnik Medal for Publication.





Edited by  
*Ana Kučan and Mateja Kurir*

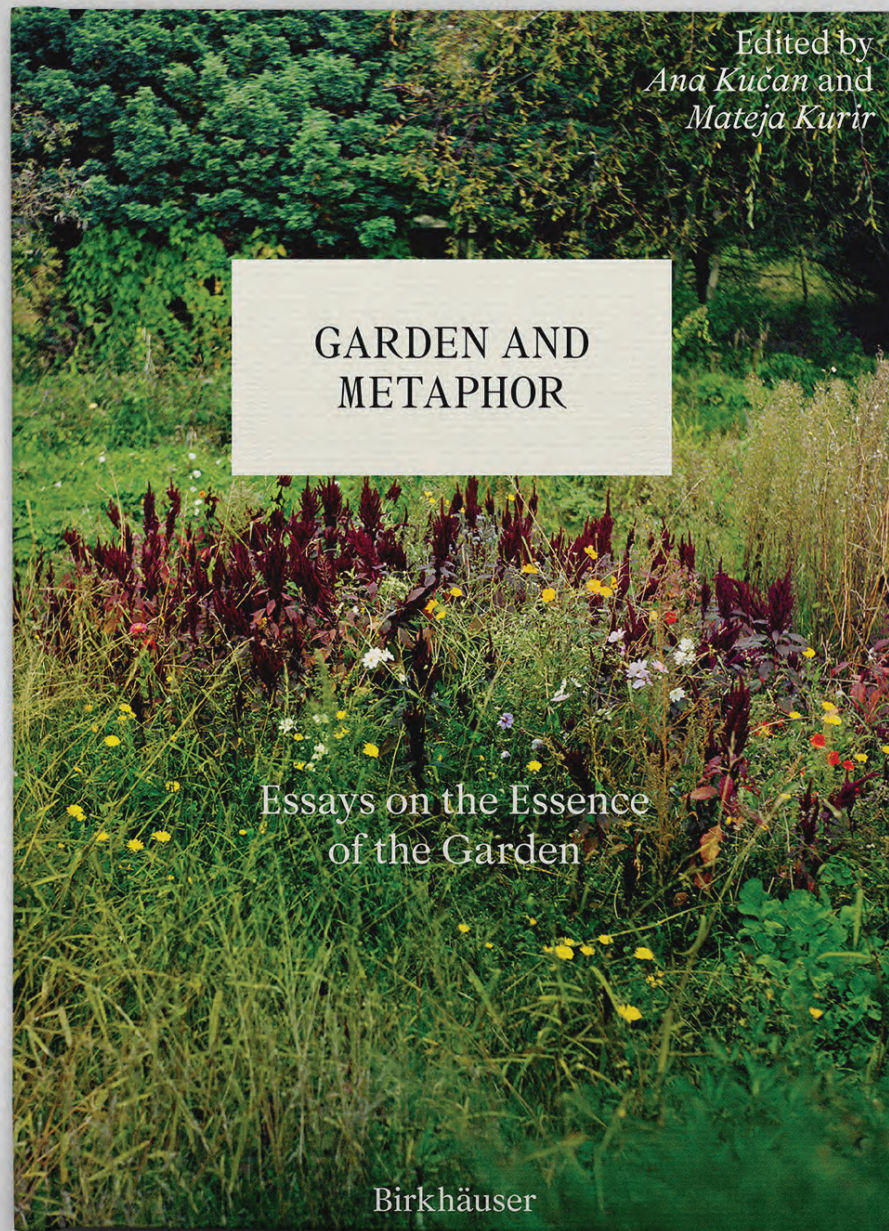
## GARDEN AND METAPHOR

Essays on the Essence  
of the Garden

With photographs by  
*Anne Schwalbe*

Birkhäuser





**Knjiga z raznovrstnimi pogledi na vrt, ki segajo onkraj njegove samoumevnosti, odpira vprašanje, kaj vrt je in kaj predstavlja. Tudi angleški prevod je posvečen profesorju krajinske arhitekture Dušanu Ogrinu. The book delivers views on the garden that reach far beyond its self-evidence, and raises the question of what a garden is and what it represents. The English edition is also dedicated to professor of landscape architecture Dušan Ogrin.**

Ana Kučan, Mateja Kurir



**Garden and Metaphor: Essays on the Essence of the Garden**

knjiga /  
book

**Urednici /  
Editors**

Ana Kučan, Mateja Kurir

**Založba /  
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**Avtorji prispevkov /  
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**Prevodi v angleščino /  
Translations into English**

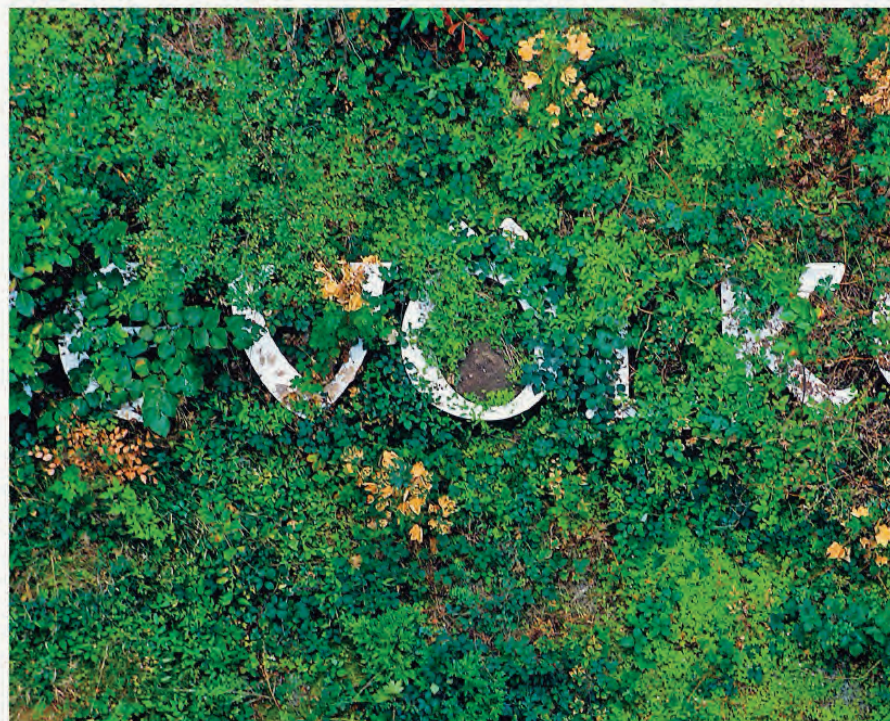
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**Fotografski esej /  
Photo essay**

Anne Schwalbe



Hans Haacke, *DER BEVÖLKERUNG*, 2000.



## Garden as an Open Work

Jože Barši

In the year 2000, the artist Hans Haacke launched a project entitled *DER BEVÖLKERUNG* (for the populace, for the folk) in the context of the construction of the parliament building (Bundestag) in Berlin, the capital of united Germany. The purpose of the work commissioned by the German government was to symbolize the politics of the new Germany. One of Haacke's starting points in terms of his reflections on the theme of the project were the words under the tympanum on the Eastern part of the parliament building. The caption from 1916 was *DEM DEUTSCHEN VOLKE* (for the German people), suggesting at the time that the focus of political activities in parliament was the care of the Germans, specifically people who were German by blood, or the nation sharing a common history, cultural legacy, and affiliation. The contentiousness of this slogan was the starting point of Haacke's artistic project. The artwork *DER BEVÖLKERUNG* is a response to the previous text visible on the façade of the building, using the same font – developed by Peter Behrens – as the 1916 inscription. The words *DER BEVÖLKERUNG* written with neon letters ninety centimetres high constituted the central part of a garden that Haacke placed in the northern atrium of the parliament building. He conceived of the symbolism of the territory and politics of Germany in the form of a twenty-one metre long and seven metre wide garden surrounded by a thirty centimetre high frame. In contrast to the title on the façade that we see from below, Haacke's project is visible from the roof of the parliament, which is accessible to all visitors.<sup>1</sup>

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<sup>1</sup> More on the topic: Rachel Churner (ed.), *Hans Haacke*, October Files 18, Cambridge, MA: MIT Press, 2015; Walter Grasskamp, Molly Nesbit, Jon Bird, *Hans Haacke*, London/ New York: Phaidon, 2004.



# PLEČNIKOVA MEDALJA PLEČNIK MEDAL

## MESTO ŽIVI V LJUDEH – OZAVEŠČANJE O PROSTORSKI KULTURI THE CITY LIVES WITHIN PEOPLE – RAISING AWARENESS OF SPATIAL CULTURE



Meta Kutin



### Plečnikova medalja za bogatitev prostorske kulture

Z bogatitvijo prostorske kulture pridobivamo vsi, ne le nekateri uporabniki stavb in ureditev. Kultura sama po sebi je posledica strnjenja skupnih vrednot in njihovih izraznih oblik, zato se bogata prostorska kultura brez širokega vključevanja javnosti težko izoblikuje. Dostopnost, berljivost in razumljivost so za to ključne, vendar niso samoumevne. Brez zavedanja o samem obstoju, poznavanju in doživljanju elementov prostorske kulture, kot jih sovzpostavljata arhitektura in urbanizem, se posamezniki v sooblikovanje in doživljanje te kulture ne morejo vključevati.

Letošnjo nagrado za bogatitev prostorske kulture podeljujemo projektu Mesto živi v ljudeh, ker bogati, popularizira in s tem krepi prostorsko kulturo. Projekt arhitektke Mete Kutin traja in raste že več kot desetletje ter sega od različnih metod poučevanja do raziskovanja in opolnomočenja udeležencev in udeleženk. Meta Kutin z njim v okviru Slovenske univerze za tretje življenjsko obdobje snuje in izvaja program aktivnega in mnogoplastnega poučevanja starejših, ki je presešel zgolj sprejemanje znanja ter prerasel v njegovo ustvarjanje, v kritično presojanje in dejavno vključevanje v soustvarjanje prostorske kulture.

V okviru projekta je Meta Kutin s svojo skupino izvedla oz. pripravila več raziskovalnih projektov, razstav in publikacij, kot so Vizije SO 16: mesto 65+; Z menoj po mojem mestu in Dreamlike Neighbourhood, ki odpirajo in predstavljajo temo odnosa starejših oseb do lastnega življenjskega okolja. Ob vsej kompleksnosti in daljnosežnosti projekta žirija izpostavlja še njegov vpliv na prevrednotenje razumevanja staranja, na krepitev aktivne vloge starejših v družbi ter posledično na arhitekturno, krajinskoarhitekturno in urbanistično prakso. Vse to zahteva ustvarjalnost, poznavanje prostorske kulture in prilagajanje pristopa širokemu spektru udeležencev, ali kot pravi Meta Kutin: »Vključevanje zahteva več časa. Sprva vodi k majhnim spremembam, a te zlagoma postajajo velike.«

### Plečnik Medal for Spatial Culture Enrichment

The enrichment of spatial culture makes everyone a winner, rather than only certain users of buildings and layouts. Culture itself is the consequence of the consolidation of shared values and their forms of expression; without the broad inclusion of the public, the development of a rich spatial culture becomes inhibited as a result. Accessibility, legibility, and the ability to understand are the cornerstones of inclusion, yet are far from being self-understood. Without the awareness of the very existence of, as well as of the knowledge and experience of the elements of spatial culture as co-established by architecture and urbanism, individuals cannot take part in co-creating and experiencing this culture.

There are two reasons why this year's Enrichment of Public Space Award is presented to the project The City Lives within People: it is enriching, popularising, and thereby strengthening spatial culture. Architect Meta Kutin's project Trgi, ulice in stavbe okoli nas (Squares, Streets, and Buildings around Us) has been carried out and experiencing growth for more than a decade. It encompasses various methods of instruction as well as research and the empowerment of the programme's participants. Under the auspices of the Slovenian Third Age University, Meta Kutin is developing and carrying out the programme of active and multi-layered teaching of the elderly, which has transcended the mere reception of knowledge – it fosters, critically evaluates, and promotes active involvement in the co-creation of spatial culture.

As part of the project, Meta Kutin and her group carried out several research projects and exhibitions, and put out publications including Vizije SO 16: mesto 65+ (Visions no. 16: The 65+ City), Z menoj po mojem mestu (Personal Town Tours of the City of Ljubljana), and Dreamlike Neighbourhood. All of them tackle and represent the issue of the elderly in relation to their living environment. In addition to the project's complexity and far-reaching impact, the Jury further emphasises its influence on the re-evaluation of the understanding of ageing, on the strengthening of the active role of the elderly in the society, and, as a result, on the architectural, landscaping, and urbanist practices. All of the above requires creativity, an insight into spatial culture, and the adaptation of the approach to a broad spectrum of participants – or, in Meta Kutin's own words: »Inclusion requires more time. Initially, it leads to minor changes, but slowly but surely, the changes grow.«









**Starejši se učijo misliti arhitekturo in prostor ter postajajo kritični uporabniki mest, vědni udeleženci in organizatorji javnih razprav, raziskovalci prostora, prenašalci znanja in prostorske kulture.**  
**The elderly learn how to think architecture and space, and they grow as critical users of cities, informed participants and organisers of public debates, and transmitters of knowledge and spatial culture.**





**Mesto živi v ljudeh –  
ozaveščanje o prostorski kulturi /  
The City Lives within People –  
Raising Awareness of Spatial Culture**

Desetletje arhitekturnega študijskega programa pod mentorstvom Mete Kutin na Slovenski univerzi za tretje življenjsko obdobje / A decade of the architectural study program under the mentorship of Meta Kutin at the Slovenian Third Age University

**Zasnova in mentoriranje /  
Concept and mentoring**  
Meta Kutin

**Naročnik /  
Client**  
Slovenska univerza za tretje življenjsko obdobje (SUTŽO) / Slovenian Third Age University

**Študijski program /  
Study program**  
Trgi, ulice in stavbe okoli nas (od 2012 dalje) / Squares, Streets, and Buildings around Us (from 2012 onwards)

**Lokacija študijskega programa /  
Location of the study program**  
Poljanska 6, Ljubljana

**Fotografije /  
Photographs**  
Meta Kutin, Janez Marolt,  
Kaja Brezočnik (arhiv MOL),  
Andrej Šolar

# ŠTIPENDIJA PLEČNIKOVEGA SKLADA PLEČNIK FUND SCHOLARSHIP

## DOM V ZALIVU, IDEJNA ZASNOVA PRENOVE NARODNEGA DOMA V TRSTU HOME IN THE BAY, RENOVATION OF NARODNI DOM IN TRIESTE



Neža Brankovič



### Štipendija Plečnikovega sklada

Avtorica magistrskega dela, ki mu podeljujemo štipendijo Plečnikovega sklada, poglobljeno in natančno analizira vse vidike nastanka Narodnega doma v Trstu. Analizo prične z razvojem mesta ob meji, njegovim urbanističnim razvojem in politično usodo po določitvi meje po drugi svetovni vojni. Za ključno kulturno in politično dejanje navaja narodno prebujenje, ki je Slovincem v nekdanji večetnični monarhiji zagotovilo obstanek in razvoj in v katerega programu so bili tudi narodni domovi kot centri kulturnega in političnega življenja Slovencev.

Narodni dom v Trstu ima za Slovence simboličen pomen. Nastal je po načrtih arhitekta Maksa Fabianija, ki je s svojim poreklom zajemal vso kompleksnost tedanjega mesta. Takšna je bila tudi njegova zasnova Narodnega doma: bil je nekakšen hibrid mnogoterih programov, razporejenih v enotnem stavbnem volumnu z glavnim vhodom z Vojaškega trga.

Stavba je vse od svojega nastanka delila usodo tržaških Slovencev, predvsem v času fašističnega zatiranja, ki je doseglo vrhunec z brezobzirnim požigom doma leta 1920. Dve leti po požigu je bil stavbi odvzet še Vojaški trg, pomemben predprostor, prek katerega je komunicirala z mestnim tkivom in javnostjo.

Neža Brankovič zgodbe Narodnega doma ne pripoveduje zgolj z arhitekturnega vidika. Njeno raziskovanje je široko, objekt skuša razumeti v zapletenem zgodovinskem, političnem in kulturnem kontekstu tržaških Slovencev. Njegov aktualni kontekst zrcali tudi prek pogovorov z ustvarjalci slovenske kulture v Trstu.

Avtorica potrpežljivo in natančno analizira arhitekturni razvoj Narodnega doma, od prvotne Fabianijeve zasnove prek stanja po požigu do obstoječe prostorske organizacije. S svojim temeljitim delom stavbi, ki spet prehaja v slovenske roke, ponuja izhodišča za prenovo. V svojem magistrskem delu predlaga ponovno naselitev slovenske kulture v Narodni dom in ji z odpiranjem parterja ustvarja izložbo v mestu. Z novim posegom v izpraznjenem jedru stavbe dvigne javni program iz parterja do strehe, ki z odprto veduto na mesto nadomešča izgubljeni trg pred stavbo.

Magistrsko delo je temeljna raziskava za vse nadaljnje posege v ta pomembni simbol kulture in arhitekture Slovencev. S štipendijo Plečnikovega sklada želi žirija Neža Brankovič spodbuditi k nadaljnji participatorni aktivnosti pri oživiljanju Narodnega doma v Trstu.

### Plečnik Fund Scholarship

The author of the master's thesis upon which the Plečnik Fund Scholarship has been bestowed carries out an in-depth and precise analysis of all the aspects of the Trieste National Hall's genesis. The analysis begins with the development of the city by the border, its urban development, as well as its political fate after the border had been defined after World War 2. The national revival is referred to as the key cultural and political act, which was to ensure the Slovenes the existence and development in the multi-ethnic monarchy. The national-revival programme included national halls as the centres of the Slovenes' cultural and political life.

For Slovenes, the Trieste National Hall carries a symbolic significance. It is built according to the designs of architect Maks Fabiani, whose national origin encompasses all of the city's complexity at that time. Such is also his design for the National Hall: a hybrid of sorts, with of a multitude of programmes integrated within a singular building volume, with the main entrance from Piazza della Caserma (colloquial Slovene: »Vojaški trg«, »Military Square«).

From its inception, the building has shared the fate of the Slovene population in Trieste, particularly in the period of Fascist repression with the savage arson attack in 1920. Already two years after the arson, the building is deprived of the square in front of it, causing it to be stripped of an important buffer space by means of which the building communicates with the urban fabric and the public.

Neža Brankovič's telling of the National Hall's story goes beyond the architectural aspect alone. Her research is broad, she tries to understand the building within the complex historical, political, and cultural context of the Slovene population in Trieste. She reflects its current context also through talks with the creators of Slovene culture in Trieste.

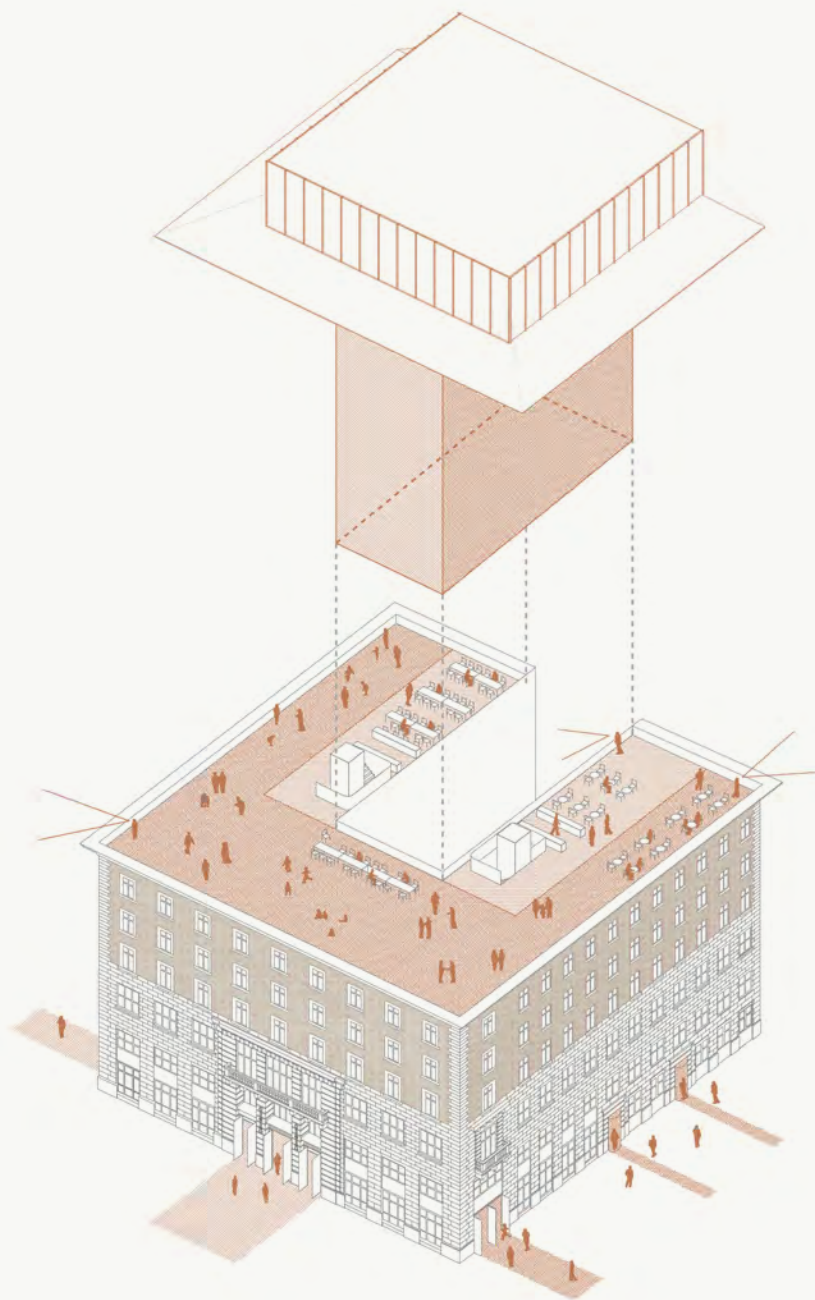
The author employs patience and precision in her analysis of the National Hall's architectural development, from Fabiani's initial design, its state after the arson, to the current spatial organisation. Her thorough work offers a basis for the future renovation of the building, whose ownership is being transferred back to the Slovene national community. In her master's thesis, she puts forward the proposal to reinstate the Slovene culture in the National Hall, while the proposed opening of the ground floor would serve as its showcase in the city. A new intervention in the evacuated core section of the building elevates the public programme from the ground floor to the roof, whose open view of the city replaces the forfeited square in front of the building.

The master's thesis represents base research for all future interventions into the important symbol of the culture and architecture of Slovenes. With the bestowal of the Plečnik Fund Scholarship, the Jury wishes to provide encouragement to Neža Brankovič for her further active and participatory activity regarding the Trieste National Hall's revival.





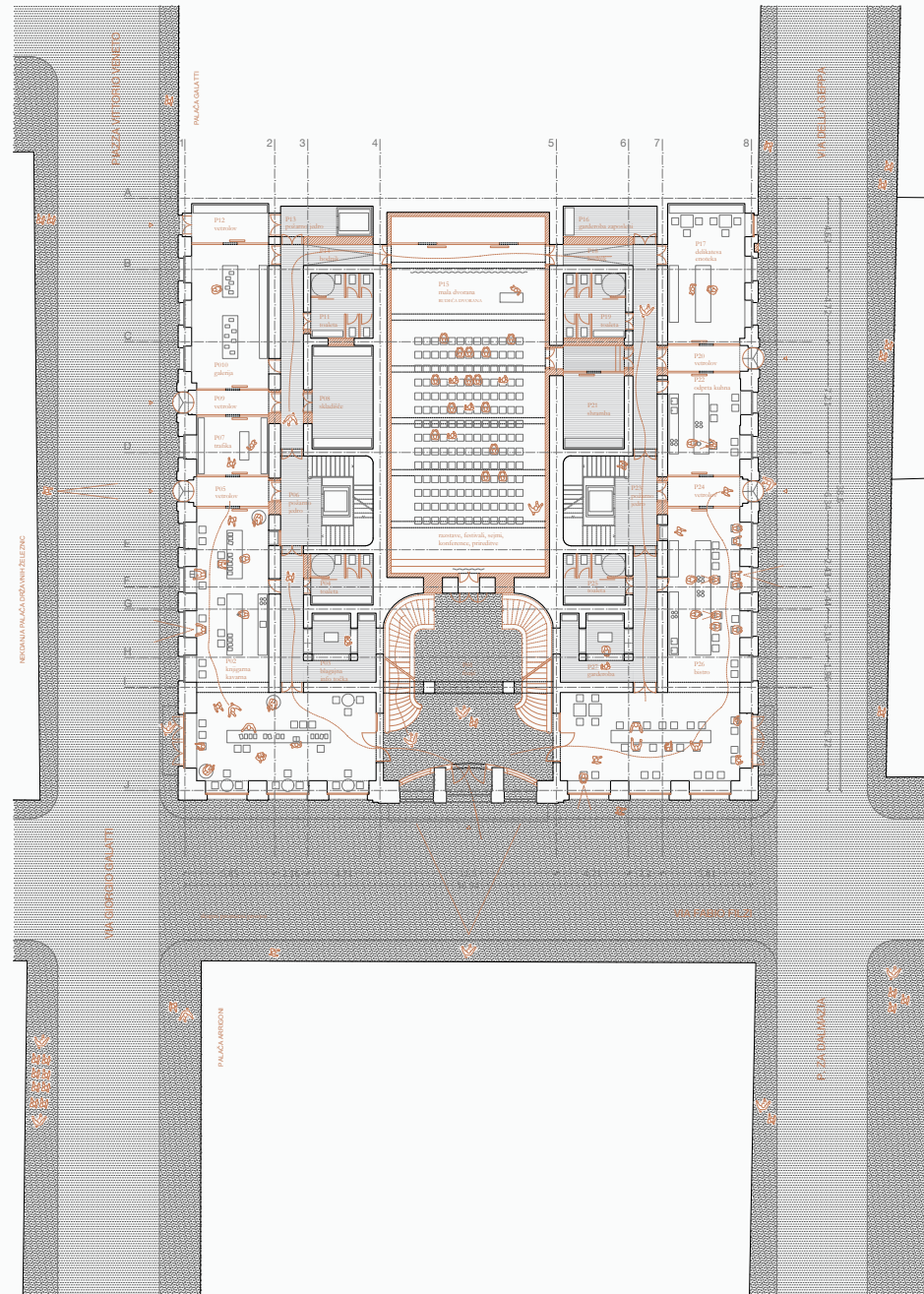




**Slovenska izložba v pritličju mestnega središča obiskovalce usmerja na osrednjo delno pokrito javno ploščad strehe, ki nadomešča izgubljeni zunanji prostor pred stavbo in odpira poglede na večplastnost Trsta.**

**Slovene showcase on the city centre's ground floor directs the visitors to the public space of the roof where a partially covered square is created, supplementing the forfeited exterior space in front of the building, and opening the views onto Trieste city's many layers.**





Dom v zalivu, idejna zasnova prenove  
Narodnega doma v Trstu /  
Home in the Bay, Renovation of Narodni  
dom in Trieste

magistrsko delo, 2023 /  
Master's Thesis, 2023

Avtorica /  
Author  
Neža Brankovič

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Source  
Fakulteta za arhitekturo Univerze v Ljubljani /  
Faculty of Architecture, University of  
Ljubljana

Upodobitve /  
Renders  
Neža Brankovič

Fotografija /  
Photograph  
Neža Pezdirc





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Karlovška 3, Ljubljana

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# PLEČNIKOVE NAGRADE 2024 2024 PLEČNIK AWARDS

## ČLANI ŽIRIJE IN SEZNAM NAGRAJENIH PROJEKTOV JURY MEMBERS AND LIST OF AWARDED PROJECTS

### ŽIRIJA / JURY

Matej Vozlič, predsednik / Chair  
Blaž Babnik Romaniuk  
Matjaž Bolčina  
Luka Javornik  
prof. dr. Mia Roth Čerina

### SEZNAM NAGRAJENIH PROJEKTOV / LIST OF AWARDED PROJECTS

#### **Plečnikova nagrada za arhitekturno realizacijo velikega merila / Plečnik Award for Large-Scale Architectural Realisation**

Nadkritje ostalin cerkve sv. Janeza Krstnika v Žički kartuziji /  
Covering of the Remains of the Church of St John the  
Baptist in Charterhouse Žiče  
Rok Žnidaršič, Jerneja Fischer Knap, Samo Mlakar,  
Katja Ivič, Dino Mujić

#### **Plečnikova medalja za arhitekturno realizacijo malega merila / Plečnik Medal for Small-Scale Realisation**

2 prenovi /  
2 Renovations  
Matija Bevk, Vasa J. Perović, Valentin Tribušon,  
Rok Primažič, Antonia Rubić, Irene Salord Vila

#### **Plečnikova medalja za javni prostor / Plečnik Medal for Public Space**

Brv za pešce in kolesarje v Irči vasi /  
Footbridge for pedestrians and cyclists in Irča vas  
Blaž Budja, Rok Jereb, Marjan Pipenbaher, Tomaž Weingerl,  
Dušan Stupar

#### **Plečnikova medalja za publicistiko / Plečnik Medal for Publication**

Garden and Metaphor: Essays on the Essence of the Garden  
Ana Kučan, Mateja Kurir

#### **Plečnikova medalja za bogatitev prostorske kulture / Plečnik Medal for Spatial Culture Enrichment**

Mesto živi v ljudeh – ozaveščanje o prostorski kulturi /  
The City Lives within People – Raising Awareness of Spatial  
Culture  
Meta Kutin

#### **štipendija Plečnikovega sklada / Plečnik Fund Scholarship**

Dom v zalivu, idejna zasnova prenove Narodnega doma v  
Trstu, magistrska naloga 2023 /  
Home in the Bay, Renovation of Narodni dom in Trieste,  
Master's Thesis, 2023  
Neža Brankovič



# PLEČNIKOVE NAGRADE 2024

## 2024 PLEČNIK AWARDS

### PROGRAM

### PROGRAMME

**Vodenje in koordinacija /**  
**Management and co-ordination**  
Boštjan Vuga, Urša Vrhunc

**Grafično oblikovanje /**  
**Graphic design**  
Nejc Prah

**Predstavitveni film /**  
**Presentation film by**  
Dominik Mencej, Rok K. Nagode

**Tajništvo /**  
**Main office**  
Marinka Škrilec Lukač

**Posebna zahvala /**  
**Special thanks**  
Župan / Mayor Zoran Jankovič,  
Blaž Peršin, Ana Porok, Bernarda Menart,  
Maja Kovač, Aleksander Hribovšek

**PODELITEV NAGRAD /**  
**AWARD CEREMONY**  
20. 5. 2024 ob / at 19.30  
vrt Plečnikove hiše /  
Plečnik House garden

**Režija /**  
**Directed by**  
Dominik Mencej

**Produkcija prireditve /**  
**Event production**  
Rok K. Nagode

**RAZSTAVA /**  
**EXHIBITION**  
**Plečnikove nagrade 2024: Artefakti /**  
**2024 Plečnik Awards: Artifacts**  
20. 5.–9. 6. 2024  
Plečnikova hiša /  
Plečnik House

**Razstavni koncept /**  
**Exhibition concept**  
Aljoša Dekleva, Maja Vardjan

**Razstavljeno gradivo in fotografije /**  
**Exhibits and photographs**  
arhiv prejemnikov Plečnikovih nagrad 2024 /  
supplied by 2024 Plečnik Awards recipients

**Grafično oblikovanje /**  
**Graphic design**  
Nejc Prah

**Tisk in tehnična izvedba /**  
**Printing and layout**  
Okvir

**Produkcija /**  
**Produced by**  
Sklad arhitekta Jožeta Plečnika, Plečnikova hiša /  
Architect Jože Plečnik Fund, Plečnik House

**POGOVOR Z ŽIRIJO IN PREJEMNIKI PLEČNIKOVIH NAGRAD**  
**2024 /**  
**DISCUSSION WITH THE JURY AND 2024 PLEČNIK AWARDS**  
**RECIPIENTS**  
21. 5. 2024 ob / at 18.00  
Mestni muzej Ljubljana /  
City Museum of Ljubljana

**Zasnova in moderiranje /**  
**Concept and moderators**  
Andraž Keršič, Ana Kreč

**Produkcija /**  
**Produced by**  
Sklad arhitekta Jožeta Plečnika, Mestni muzej Ljubljana /  
Architect Jože Plečnik Fund, City Museum of Ljubljana

**RAZSTAVA IN KATALOG /**  
**EXHIBITION AND CATALOGUE**  
**Plečnikove nagrade 2024 /**  
**2024 Plečnik Awards**  
21. 5.–13. 6. 2024  
Galerija DESSA

**Založnik in producent /**  
**Published and produced by**  
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**Oblikovanje /**  
**Graphic design**  
Ivan Ilić, O.10 Büro



# PLEČNIKOVE NAGRADE 2024 2024 PLEČNIK AWARDS

## HVALA THANK YOU

Plečnikove nagrade podeljuje Sklad arhitekta Jožeta Plečnika. /  
Plečnik Awards are presented by Architect Jože Plečnik Fund.



Karlovška 3

Podelitev Plečnikovih nagrad 2024 so omogočili člani Sklada arhitekta Jožeta Plečnika in pokrovitelji. /  
The 2024 Plečnik Awards presentation was made possible by the members of the Architect Jože Plečnik Fund and sponsors.

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PLEČNIK  
HOUSE



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Izid kataloga Plečnikove nagrade 2024 je podprlo Društvo arhitektov Ljubljane. /  
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**Plečnikove nagrade 2024 /  
2024 Plečnik Awards**

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Exhibition in DESSA gallery and catalogue**

**Založnik in producent /  
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Plečnikove  
nagrade  
2024



