



DESETLETJI
SPREMEMB

DECADES
OF CHANGE

Janez Koželj

| in preobrazba Ljubljane
and the Transformation of Ljubljana

Jeff Bickert, urednik / editor

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Jeff Bickert, urednik

DESETLETJA SPREMEMB

Zgodba o sodobnem preračunanem urbanem sestavljanju

Pred dvajsetimi leti so avtobusi in lokalni promet drveli mimo parka Zvezda po ozki Wolfovi ulici skozi zgodovinski Prešernov trg in čez največjega od Plečnikovih monumentalnih Treh mostov ter nato izginili v srednjeveškem mestu na drugi strani Ljubljane.

Dvajset let je dolga doba in hkrati le bežen posnetek trenutka, obenem je pomembno poglavje v razvoju mesta, kot je Ljubljana (podobno kot Berlin, Varšava, Rotterdam in druga mesta v zadnjih desetletjih), ki je bilo na prelomu stoletja (hitro) nastajajoča postsocialistična liberalno-demokratska mestna družba. In kot jasno kažejo Desetletja sprememb, se v 20 letih lahko zgodijo – in so se tudi zgodile – resnične in oprijemljive spremembe.

Desetletja sprememb so zgodba o preobrazbi Mestne občine Ljubljana (MOL) pod vodstvom župana Zorana Jankovića, natančneje pod vodstvom podžupana in dejanskega mestnega arhitekta Janeza Koželja.

Twenty years ago buses and local traffic roared past Zvezda Park precariously down the narrow Wolfova Street on through the city's historic Prešeren Square and across the largest of Plečnik's monumental Three Bridges, only to disappear into the medieval town on the opposite side of the Ljubljana.

Twenty years is both a long time and but a fleeting snapshot; and a considerable chapter in the evolution of a city like Ljubljana (similarly Berlin, Warsaw, Rotterdam, and others of recent decades), which back at the turn of the century was an (fast) emerging post-socialist liberal democratic city-society. And as Decades of Change clearly shows, 20 years can—and did—see real and tangible change.

Decades of Change then is a story of the transformation of the City of Ljubljana (MOL) under the leadership of Mayor Zoran Janković, and more specifically, under the direction of Vice Mayor and de

Z več kot 40 projekti, ki jih je Koželj nadziral v 20 letih svojega mandata, je Ljubljana doživela ogromno, verjetno monumentalno pozitivno spremembo. Ljubljana je postala bolj odprto, prijazno, funkcionalno, povezano in živahno mesto.

Ni presenetljivo, da knjiga Desetletja sprememb ni ena sama zgodba, temveč je vrsta zgodb, ki povezujejo veliko širšo povest o domišljiji, viziji, odločnosti in uporabi. Od majhnih zmag v obliki pop-up parkov do stadionskih kompleksov nacionalnega pomena.

Zgodba o spremembi je sestavljena iz esejev, analiz, citatov, anekdot in osebnih razmišljanj arhitektov, načrtovalcev, akademikov, kritikov, političnih osebnosti in drugih. Tisti, ki so delali in poučevali ob podžupanu, vzporedno z njim, celo tisti, ki so se pri njem šolali in delali skupaj z njim.

facto City Architect Janez Koželj. Through the more than 40 projects that Koželj oversaw over his 20-year tenure, Ljubljana experienced enormous, arguably monumental, positive change. And which saw Ljubljana become a more open, friendly, functional, connected, and animated city.

Not surprisingly, Decades of Change is no one single story; rather it is a series of stories that relate a far larger narrative, of imagination, vision, determination, and application. Of the little victories of pop-up parks to stadium complexes of national significance.

The story of Change is told through a mix of essays, analyses, quotes, anecdotes, and personal reflections; by architects, planners, academics, critics, political figures and more. By those who worked and taught alongside the Vice Mayor, in parallel with him, even those who studied under and went on to work alongside him.

Zgrajeni projekti – od parkov, mostov in vodnih poti do muzejev, skate parkov in stez – služijo kot oprijemljiv in privlačen način govora o večjem projektu in vrednotah, ki stojijo za njimi in odražajo, kdo smo ter kdo in kje želimo biti.

Desetletja so zgodba o urbani akupunkturi – izraz, ki ga Koželj sam rad uporablja za opis svojega pristopa – o velikih in majhnih posegih, ki se izvajajo sproti, da bi omogočili prilagajanje, aklimatizacijo in končno sprejemanje. Prav tako v knjigi Desetletja sprememb ne gre za projekte same po sebi, še manj pa za stavbe ali strukture. Te namreč le olajšujejo življenje in srečanja, ki iz njih izhajajo kot posledica, ter kaj ti rezultati pomenijo za mesto in njegove uporabnike. Vendar pa – strukture dajejo knjigi strukturo, okoli katere je mogoče organizirati in poudariti določene težnje, usmeritve in prednostne naloge ter način za razumevanje širše slike.

Built projects—from parks, bridges, and waterways to museums, skate parks and pathways—serve as a tangible and engaging way of talking about the larger project at hand; and the values behind them that reflect who we are and who and where we want to be.

Decades is a story of urban acupuncture—a term Koželj himself likes to use to describe his approach—of interventions large and small, one at a time in order to allow for adjustment, acclimatization, and ultimately acceptance. By the same token, Decades of Change is not about projects per se, let alone buildings or structures. Instead, these simply facilitate the life and encounters that arise as a result—and what these outcomes mean for the city and its users. Structures do, however, lend the book its structure around which to organize and highlight certain aspirations, directions, and priorities; and a way of making sense of the larger picture.

Prav tako knjiga Desetletja sprememb ni izčrpna raziskava ali zbirka najboljših del. Gre za skupek dobrih, pogosto vzornih in zelo reprezentativnih primerov najboljše prakse, pametnih, inovativnih in ambicioznih pobud in pozitivnega razvoja ter pozitivnih posledic, ki so sledile. Pozitivnih za mesto in še bolj za njegove prebivalce. (Kajti kaj drugega je mesto kot skupek ljudi?)

Knjiga Desetletja tudi ni knjiga o Koželju kot takem, temveč, kot pove že naslov, o preobrazbi, ki jo je Ljubljana doživela pod Koželjem Mestnim Arhitektom. In vendar je Koželj v skladu s tukajšnjo strukturno hierarhijo povsod – kot arhitekt, urbanist, načrtovalec, politični delavec, profesor, urednik, aktivist, uporabnik, državljani. S tem pa tudi zgodba o predanem okoljevarstveniku, sanjaču, pragmatiku, vizionarju in še čem.

Similarly, Decades of Change is not a comprehensive survey nor a best-of compilation. Rather it is an assemblage of good, often exemplary and highly representative instances of best practice; of smart, innovative, and ambitious initiatives and positive developments – and the positive repercussions that followed. Positive for the city and, moreover, for its people. (For what, ultimately, ideally, is a city but an assemblage of its people?)

Nor is Decades a book about Koželj himself, but, as the title suggests, about the transformation Ljubljana underwent under Koželj the City Architect. And yet, according to the structural hierarchy at work here, Koželj is everywhere—as architect, urbanist, planner, political operative, professor, editor, activist, user, citizen. And by extension, the story of a committed environmentalist, dreamer, pragmatist, visionary, and much more.

Sprehajanje po desetletjih ni daleč od navigacije po mestu samem, saj odpira poglede na posege in celotne mestne četrti, kot bi jih radoveden sprehajalec ali obiskovalec lahko srečal. Desetletja se odvijajo po tematskih razdelkih, ki se nanašajo na največje poteze in spremembe, začeni z več javnega prostora in mestnim središčem brez avtomobilov, več kolesarski potmi, več mostovi, povezanimi vodnimi potmi in zelenimi površinami. Podobno spremljamo širjenje parkov, športnih in rekreacijskih ter izobraževalnih objektov ter obsežno ponovno uporabo in prilagajanje stavb in prostorov, ki jih ljudje ne marajo, ki so bili zapuščeni in nerazviti. Priča smo ponovni uporabi in prenovi dediščine skupaj z načrtno decentralizacijo in razvojem obrobja.

Navigating Decades is not unlike navigating the city itself, opening up views on interventions and entire city districts the way a curious walker or visitor might encounter them. Decades unfolds through thematic sections around the biggest gestures and changes, starting with more public space and the carless centre, more cycling routes, more bridges, connected waterways and green spaces. Similarly, we follow the expansion of parks, sports and recreation, and education facilities, and the extensive reuse and adaptation of buildings and spaces unloved, abandoned, and underdeveloped. And we witness the repurposing and renovation of heritage together with the purposeful de-centralization and development of the periphery.

Zdaj že legendarna ureditev pešpoti na Slovenski ulici, ki je največji in najbolj prometni koridor v mestu osvobodila zasebnega prometa [Javni prostor kot duša mesta], je odprla povsem nov javni prostor in povrnila veliko območje za pešce, kolesarje in druge. To je tudi klasičen in sodoben primer ponovne uporabe ali spremembe namembnosti [Prilagodljiva ponovna uporaba v skritih plasteh], ki se iz težkega, preobremenjenega koridorja spremeni v razširjeno odprto – in izjemno priljubljeno – javno platformo. Sprememba prometnega režima je bistveno spremenila enačbo mobilnosti v mestu [Mobilnost in pretočnost] ter porodila nove družbene vzorce in povezala ljudi na nove načine.

Danes je Ljubljana odločno lepše, bolj uravnoteženo, dinamično, družabno, zanimivo in prijetno za življenje mestno okolje. Te spremembe so bile vsekakor med cilji mestne uprave in posredno tudi

The now legendary pedestrianization of Slovenska Street, which rid the city's biggest and busiest traffic corridor of private traffic [Public Space as the Soul of the City] opened up an entirely new public space and reclaimed a vast area for pedestrians, cyclists, and more. It is also a classic-turned contemporary case of reuse or repurposing [Adaptive Reuse & Hidden Layers] from heavy, overburdened corridor to extended open—and exceedingly popular—public platform. Changing the traffic regime recalibrated the city's mobility equation considerably [Mobility & Fluidity] and has given rise to new social patterns and connects people in new ways.

Today, Ljubljana is a decidedly more beautiful, balanced, dynamic, social, engaging, and liveable urban environment. Which changes were decidedly among the aims of the city administration and by indirect extension the people of Ljubljana and beyond. But

Ljubljančanov in širše. Vendar ne zaradi spremembe same, ne zaradi samega spreminjanja, ne zaradi zgolj beatifikacije, ne zaradi anonimne urbane entitete, temveč zaradi njenih prebivalcev in uporabnikov/obiskovalcev.

Kar nas povrne na začetek in k nezapletenemu, a implicitnemu vprašanju: zakaj sprememba; in za koga? To pa odpira številna ključna vprašanja, kar počne vsaka dobra pobuda: odpira temeljna vprašanja, ki nas prisilijo k razmisleku o tem, kaj želimo od našega mesta in kako želimo v njem živeti ter kaj lahko storimo, da bi se to zgodilo.

Dvajset let za tem avtobusi in lokalni promet ne drvijo več po zgodovinskem Prešernovem trgu in po največjem od Plečnikovih monumentalnih treh mostov. Za to se moramo v veliki meri zahvaliti radovedni, znani kodrolasi osebi na kolesu s skicirko v roki. ●

change not for the sake of change itself, nor toward mere beatification, nor for the sake of some anonymous urban entity, but for its inhabitants and user/visitors alike.

Which brings, loops us back to the beginning and the unasked yet implied question: why the change; and for whom? Which in turn opens up a host of pivotal questions, which is what any good initiative does: opens up fundamental questions that compel us to consider just what we want from our city and how we want to inhabit it; and what we can do to make that happen.

Twenty years later, buses and local traffic no longer roar through the city's historic Prešeren Square and across the largest of Plečnik's monumental Three Bridges. And we have in large part a curious, familiar curly-haired figure on a bicycle, sketchpad clutched closely in hand, to thank for that. ●

Podžupan Rok Žnidaršič

PREOBRAZBA IN OŽIVITEV V RAZVOJU ZAUSTAVLJENEGA MESTA

Kako predstaviti dve desetletji dela za prenovo in oživitev mesta, če je ta tako celostno, da se dotika vsega našega bivanja in doživljanja in je hkrati tudi zgolj del nekega procesa sprememb, ki morda nikoli ne bodo dokončane?

Desetletje in pol po osamosvojitvi države ter spremembi družbenih, političnih in ekonomskih razmer v njej je bil razvoj Ljubljane na razpotju. Socialistično mesto, ki je v petih desetletjih silovitega razvoja na podlagi planskega urbanizma razmeroma dobro delovalo, je v novih družbenih in ekonomskih razmerah začinjalo izgubljati svojo logiko. Po prehodu sistema iz socialističnega samoupravljanja v tržno gospodarstvo so nekdanje vitalne funkcije modernističnega mesta, zraslega iz zgodovinskega jedra, začele odmirati. Razvoj Ljubljane je dobil nov fokus.

Deputy Mayor Rok Žnidaršič

A ONCE STAGNANT CITY FINDING A NEW WAY FORWARD

How can one present two decades of work on the renewal and revival of a city when the work is so comprehensive that it touches every aspect of our lives and is, at the same time, only part of a broader process of change that may never be fully realised?

A decade and a half after the country's independence and the accompanying shifts in the city's social, political, and economic circumstances, Ljubljana's development looking forward stood at a crossroads. The socialist city had functioned relatively well over the course of five decades of rapid development based on an urbanistic plan; but under the new social and economic order the logic of the city's development plan began to unravel. Following the transition from a system of socialist self-management to a market economy, once vital functions related to the historic core of a city that came into its own as a modernist capital no longer served. Now the direction and development of the city gained a new focus – and with it, new priorities.

V novi demokratični državi, ki je radikalno uveljavila nedotakljivost zasebne lastnine kot ene ključnih ustavnih vrednot, so začeli prihajati do izraza sveži zasebni kapital in lastniški interesi brez občutka za družbeno odgovornost, kar se je kazalo v razkroju mesta in njegove podobe. Degradirana urbana območja propadle industrije, nasedle investicije in odprte gradbene jame, divje rastoča in komunalno neurejena predmestja, programsko odmirajoče in zaparkirano zgodovinsko jedro, selitev kapitala na obrobje, propadajoča kulturna dediščina, špekulativni nakupi, odsotnost državnih investicij v glavno mesto kot upravno, simbolno in reprezentativno jedro države. Razgradnja Poti spominov in tovarništva, sklenjenega zelenega rekreativnega in spominskega obroča, največjega linearne parka in spomenika

In the new democratic state, which firmly espoused the inviolability of capital and private property as key constitutional values, a new wave of private capital and ownership interests emerged and took hold – though these were often lacking in any real sense of social responsibility. This in turn was reflected in the decay of the city and its image: degraded industrial areas, abandoned investments, and open construction pits; chaotic growth and poorly serviced suburbs, a declining and congested historic core, and capital relocating to the periphery; decaying cultural heritage, aggressive speculation, and a lack of national investment in the capital as the administrative, symbolic, and representative heart of the country. The disintegration of the Path of Remembrance and Comradeship (POT)—Ljubljana's largest linear park and monument to the resistance of the once occupied city—symbolized the breakdown of collective values and public space.

uporu okupiranega mesta, kot simptom razpadanja kolektivnih vrednot in javnega prostora.

Razmere v mestu, katerega urbanistični načrti so se zaključili leta 2000, so izražale kolektivno travmo, ki je nihala med priložnostjo za radikalno popravilo krivic zaradi povojnega razlastninjenja in proletarizacije mesta v socialistični državi in priložnostjo za pozitivno preobrazo, ki bi črpala iz ruševin socializma.

Ali je mogoče na ustvarjenih vrednotah socialne pravičnosti, vključenosti in mesta enakih možnosti, ujeti ravnotežje in v novih razmerah nadaljevati skladen zgodovinski razvoj mesta? Kako obrniti trende degradacije? Odgovor je bil v novi prostorski viziji Ljubljana 2025, utemeljeni na načelih sodobnega urbanističnega načrtovanja v procesu stalnega dogovarjanja in usklajevanja med kratkoročnim in dolgoročnim, občim in posamičnim, med delom in celoto, med zasebno pobudo in javno koristjo, ki so

The urban plan for the city expired in 2000, and the condition of the city reflected a sense of collective trauma. There was tension between opportunities for radical correction of injustices resulting from post-war expropriation and proletarianisation in the socialist era, and opportunities for positive transformation atop the ruins of socialism.

Was it possible to continue the city's historically coherent development in these new conditions—by building on the values of social justice, inclusivity, and equal opportunity? How could the process of degradation be reversed?

The answer came in the form of a new spatial vision—Ljubljana 2025—based on principles of contemporary urban planning through continuous negotiation and coordination between the short and long term, the general and the individual, between the parts and the whole, and between private initiative

jo po metodi prenove iz središča proti obrobju dve desetletji preiščeno, analitično, metodično, odgovorno in dosledno uresničevali.

Jedro te vizije je bila prenova javnih prostorov kot strateški pristop, ki je najprej zahteval dokončanje Fabianijevega notranjega mestnega obroča. Sklenjena prometna površina okoli zgodovinskega jedra je omogočila ureditev Slovenske ceste, ki je postala simbol privlačnega in urejenega javnega prostora po meri človeka, vrednota Plečnikove Ljubljane, ki je, povezana v obširen sistem odprtih prostorov mesta, postala del dediščine človeštva.

Premostitvam in aktivaciji reke Ljubljanice je sledila oživitev degradiranih urbanih območij z novimi rabami, razvojem novih stanovanjskih sosek na opuščeni zemljiščih nekdanjih tovarn, v mestnih krakih vzdolž linij javnega prevoza, v skladu s strategijo mesta kratkih razdalj, ki daje prednost hoji, kolesarjenju in

and public interest. This new vision came to be implemented over two decades using a methodical, analytical, responsible, and consistent approach of renewal from the centre outwards.

At the heart of this vision was the renewal of public spaces as a strategic approach, which first required the completion of Fabiani's inner city ring. This closed traffic route around the historic core allowed for the redesign of Slovenska Street, which became a symbol of an attractive and well-organised public space designed for people—a value of Plečnik's Ljubljana that, now integrated into a broad system of open urban spaces, has become part of the city's vital social heritage.

Bridging and activating the Ljubljanica River was followed by the revitalisation of degraded urban areas through new uses and the development of new residential neighbourhoods on abandoned factory plots. These new neighbourhoods were located along

javnemu prevozu. Prenova mestnega tkiva je sledila trajnostnim načelom zgoščevanja, intenziviranja in mešanja mestotvornih dejavnosti.

Novogradnja in prenova družbene infrastrukture sta temeljili na javnih natečajih, kar je predstavljalo pomemben zgled za celo državo. Danes prerajeno sodobno mesto odlikujejo sodobni in varni prostori za vzgojo in izobraževanje, zdravstveno in socialno varstvo, nova in prenovljena športna in rekreativna infrastruktura, kulturni zavodi, mladinski centri ter brezplačni prostori za neodvisne ustvarjalce. Na degradiranih površinah so bila urejena obsežna nova parkovna območja, žepni parki, vrtilčarska območja, otoki športa, velika skrb se posveča mestnim gozdovom in zavarovanim območjem narave. Izjemen razvojni zagon terja nadaljevanje strategije razvoja iz centra proti robovom, v merilu skladno razvite in dobro povezane Ljubljanske metropolitanske regije

public transport corridors, aligning with the city-of-short-distances strategy, which prioritises walking, cycling, and public transport. The renewal of the urban fabric followed sustainable principles of densification, intensification, and the mixing of urban functions.

The construction and renovation of social infrastructure was based on public competitions, which set an important precedent-example for the entire country. Today, the revitalised modern city boasts safe and modern spaces for education, healthcare, and social care, new and renovated sports and recreation facilities, cultural institutions, youth centres, and free spaces for independent creatives. Large new parks, pocket parks, community gardens, and sports areas were developed on degraded land, with great attention given to urban forests and protected natural areas.

This remarkable momentum for development demands continuing the centre-to-periphery strategy

do zunanjih robov sosednjih občin. To bo še naprej terjalo posluš in občutek za uravnotežen razvoj, ohranjanje ter aktivno varstvo naravnega okolja, aktivacijo kulturne dediščine, zagotavljanje energetske neodvisnosti in razvijanje samooskrbne kmetijske krajine.

Profesor Janez Koželj je bil v ključnem trenutku pripravljen stopiti iz varnega zavetja akademske razprave ter prevzeti odgovornost za spremembe. Vse, s čimer se je seznanjal v akademskem prostoru in lastni arhitekturni praksi, je bil temelj za njegovo preobrazbo Ljubljane. Sprožil je spremembe, s katerimi je urbani prostor glavnega mesta postal ponovno zaželen, slovenska družba pa bolj sodobna, odprta in samozavestna. ●

on the scale of a balanced and well-connected Ljubljana metropolitan region that extends to the outer borders of its neighbouring municipalities. This will, again, require sensitivity and awareness of the need for balanced development, preservation, and active protection of the natural environment, the activation of cultural heritage, energy independence, and the development of self-sufficient agricultural landscapes.

Professor Koželj was, at a key moment, ready to step out of the shelter of academia and take responsibility for this change. Everything he pursued in the academic realm and in his own architectural practice laid the foundation for his transformation of Ljubljana. He initiated changes that made the city's urban space desirable once again, and helped make Slovenian society more contemporary, open, and confident. ●

PLEČNIK

Mesto je arhitektura iz arhitektur. Vmešati se v mesto pomeni odzvati se na neštete plasti – geografske, zgodovinske, arhitekturne – in dodati novo, ki bo spet dana naslednjemu vmešavanju. Arhitekturnemu vmešavanju moramo, v primerjavi na primer s čebeljim, priznati, da se teh danosti zaveda in da arhitekti posamezne intervencije usmerjajo tudi v celoto, da bi jo spremenili. Vmešavati se v mesto s projektom, pomeni projektirati tudi celoto.

Danosti Ljubljane so nesporne. Skozi njo teče reka Ljubljanica, stiskata jo dva zelena klina – Rožnik in Golovec. Nikoli ni bila prestolnica, odločilno se je razvila kot glavno mesto republike znotraj širšega modernizirajočega političnega projekta in danes kot glavno mesto države znotraj postindustrijske unije. Nekaterim najvidnejšim strukturnim potezam lahko sledimo do zasnov avtorjev, kot so Maks Fabiani, Jože Plečnik in Edvard Ravnikar.

A city is an architecture of architectures. Intervening in a city means dealing with countless layers – geographic, historical, architectural – and adding another that will be passed on as a given to the next intervening party. To intervene in a city with a project means to be designing the whole.

Ljubljana's givens are indisputable: the Ljubljanica River flows through a space squeezed between two green wedges— Rožnik and the Golovec hills. It has never been a royal capital, but it developed decisively as the capital of a republic within a broader socio-political project of modernisation; and more recently, as the capital of a country within a larger post-industrial union.

While some of the most visible structural features can be traced back to the designs of architects such as Max Fabiani, Jože Plečnik, and Edvard Ravnikar, Janez Koželj in his role as city architect has unques-

Kakšen je značaj sodobnih projektov in načrtov, ki se vmešavajo v te danosti, je morda bolj sporno.

Na sodobni arhitekturni in prostorski razvoj Ljubljane je najbolj vplival Janez Koželj v funkciji mestnega arhitekta. Kaj je njegova inovacija in v kakšnem razmerju je z danim, lahko najbolje povzamemo prav z razvojem funkcije mestnega arhitekta.

Globalnemu izčrpanju modernističnih paradigem v 70. letih je sledilo oživljanje regionalistične in vernakularne introspekcije, ki je v okviru splošne preusmeritve arhitekturnih interesov razširilo zakladnico referenc za razmišljanje o mestu in njegovi strukturi. V primeru Ljubljane je to pomenilo ponovno odkritje Jožeta Plečnika v 80. letih in ponovno odkritje tako imenovane Plečnikove Ljubljane.

Od Dunaja do Prage je Plečnik deloval kot vrsta arhitekta, ki je postajala zastarela. Prevzemal je naloge, povezane s simbolnimi funkcijami mesta, ki so

tionably proved the most influential force in the contemporary spatial and architectural development of Ljubljana. His penchant for innovation and its relationship to the givens can best be summarised by the development of the function of the city architect.

By the 1970s the prevailing modernist paradigms had become effectively exhausted. What followed was a revival of regionalist and vernacular introspection, which, within a general reorientation of architectural interests, expanded the trove of source-references for thinking and structuring the city. In the case of Ljubljana, this meant the re-discovery of Jože Plečnik in the 1980s and what is commonly known today as »Plečnik's Ljubljana.«

From Vienna to Prague, Plečnik remained something of an exception. He took on tasks that dealt with the symbolic functions of the city, which approach was gradually being replaced by the new

jih nove gospodarske zahteve mesta postopoma odpravljale. V Ljubljani je zasledoval podoben motiv: šele izumiti identiteto mesta, ki bi lahko zastarala. Plečnikovo pojmovanje Ljubljane je bilo skromno simbolno mesto, strukturirano okoli nekaj ključnih osi in točk, ki bi bile rednemu pešču neposredno dostopne – reka, »grajski« grič, pot v mesto ... A kot povsem sintetična ideja, ki je obstajala zgolj v mojstrovem osebnem mestnem vsakdanjiku in v njegovih osebnih odnosih z različnimi načrtovalskimi in upravnimi organi, je bila kot splošni načrt nevzdržna. Motiv izumljanja ljubljanske identitete bo moral posredovati akter, ki je ključno drugačen od Plečnika.

Janez Koželj prenovi vlogo arhitekta v mestu. V nasprotju s Plečnikom je Koželj javni arhitekt in funkcionar. Čeprav so osebni angažma in izkušnje še vedno ključno izhodišče, Koželj osebne izkušnje mojstra uspešno preoblikuje v javne programe.

industrial-economic imperatives of the city. In Ljubljana, he invented an identity for a city that essentially lacked a history that might be considered outdated in the first place.

Plečnik's concept of Ljubljana was that of a modest symbol-city structured around a few key axes and points immediately accessible and familiar to all – river, castle, hill, path. It was a purely synthetic idea that largely existed through the master's personal everyday use of the city – and through his personal relations with the various planning and governing bodies. The concept of creating an identity for Ljubljana from its existing material then had to be mediated through an actor very unlike Plečnik.

Janez Koželj redefined the role of the architect within the city. In contrast to Plečnik, Koželj is a public intellectual and functionary. While personal engagement and experience still represent key

Arhitekturno in urbanistično dediščino Maksa Fabianija, Jožeta Plečnika in Edvarda Ravnikarja prevaja v kolektivne imperativne postindustrijskega mesta. Ne kot še en avtorski pečat, ampak kot katalizator za širšo obnovo in kolektivno identifikacijo. Posamezni projekti, omogočeni pod mandatom mestnega arhitekta, postopno sestavljajo celotno vizijo, ki ljubljanske danosti in arhitekturno zapuščino prevaja v razvojni program. Tako Plečnikova vsakodnevna pot od Trnovega do Kongresnega trga ali njegov sprehod ob Ljubljanici postaneta javna zadeva, zadeva vse Ljubljane.

starting points, Koželj successfully reformulates the master's personal takes on Ljubljana as public programmes. He translates the architectural and urban heritage of Max Fabiani, Jože Plečnik, and Edvard Ravnikar into collective imperatives for a post-industrial city. Not as yet another author but as a catalyst for broader renewal and collective identification. Individual projects, made possible under the mandate of the city architect, gradually come to form a comprehensive vision that translates Ljubljana's givens and architectural heritage into a programme for development. Thus, Plečnik's daily commute from Trnovo to Congress Square, or his walk along the Ljubljanica River, become a public matter, become all of Ljubljana's business.



Plečnikovo nasledstvo: dediščina in inovativnost
Building on Plečnik: Heritage & Innovation

23

Nabrežje Trnovski pristan / Trnovo Embankment,
fotografija / photo: Ana Skobe (2), Miran Kambič (3)





4 | Krakovski most / Krakovo Bridge,
fotografija / photo: Miran Kambič

5 | Trnovski pristan / Trnovo Embankment,
fotografija / photo: Matevž Paternoster





6 Ureditvev nabrežij Ljubljane / Ljubljana River Embankments,
fotografija / photo: Miran Kambič

» V času, v katerem je deloval Plečnik, so se politiki, naročniki in specializirane stroke (umetnostni zgodovinarji, obrtniki, inženirji) prilagodili viziji arhitekta umetnika, ki je prevzel odgovornost za celoto in za prihodnost. Vizija Ljubljane, kot jo je zasnoval prof. Janez Koželj, je predpostavljala metamorfozo mesta kot proces, v katerem arhitektke in arhitekti spet prevzamejo vodilno vlogo in odgovornost za vodenje projekta ter uspešno zrežirajo, koordinirajo in nadzorujejo izvedbo posameznih delov skupne vizije.

V urbanistično teorijo je Edmund Bacon vpeljal načelo »drugega človeka«. Ljubljana je imela v zgodovini večkrat srečo: da je po potresu Fabiani zastavil njeno moderno zasnovo, da je Plečnik po njem oblikoval

In the time of Plečnik, politicians, clients, and specialised professions (art historians, craftsmen, engineers) adapted to the vision of the architect-artist, who assumed responsibility for the whole and for the future. The vision of Ljubljana as conceived by Professor Janez Koželj presupposed the metamorphosis of the city as a process in which architects once again assume a leading role and responsibility – to guide the project and successfully direct, coordinate, and supervise the execution of individual parts of a shared vision.

In urban planning theory, Edmund Bacon introduced the principle of the »second man.« Ljubljana has, throughout its history, been fortunate multiple times: that after the earthquake, Fabiani laid out its modern

urbane prostore, da je Ravnikar dopolnil Plečnikovo Ljubljano in ji oblikoval središče z modernističnim jezikom in da je, navsezadnje, Janez Koželj s čvrsto vizijo kolektivnega umetniškega projekta nadaljeval urbani razvoj mesta.

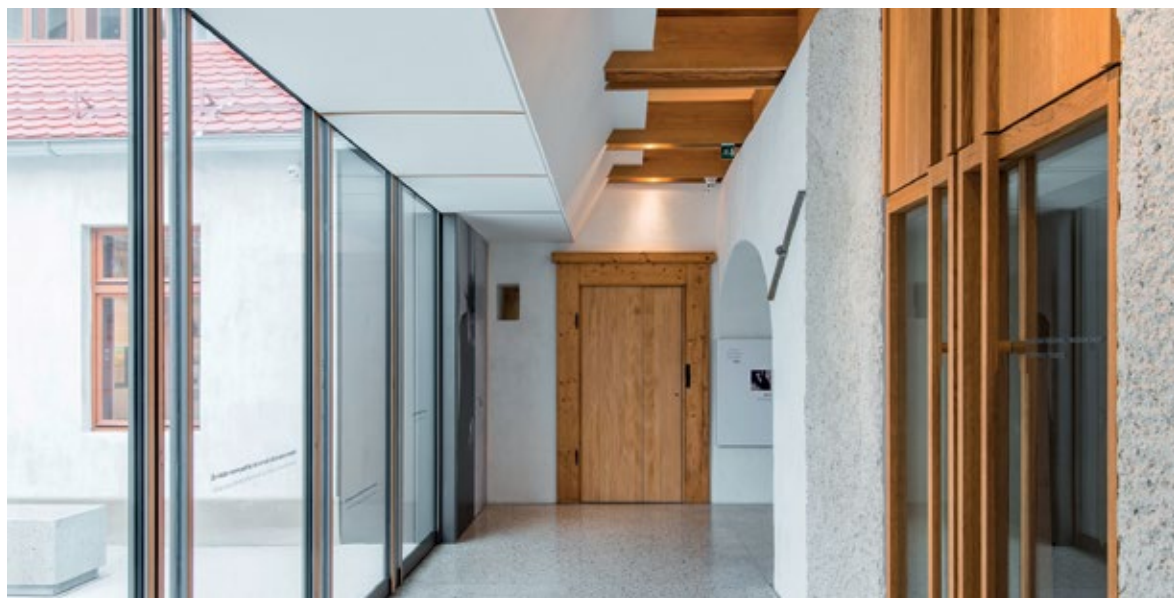
Ker je gradnja mesta počasen, postopen proces, je za uspešno izvedbo pomembno ne le to, kar danes dokončamo, ampak tudi potencial, ki ga določimo, in tradicija, ki jo vzpostavimo za jutri – kajti karkoli storimo, bo nekega dne treba spremeniti.

Tako je Ljubljana mesto, v katerem smo vsi, po Plečnikovi, Ravnikarjevi in tudi po Koželjevi zaslugi, lahko blizu z arhitekturo. ● Miha Dešman

design; that Plečnik subsequently shaped its urban spaces; that Ravnikar complemented Plečnik's Ljubljana and designed its centre with a modernist language; and that, ultimately, Janez Koželj continued the urban development of the city with the strong vision of a collective artistic project.

Since city-building is a slow, gradual process, what matters for successful execution is not only what we complete today, but also the potential we define and the tradition we establish for tomorrow – because whatever we do will, one day, need to change.

Ljubljana is a city where, thanks to Plečnik, Ravnikar, and also Koželj, we can feel close to architecture. ● Miha Dešman



» Hiša starega mojstra, Plečnikova hiša, je od leta 1974 muzej, vendar občutljivi bivalni in ustvarjalni prostori niso brezhibno delovali kot sodobni muzejski prostori, namenjeni javnosti. Sam projekt prenove je razstava strokovnosti na področju konservatorstva. Proces je potekal v tesnem sodelovanju med občino, konservatorji, muzejem in seveda arhitekti (Arrea). Plečnikova hiša je kompleks dveh obstoječih objektov, cilindričnega prizidka in zimskega vrta. Prenova in restavracija sta kompleks prilagodili, da lahko deluje kot sodoben razstveni prostor, hkrati pa ohranili in obnovili prvine zaradi katerih ga vrednotimo kot del kulturne dediščine. Hiša, ki je sama po sebi izjemen artefakt, prikazuje zasebno stran Plečnikove discipline in ustvarjalnosti ter originalne modele njegovih projektov. Hiša in njen vrt sta zdaj v celoti odprta za javnost in delujeta kot izhodišče za nadaljnje raziskovanje – Plečnikove – Ljubljane. ● **Uroš Mikanovič**

The old master's home, Plečnik house, has been a museum since 1974, but the delicate residential and work/creative spaces simply didn't function seamlessly as modern museum spaces for the public. The renovation itself is an exhibition on conservation expertise. The process consisted of close collaboration between the municipality, conservationists, the museum, and of course the architects (Arrea). Plečnik House is a complex consisting of two existing objects, a cylindrical annex, and a winter garden. The renovation and restoration adapted the complex to function as a modern exhibition space, while preserving and restoring the qualities that make it an object of cultural heritage. The house, itself an exceptional artefact, showcases the private side of Plečnik's discipline and creativity together with original models of his projects. The house and its garden are now fully open to the public and serve as a point of departure for exploring Ljubljana – and Plečnik's Ljubljana – yet further. ● **Uroš Mikanovič**





Nabrežje Breg / The Breg Embankment,
fotografija / photo: Voranc Vogel

» Kjer je Plečnik kot oblikovalec fizično oblikoval številne ikonične ljubljanske znamenitosti, je Koželj deloval kot koreograf – usklajeval je strateške in sistemske izboljšave. Kot podžupan je nadzoroval več kot 40 pomembnih urbanističnih posegov, začeni s pešpotmi v središču Ljubljane leta 2007.

Ta drzna poteza je simbolizirala spremembo urbanih prednostnih nalog: povrnitev prostora za ljudi in ne za vozila. Spodbudila je globlji premislek o mestnem življenju v Ljubljani, saj je postavila v ospredje hojo, kolesarjenje in javno interakcijo na prenovljenih javnih površinah. Pod Koželjevim vodstvom se je na novo zasnovala povezljivost, razširile so se možnosti mobilnosti, javni prostori v mestu pa so postali bolj vključujoči in živahni.

Where Plečnik was the designer who physically shaped many of Ljubljana's iconic landmarks, Koželj acted as a choreographer, coordinating strategic and systemic improvements. As Deputy Mayor, he oversaw more than 40 significant urban interventions, beginning with the pedestrianisation of Ljubljana's city centre in 2007.

This bold move symbolised a shift in urban priorities and catalysed a broader rethinking of urban life in Ljubljana. Under Koželj's direction, connectivity was reimagined, mobility options diversified, and the city's public spaces became more inclusive and vibrant.

What distinguishes Koželj's influence was, and still is, his commitment to incremental yet impactful change – an approach that respected the city's heritage while

Koželjev vpliv se je razlikoval od njegove zavezanosti postopnim, a učinkovitim spremembam – k pristopu, ki je spoštoval dediščino mesta in hkrati sprejemal sodobne urbane vrednote. Vsak poseg je bil skrbno načrtovan tako, da se je ujema z identiteto Ljubljane, pri čemer je bilo zagotovljeno, da modernizacija ni šla na račun lokalnega značaja.

Plečnik in Koželj sta se zavedala, da so pomembne tudi majhne podrobnosti. Uporaba lokalnih materialov, njihova dosledna uporaba ter zasnova, ki poudarja preprostost in trajnost, so zagotovili, da se ne bodo le vklapljali v okolje, temveč bodo s starostjo tudi zoreli in omejili potrebo po dragem vzdrževanju. Ti detajli s seboj nosijo tudi humor in lokalne zgodbe, kar doda še eno plast bogastva, ki ga ponuja mesto. Izognili smo se pasti iskanja ikon in veličastnih izjav ter jo nadomestili z iskanjem in zagotavljanjem pristnosti. ● Rob Adams

embracing contemporary urban values. Every intervention was carefully choreographed to align with Ljubljana's identity and vision, ensuring that modernisation did not come at the expense of local character.

Both Plečnik and Koželj recognised that small details matter. The use of local materials, their consistent application, and designs that emphasise simplicity and durability ensure that they not only blend in but will mature with age and limit the need for expensive maintenance. These details also carry with them humour and local stories, adding another layer to the richness the city has to offer. The trap of looking for icons and grand statements has been avoided and replaced by a search for and delivery of authenticity. ● Rob Adams

» Ljubljana je danes eno najlepših in najvitalnejših mest v regiji. Je rezultat dolgotrajnega razvojnega procesa, v katerem težko vrednotimo posamezna obdobja brez poznavanja širšega konteksta. Ljubljana ni ena sama slika. Je plastovit niz prizorov. Na površju vsakdana so ulice, zgradbe, gibanje in hrup. To je tisto, kar vidimo, ko hitimo skozi obveznosti, ko mesto postane funkcija, kulisa delovnega dne. Pod to plastjo se skriva tudi drugo mesto. Mesto spominov, sedanosti in naših načrtov, ki ustvarjajo most med včeraj in jutri.

Z leti spoznavam, da se čas ne razteza le linearno. V zavesti se zgosti, prepleta, dogaja sočasno. Spomini niso več zaporedje, temveč mreža. Zapisani so kot plasti na isti ravnini – kot palimpsest, ki ga lahko luščimo, prebiramo in razbiramo pomene. Oblikujejo naš notranji zemljevid, ki nas usmerja, čeprav ni vedno celovit. In ko spoznamo to, postane prihodnost jasnejša. Ni več prazna možnost, ampak odgovornost – kako nadaljevati nekaj, kar je živelo že dolgo pred nami.

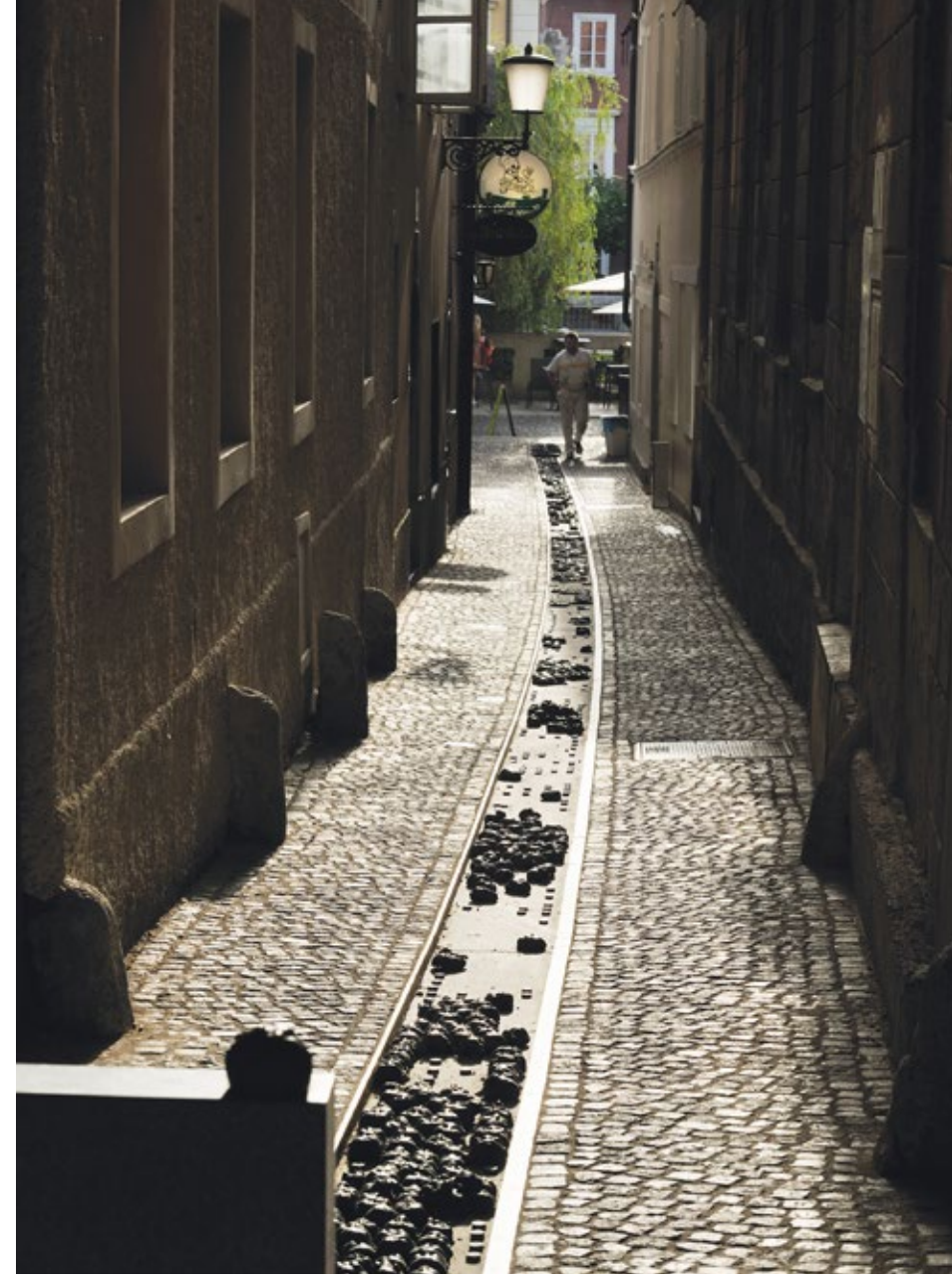
Ta kontrast med propadajočim in vzvišenim, med vsakdanjim in simbolnim, je tisti napetostni lok, ki Ljubljano še danes opredeljuje kot arhitekturno in urbano celoto. ● Peter Gabrijelčič



Ljubljana is today one of the most beautiful and vital cities in the region. It is the result of a long-term development process in which it is difficult to evaluate individual periods without knowing the broader context. Ljubljana is not a single picture. It is a layered series of scenes. On the surface of everyday life we find streets, buildings, movement, and noise. This is what we see when we rush through our routines, when the city becomes a function, the backdrop to the working day. Under this layer, another city lays hidden – a city of memories, the present, and our plans, which create a bridge between yesterday and tomorrow.

Time runs not only linearly but varies, intertwines, happens simultaneously. Similarly, memories do not consist in a sequence or series but a network. They are written as layers on the same plane – like a palimpsest that we can peel, read, and decipher. They form our inner map that guides us, and when we realise this, the future becomes clearer. It is no longer a mere, undefined possibility but a responsibility— how to continue something that lived long before us.

The contrast between the decaying and the sublime, between the everyday and the symbolic, is the arc of tension that still defines Ljubljana today as an architectural and urban whole. ● Peter Gabrijelčič



12 | Kjučavničarska ulica / Kjučavničarska Street,
fotografija / photo: Miran Kambič

13 | Nova Ribja brv / Footbridge Nova Ribja brv,
fotografija / photo: Miran Kambič



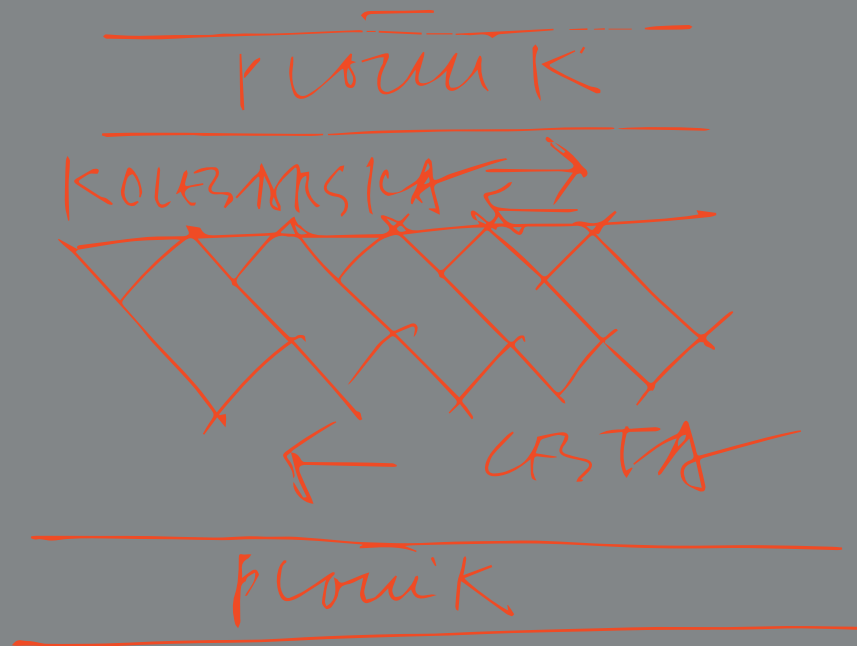


CVCI. FRANCISCO. CAROLO.
MDCCCLII.
CIVITAS.

Petkovškovo nabrežje / Petkovšek Embankment,
fotografija / photo: Miran Kambič

Tromostovje / The Triple Bridge,
fotografija / photo: Voranc Vogel





V zadnjih desetletjih 20. stoletja so avtomobili postajali vse dostopnejši in se tako postopno uveljavili kot prevladujoč način transporta ter s tem postali merilo razvoja Ljubljane. S sočasnim zatonom strateškega urbanističnega načrtovanja se je odprla pot za stihijsko, nenadzorovano in razpršeno rast mesta. Urbane funkcije so se postopoma umikale iz zgodovinskega središča, mesto pa se je razvijalo na obrobju – nakupovalna središča na robu mesta so postala nova gravitacijska središča, medtem ko je bilo mestno jedro vedno bolj zapuščeno. Razvoj novih mestnih predelov s suburbanim značajem ob obvoznici na eni strani ter vse bolj zbledelo in zanemarjeno središče mesta na drugi sta vodila v pospešeno urbanizacijo brez urbane kulture. Ena od posledic takega razvoja je bila razdrobljena podoba – identiteta Ljubljane. Mesto, ki je drselo v suburbanizacijo, brez jasne javne vizije,

In the final quarter of the 20th century, cars became increasingly affordable, becoming both the established, dominant mode of transport and by association a measure of Ljubljana's development. Coupled with the decline in strategic urban planning, this only contributed to increasing suburban sprawl and the chaotic, uncontrolled, and dispersed growth of the city. Urban functions gradually moved out of its historic centre, with most development occurring on the periphery – the shopping malls on the outskirts became new centres of gravity, while the historic centre was left behind. Expanding areas with suburban character along the ring motorway, paired with a faded and increasingly neglected city centre, accelerated urbanisation without urban culture. This led to a fragmented image and identity of Ljubljana. A city drifting into suburban sprawl, lacking public vision, strategy, and

strategije in identitete, z izpraznjenim središčem – to je bila Ljubljana, s katero se je soočil Janez Koželj. Izhodišče Koželjeve strategije je bilo prevrednotenje zgodovinskega središča Ljubljane ter sistematična ter celovita prenova njegovega zanemarjenega, z avtomobili napolnjenega mestnega prostora in njegovo postopno preoblikovanje v polnopravni javni prostor. Pri tem prizadevanju so postale očitne Koželjeve strateške spretnosti: namesto da bi javnosti predstavil celoten obseg svoje vizije naenkrat, jo je uresničeval skozi vrsto manjših posameznih projektov, s pomočjo katerih se je vizija razkrivala postopoma in ne kot enoten, celovit načrt. Z vsakim preoblikovanjem posamezne ulice, trga ali rečnega nabrežja v prostor za pešce in kolesarje se je vedno bolj razvejala rastoča mreža javnega prostora, ki je postopoma preoblikovala značaj in podobo mestnega središča.

identity, with a hollowed-out centre – this was the Ljubljana that Janez Koželj set out to confront. The starting point of Koželj's strategy was the re-evaluation of Ljubljana's historic city centre and the systematic, comprehensive renewal of its neglected, car-filled streetscape, transforming it into a full-fledged public space. In this endeavour, Koželj's strategic skills became evident: rather than presenting the full scope of his vision to the public all at once, he implemented it through a series of partial, individual projects, communicating each step incrementally, allowing the vision to unfold gradually rather than as a single, comprehensive plan. With each transformation of a street, square, or riverbank into space for pedestrians and cyclists, a growing network of public space began to take shape, progressively reshaping the character and the image of the historic centre. This network of public space,

To omrežje javnega prostora, okrepjeno in povezano z nizom novih mostov čez Ljubljanico, je na novo opredelilo paradigmo urbanega prostora in spremenilo merilo mestnega središča z avtomobila na pešca. Vzpostavitev mreže javnega prostora je arhitekturi omogočila, da je znova postala del estetske izkušnje mesta ter s tem uveljavilo zgodovinsko središče mesta kot glavno identifikacijsko točko in reprezentativni prostor Ljubljane. Obnovljen in preoblikovan javni prostor je postal katalizator za revitalizacijo ljubljanskega mestnega središča ter ga preobrazil v magnet za urbano življenje, kar je vodilo k postopni vrnitvi ključnih urbanih funkcij in omogočilo postopno reurbanizacijo središča Ljubljane. Mestno središče je tako postalo sproščena in udobna dnevna soba Ljubljane.

reinforced and interconnected by a series of new bridges, redefined the paradigm of urban space and shifted the measure of the city centre from the car to the pedestrian. The reinvention of public space allowed architecture to once again become part of the city's aesthetic experience, establishing the historic centre as the main point of identification and the representative space of Ljubljana's image. The reclaimed and redesigned public space became a catalyst for the revitalisation of Ljubljana's city centre, transforming it into a magnet for urban life, which led to the gradual return of key urban functions and facilitated the steady re-urbanisation of Ljubljana's historic centre. The historic centre thus became a relaxing and comfortable living room of Ljubljana.



Prenova Novega trga / Renovation of Novi trg Square,
fotografija / photo: Miran Kambič

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Javni prostor kot duša mesta
Public Space as the Soul of the City

Marko Peterlin

LJUBLJANA V GIBANJU: PREOBRAZBA JAVNEGA PROSTORA

Že bežen pogled na Ljubljano danes razkrije, da gre za mesto, ki je povsem drugačno kot pred dvajsetimi leti. Ta vidna preobrazba je predvsem posledica korenite preobrazbe javnega prostora v mestu.

Koželj je dejavno sodeloval pri razmislekih o prihodnosti mesta, med drugim že kot član skupine arhitektov, povezanih z revijo *AB* in galerijo *DESSA*, kot član Društva arhitektov Ljubljane ter kot profesor na Fakulteti za arhitekturo. Čeprav je že skupaj s kolegi in študenti pripravil številne predloge in razmisleke o urbanem razvoju Ljubljane, pa je prav gotovo njegov dejanski vpliv na razvoj mesta postal bistveno večji, ko je novembra 2006 postal del županske ekipe Zorana Jankovića.

Marko Peterlin

LJUBLJANA IN FLUX: THE TRANSFORMATION OF PUBLIC SPACE

Even a quick glance at Ljubljana today reveals a city that is entirely different from what it was twenty years ago. This highly visible transformation is primarily the result of a profound reshaping of the city's public space.

Although Janez Koželj actively participated in discussions about the future of the city as a member of a group of architects associated with *AB* magazine and the *DESSA* gallery, as a member of the Ljubljana Architects' Association (*Društvo arhitektov Ljubljane*), and as a professor at the Faculty of Architecture, his actual influence on the city's development became significantly greater when he joined Zoran Janković's mayoral team in November 2006.

The renovation and enhancement of public space in Ljubljana did not begin in 2006, but rather at a

Prenova javnega prostora v Ljubljani se sicer ni začela leta 2006, pač pa še v času, ko se je mesto intenzivno širilo navzven. Že leta 1976 so bile prve ulice v mestnem jedru zaprte za motorni promet, s čimer je nastal zametek območja za pešce. Prepoved motornega prometa po nekaterih ulicah in trgih je omogočila postopno revitalizacijo zgodovinskega mestnega središča, ki je prej dolga desetletja nazadovalo, in v drugi polovici 80. let je Stara Ljubljana znova postala osrednji prostor družabnega življenja. Od začetka 90. let do prihoda Koželja je prenova javnega prostora potekala v okviru sicer skromnega, a izjemno uspešnega programa *Ljubljana, moje mesto*. Tedaj se je težišče preoblikovanja Stare Ljubljane premaknilo proti nabrežjem Ljubljanice.

time when the city was still expanding rapidly. As early as 1976, the first streets in the city centre were closed to motorised traffic, creating the beginnings of a pedestrian zone. The ban on motorised traffic on certain streets and squares enabled the gradual revitalisation of the historic city centre, which had been in decline for decades, and in the second half of the 1980s, the old town (*Stara Ljubljana*) once again became the centre of social life. From the early 1990s until Koželj's arrival in 2006, the renovation of public space took place within the framework of the modest but highly successful programme *Ljubljana moje mesto*. At that time, the focus of the transformation of the old town shifted toward the banks of the Ljubljanica River.



18. 19 | Ureditvev nabrežij Ljubjanice / Ljubljana River Embankments,
fotografija / photo: Miran Kambič





In 2007, under Koželj's leadership, an extremely ambitious long-term programme of renovating streets, squares, embankments, and other public spaces began, which is still ongoing today. The first symbolic and substantively important step was taken just a few months after the team took office, when Prešeren Square and Wolfova Street were completely closed to motor traffic. In the following years, numerous streets, squares, and riverbanks were comprehensively renovated—and they remained closed to motor vehicles, forming a key part of the recognisable image of Ljubljana's city centre today. The changes, particularly in the early years, were radical, driven from the top-down. The long-term vision for the city, initiated by Koželj, was first manifested in the form of the Ljubljana riverbanks, thanks to the professional efforts of Koželj and his colleagues, supported by the managerial

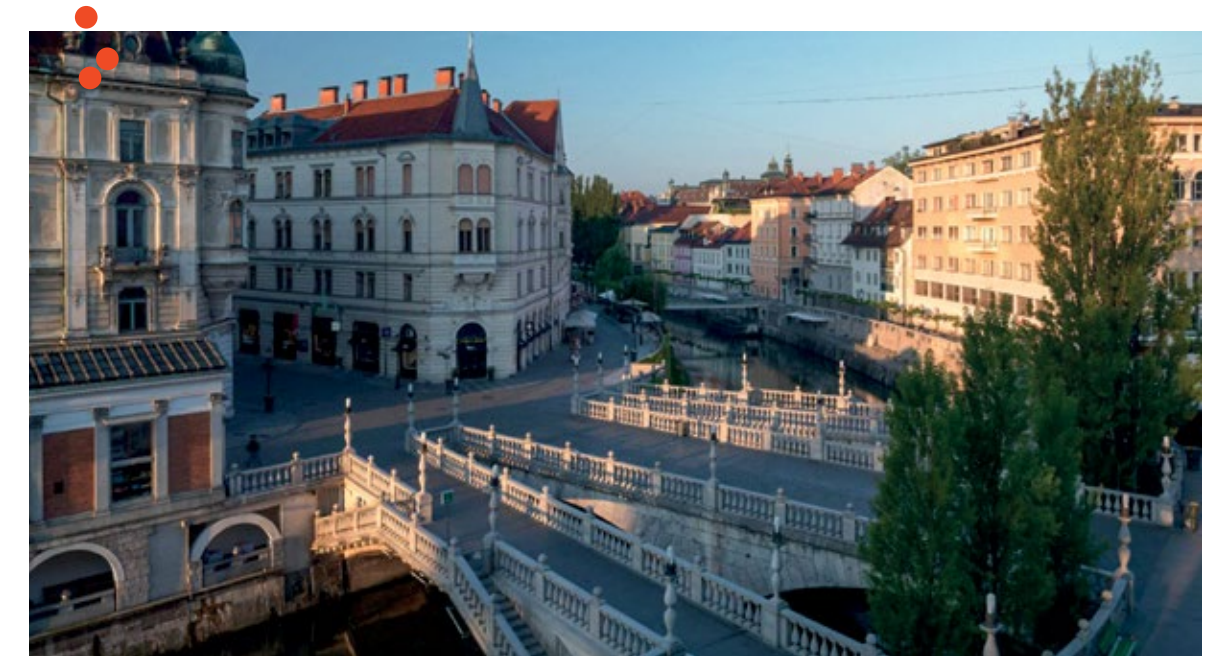
and construction experience as well as political power of Mayor Jankovič. These first outcomes were later awarded the European Prize for Public Space.

During the second term of the mayor's team, work on the renovation of public space continued, while at the same time greater emphasis was placed on linking public space with the city's transport policy. This began in 2008 with a visit by the charismatic Danish urban planner Jan Gehl, who visited Ljubljana at the invitation of Vienna-based activist Blaž Lokar. It was during this visit that Koželj and Lokar formed a closer bond and continued their collaboration on the drafting of the city's first transport policy, which was adopted in 2012. An important aspect of the new transport policy was also the very complex renovation of Slovenska Street, which took place in several phases and over several terms of office between 2012 and 2018. ●

Leta 2007 se je nato pod Koželjevim vodstvom začel izjemno ambiciozen dolgoročen program prenove ulic, trgov, nabrežij in drugih javnih prostorov, ki poteka še danes. Prvemu simboličnemu in vsebinsko pomembnemu koraku smo bili priča le nekaj mesecev po nastopu ekipe, ko sta bila za motorni promet v celoti zaprta Prešernov trg in Wolfova ulica. V naslednjih letih je sledila celovita prenova številnih ulic, trgov in nabrežij – ti so po prenovi ostali zaprti za motorni promet in so danes ključni del prepoznavne podobe mestnega središča. Spremembe so bile predvsem v prvih letih delovanja res radikalne, gnane in izvajane od zgoraj navzdol. Dolgoročna vizija mesta, ki ji je botroval Koželj, je s strokovnimi prizadevanji Koželja in kolegov ter s podporo menedžerskih in gradbenih izkušenj ter politične moči župana Jankoviča na začetku dobila svojo prostorsko manifestacijo predvsem

skozi nabrežja Ljubljane, ki so bila kasneje ovenčana tudi z evropsko nagrado za javni prostor.

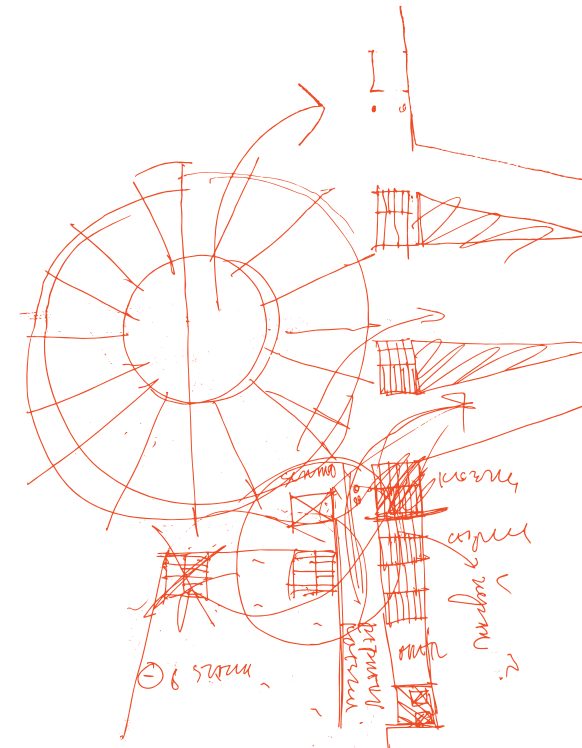
V drugem mandatu županske ekipe se je delo na prenovi javnega prostora sicer nadaljevalo, hkrati pa je večjo težo dobila povezava javnega prostora s prometno politiko mesta. Ta je svoje zametke dobila leta 2008 ob obisku karizmatičnega danskega urbanista Jana Gehla, ki je Ljubljano obiskal na povabilo na Dunaju živečega aktivista Blaža Lokarja. Prav ob tem obisku sta se Koželj in Lokar tesneje povezala in sodelovanje nadaljevala tudi pri oblikovanju prve Prometne politike mesta, ki je bila sprejeta v letu 2012. Pomemben vidik prometne politike je bila tudi izjemno kompleksna prenova Slovenske ceste, ki je potekala v več fazah in prek več mandatov med letoma 2012 in 2018. ●





Kongresni trg / Congress Square,
fotografija / photo: Miran Kambič

Koželjeva skica Prešernovega trga / Koželj's sketch of
Prešeren Square, arhiv MOL / archive MOL



» Zasnova arhitekture zgradb/-e in odprt prostor igrata enakovredno, dopolnjujočo vlogo: odprt prostor je tisti del sveta, ki je namenjen najširšemu krogu uporabnikov in je prav zaradi te njegove vloge deležen tolikšne projektantske pozornosti. Odprt prostor pa oblikuje tudi arhitekturo. Zgradba ni samostojen in neodvisen artefakt v prostoru, skulptura, marveč je ali postane aktiven gradnik odprtega, javnega prostora. ● Jurij Kobe

Both the design of the architecture of the building(s) and the open space play an equal, complementary role. Open space is that part of the world that is intended for the widest circle of space users, and it is precisely because of this role that it receives so much design attention in both applications. Open space also shapes architecture. The building is not an independent and self-contained artifact in space, a sculpture, but rather is or becomes an active building block of an open, public space. ● Jurij Kobe



Kongresni trg in park Zvezda / Congress Square and Zvezda Park,
fotografija / photo: Miran Kambič

Jure Grohar

KONGRESNI TRG: OD KRAJA DO NEKRAJA IN NAZAJ

Kako sploh pisati o tem prostoru, ki odlično deluje, ki je že ves čas tu, ki se nam zdi povsem vsakdanji in njegova prisotnost v mestu normalna? Če za trenutek pogledamo v bližnjo preteklost, ugotovimo, da, čeprav se morda tako zdi, ta prostor ni sebi dan, prav tako pa tudi ne njegove prostorske kvalitete.

Na začetku tega tisočletja so bili osrednji mestni odprti prostori v Ljubljani pravzaprav le infrastruktura za avtomobilski promet. Če jih izpostavimo samo nekaj; Prešernov trg je bil križišče avtobusnega prometa, Trg republike je bil do nedavnega še parkirna površina, Kongresni trg pa osrednje mestno parkirišče – torej trg le v imenu. Asfaltirana površina je bila izpraznjena le ob državnih proslavah in redkih kulturnih dogodkih, medtem ko smo se v dnevnem življenju pomikali le ob robovih "trga". Po Marcu Augéju je šlo torej za nekraj, antropološko nedoločen prostor, ki ne gosti ali spodbuja socialnih funkcij in

Jure Grohar

CONGRESS SQUARE: FROM NON-PLACE TO PLACE AND BACK AGAIN

How can one even begin to write about this space that functions so well, that has always been here, that seems entirely ordinary and whose presence in the city feels perfectly normal? A brief look into the recent past reveals that, although it may appear this way, this space is not a given—nor are its spatial qualities.

At the beginning of this millennium, the main open public spaces in Ljubljana were essentially just infrastructure for automobile traffic. To name just a few: Prešeren Square was an intersection for bus traffic, Republic Square was until recently a parking lot, and Congress Square served as a central city parking area—in other words, a square only in name. The asphalt surface was cleared only for state celebrations and the occasional cultural event, while in everyday life,

interakcij. Šele leta 2011, z rekonstrukcijo Plečnikovega dizajna trga iz konca 20. let prejšnjega stoletja in umikom avtomobilov v kletno garažo pod njegovo površino, se na njem ponovno vzpostavi javni prostor.

Kongresni trg deluje kot prostor različnih kulturnih in športnih dogodkov, prostor komunikacije med državljani in oblastmi ter drugih formalnih ali improviziranih dogodkov, še pomembneje pa kot prostor vsakdanjih neformalnih srečanj uporabnikov mesta. Izpostaviti je treba, da ta trg deluje v veliki meri brez komercialnih programov; oglejmo si, kaj ga torej morfološko in programsko definira. Rahlo naklonjeno površino artikulirajo štiri stranice v približnem razmerju 1 : 5, kar samo po sebi ni nič posebnega, zanimivo pa je, da niso uniformirane, vsaka izmed njih pa ima svoje oblikovne specifikacije in je s tem prepustna na drugačen način. Južna stranica je najbolj fragmentirana, ostanek nedokončanega zgodovinskega kareja

people only moved along the edges of the »square.« In the terms of Marc Augé, this was a »non-place,« an anthropologically undefined space that does not host or encourage social functions or interactions.

It wasn't until 2011, with the reconstruction of the square, taking Plečnik's design from the late 1920s and the removal of cars to an underground garage, that a true public space was re-established on the square. Congress Square now functions as a venue for various cultural and sporting events, a space of communication between citizens and government, as well as for other formal or improvised happenings. More importantly, it serves as a place for everyday informal encounters among city users. Notably, this square functions largely without commercial programs. So what defines it morphologically and programmatically?



25 | Kongresni trg / Congress Square,
fotografija / photo: Voranc Vogel

26 | Kongresni trg / Congress Square,
fotografija / photo: Ana Skobe



in mini plaza pred univerzo, med katerima je iztek Vegove ulice. Nasprotno stranico tvori park Zvezda, gre za »mehek« rob s platanami zasajenega parka. Po videnju nekaterih je park Zvezda kar del Kongresnega trga, ena entiteta, oblikovno, materialno, funkcionalno in ambientalno pa sta park in trg antipoda – formalno oblikovana odprta površina iz pranege teraca s podolgovatim proporcem, polje dogajanj, nasproti senčnemu zelenemu parku, v katerega se vstopa s stranic in po vogalih – prostora bolj usmerjenih tokov. Na krajših stranicah si nasproti nastopata stavba Slovenske filharmonije in Uršulinska cerkev. Gre za dve javno dostopni historični javni stavbi. Javni prostor se s Kongresnega trga ne razteza le po ulicah in nabrežjih, temveč tudi v notranjost stavb, pri čemer nam pride na misel slavna karta Rima Giambattista Nollija iz prve polovice 18. stoletja. Ta kanonična risba ne prikazuje le razlike med polnim in praznim,

A slightly sloped surface is enclosed by four sides in an approximate 1:5 ratio, which is not remarkable in itself. What is interesting is that the sides are not uniform—each has its own specific design features and permeability. The southern edge is the most fragmented, a remnant of an unfinished historic block and a small plaza in front of the seat of the University of Ljubljana, separated by the end of Vegova Street. The opposite side is bordered by Zvezda Park, forming a »soft« edge with its rows of plane trees.

Some consider Zvezda Park to be part of Congress Square itself—a single entity—but in terms of design, materiality, function, and atmosphere, the park and square are opposites: a formally designed open washed terrazzo surface with elongated proportions—a field of events—contrasted with a shady green park, accessed from the sides and corners—a space of more directed flows. On the shorter sides,

temveč tudi pritličja javnih objektov. S tem opozarja na novo razumevanje javnega prostora in njegovo večplastnost, na navezavo javnih prostorov institucij in odprtega javnega prostora mesta, kar velja tudi za situacijo na Kongresnem trgu in dodatno utemeljuje idejo o ustvarjanju »Augejevega« kraja.

Kongresni trg je torej kraj tokov, ustavljanja, prostor, kjer se z nekom srečamo, kraj, kamor se namenimo ali od koder se nekam odpravimo. Iz trga je mogoče prebrati določene zgodovinske sloje mesta, ki mu predstavljajo nekakšno ozadje – pogled na Ljubljanski grad, proti Trgu francoske revolucije, proti njegovemu modernemu pendantu – Trgu republike z značilno silhueto sveh modernističnih stolpnic, na nek način panoramski pogled na »preteklost«, ki sugerira v sedanjosti, hkrati pa tudi proti novemu spomeniku, ki je izhodišče za bodoči južni trg, ki bo morda izveden v prihodnosti in dodal temu prostoru potencialen nov javni kraj. ●

the Philharmonic building and the Ursuline Church face each other. These are two historic publicly accessible buildings. The public space of Congress Square extends not only along the surrounding streets and riverbanks but also into the interiors of these buildings, evoking the famous Giambattista Nolli map of Rome from the first half of the 18th century.

Congress Square is thus a place of flows, of pauses, a place where one meets others, a destination, or a starting point for somewhere else. Standing on the square, one can read certain historical layers of the city as a kind of backdrop—the view toward the Castle, toward French Revolution Square, toward its modern counterpart, Republic Square, with the distinctive silhouette of its modernist towers. It offers a kind of panoramic view of the »past« that co-create the present, while also pointing toward the new monument—the »gate« of a potential future Southern Square. ●





Spomenik žrtvam vseh vojn / Victims of All Wars Memorial,
fotografija / photo: Miran Kambič
28, 29

» Vsaka ulica, vsak mestni prostor ima svoj red, in kombinacija stavb in arhitekture je tista, ki ustvarja mesto. In pa sama raba, ki mora biti raznolika. Uspešno mesto ustvarja raznolikost: raznolikost uporabe, raznolikost uporabnikov in raznolikost prostorov. Raznolikost ustvarja gibanje, arhitektura je zgolj okvir za človeško dejavnost, bodisi komercialno bodisi socialno. Ta temeljni argument, preveden v drevo-rede, široke pločnike, mešano rabo, lahko izrazimo s pomočjo avtorice, teoretičarke urbanega in aktivistke Jane Jacobs: »V delu ulice, kjer živim, vsak dan znova poteka prizor zapletenega in raznolikega pločniškega baleta.« ● **Miha Dešman**

Every street, every urban space has its own order, and it is the combination of buildings and architecture that creates a city. And the use itself, which must be diverse. A successful city creates diversity: diversity of use, diversity of users, and diversity of spaces. Diversity creates movement, architecture is merely a framework for human activity, whether commercial or social. This fundamental argument, translated into tree-lined avenues, wide sidewalks, mixed use, is best expressed with the help of author, urban theorist, and activist Jane Jacobs: »In the part of the street where I live, a scene of a complex and diverse sidewalk ballet takes place every day.« ● **Miha Dešman**



» Ljubljana je mesto, ki ima izrazito os sever–jug. Ta os povezuje Alpe in Mediteran. Alpe dominirajo na iztekah ulic proti severu, tudi Slovenske, ki je glavna os in poteka po nespremenjeni trasi od antike. Po širitvi srednjeveškega mesta iz nukleusa pod gradom na levi breg Ljubljanice je Slovenska cesta predstavljala rob med urbaniziranim in podeželjem. Kasneje se je cesta razvijala z razvojem prometa. V socializmu je dobila značaj političnega prospekta za parade, s širitvijo in rušitvami, ki so kljub nasprotovanju arhitektov osiromašili mesto za Kozlerjevo hišo, najlepšo baročno palačo v mestu. ● Miha Dešman

Ljubljana is a city with a distinct north-south axis. This main axis – Slovenska cesta – connects the Alps and the Mediterranean and runs along a route unchanged since antiquity. After the expansion of the medieval city from the nucleus under the castle to the left bank of the Ljubljanica, Slovenska cesta represented the edge between the urban and rural areas, until in the Baroque the city once again surrounded the road space with palaces. Later, the road developed with the development of traffic. During socialism, it took on the character of a political avenue for parades, with expansion and demolitions that, despite the opposition of architects, impoverished the city. ● Miha Dešman



Slovenska cesta / Slovenska Street,
fotografija / photo: arhiv / archive MNSZ
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Slovenska cesta / Slovenska Street,
fotografija / photo: Miran Kambič
31



» Naši projekti odprtih mestnih prostorov s svojimi zanimivimi vsebinami po mojem mnenju na začetku niso predstavljali nečesa izjemnega, doslej še ne videnega. Predstavljali so pač uspešne, skrbno obdelane arhitekturne in urbanistično-oblikovalske naloge, ki jih vsak rešuje po svojih najboljših željah in svojih strokovnih in ustvarjalnih močeh. Te ureditve, skupaj z ureditvami vseh drugih kolegov in projektantskih skupin, ki so pri urejanju mesta sodelovale s svojimi projekti, pa so se vendarle pokazale kot nekaj posebnega – ob dejstvih, da so bile deležne različnih vrhunskih mednarodnih nagrad in priznanj. Je vse to res le naključje? Ali tu ni bil na delu nek sistematičen razmislek, ki mogoče vendarle ni nekaj običajnega in je mednarodna skupnost s svojimi priznanji odkrila nekaj, kar presega običajno prakso urejanja mesta!? ● Jurij Kobe

Our projects of open urban spaces with their interesting contents did not initially represent something exceptional, something never seen before. They presented successful, carefully crafted architectural and urban design tasks. These arrangements, together with the design teams that took an active part in the arrangement of the city with their projects, nevertheless proved to be something special—which is evidenced in the fact that they received various international awards and recognition.

Is all this really just a coincidence? Wasn't there some systematic thinking at work here, which is perhaps not something ordinary after all? And has the international community not discovered with such recognition something that goes beyond the common, usual practice of arranging a city? ● Jurij Kobe



*Da na ulici
izvajamo
projekte, ker
vsega pravno
praktično in
naše za njih
reševanje.
Lj. Jozic-Kranj.*

» Prometni tokovi so se počasi začeli prerazporejati po vzporednih cestah. Urbanistični načrtovalec Jan Gehl trdi, da obstaja linearen odnos med številom in širino cest ter količino prometa v centrih. To pomeni, da je prometa več, če je več površin, namenjenih prometu. Če te površine zmanjšamo, se tudi promet zmanjša, preusmeri in prilagodi. Mesto prihodnosti je mesto, v katerem prevladujejo pešci. ● Miha Dešman

Traffic flows slowly began to be redistributed along parallel roads. Planner Jan Gehl claims that there is a linear relationship between the number and width of roads and the amount of traffic in the centres. This means that there is more traffic if there is more surface area intended for traffic. If we reduce this surface area, traffic is also reduced, redirected and adjusted. The city of the future is a city dominated by pedestrians. ● Miha Dešman



Slovenska cesta / Slovenska Street,
fotografija / photo: Voranc Vogel

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Javni prostor kot duša mesta
Public Space as the Soul of the City

Dekleva Gregorčič arhitekti SLOVENSKA CESTA: JAVNI PROSTOR KOT STRATEGIJA PREOBRAZBE MESTA

Najin študij arhitekture na začetku devetdesetih let na ljubljanski Fakulteti za arhitekturo je zaznamovala jasna pozicija prof. Janeza Koželja, ki je nedvoumno povezala arhitekturno in urbanistično oblikovanje v celostno strategijo preobrazbe mesta. Odločno, z unikatno serijo predavanj z ambicioznim naslovom *Arhitektura mesta*, je zasidral permanentno ambicijo preizpraševanja širše vloge arhitekta pri ustvarjanju postopnega, premišljenega sooblikovanja urbanega okolja in družbe, skratka – mesta.

Koželj leta 1988 uvede predmet z imenom *Arhitektura mesta* v katerem poleg neposrednega naslavljanja Rossijevega kompleksnega manifesta v svoji definiciji mesta bistveno nadgradi Rossijevo idejo, da je mesto arhitektura iz arhitektur. Mesto definira kot »v veliko prostorsko kompozicijo povezana celota stavb, ulic, trgov, parkov, nabrežij, ki se stalno spreminja, dopolnjuje in razvija«.

Dekleva-Gregorič Architects CASE SLOVENSKA: PUBLIC SPACE AS A STRATEGY FOR TRANSFORMING THE CITY

Our study of architecture in the early nineties at the Ljubljana Faculty of Architecture was marked by the clear position of Prof. Janez Koželj, who unequivocally linked architectural and urban design into a comprehensive strategy for transforming the city. Resolutely, with a unique series of lectures with the ambitious title: *Architecture of the City*, he anchored the permanent ambition of questioning the broader role of the architect in creating a gradual, thoughtful co-design of the urban environment and society, in short – the city.

In 1988, Koželj introduced a course called *Architecture of the City*, where, in addition to directly addressing Rossi's complex manifesto, in his definition of the city he significantly upgraded Rossi's idea that the city is an architecture of architectures. He defines a city as »a whole of buildings, streets,

Koželj je z radikalnim in neumornim izganjanjem avtomobilov iz središča mesta zelo zgodaj začel izvajati strategijo, ki jo kasneje intenzivirajo še mnoge druge evropske ali svetovne prestolnice. Najprej je z akupunkturnim pristopom ključna parkirišča preobrazil nazaj v javni prostor, ki je namenjen srečevanju, kulturi, dogodkom in simboliki. Postopna vrnitev javnega prostora ljudem nadgradi temelje skupnosti in generira kolektivno identiteto.

Radikalno preobrazbo Slovenske ceste – osrednje prometne arterije Ljubljane – v *shared space* brez avtomobilov – mestni javni prostor, kjer sobivajo pešci, kolesarji in javni avtobusni promet – je Koželj zastavil kot večplastni eksperiment! Čeprav lahko danes pišemo o radikalnosti te preobrazbe, je ustvarjanje te nove oblikovne in prometne rešitve zahtevalo premišljeno strategijo, vključno z novo obliko participatornega projektiranja.

squares, parks, embankments connected into a large spatial composition, which is constantly changing, complementing and developing.«

By radically and relentlessly banishing cars from the city centre, Koželj very early on implemented a strategy that many other European and world capitals would later intensify. First, he transformed key parking lots back into public spaces with an acupuncture approach, intended for meetings, culture, events, and symbolism. The gradual return of public space to people builds on the foundations of community and generates a collective identity.

The radical transformation of Slovenska Street—the central traffic artery of Ljubljana—into a shared space without cars—an urban public space where pedestrians, cyclists and public bus transport coexist—was set up by Koželj as a multifaceted experiment!



Leta 2012 smo z entuziazmom sprejeli poziv Društva arhitektov Ljubljana, da sodelujemo kot eden izmed štirih arhitekturnih birojev na vabljeni arhitekturno-urbanistični idejni preveritvi ureditve Slovenske ceste. Neke vrste tekmovanje za najboljšo idejo z javnimi predstavitvami in razpravami je Koželj diametralno zasukal v kolektivni participatorni ustvarjalni proces vseh štirih ekip, ki jih je mediatorsko povezal z več kot desetimi pomembnimi mestnimi deležniki v serijo intenzivnih delavnic. Radikalen eksperiment ni bilo le testno zaprtje Slovenske ceste za avtomobile, ali pa vzpostavitev pravnih okvirov za *shared space*, ki ga slovenska zakonodaja ne določa, temveč predvsem nova oblika skupnega sprejemanja funkcionalnih, socioloških, oblikovnih in ekoloških odločitev za vrhunsko podlago za javno življenje.

Kolektivno ustvarjanje arhitekture nam ni bilo tuje, saj smo takrat ravno zaključili ustvarjalni proces od

Although we can write about the radicality of this transformation today, the creation of this new design and transport solution required a well-thought-out strategy, including a new form of participatory design.

In 2012, we enthusiastically accepted the call of the Ljubljana Architects' Association to participate as one of four architectural offices in the Invited Architectural and Urbanistic Conceptual Review of the Arrangement of Slovenska Street. A kind of competition for the best idea with public presentations and discussions, Koželj diametrically turned it into a collective participatory creative process of all four teams, which he mediated with more than ten important city stakeholders in a series of intensive workshops. The radical experiment was not only the test closure of Slovenska Street to cars, or the establishment of a legal framework for shared space, which is not stipulated by Slovenian legislation, but

ideje do izgradnje KSEVT-a v Vitanju, vendar pa je kompleksnost ustvarjanja tako frekventnega, osrednjega javnega odprtega prostora prinesla povsem nove izzive. Kar oba projekta povezuje, je izjemna ambicija naročnika po vrhunskem rezultatu – redkost v Sloveniji. Predlagano sodelovanje je bilo namreč del priprav Ljubljane za evropske zelene prestolnice 2016. Koželj je v tem procesu deloval kot režiser oziroma produkcijski vodja, pri čemer je pokazal empatijo do vseh deležnikov ter razumel tudi psihološke in socialne vidike preobrazbe.

S participatorno strategijo nihče ni želel kompromisne, preprosto sprejemljive rešitve, temveč so-oblikovanje enotne, sodobne rešitve s prepoznavnim izrazom in lastno identiteto. Največja možna intenziteta enostranskega drevoreda z ultra lokalno, odporno, a cvetočo drevesno vrsto, unikatno razvit zapomnljiv vzorec tlaka s historičnimi navezavami na

above all a new form of joint adoption of functional, sociological, design, and ecological decisions for a top-notch basis for public life.

Collective creation of architecture was no stranger to us, but the complexity of creating such a frequent, central public open space brought completely new challenges. What connects both projects is the client's exceptional ambition for a first-rate result—a rarity in Slovenia. The proposed cooperation was part of Ljubljana's preparations for the title of European Green Capital 2016. Koželj acted as a director or production manager in this process, showing empathy for all stakeholders and also understanding the psychological and social aspects of transformation.

With the participatory strategy, no one wanted a compromise, simply acceptable solution, but rather the co-creation of a unified, modern solution with a recognisable expression and its own identity.

rimsko Emono (geometrija) in barok (kromatskost) ter zavestno svetlo sivo cestno telo skupaj z radikalnim prometnim režimom soodgovornosti in spoštovanja popolnoma spremeni izkušnjo meščana, ki lahko spontano prečka novo avenijo kjerkoli, brez denarne kazni, in doživlja ulico kot linearni trg, platformo za družbeno življenje. ●



The maximum possible intensity of a one-sided tree-lined avenue with an ultra-local, resilient, yet flowering tree species, a uniquely developed, memorable pavement pattern with historical references to the Roman Emona (geometry) and Baroque (chromaticity), and a consciously light grey road body, together with a radical traffic regime of co-responsibility and respect, completely changes the experience of the citizen, who can spontaneously cross the new avenue anywhere, without a fine, and experiences the street as a linear square, a platform for social life. ●



» Pri projektu prenove Slovenske ceste gre v osnovi za vrnitev ceste pešcem, za kreiranje prostora po merilu pešca, za nadaljevanje Plečnikovih ureditev. In za urejanje prostora v odnosu do spremenjene paradigme prometa, ki jo zamenjujeta koncept mobilnosti in renesansa javnega prostora. ● Miha Dešman

The project of renovating Slovenska cesta was basically about returning the road to pedestrians, creating a space on a pedestrian scale, continuing Plečnik's arrangements. And about arranging space in relation to the changed paradigm of traffic, which is being replaced by the concept of mobility and the renaissance of public space. ● Miha Dešman

» Napoved mesta prihodnosti je nova ureditev Slovenske ceste. Kar razlikuje eno mesto od drugega, je odnos med polnim in praznim, je javni prostor. Cesta ima svoj specifičen red, svojo arhitekturo, ki jo tvori zaporedje stavb in praznih prostorov. Arhitektura pa je seveda šele okvir za urbano življenje, komercialno, politično in socialno. ● Miha Dešman

A harbinger of a city of the future is the new arrangement of Slovenska cesta. What distinguishes one city from another is the relationship between full and empty, which is public space. The road has its own specific order, its own architecture, formed by a sequence of buildings and empty spaces. Architecture, of course, is only the framework for urban life, commercial, political, and social. ● Miha Dešman

» Zdi se mi, da potrebujemo meščani po eni strani več znanja in uvida, po drugi pa tudi več potrpežljivosti, ko gre za vprašanja urejanja mesta. Mesto se spreminja postopoma, sprva so spremembe moteče in boleče, potem pa čas doseže, da se novo, če je dobro, »prime« in postane samoumevno. Tako kot pri novem parku, ki spočetka deluje prazno in nedokončano, če počakamo, pa drevesa zrastejo in park zacveti. Podobno bo s Slovensko cesto – ko bo nova ureditev zaživela, drevesa zrasla in lokali odprli vrata, bo Ljubljana bogatejša za promenado, ki bo imela značaj bulvarja. ● Miha Dešman



It seems to me that we citizens need, on the one hand, more knowledge and insight, and on the other hand, more patience when it comes to urban planning. The city changes gradually: at first the changes are disturbing and painful, but then time allows the new, if it is good, to »take hold« and become self-evident. Just like with a new park, which initially seems empty and unfinished, if we wait, the trees will grow and the park will bloom. The same goes for Slovenska Street—when the new planning comes to life, the trees grow and the bars and cafes open their doors, Ljubljana will be richer for a promenade that will have the character of a boulevard. ● Miha Dešman

» Prihodnost mest bo v deljenju, v souporabi ulic, trgov, cest in stavb. Takšno prihodnost v Ljubljani že preizkušamo tam, kjer so na novo urejeni prostori, tam različni načini gibanja sobivajo, in to enakopravno, brez omejitev enakopravno brez omejitev, brez signalizacije, prisile in hierarhije. Tudi v tem vidim prvine soodgovorne trajnostne skupnosti. Slovenska cesta je naš največji dosežek, tam se je najbolj spremenil način javnega življenja in vedenja. Nastala je vznemirljiva cona obzirnosti, kjer vsi pazijo na šibkejše, kjer se ljudje dogovarjajo, kjer prevladuje duh svobodnosti in sodelovanja. ● **Robert Potokar**

The future of the city lies in sharing, in the shared use of the streets, squares, roads, and buildings. We are already testing this future in Ljubljana, where certain spaces have been re-developed. Here we can see the elements of a co-responsible sustainable community. Slovenska cesta is our biggest achievement: this is where public life and the way of conduct experienced most change. What is happening here is an exciting zone of considerate behaviour, where everybody takes care of the weaker participants, where people come to an agreement, where the spirit of freedom and cooperation prevails. ● **Robert Potokar**



» Skozi spremljanje preobrazbe Ljubljane in na podlagi lastne prakse, raziskovanja in poučevanja sva sčasoma spoznala, da je inherentna lastnost javnega odprtega prostora ta, da je »teritorij oplojen s potencialom«. Tak javni prostor ne omogoča le raznolike uporabe proste tlakovane površine v različnih scenarijih, temveč ima tudi transformativno moč spreminjanja svojih robov – obstoječih stavb, ki z živahnim javnim prostorom pridobijo nove programske in oblikovne možnosti za prihodnost. Tako prav javni prostor postane tisto presečno polje ustvarjanja mesta, ki nedvoumno združuje navidezno ločeni disciplini urbanističnega oblikovanja in arhitekturnega udejstvovanja. ● **Dekleva Gregorič arhitekti**

Through monitoring the transformation of Ljubljana and based on our own practice, research, and teaching, we have come to realise that the inherent property of public open space is that it is a »territory fertilised with potential«. Such a public space not only enables diverse uses of free paved areas in different scenarios, but also has the transformative power to change its edges—existing buildings, which, with a vibrant public space, gain new programmatic and design possibilities for the future. Thus, public space becomes that intersecting field of city creation that unambiguously unites the seemingly separate disciplines of urban design and architectural practice. ● **Dekleva-Gregorič Architects**



Uroš Mikanovič

MIT IN USTAVA: TRGA REPUBLIKE

Aktivni razvoj območja, ki se danes imenuje Trg republike, in okoliških kompleksov zajema praktično celotno obdobje moderne Ljubljane. Jože Plečnik je v 40. letih zasnoval Šubičevo ulico in gimnazijo. Območje Nunskega vrta je bilo predmet arhitekturnih natečajev v 40. in 50. letih. Leta 1960 je bil na urbanističnem natečaju za območje novega Trga revolucije izbran predlog Edvarda Ravnikarja. Dolgotrajen proces gradnje poln prekinitev in ponovnih začetkov se je začel v 60. letih. Stolpa, supermarket in Spomenik revoluciji so bili dokončani sredi 70. let, vendar se je kmalu začela širitev programa. Cankarjev dom je bil dokončan leta 1983. Istega leta je Trg revolucije začasno postal ogromno parkirišče. Parkiranju pa je bil namenjen – razen ob nekaterih posebnih priložnostih – vse do leta 2014. Takrat je bil v skladu s prvotno

Uroš Mikanovič

MYTH AND CONSTITUTION: REPUBLIC SQUARE

The active development of the area now called Republic Square and the surrounding complexes spans practically the entire period of modern Ljubljana. In the 1940s, Jože Plečnik designed Šubičeva Street and the gymnasium of the same name. The Nuns' Garden area became the subject of architectural competitions in the 1940s and 1950s. In 1960, architect Edvard Ravnikar's proposal was selected in an urban planning competition for the area of the new Trg revolucije or Revolution Square. Construction began, stopped, then resumed again in the 1960s. The two towers, the adjacent supermarket, and the Monument to the Revolution were completed in the mid-1970s, but expansion of the program soon continued. The Cankarjev dom cultural centre on the square was completed in 1983. That same year, Revolution Square temporarily became a parking lot. And served as an expansive parking lot— but for some special occasions—until 2014, when, after the municipality gained rights over its administration, it

vizijo spremenjen v ogromen trg brez avtomobilov. Aktivni razvoj območja se nadaljuje, saj se pomen in uporaba velike praznine trga še sociološko raziskuje in praktično preizkuša.

Obsežen, nestabilen in težaven razvoj trga ga je spremenil v obče mesto najbolj kritičnih občin mest. Trg in okoliški kompleks sta nastajala na ozadju političnih in gospodarskih reform, načrtovanje okoli teh nepredvidljivih okoliščin pa je bilo tudi sredstvo strokovne refleksije. Pozidava Nunskega vrta za namen vladnega središča je bila priložnost za oportunistem. Toda kako visoko je monumentalno? Po umiku zveznega in lokalnega javnega financiranja med gradnjo je bil kompleks spremenjen v reprezentančni prostor vodilnih industrij. Kako torej načrtovati nenačrtovano?

was transformed back into a huge, carless square. Active development of the area continues to this day, as the meaning and use of emptiness and voids are still being sociologically researched and sociologically and practically demonstrated.

The extensive, unstable, and difficult development of the square has evolved into a common place for the most critical of commonplaces. The square and the surrounding complex were created against the backdrop of political and economic reforms, and planning around these unpredictable circumstances was also an expression of professional reflection. The construction and redevelopment of the Nun's Garden as a government center was an opportunity for opportunism. But how high is monumental? After the withdrawal of federal and local public funding during construction, the complex was rebranded as a representative space of leading industries. So, how to plan the unplanned?



Večplastni pomeni Trga republike ne izčrpajo njegove objektivnosti kot kontroverzne praznine. Trg je simbol revolucije in obnove. Njegove dimenzije lahko sprejmejo sočasne protislovne proteste ali en sam velik protest. Navsezadnje pa pomen in rabo tega prostora določamo mi sami, vsakič znova ko se znajdemo v njem. ●

The multifaceted meanings of Republic Square do not exhaust its objectivity as a controversial void. The square is a symbol of revolution and renewal. With its considerable dimensions it can accommodate simultaneous contradictory protests or a single large protest. Now, ultimately perhaps, what to do with this space is decided here, in this space, with and by us. ●



» Ulica med Miklošičevo in Kotnikovo ulico, ki preči Kolodvorsko in Resljevo ulico, je bila liminalni prostor, ki je večinoma služil kot odlagališče vozil. Postopno preoblikovanje prometnega režima je ulični prostor vrnilo pešcem. Križišče Čufarjeve in Kolodvorske je zdaj pravi trg. Ulico zaznamuje igriv, a skladen niz uličnega pohištva. Bogata cona za pešce danes ne deluje zgolj kot učinkovita in varna bližnjica skozi mesto, ampak tudi kot avtonomen prostor.

● Uroš Mikanovič

The alley between Miklošičeva street and Kotnikova street, crossing Kolodvorska and Resljeva streets, was a liminal space, largely serving as a redepository for motor vehicles. The gradual reconceptualization of the traffic regime reclaimed the alley as a pedestrian (and cycling) space. The node where Čufarjeva crosses Kolodvorska is now a proper square. The alley is marked by a playful but coherent series of street furniture installations. The expansive pedestrian corridor functions today not only as a safe and significant shortcut through the city, but as a manifest space in itself. ● Uroš Mikanovič



Koželjeva skica / Koželj's sketch,
arhiv MOL / MOL archive

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Zeleni in modri prostori
Green and Blue Spaces

Ena najbolj prepoznavnih danih plasti Ljubljane so njeni zeleni prostori – z Rožnikom, Golovcem, parkom Tivoli, Grajskim gričem itn. – ter vodno omrežje vodno omrežje rek, potokov in ribnikov. Pristop k tem zelenim in modrim prostorom v času podžupanskega mandata Janez Koželja najjasneje izrazi prevod Plečnikove vizije v kolektivni imperativ mesta. V Tivoliju je Plečnik zasnoval promenado kot nadaljevanje osi, ki poteka iz samega jedra starega mestnega središča, in s tem preoblikoval Tivoli iz parka na robu mesta v park v samem središču Ljubljane. Podobno je z vrsto posegov na nabrežjih Ljubljanice približal mestni parter reki. V času Koželjevega mandata sta ti simbolni in praktični gesti vključevanja zelenih in modrih prostorov v vsakdanjo mestno izkušnjo mesta postali eno izmed ključnih vodil pri razvoju naravnih plasti mesta.

One of the most distinct given layers of Ljubljana are its green spaces—with Rožnik, Golovec, park Tivoli, Castle Hill etc.—and water network of rivers, stream, ponds and creeks. The approach to these green and blue spaces during Janez Koželj's tenure most clearly demonstrates the translation of Plečnik's vision into a collective imperative of the city. In Tivoli, Plečnik designed a promenade as the continuation of the axis that runs from the very heart of the historic city centre, thus transforming park Tivoli from a park at the edge of the city to the park in the very centre of Ljubljana. Similarly, he designed number of interventions on the Ljubljanica embankments that drew the city closer to the water. Under Koželj, these gestures of symbolic and practical integration of green places and blue spaces into the everyday urban experience were made a driving principle of the development the city's natural layers.

Pod Koželjem so bile Plečnikove neuresničene ideje za nabrežja reinteprtirane in izvedene, dodani so bili novi posegi, ki so uvajali nove funkcije, a še zmeraj sledili Plečnikovim prostorskim načelom. Ti posegi in nadgradnje, ki so bili izvedeni v imeni njegove vizije, pa segajo še dlje; reko vpenjajo v kolektivno in vsakdanjo izkušnjo mesta – rečnega nabrežja ne vključujejo le kot prostora tranzita ali prostočasje, temveč povzdignejo tudi reko samo v dejavni del mreže javnega prostora. Obravnava zelenih okolij prav tako izhaja iz Plečnikovih načel in jih razvije v javno strategijo, ki usmerja urejanje obstoječih prostorov, zasnovo novih in njihovo povezovanje z avenijami, ulicami, trgi in nabrežji – s tem pa postanejo sestavni del mestne morfologije.

Janez Koželj zelenih in vodnih prostorov ni razumel zgolj kot fizične danosti, temveč kot potencialne psihogeografske konstrukte, ki oblikujejo način,

Under Koželj, Plečnik's unrealised ideas for the river embankments were reinterpreted and brought to life, while new interventions, that followed his spatial logic but introduced new functions, were added. These additions carried out in the name of this vision go even further; they embed the river into the city's collective, everyday experience—making not just the riverfront, but the river itself an active part of Ljubljana's public space network. Similarly, the treatment of green environments takes its starting point from Plečnik's principles and develops them into a public strategy that guides the recognition and organisation of existing spaces, the design of new ones, and their connection with, streets, squares, and embankments, making them an integral part of the urban morphology.

Janez Koželj recognised blue and green environments not merely as physical realities, but as potential

kako prebivalci Ljubljane razumejo svoje mesto. Njegov prispevek zato ni le v njihovi prenovi, temveč predvsem v prepoznavanju teh prostorov kot ključnih sestavnih delov mestne urbane infrastrukture – in s tem identitete Ljubljane. Z natančno odmerjenimi posegi v različnih merilih so bile obstoječe in nove plasti vključene v mrežo javnega prostora mesta, kar je prebivalcem mesta ponudilo nov način razumevanja in uporabe že obstoječih prostorov. Ti kraji pa niso zgolj prostori za prosti čas, temveč simbolni in funkcionalni elementi vsakdanjega življenja. Na ta način se vzpostavi nov model razumevanja urbanega – model, ki temelji na prepoznavanju, aktivaciji in vključevanju danih plasti. Narava tako ni zgolj prijetna dopolnitev mesta Ljubljana – temveč njena bistvena značilnost, značilna identiteta, njena podoba.

psychogeographical constructs that shape how Ljubljana's inhabitants understand the city. His contribution, therefore, was not only their redevelopment but, more fundamentally, the recognition of these spaces as a core component of the city's urban infrastructure—and thus of Ljubljana's identity. Through carefully calibrated interventions at various scales, existing and new layers were connected into the city's public space network, offering inhabitants a new way of understanding and using spaces that were already there. These places become not just the physical sites of leisure, but symbolic and functional elements of the city's everyday life; in this way, a new model of understanding the urban was established—one based on recognition, activation, and integration of what is already given. Nature is not merely a pleasant addition to the city of Ljubljana—it becomes its essential feature, its defining character, its very image.



» V Ljubljani se posveča bistveno več pozornosti modrim površinam in vodi kot na Dunaju. Ljubljana je v bistvu znova odkrila svojo vodo in vodne poti, njeno privlačnost ter radosti, ki jih voda lahko prinese v vsakdanje življenje. Mestne oblasti o omogočile dostop do vode in razumele, da je voda hkrati povezovalni element in vir identitete.

Ljubljanska mreža zelenih in modrih površin je izjemen projekt, ki upošteva tudi uporabo in medsebojno povezavo; ne samo tovrstnih prostorov, temveč tudi različnih delov mesta – gosteje pozidanih območij z bolj zelenimi in redkeje poseljenimi predeli. Mestne oblasti obenem razumejo, da zelene površine skupaj z vodo predstavljajo vezivo, ki omogoča povezovanje urbanih okolij z mestnimi javnimi prostori. To so prostori, kjer se ljudje lahko srečujejo in medsebojno povezujejo. ● Maria Vassilakou

Ljubljana has a far greater focus on blue spaces and the water than does Vienna. Ljubljana basically re-discovered its water and its waterways and discovered and rediscovered the joys water can bring to everyday life and how attractive it is. Yet the city also provided access to the water and understood that water is both a connecting element and an element, a source of identity.

Ljubljana's network of green and blue spaces is a wonderful body of work that has also taken into consideration the use and connecting of spaces, and connecting various parts of the city—the denser areas with the greener, less dense areas. In turn, the city understands that green spaces—together with the water – constitutes the glue that allows the city to connect with its public spaces. And these are all spaces where people can meet and interact.

● Maria Vassilakou



Ureditve širšega območja Špice / The wider area of Špica, fotografija / photo: Miran Kambič

Miha Dešman

MOST V MESTO: BRV ČEZ GRUBERJEV PREKOP NA ŠPICI

Most ni le tehnični element, ki čez reko poveže točko A in točko B. Je javni spomenik, simbol v prostoru, puščica, ki se pne čez reko. Zato ima velik pomen, ne le funkcionalen, ampak tudi simbolen. Tu se prostora obeh bregov zgostita, združita in povežeta. Zato so mostovi vedno bili pomembne urbane točke.

V urbani zgodbi Ljubljane je Plečnik z eksperimentalnimi metamorfozami obstoječih situacij urejal nabrežja Ljubljanice in gradil mostove čez njo. Pri eksperimentih uporablja klasično arhitekturno govornico in znane elemente, radikalen pa je v smislu konceptov ter arhitekturnih in urbanističnih zasnov: most postane trg z drevesi, namesto enega naredi tri mostove, iz zapornice naredi egipčanski portal itd. Špica je z ureditvijo, ki so jo zasnovali Atelier arhitekti, postala prominenten javni prostor, kjer se začne Ljubljanska rečna promenada s Plečnikovimi in sodobnimi ureditvami nabrežij ter mostovi.

Miha Dešman

BRIDGE AS PUBLIC STRUCTURE AS TECHNICAL MONUMENT

A bridge is not merely a technical element that connects point A to point B across a river. It's a public monument, a symbol in space, an arrow that spans the water. Therefore, it holds deep significance—not only functional but also symbolic. It compresses, unites, and connects the spaces on both banks. That's why bridges have always been important urban focal points.

In the urban history of Ljubljana, Plečnik, through experimental transformations of existing situations, shaped the banks of the Ljubljanica and built bridges over it. In these experiments he employed a classical architectural language and familiar elements—but was radical in terms of concept and urban architectural planning: the bridge becomes a plaza with trees, instead of one he builds three bridges, turning a toll bar into an Egyptian portal, and so on.

Špica, with the design by Atelier arhitekti, has

V pod-županskem mandatu prof. Janeza Koželja je bil ta prostor zavestno izoblikovan kot hrbtnica javnega prostora in življenja mesta.

Špica predstavlja kljun ladje, ki bi ji lahko rekli Stara Ljubljana, ki pluje proti toku Ljubljanice, proti jugu, proti morju. Ta ladja je pravzaprav otok med Ljubljano in Gruberjevim prekopom. Ljubljanski mostovi so povezava te ladje s kopnim. Brv čez Gruberjev prekop na Špici je pravzaprav povezava v pokrajino, na deželo, ne v mesto. Špica je start in hkrati iztek urbane promenade ob reki, brv pa njeno nadaljevanje proti Botaničnemu vrtu in Barju.

become a prominent public space marking the beginning of Ljubljana's riverside promenade, which extends along the Ljubljanica with Plečnik's and contemporary quay and bridge designs. During Deputy Mayor Prof. Janez Koželj's term, this area was deliberately shaped to become the backbone of the city's public realm and urban life.

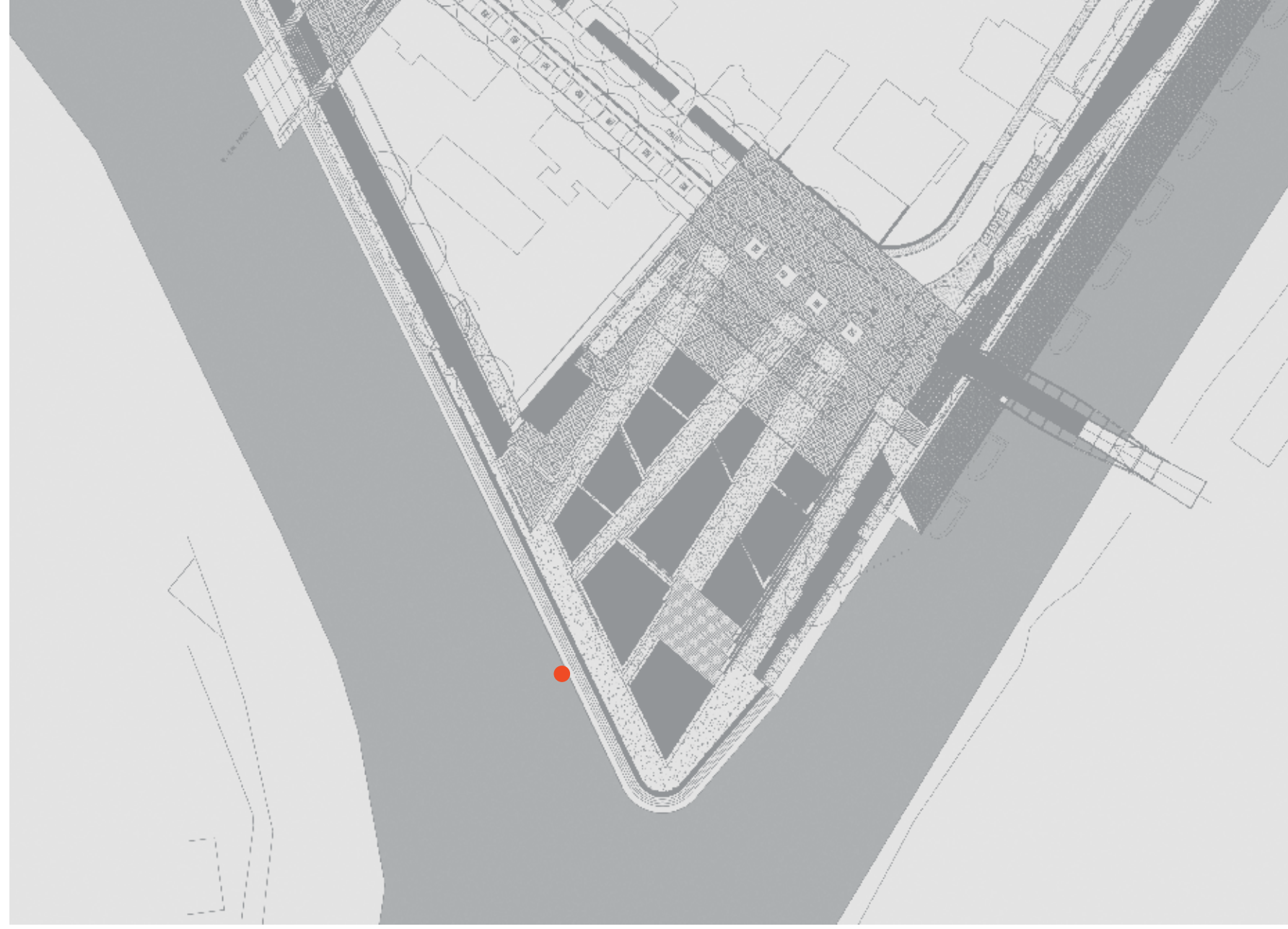
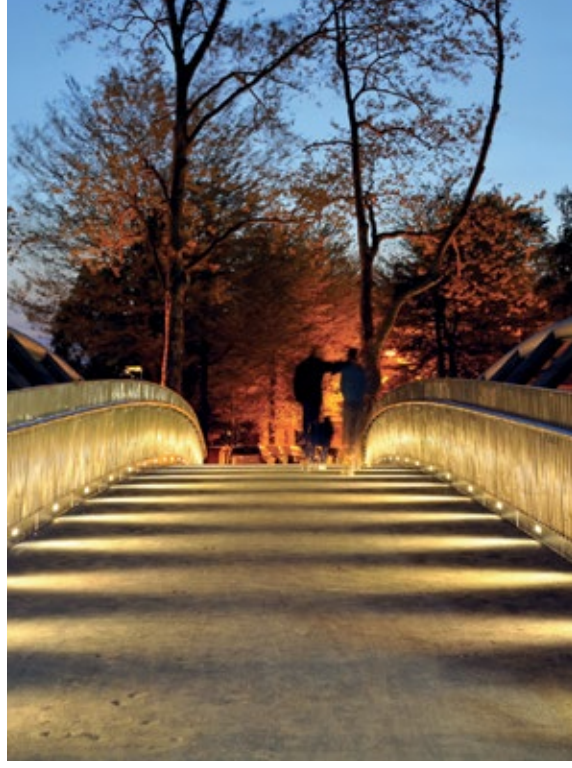
Špica represents the prow of a ship—you could call it »Old Ljubljana«—sailing upstream toward the Ljubljanica, heading south, toward the sea. That ship is, in fact, an island between the Ljubljanica and the Gruber Canal. The bridges of Ljubljana are the connection of this ship to the mainland. The footbridge over Gruber's canal at Špica actually links to the landscape, the countryside, not the city. Špica is both the starting point and outflow of the urban river promenade; the footbridge is its continuation toward the Botanical Garden and the marshland of Barje.

Brv na Špici noče biti retorični monument, kot so mostovi v mestu, Plečnikovi mostovi in Zaninovičev Zmajski most, a je vseeno v odnosu z njimi in z vlogo pomembnega javnega objekta. Mišljen je kot tehni ni monument, pri katerem se čutijo konstrukcija, napetost, tektonika. Pomemben nam je bil prehod, čutno doživetje. Zato je tlak mehek, da z nogami začutimo, kot da smo na preprogi. Zato je ograja taka, da se ustavimo, naslonimo nanjo in uživamo v pogledu na vodo. ●

LJUBLJANICA MOSTOVI II

The footbridge at Špica doesn't strive to be a rhetorical monument like the city's bridges, Plečnik's bridges, or Zaninović's Dragon Bridge, but it relates to them and serves as an important public structure. It is conceived as a technical monument, where you can feel its structure, tension, and tectonic presence. We cared greatly about the transition and the sensory experience. That's why the paving is soft—so you sense it underfoot, like walking on a carpet. The railing is designed so that you can stop, lean, and enjoy the view of the water. ●





» Ureditev širšega območja Špice

Robno zazidavo ob prulski aleji, ki se izteka v most za pešce in kolesarje proti območju lžanske ceste, zaključuje večnamenski paviljon – pergola, večnamenska galerija na prostem. Od tu se proti zahodu kaskadno spušča ploščad, delno tlakovana, zvečine pa zatravljena in sporadično zasajena z višjim rastlinjem – velik prostor za razstave na odprtem, lahko pa kar avditorij za večje poletne predstave tako na obrežju kot na veliki vodni površini. Členjenost prostora sledi geometriji urbane mreže v zaledju.

Vzhodni del Špice zaznamuje ureditev s klančino, vzporedno z Gruberjevim kanalom. Ob obrežju se raščeni profil nadaljuje v leseno ploščad z opremljenimi pristani, ki je zaradi gibanja vodne gladine dobila razsežnejšo dimenzijo – plavajoči park.

Development of the wider area of Špica

The edge building along Prulska aleja, which flows into the pedestrian and bicycle bridge towards the lžanska cesta area, is completed by a multifunctional pavilion – a pergola, a flexible multi-use outdoor gallery. From there a platform flows westward, which is partly paved, mostly grassed, and sporadically planted with taller plants – a large space for open-air exhibitions or even an auditorium for larger summer performances both on the shore and atop the large water surface. The structure of the space follows the geometry of the urban network immediately inland.

The eastern part of Špica follows with a ramp parallel to the Gruber Canal. Along the shore, the profile developed continues into a wooden platform with equipped docks, which has acquired a larger dimension due to the movement of the water surface – a veritable floating park.

Dvonivojski most ob Cukrarni

Most Ljubljanico premošča na poteku nove povezave Roška–Njogoševa (kot del ožjega mestnega Ringa, ki ga je že pred več kot 100 leti predvidel arhitekt Maks Fabiani) ter seka kompleks Cukrarne na mestu veznega trakta med Palačo in proizvodno zgradbo. Zaradi velike razlike v niveletah Roške in Njogoševe ceste nasproti Poljanskemu nasipu je most dvonivojski: Zgornji nivo je namenjen avtomobilskemu prometu, spodnji most, v nivoju Poljanskega nasipa in Vrazovega trga, pa služi pešcem in kolesarjem. Oblikovanje mostu ima namen nadaljevati bogato ljubljansko dediščino mostov in je zasnovan kot izrazito urbani objekt v sozvočju z neposrednim okoljem.

K projektu sodi tudi obravnava širšega odprtega prostora ob objektu. ● Jurij Kobe

Two-level bridge at Cukrarna

The Ljubljanica Bridge spans the new Roška-Njogoševa connection (as part of the narrower city ring road, envisioned by architect Maks Fabiani more than 100 years ago) and crosses the Cukrarna factory complex at the junction between the Palace and the Production Building. Due to the large difference in the elevations of Roška and Njogoševa streets opposite the Poljanski Embankment, the bridge is two-level.

The upper level is intended for car traffic, while the lower bridge, at the level of the Poljanski Embankment and Vrazov trg Square, serves pedestrians and cyclists. The design of the bridge is intended to continue Ljubljana's rich heritage of bridges and is designed as a distinctly urban object, in harmony with the immediate environment.

The bridge project also takes into good consideration the wider open space next to it. ● Jurij Kobe



» Obsežno območje Šmartinskega parka je bilo pred prenovno območje neformalnih zasebnih vrtov. Zato je bila njegova revitalizacija večstranski in večstopenski proces med občino in javnostjo, ki je trajal od leta 2007 do 2017. Obsežno degradirano območje je bilo revitalizirano v enega največjih zelenih območij v Ljubljani. Danes je Šmartinski park s svojimi sprehajalnimi potmi, enim največjih pasjih parkov in kakovostnimi igrišči živahen predprostor pokopališča Žale in okoliških stanovanjskih naselij. ●

The vast area of Šmartinski park before the recent redevelopment was an area of informal private gardens. Thus its redevelopment was a multilateral, multi-step process between the municipality and the public that developed from 2007 to 2017. The vast degraded area was revitalized as one of the largest green areas in Ljubljana. Today, Šmartinski park, with its pedestrian paths, one of the biggest dog parks and quality playgrounds, is a lively forecourt to the Žale cemetery and surrounding housing developments. ●



» Pri zasnovi Petkovškovega nabrežja je za predviden motiv predstavljalo izziv že obstoječe in močno izstopajoče Plečnikovo arhitekturno oblikovanje na nasprotnem bregu: kako torej tej danosti, seveda v svojem jeziku, odgovoriti z 'zelenim prostorom' v povsem drugi urbani morfologiji? Edina arhitekturna elementa v sicer zelenem nabrežju – izpostavljeni loži – odgovarjata tempietoma v Plečnikovih arkadah tržnice.

Tudi naši mostovi niso mogli mimo tradicije ljubljanskih tovrstnih prostorov. Ti so vedno bili med najbolj izpostavljenimi javnimi deli urbanega tkiva. To so prostori srečanja, trgi nad vodo, ki v Ljubljani navadno teče globoko tam spodaj. Tako je njihovo oblikovno govorico vedno označeval nek poudarek, označitev vhoda v/na ta prostor, ki ima svoje posebno mesto v urbanem prostoru, in nato pripoved o specifičnem mestu, kjer se nahaja. ● Jurij Kobe

When designing the Petkovšek Embankment, the motif grew out the challenge of Plečnik's strong and prominent architectural design on the opposite bank: how, then, to respond to this given situation in its own language with a 'green space' using an entirely different urban morphology? The only architectural elements in the otherwise green embankment—the exposed loggias—correspond to the tempi or small temples in Plečnik's market arcades.

Our bridges could not ignore the tradition of Ljubljana's bridges and the spaces they created, as they have always been among the most exposed public parts of the urban fabric. These are meeting places, squares above the water. Thus their design language has always been marked by a certain emphasis marking the entrance to/onto this space, which has its own special place in the larger urban space, together with a narrative about the specific place where it is located. ● Jurij Kobe

» Plečnik je zarezal mestno os v Tivoli, ki je bil do tedaj klasično vrtnarsko urejen v lepo v sebi zaključen »mestni« park. S tem je povedal veliko več, kot le podaljšal takrat priljubljeno mestno promenado! Tako kot komunicirata arhitektura in odprt prostor, tako naj se dopolnjujeta odprt zelen prostor in mestno urbano tkivo, ki sta vendar ena celota javnega prostora ... Pri parku Gradaščica nismo videli razloga, da ne bi nadaljevali Plečnikovega oblikovanja obrežja: večja poteza namreč vedno vnaša tudi novo kvaliteto. Ulica, ki pravokotno nagovarja prostor, pa je dobila v parkovni osi svoje pomembne odmeve.

● Jurij Kobe

Plečnik cut the city axis into Tivoli, which until then had been classically landscaped into a beautifully self-contained 'city' park. In so doing he said and did far more than just extend the then popular city promenade. Just as architecture and open space communicate, so should open green space and the city's urban fabric, which are nevertheless a single whole of public space. With Gradaščica Park, we saw no reason not to continue Plečnik's design of the riverbank, for a larger move, if it's the right one, always introduces new qualities. The street, which addresses the space perpendicularly, receives its important echoes in the park axis. ● Jurij Kobe

Cankarjeva ulica / Cankarjeva Street,
fotografija / photo: Miran Kambič

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55, 56

Plečnikov avditorij v Tivoliju / Plečnik Auditorium in Tivoli Park,
fotografija / photo: Neža Pezdirc, Medprostor

55, 56









Originalni jambor na PST / Original mast on the PST.
fotografija / photo: Miran Kambič

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Zeleni in modri prostori
Green and blue spaces

Blaž Šenica

ZELENI OBROČ KOT DRUŽBENA NAPRAVA: OD SREDSTVA ZATIRANJA DO ORODJA PROSTEGA ČASA



Blaž Šenica

GREEN RING AS SOCIAL DEVICE: FROM TOOL OF OPPRESSION TO INSTRUMENT OF LEISURE

Med drugo svetovno vojno je Ljubljano okupirala fašistična Italija. Italijanske vojaške sile so celotno mesto obdale s pregrado iz bodeče žice, da bi preprečile komunikacijo in izolirale odporniško gibanje v mestu od partizanov na podeželju. Leto dni po osvoboditvi mesta je potekal prvi spominski pohod po trasi nekdanje utrjene bodeče žice. Pohod je sčasoma postal tradicionalen, pot pa se je postopoma vse bolj namensko in premišljeno oblikovala, urejala in vzdrževala.

Pohod je bil neformalni dogodek do leta 1957, ko so označili uradno pot in začeli postopno oblikovati njeno spomeniško vlogo. Z različnimi dopolnitvami je dogodek prerasel v monumentalni pohod z močno spominsko in ideološko funkcijo. Vendar pa se je vloga same poti nenehno razvijala. Ob prepoznavju spreminjajoče narave PST je bilo leta 1985 skupini arhitektov pod vodstvom Janeza Koželj zaupano njeno

During WWII, Ljubljana was occupied by Fascist Italy. The Italian forces erected a barbed wire fence around the entire city to prevent communication and isolate the resistance movement based in the city from the partisans in the surrounding countryside. A year after the city's liberation, the first commemorative walk was held along the route of the former fortified barbed-wire fence – eventually becoming a tradition, with the path gradually being more intentionally designed, structured, and formally maintained.

In its early years, the hike was an informal endeavour until 1957, when the official trail was marked and the gradual shaping of its monumental role began. Through various additions to the trail, the walk became a monumental march with a strong commemorative and ideological function. However, the role of the trail itself has continuously evolved. In 1985, recognising the changing nature of the PST, a team of

namensko in uradno preoblikovanje iz zgodovinskega spomenika v javni, socialni in zeleni prostor, tako v smislu vizualne podobe kot njenega fizičnega značaja.

Danes PST predstavlja osrednji prostor za preživljanje prostega časa v mestu. Značilni dvojni drevored vodi čez široke travnike in polja, čez potoke in hudournike po lesenih mostovih, navzgor na okoliške hribe in nazaj navzdol mimo bajerjev ter v manjše žepne parke v mestu – vse to so značilnosti, ki oblikujejo njen raznolik in slikovit značaj.

Ob spontanem sprehodu po poti lahko srečamo tekače, kolesarje, ljudi, ki telovadijo na enem od športnih otokov ob poti, pa tudi posameznike na meditativnem sprehodu, starejše na njihovem vsakodnevnem obhodu, ljudi zatopljene v intimne pogovore ali živahno izmenjavo govoric, najstnike, ki jim je nerodno na sprehodu s starši in celo tiste, ki PST uporabljajo kot svojo vsakodnevno pot po opravkih.

architects led by Janez Koželj was entrusted with its purposeful and official transformation both in terms of its visual identity and the physical character—from a primarily historical monument into a public, social, and green space of the city.

Today, the PST represents the city's central leisure space. Its defining double avenue of trees leads past wide meadows and fields, across creeks and streams over wooden bridges, up into the surrounding hills, and back down past ponds and into small urban pocket parks—features that together shape its diverse and picturesque character.

On a spontaneous walk along the trail, we can encounter not only joggers, cyclists, and people working out on one of the sports islands along the trail, but also those on a meditative solo walk, the elderly on their daily stroll, people immersed in intimate conversations or intense gossip exchanges between friends,

PST danes ne povezuje le različnih delov mesta, raznolike zelene površine, urbane programe in mesta z njegovo neposredno okolico, temveč prepleta tudi vsakdanja življenja njegovih prebivalcev.

Spominski pohod ob žici še zmeraj poteka vsako leto ob obletnici osvoboditve, vendar ne več kot monumentalen in performativni dogodek, temveč kot prostočasni ritual, ki si ga med seboj delijo prebivalci

mesta. Subtilna pojavnost in prisotnost PST v prostoru odražata preobrazbo poti iz kraja monumentalnega in performativnega spomina v obliko spominjanja, ki je vtkana v vsakodnevno mestno življenje.

Preobrazba obroča na obodu Ljubljane iz žice, ki ločuje in zatira, v pot, ki ljudi združuje in povezuje, je tisto, kar Poti spominov in tovarštva daje njen trajni pomen. ●



teenagers embarrassed to be walking with their parents, and even commuters using the PST as their daily route.

It is clear that today the PST functions as a kind of social device: it not only connects different parts of the city, various green spaces, diverse urban programmes, and the city with its immediate surroundings—it also weaves together the everyday lives of its people.

The commemorative walk is still held each year on the anniversary of the liberation, though it takes

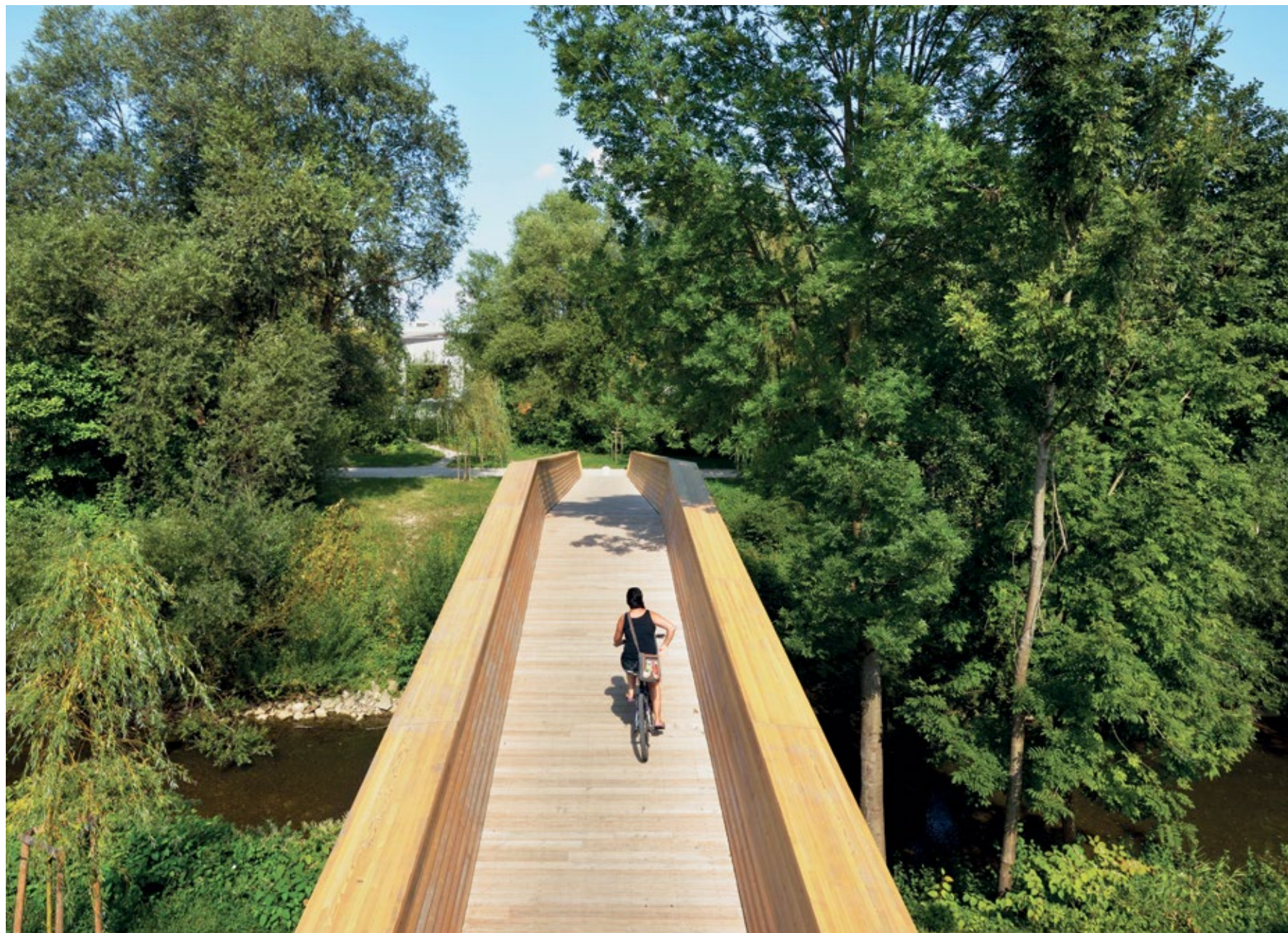
place not as a monumental performative march, but as an informal, leisure-time ritual shared by the city's residents. Its subtle aesthetics and presence—stronger in some places, gentler in others—mirror the trail's transformation from a site of monumental and performative memory into a form of commemoration woven into the fabric of everyday urban life.

The transformation of the ring that wraps around Ljubljana—from a line of separation and a symbol of oppression into a path that brings people together—is what gives the PST its enduring meaning. ●

Zemljevid Partizanskega pohoda ob žici / Map of the Partisan march along the wire, 1962, fotografija / photo: arhiv / archive MAO

Leseni most na PST / Wooden Bridge on PST, fotografija / photo: Miran Kambič





Most čez Mali graben / Bridge over Mali Graben,
fotografija / photo: Miran Kambič



» Predlog sprememb PST v elaboratu POT-i je mogoče danes s pogledom nazaj razumeti tudi kot prve korake k tako imenovanemu krajinskemu urbanizmu, ki se danes zaradi ozaveščanja o podnebnih spremembah vedno bolj uveljavlja. Krajinski urbanizem kot izhodiščno urejevalno načelo namesto pozidave in cestnega omrežja postavlja krajino kot tisto, ki prevzame vlogo dinamičnega, infrastrukturnega in organizacijskega okvira razvoja mesta. Na enak način je natečajni predlog POT razumel PST kot krajinski okvir, ki bo povezal in osmislil tako grajeno kot zeleno

In hindsight, the proposed changes to the PST in the »POT« competition proposal can also be seen as the first steps toward landscape urbanism, which is becoming increasingly relevant, owing in large part to climate change and our awareness of it. Rather than considering the built environment and the road network as the starting point for urban development, landscape urbanism takes the landscape as the starting point. Similarly, the competition proposal for the POT understood the PST as a landscape framework that connects and gives meaning to the city's built

tkivo mesta v koherentno, dinamično in nezaključeno celoto.

V ozadju vpliva podnebnih sprememb krajinski urbanizem ponuja možne rešitve prilagajanja na novo realnost rekordnih temperatur in ujm, zato lahko ponovno obudimo pogled na PST kot priložnost krepitve odpornosti Ljubljane proti podnebnim spremembam, ne da bi ob tem padli v past zmanjševanja njene izjemne memorialne vrednosti, posebno danes v senci prebujanja nacionalizma, ksenofobije in naraščanja družbenih razlik. ● **Blaž Babnik Romaniuk**

and green spaces into a coherent, dynamic, and unbroken whole.

Against the backdrop of the impact of climate change, landscape urbanism offers solutions for adapting to record temperatures and storms. We can view the PST as an opportunity to strengthen Ljubljana's resilience to climate change without diluting its exceptional memorial value. This is particularly important today, when nationalism, xenophobia, and social inequalities are on the rise. ● **Blaž Babnik Romaniuk**



» Možnost, da se boste na več kot tridesetkilometrski Poti spominov in tovarištva izgubili, je zanemarljiva. Res je, da so manjši odseki poti težko prepoznavnosti, a velika večina poti ima enostavno prepoznavno podobo bele peščene površine, obdane z dvojnim drevoredom. Ikonična prostorska podoba in utrjena uporaba kratice PST sta temelja prepoznavnosti Poti spominov in tovarištva. Med prepoznavne elemente poti lahko uvrstimo tudi zeleno-belo usmerjevalno kovinsko tablo na stebričku, ki v sebi povzema (bela pot na zelenem krajinskem ozadju z rdečo zvezdo) in hkrati ustvarja podobo poti (prepoznavni znak podobe, ki nas usmerja). Zasidranost PST med prebivalci in prebivalkami Ljubljane poleg prisotnosti in podobe krepí vsakoletni pohod po poti, ki se je, v spomin osvoboditve Ljubljane, od leta 1946 odvil že več kot šestdesetkrat.

Namen jamborov je bil označitev spominsko pomembnih vozlišč PST. Njihova podoba je bila zasnovana kot oblikovna dekonstrukcija rdeče zvezde, kot simbola upora okupatorjev in družbene revolucije, z namenom spreminjanja vloge poti iz spomenika okupacije v javni park širšega pomenskega okvirja. Enako vlogo ima poteza zasukane rdeče zvezde na belo-zelenih usmerjevalnih tablah istih avtorjev. Zasukana zvezda na tabli nadomešča prazen prostor v črki O napisa POT. Sprememba imena Pot spominov in tovarištva v POT je bila del širše oblikovalsko-urbanistične zasnove obnove PST, ki so jo kot natečajni predlog ustvarili Janez Koželj in sodelavci.



Avtorji preimenovanja in predelave simbolov PST kot poskusa razčlenitve zgodovinskega dogodka od prostorske ureditve PST niso videli kot končni cilj sprememb vloge PST v družbi, temveč kot del širše spremembe vloge PST v mestu. Namesto vloge opomina na zgodovino mesta naj bi po predlogu natečajne ekipe PST, oziroma po njihovo POT, prevzela širšo vlogo v prihodnosti Ljubljane.

POT avtorji razumejo kot urbani artefakt izjemne vloge za razvoj mesta kot celote in kot sistema. POT je v skrajnih pogledih tako kulturni označevalec družbe v prostoru, nosilec pomena, kot tudi planersko orodje razvoja. S tem POT dobi dve vlogi – opisno, interpretacijsko vlogo razumevanja družbe/prostora in pragmatično, tehnično vlogo orodja urejanja mesta.

● **Blaž Babnik Romaniuk**



The chances of getting lost on the trail, which is over 30 kilometres long, are negligible. While smaller sections of the trail are difficult to identify, the vast majority has an easily recognisable white, sandy surface surrounded by a double avenue of trees. The iconic spatial image and the widespread use of the acronym PST are the cornerstones of the route's visibility. The green and white metal signpost on the pillar summarises (a white path on a green landscape with a red star) and creates the image of the path (the signpost directs us). The PST's anchorage among Ljubljana's inhabitants is strengthened not only by its presence and image, but also by the annual walk along the path.

The purpose of the masts was to memorably mark important nodes of the PST. The masts were designed—by deconstructing the red star as a symbol of resistance to the occupiers and social revolution—to transform the route's role from a monument to the occupation to a public park with a broader meaning. The same concept is reflected in the rotated red star on the white-green directional signs designed by the same authors (Janez Koželj et al.). The renaming of the Path of Remembrance and Comradeship to the POT (PATH) and the new visual identity were part of a broader design and urban planning concept for renovations to the PST.

Rather than viewing the renaming and reworking of PST symbols as an attempt to parse historical events from the spatial arrangement of the PST and the ultimate goal of changes to the PST's role in society, the authors saw it as part of a broader change to the PST's role in the city. Rather than serving as a reminder of the city's history, the competition team proposed that the PST should play a more significant role in Ljubljana's future.

The authors understand the PST project as an urban artefact of exceptional importance for the development of the city as a whole and as a system. To an extent, the PST is a spatial cultural marker, a carrier of meaning, and a catalyst for further development. This gives the PST two roles: a descriptive and interpretive role, and a pragmatic and technical one as a driver of urban development. ● **Blaž Babnik Romaniuk**



Vodovodni most / Waterworks Bridge,
fotografija / photo: Neža Pezdirc, Medprostor
70,71



» Povezovanje narave in družbe

Vodovodni most povezuje Ljubljano z velikim zavarovanim območjem kulturne dediščine in naravnih vrednot Krajinskega parka Barje ob bregovih Ljubljanice z že izvedenimi parkovnimi ureditvami na območju Rakove jelše.

Lega in dostopnost Vodovodnega mosta ima dobre pogoje za razširitev mreže peš in kolesarskih poti po barju ter povezovanju Ljubljane z naselji na južnem robu Ljubljanskega barja. Nova jeklena palična konstrukcija ima kvadratni prerez ter hkrati nosi infrastrukturne cevi in omogoča prehod za javno rabo. Kortensko jeklo, s svojo rjasto spremenljivo površino, se lepo vklaplja v značilne kolorite barjanske krajine. V jekleno konstrukcijo je vstavljen hodnik, ki s svojo obliko spominja na čoln – kot metafora deblaka, ki je bil od prazgodovine dalje značilno prevozno sredstvo po barju. ● **Uroš Mikanovič**

Connecting social and natural values

The Waterworks Bridge serves to connect Ljubljana to the large cultural heritage protected area as well as the natural values of the Ljubljana Marsh Nature Park, located on the banks of the Ljubljanica River, with the already implemented park arrangements in the Rakove Jelša area.

The prime location of the Waterworks bridge provides a good way to extend the current network of walking and cycling routes throughout the Ljubljana Marsh, while also connecting Ljubljana to the settlements located on the southern edge of the marsh.

The new steel bar structure has a square cross-section carrying infrastructure pipes, while also providing a passage for public use. Corten steel, with its rust-like variable surface, fits nicely into the characteristic colours of the marsh landscape. And a metaphorical boat-shaped corridor has been inserted into the steel structure, as boats were widely used for transportation in the area through the prehistoric era. ● **Uroš Mikanovič**

Postindustrijska degradirana urbana območja so nevralgična točka sodobnih zahodnih mest. Običajno so dobro umeščena v mestno tkivo, ali vsaj v njegove tokove, in se mestom vsiljujejo kot njihovi nefunkcionalni organi. To pomeni, da so običajno nekomu v napoto, ker so nepredvidljiva – za zdravje ali vrednost sosednjih nepremičnin – bodisi kot derelikti bodisi kot nepriznana območja subkulturnih dejavnosti.

Ta sporna mesta nasprotujočih si predstav konfliktnih interesov znotraj mesta so pod močnim pritiskom, da se spremenijo v nekaj drugega. Gre za »prvorazredne nepremičnine«, kot pravijo, vendar

prvorazredne za kaj? Obnova industrijske dediščine v kulturna središča je znana rešitev v mnogih evropskih mestih, vendar vsi parametri, ki vstopajo v te rešitve, niso določeni.

V Ljubljani se jih revitalizira v javne, občinske programe. Dolgoročni rezultati te specifične poroke med občinskimi kulturnimi institucijami in urbano obnovo še niso znani. A sterilizacija vedno širšega mestnega središča poteka na načine, ki v sodobnem mestu niso povsem pričakovani – industrijske stavbe bi se lahko revitalizirale tudi kot zasebni špekulativni projekti.

Zaenkrat lahko kulturni programi Roga ali Cukrarne v prihodnosti Ljubljane prevzamejo različne pomen. Neposredni rezultati pa so uspešna gostitev Ljubljane od znotraj, v enem od najboljčutljivejših delov mesta.

Post-industrial urban brownfields are an acute sore point of contemporary Western cities. Usually well situated within the city fabric, or at least well situated within its flows, they impose themselves on cities as their defunct organs. That is to say, they are usually in the way of someone or something because they are unpredictable and detrimental—to health, neighbouring real estate values and infinitely more—either as disused and derelict or unsanctioned places of subcultural goings on.

These contested places of opposing imaginaries of conflicting interests within the city are under intense pressure to become something else. It's prime real estate, many inevitably argue—but prime for what? The question is an obvious one; the answer

anything but. Renovating industrial built heritage as cultural hubs is a familiar recipe in many European cities, but the inputs and parameters that go into these mixes—let alone the desired outcomes—have yet to be definitively determined.

Here in Ljubljana, many such key spaces are being revitalized or reborn as public, municipally administered programmes and venues. The long-term results of this specific marriage of municipal cultural institutions and urban renewal have also yet to be conclusively determined. That said, however, such marriages—these in particular—do provide answers that speak to any number of parties and interests and can, when thoughtfully executed, deliver considerable tangible benefits.

Today, the cultural programmes of Rog or Cukrarne will no doubt adopt multiple meanings and produce meaningful precedents for the future of Ljubljana. Perhaps the most immediate tangible result consists in the successful—effective and acceptable—densification of Ljubljana from the inside, in some of the most compelling and sensitive areas of the city.



Čebelar na strehi Roga / Beekeeping, Rog, fotografija / photo: Voranc Vogel

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Prilagojena ponovna raba in skrite plasti / Adaptive Reuse and Hidden Layers

Eva Gusek

NA ČELU NOVIH PARADIGEM

Prenova in prilagojena ponovna raba kot orodje za urbano regeneracijo

Eva Gusek

SPEARHEADING THE PARADIGM SHIFT

Renovation and Adaptive Reuse as Tools of Urban Regeneration

Obnavljanje in blaženje globalne ekološke krize, ki predstavlja novo družbeno, ekonomsko in politično realnost našega zgodovinskega trenutka, je postalo splošno sprejet etični (in žal neredko tudi marketinški) imperativ različnih strok. Arhitektura in urbanizem pri tem nista izjemi. Eden izmed zglednih primerov je koncept prilagodljive ponovne rabe stavb, ki se je v zadnjem desetletju uveljavila kot eden ključnih pristopov trajnostnega razmisleka o arhitekturi. Kot glavno načelo predpostavlja ohranjanje, prenavljanje in uporabo obstoječih stavb namesto grajenja novih, kar pomembno prispeva k zmanjšanju izrazito negativnega vpliva gradbenega sektorja na globalno segrevanje in ekstrakcijo virov.

Med številnimi novimi projekti, ki so se v zadnjih 20 letih zvrstili v Ljubljani, je tudi nekaj primerov prilagodljive ponovne rabe: prenova bivšega hotela Tivoli –

Addressing and mitigating the global ecological crisis, which represents the new social, economic, and political reality of our historical moment, has become a generally accepted ethical (and unfortunately often also marketing) imperative of various professions. Architecture and urbanism are no exception. One exemplary example is the concept of adaptive reuse, which has established itself as one of the key approaches to sustainable thinking about architecture in the last decade. As a main principle, it assumes the preservation, renovation, and use of existing buildings instead of building new ones, which significantly contributes to reducing the markedly negative impact of the construction sector on global warming and resource extraction.

Among the many new projects that have taken place in Ljubljana in the last 20 years are some examples of adaptive reuse: the renovation of the former Tivoli Hotel - Švicarije into an event space and artist studios

Švicarije v prireditveni prostor in umetniške ateljeje (Arrea, 2017), prenova Cukrarne (Scapelab, 2021), ki se je po več desetletjih propadanja preobrazila v galerijo sodobne umetnosti, Center Rog (BAX Studio, 2023), kjer v bivši tovarni koles danes domuje največje hibridno kulturno središče v mestu, in prizorišče L56 (Vidic Grohar Arhitekti, 2022), bivša litostrojska tovarna, ki se je pred nekaj leti najprej preobrazila v večnamensko koncertno dvorano, leta 2024 pa so jo isti arhitekti ponovno prilagodili za potrebe začasnega gledališča ljubljanske Drame. To so eni izmed večjih in opaznejših projektov prilagodljive ponovne uporabe takšnega merila v Ljubljani in lahko – če pustimo vprašanje arhitekturne kakovosti vsakega posameznega projekta, ki variira od projekta do projekta, ob strani – služijo kot vzročni primeri trajnostnega razvoja sodobnega mesta v prihodnosti.

(Arrea, 2017); the renovation of the Cukrarne confectionery factory (Scapelab, 2021), which after several decades of decay was transformed into a contemporary art gallery; the Rog Center (BAX Studio, 2023), where the former sprawling bicycle factory is now home to the largest hybrid cultural centre in the city; and the L56 venue (Vidic Grohar Arhitekti, 2022), a former lithography plant that was first transformed into a multifunctional concert hall a few years ago, and in 2024 was re-adapted by the same architects for the needs of Ljubljana's temporary SNG Drama theatre venue. These projects are some of the larger and more visible project-examples of adaptive reuse of such a scale in Ljubljana and can—if we do not get stuck on the architectural quality of each individual project, which varies from project to project—serve as causal examples of the sustainable development of future modern cities.

Omenjeni projekti pa niso paradigmatični in trajnostni le s stališča prilagodljive ponovne rabe. V njih se kompleksno prepleta več arhitekturnih, urbanističnih in družbenih učinkov: vzorčni primeri nakazujejo, kako je mogoče s prenovo obstoječih stavb (z arhitekturo) razvijati mesto in povezovati skupnost. S prenovo Cukrarne mesto ni dobilo samo nove sodobne galerije, pač pa – in to se zdi še pomembnejše – podaljšek mestnega jedra z javnim programom, umaknjem iz strogega središča, ki je oživil prej neaktivno rečno nabrežje nasproti Univerzitetnega kliničnega centra. Še bolj izrazitejši primer je (četudi začasna) selitev ljubljanske Drame v prostore bivše litostrojske dvorane L56. Dejavnost, ki je bila prej strogo »meščanska«, je sedaj na voljo prebivalcem v predmestju, kar lahko v urbanističnem in družbenotrajnostnem oziru razumemo kot zelo avantgardno gesto.

However, the projects mentioned are not only paradigmatic and sustainable from the point of view of adaptive reuse. They are a complex interweaving of several architectural, urban, and social effects: best-case examples indicate how it is possible to develop a city and connect a community by renovating existing buildings (with architecture). With the renovation of the Cukrarna factory, the city not only gained a new modern gallery, but—and this seems even more important—an extension of the city centre with a public program, removed from the strictly defined centre, which revived the previously inactive river embankment opposite the University Medical Center. Perhaps an even more striking example is the (albeit temporary) relocation of the Ljubljana's SNG Drama venue to the premises of the former industrial L56 Litostroj Hall. Now a cultural form that previously carried the old-town »bourgeois« sticker

Prenova in oživitev omenjenih stavb pomenita začetek strategije, ki bi jo lahko občina uporabila za eno izmed osrednjih izhodišč svojega nadaljnjega razvoja. Umeščanje kulturnih ustanov izven strogega središča mesta, torej v nekoliko odročnejše mestne četrti, namreč spodbuja vizijo trajnostnega in inkluzivnega razvoja sodobnega mesta, ki presega stereotipno povezovanje podobe mesta z njenim historičnim središčem. Z dekoncentracijo mestne ponudbe iz središča na obrobje se omogoči lažji dostop tamkajšnjim lokalnim prebivalcem, s čimer se razbremenijo avtomobili in turisti obljudeno mestno jedro. Večina meščanov nenazadnje prebiva v širši okolici in tam se odvija njihovo vsakdanje življenje. Majhnost mesta v kombinaciji z nadgradnjo javnega prevoza je tukaj velika prednost, saj so vsi deli mesta hitro in enostavno dostopni. Razmislek o širitvi javnih mestnih programov na »periferijo« lahko vzpostavi

is now available to residents in and visitors to the outlying suburbs, which can be understood as a particularly avant-garde gesture in terms of urban planning and social sustainability.

The renovation and revitalisation of the aforementioned buildings represents the seed of a strategy that the municipality could and should use as one of the central starting points for its further development. The locating of cultural facilities outside the strict city centre, i.e. in slightly more remote districts of the city, promotes a vision of sustainable and inclusive development of a modern city that goes beyond the stereotypical association of the city's image with its historical centre. De-concentrating and de-centralising the city's offerings from the centre to the outskirts enables easier access for local residents, thereby relieving the centre, which is already crowded with cars and tourists. After all, most citizens live in the wider

L56. Gledališče ljubljanske Drame / L56, SNG Drama Theatre Venue, fotografija / photo: Peter Uhan





večjo povezanost mesta kot celote in njenih prebivalcev – v tem oziru lahko to strategijo dojemamo kot neke vrste urbanistično akupunkturo, ki z zbadanjem v strateško določene točke oživlja in na novo osmišlja celotni organizem.

Pri tem gre posebno pozornost nameniti temu, da programska vsebina novih središč ni do potankosti oblikovana in kurirana, pač pa dopušča določeno mero anarhije, spontanosti in organskega razvoja,

area and the greatest part of their daily lives take place there. The small size of the city, combined with the upgrade of public transport, is a great advantage here, as all parts of the city become more quickly and easily accessible. The idea of expanding public urban programmes to the »periphery« works to establish a greater connection between the city as a whole and its inhabitants. In this respect, this strategy can be perceived as a kind of urban acupuncture, which, by pricking at strategically determined points, revives and re-imagines the entire organism.

ki je za vitalnost mesta ključnega pomena. S širitvijo mestnih programov na obrobje mesta se v krogu ponovno vrnemo na temo prilagodljive ponovne rabe: nikjer ne najdemo toliko nedelujočih industrijskih stavb in drugih potencialnih kompleksov raznolikega merila, s katerimi lahko manipuliramo in jih uporabimo kot osrednje strateške točke – kot »igle« za izvedbo urbanistične akupunkture. ●

In this regard, special attention should be paid to the fact that the programme and/or content of the new centres is not designed and curated in minute detail, but rather allows for a certain amount of anarchy, spontaneity, and organic development, which is crucial for the vitality of the city. Expanding urban programmes to the periphery of the city brings us back to the theme of adaptive reuse: nowhere else can we find so many inactive industrial buildings and other potential complexes of various scales that can be manipulated and used as central strategic points—as »needles« for carrying out a vital form of urban acupuncture. ●

» Koželjev pristop k dediščini je bil realističen, odprt in učinkovit. Z dediščino se morajo soočiti številna srednjeevropska mesta z bogato zgodovino, še posebej ko del te dediščine predstavljajo velike prazne stavbe, ki jih ni mogoče – in jih pogosto tudi ne bi smeli – preurediti v stanovanja, saj stanovanja gradimo takrat, ko nam zmanjka domišljije.

Kaj narediš, če imaš čudovito industrijsko dediščino? V nemških mestih in na Dunaju so v mnogih primerih ta opuščena poslopja enostavno preuredili v stanovanja, kar je zelo drago. Zaradi tega na koncu dobimo



luksuzna stanovanja, ne pa stanovanja za običajne ljudi – kar ni niti učinkovita rešitev niti dober model. Druga, prav tako nedomišljena pot je, da jih spremenimo v pisarne ali nekakšno prestižno središče. Tudi takšna rešitev običajno ne prinese vidnejših rezultatov in se lahko v prihodnosti izkaže kot problem.

Za mesto je veliko bolj zapleteno in drago, če želi takšne stavbe in prostore preoblikovati v knjižnice, kulturna središča in podobno. To zahteva pogum, odločnost, vztrajnost in resnično predanost, da se obravnavajo ključne teme in najdejo potrebna sredstva.

Primer tovarne Rog je zahteval tudi pogum za soočenje s skvotanjem in z njim povezanimi vprašanji.

Ob zadnjem obisku Ljubljane se videla, kakšna čudovita stavba je nastala iz bivše tovarne koles, ki jo je mesto uspelo odpreti in vrniti ljudem – stavba, ki je odprta in gostoljubna za vse. Gre namreč tudi za javni prostor – čeprav je znotraj stavbe –, ki se mu je uspelo izogniti scenariju gentrifikacije.

To je čudovit primer stavbe z zgodovino skvotanja in industrijske dediščine, ki je bila preoblikovana v nov košček mestne sestavljanke. ● **Maria Vassilakou**

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Koželj's way of dealing with heritage was realistic, open-minded, and effective. Heritage is something many historical central European cities need to deal with, especially when part of this heritage consists of vast empty buildings that cannot and often should not be converted into housing, because housing is what we do when we lack imagination.

If you have this beautiful industrial heritage, what do you do with it? If you look at German cities and at Vienna, in many cases they simply converted these disused complexes into housing, which is very expensive. Then you end up having luxury housing, not housing for the average person, which is not an effective solution nor a good model. The other unimaginative way is to turn them into offices or some kind of posh hub. Again that tends not to produce much of anything and may well become a problem in the future.

It's far more complicated and expensive for a city to convert these objects and spaces into libraries or cultural centres and the like. It takes guts and leadership and persistence and real commitment to address the agendas and find the budgets. And in the case of Rog, it also required guts and leadership to deal with the squatting and related issues.

During my last visit to Ljubljana last year, I saw what a wonderful building has emerged out of it, and how Ljubljana has managed to open it up and give it back to the people—a building that is welcoming and open to everyone. Because it's also a public space, even though it's contained within a building, and managed to avoid the gentrification scenario.

So it's a wonderful example of a building that had a history of squatting and a history in industrial heritage, and in the end was transformed into another piece of the puzzle that is the city. ● **Maria Vassilakou**



80 | Center Rog / Center Rog,
fotografija / photo: Miran Kambič

81 | Center Rog, co-working interior / Center Rog,
co-working interior, fotografija / photo: Voranc Vogel





Galerija Cukrarna / Cukrarna Gallery,
fotografija / photo: Miran Kambič

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Prilagojena ponovna raba in skrite plasti
Adaptive Reuse and Hidden Layers

Marko Studen

ZAKAJ PRENOVITI RUŠEVINO?

Galerija Cukrarna kot zgodovinska sodobnost

Cukrarna je bila zgrajena leta 1828 kot ena prvih in največjih industrijskih stavb v Sloveniji – rafinerija sladkorja na robu reke Ljubljanice. Po uničujočem požaru leta 1845, ko je v reko padlo toliko sladkorja, da je bila voda po poročanju več dni sladkega okusa, je stavba doživela številne preobrazbe – od tobačne in tekstilne tovarne do vojašnice in nazadnje zavetišča za najranljivejše prebivalce mesta.

Do leta 2008, ko so se začela dela na projektu, je bila Cukrarna ruševina – strukturno nestabilna, dolgo zapuščena in splošno obravnavana kot primerna za rušenje. Javno mnenje je bilo močno naklonjeno odstranitvi objekta. Tudi mi smo se spraševali, kaj bi bilo sploh še mogoče storiti.

Vendar je Cukrarna globoko zakoreninjena v slovenskem kulturnem spominu – kot kraj modernistične poezije, marginalnih usod in spreminjajočih se družbenih pomenov. Njeno rušenje bi pomenilo izbris

Marko Studen

WHY RENOVATE A RUIN?

Cukrarna Gallery as Historic Contemporary

Cukrarna was built in 1828 as one of Slovenia's first and largest industrial buildings – a sugar refinery on the edge of the Ljubljanica River. After a devastating fire in 1845, which sent so much sugar into the river that the water reportedly tasted sweet for days, the building underwent numerous transformations, from tobacco factory to textile mill, to military barracks, and eventually, a shelter for the city's most vulnerable.

By 2008, when work on the project began, Cukrarna was a ruin—structurally unstable, long abandoned, and widely seen as destined for demolition. Public opinion leaned heavily towards clearing the site. We, too, questioned what could realistically be done.

Yet historically, Cukrarna had taken root in Slovenia's cultural memory—a site of modernist poetry, marginal lives, and shifting social meanings. To demolish it would mean erasing a part of our collective identity. To preserve it as a static monument would

dela naše kolektivne identitete. Ohranitev kot zgolj statičnega spomenika bi ji odvzela potencial. Le z radikalno preobrazbo bi Cukrarna lahko še naprej utelešala ustvarjalno, v prihodnost usmerjeno energijo, ki jo je dolga desetletja simbolizirala.

Rušenje bi bila lažja pot. A tudi velika napaka. Naš predlog je bil jasen in preiščljn: ohraniti in radikalno preoblikovati. Kaj je bilo ohranjeno, kaj spremenjeno in kaj ustvarjeno na novo?

Najprej in predvsem smo oživili simbol slovenskega literarnega in političnega mišljenja. Kako globoko je Cukrarna vtkana v kolektivni spomin naroda, je postalo jasno med vodenimi ogledi v mesecih po ponovnem odprtju. Obiskovalci so prihajali z vseh koncev države – iz Maribora, Novega mesta, Kopra –, da bi si ogledali prostor, o katerem so nekoč brali v šolskih učbenikih in danes v medijih. Pogosto so bili njihovi odzivi zelo čustveni.

have drained it of its potential. Only through radical transformation could Cukrarna continue to embody the creative, forward-looking energy it had long symbolised.

Demolition would have been the easier path. But it would also have been a profound mistake. Our proposal made a clear and intentional choice: to preserve and radically transform. So what was preserved, what changed, and what entirely new was created?

First and foremost, we revived a symbol of Slovenian literary and political thought. Just how deeply Cukrarna is embedded in the collective memory of the nation became clear during the guided tours in the months after its reopening. Visitors came from all over the country—Maribor, Novo Mesto, Koper—to see what they had once read about in school history books and were now reading about in the media. Often their reactions were particularly emotional.

Velika stavba Cukrarne – dolga 85 metrov, visoka 25 metrov, z dvokapno streho in značilno fasado – danes dominira nad Ljubljano. Ima 325 majhnih oken in štiri velike loke v pritličju.

V izrazitem nasprotju z zgodovinsko zunanostjo je notranost drzna in sodobna. Obiskovalci pogosto pravijo, da se počutijo, kot da niso več v Ljubljani – kot da so stopili skozi portal v drug prostor in čas. To je bil tudi naš namen. Notranost Cukrarne je radikalno sodoben prostor z lebdečimi razstavnimi volumni, ki se dvigajo nad prostornim javnim pritličjem. Elegantna dvonadstropna muzejska kavarna z odrom in barom je postala priljubljeno zbirališče, enako kot

Cukrarna's large volume—85 meters long, 25 meters high, with a gable roof and a distinctive façade—now towers above the Ljubljana and features 325 tiny windows and four large archways on the ground floor.

In stark contrast to its historic exterior the interior is bold and contemporary. Visitors often say it feels like they're not in Ljubljana anymore — like they've stepped through a portal into another space and time. Which was exactly was the intention.

Cukrarna's interior is a radically modern space, with floating exhibition volumes suspended above a generous public ground floor. The stylish, two-storey museum café, with a stage and bar, has become a popular hangout, as has the new plaza with its stepped seating – an art space open to the city.

nova tržnica s stopničastimi sedeži – odprt umetniški prostor, namenjen mestu.

Vse to priča o novi vlogi Cukrarne v sodobni Ljubljani. Ta del mesta je bil desetletja siva cona – zanemaren in pozabljen. Danes Galerija Cukrarna predstavlja drzen in strateški poseg v urbano tkivo, jasen znak širitve starega mestnega jedra proti vzhodu.

Galerija Cukrarna presega meje stavbe same. Vzpostavlja večplastne in kompleksne odnose v materialnem in simbolnem prostoru. Omogoča sobivanje zgodovinskega, sodobnega in simboličnega – ne kot kompromis, temveč kot dopolnjevanje. S tem ustvarja nekaj resnično edinstvenega. ●

All of which also speaks to Cukrarna's urban role in contemporary Ljubljana. For decades, this part of the city was a grey zone, neglected and abandoned. Today, Cukrarna Gallery represents a bold and strategic urban intervention, a clear signal of the eastward expansion of the old city centre.

Ultimately, Cukrarna Gallery transgresses the boundaries of the building itself. It establishes multi-layered and complex relationships in both tangible and intangible contexts. And it allows the symbolic, the historic, and the contemporary to coexist—not as compromise, but as complementary. And in doing so, it creates something unique. ●



» Kulturni center Španski borci

Ena od posledic zvezdaste oblike Ljubljane je, da ima izrazite robove. Vsak od ljubljanskih krakov zato potrebuje svoj storitveni center. Humanistična, pozno modernistična stavba kulturnega centra Španski borci skupaj s bližnjo tržnico igra to vlogo v Mostah. Danes služi kot središče delovanja sodobne plesne skupine En-Knap in drugih pomembnih kulturnih dogodkov ter dejavnosti, gosti pa tudi priljubljen lokalno kavarno in knjižnico Projekt prenove centra je še en primer, kako mesto podpira lokalni kulturni razvoj v svojih krakih. ● Uroš Mikanovič

Španski borci Cultural Centre

One of the consequences of Ljubljana being star-shaped is that it has pronounced margins. Each of Ljubljana's district-rays thus needs its own service center. The humanist, late-modernist building of the Španski borci cultural centre, with the Moste marketplace near-by, plays this role in western district of Moste. Today it serves as the centre of operations for the En-Knap contemporary dance group and other important cultural events and activities, and also hosts a popular local cafe, library and gathering spot. The project for the renovation of the centre is another case in point of the city supporting local cultural development across its rays. ● Uroš Mikanovič



Švicarija / The Swiss House,
fotografija / photo: Tadej Bolta, Arrea

» Od gostišča do umetniških ateljejev

Nekdanji hotel Tivoli stoji na dvignjeni planoti ob robu gozda v parku Tivoli. Zasnoval ga je nekdanji mestni arhitekt Ciril Metod Koch, avtor najvidnejših objektov Ljubljane s preloma stoletja. Ker je bil zasnovan v gorenjsko-alpskem slogu je bil poimenovan »Švicarija« (Schweizerhaus).

Prenova je omogočila vnos nove namembnosti v obstoječi volumen, pri čemer je ohranila razmerje med javnim, poljavnim in zasebnim prostorom, kot je bilo predvideno v prvotni zasnovi. V pritličju je bil v celoti rekonstruiran večji odprt prostor, namenjen razstavam in občasnim manjšim dogodkom.

Prenova stavbe je ohranila celoten volumen in dimenzije stavbe ter ohranila, obnovila ali rekonstruirala vse originalne in obstoječe gradbene elemente. Pritličje je bilo v celoti rekonstruirano v večnamenski prostor, namenjen gostilniški dejavnosti, razstavam in občasnim dogodkom. Del pritličja je namenjen dvema kiparskima ateljejem, v kleti pa so bili dodani novi kiparski ateljeji. Hodniki so bili razširjeni in ponujajo prostor za druženje uporabnikov ateljejev, sobe pa so bile z združitvijo posameznih prostorov preurejene v umetniške ateljeje. ● Uroš Mikanovič



From Swiss-style inn to artist studios

The former Tivoli Hotel stands on a raised plateau by the forest edge in the Tivoli Park. It was designed by the former city architect Ciril Metod Koch, the author of the most prominent objects of the turn of the century Ljubljana. Designed in Upper Carniolan - Alpine style, it was named "Švicarija" (Schweizerhaus).

The renovation enabled the introduction of a new use into the existing volume, maintaining the relationship between public, semi-public, and private space, as anticipated in the original facility. On the ground floor, an open space, intended for hosting activities, exhibitions, and occasional smaller events, was completely reconstructed.

The redesign of the building retained the entire volume and dimensions of the building, and preserved, renovated, or reconstructed all the original and existing building elements. The ground floor was completely reconstructed as a multipurpose space intended for inn activities, exhibitions, and occasional smaller events. Part of the ground floor is intended for two sculpture studios, and new sculpture studios were also added in the basement. The corridors were widened and provide space for the studio users to socialize, and rooms have been transformed into artist studios by combining individual spaces. ● Uroš Mikanovič



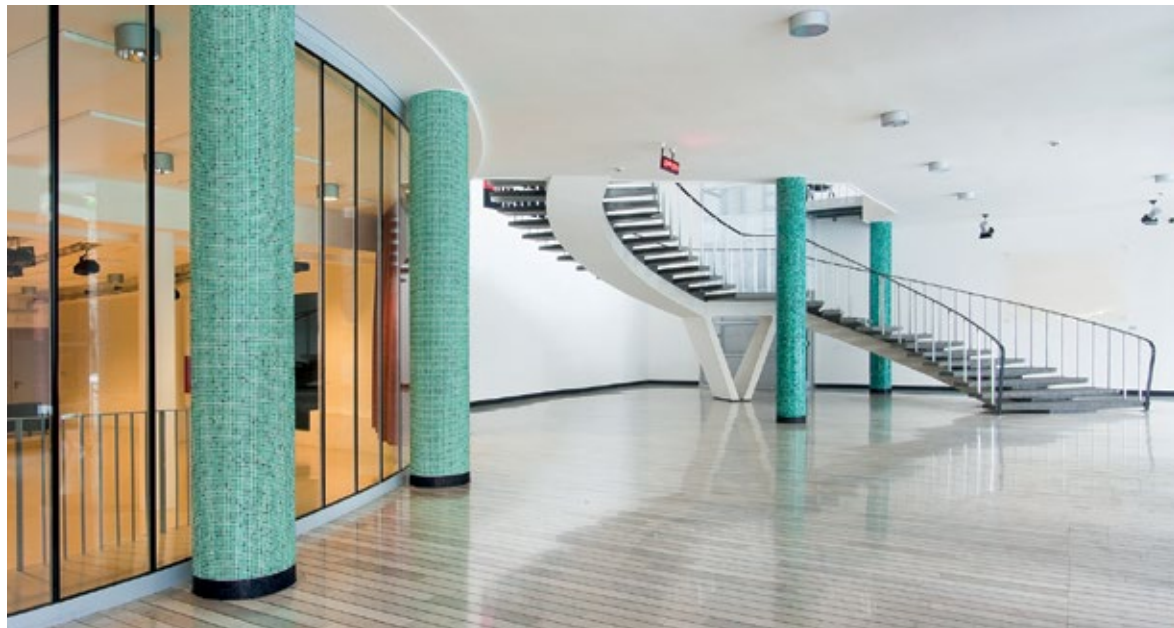
» Iz kina v center urbane kulture

Kino Šiška je bil zgrajen leta 1961 po načrtih Božidarja Gvardjančiča. Skupaj s prvotnim samskim domom, današnjim hotelom, stavbo upravne enote in trgovsko hišo je tvoril občinsko središče Šiške. Desetletja kasneje je kino v devetdesetih zaprl svoja vrata. Pobudo za njegovo preobrazbo v kulturni center so sprožila neodvisna ljubljanska združenja glasbenikov, koreografov, plesalcev in gledališčnikov.

Prenova je potekala v letih 2008–2009. Kljub obsežnim gradbenim posegom, ki jih je zahtevala sprememba namembnosti v večnamenski kulturni center, je stavba ohranila večino izvornih značilnosti Gvardjančičeve zasnove. Velika ovalna kinodvorana je preoblikovana v večnamenski prireditveni prostor.

V njenem preddverju sta razstavišče in bar ter podest s pisarnami uprave. V pritličju pod dvorano je urejen manjši prireditveni prostor, v preddverju pa kavarna, informacijska točka in garderobe.

CUK Kino Šiška zapolnjuje vrzel med institucionalno in neodvisno produkcijo ter kulturno dogajanje usmerja iz mestnega središča v Šiško. Zagotavlja prizorišče, tehnično podporo in produkcijske pogoje za glasbo, performativne, vizualne in medijske umetnosti ter nudi prostor za srečevanje skupnosti. S tem krepi identiteto četrti, povezuje generacije in vključuje mesto v mednarodne umetniške tokove. Za Ljubljano predstavlja trajno nadgradnjo kulturne infrastrukture in referenčni primer prilagodljive prenove modernistične arhitekture za sodobne družbene potrebe. ● Anja Planišček



From cinema to urban culture centre

The Šiška Cinema was built in 1961 according to the plans of Božidar Gvardjančič. Together with the original bachelor's home, the current hotel, the administrative building and the trading house, it formed the municipal centre of Šiška district. Decades later, the cinema closed its doors in the 1990s. The initiative for its transformation into a cultural centre was initiated by independent Ljubljana associations of musicians, choreographers, dancers, and theatre people.

The renovation took place in 2008–2009. Despite the extensive construction work required by the change of purpose to a multifunctional cultural centre, the building retained most of the original features of Gvardjančič's design. The large oval cinema hall has been transformed into a multifunctional event space. Its light, airy lobby is host to an exhibition area and bar,

as well as a landing with administration offices. On the ground floor, under the hall, is a smaller event space, and the lobby features a café, a cashier and info-point, and cloakrooms.

CUK Kino Šiška fills the gap between institutional and independent production and directs cultural events from the city center to the Šiška district to the north. It provides a venue, technical support, and production conditions for music, performance, visual and media arts, and offers a space for community meetings. In this way, it strengthens the identity of the neighbourhood, connects generations, and includes the city in international artistic trends. For Ljubljana, it represents a permanent upgrade of cultural infrastructure and a reference example of the focused adaptive renovation of modernist architecture for contemporary social needs. ● Anja Planišček

MRSTNO KOLVO
PROMET

T akrat lokalno viralen naslov iz revije *Vice* je Ljubljano označil za »idilično«, ker je uspela iz svojega središča izgnati avtomobile. Sarkastični odzivi na pretiran naslov kažejo, da je razvoj peš cone v mestu lokalno že samoumeven. Čeprav so posebni prometni režimi zgodovinsko prehodni, ko smo pod enim, se iz njega ne moremo zares izvleči.

Načrt za reorganizacijo, kako avtomobili, kolesa in pešci vstopajo in se srečujejo v Ljubljani, je naletel na proteste in nezaupanje. »Kako bom prišel domov?«, »Kako bom prišel v službo?« so bili najpogostejši ugovori. Toda prav domet skrbi pod temi ugovori je bil problem: ljubljanske ulice so dojemali le kot oviro na poti domov ali v službo. Središče mesta se je uporabljalo in dojemalo na podoben »protipeški« način, kot ga danes lahko vidimo v BTC-ju.

S ome years back, a viral headline from *Vice* (magazine) referred to Ljubljana as »idyllic« because it had managed to rid its centre of cars. The sarcastic local responses to this exuberant—if not exaggerated—headline show how the development of a pedestrian zone in the city is already being taken for granted. Even if specific traffic regimes are historically transient, when we're under one we can't really see ourselves out of it.

Initially, the plan to reorganise the way cars, bikes, and pedestrians enter, move, and meet in Ljubljana was met with protest and disbelief: »How will I get home?«, and »How will I get to work?« sounded the usual objections. But the underlying scope of these concerns was exactly the problem: Ljubljana's streets were perceived only as something in the way of being home or getting to work. The city centre

Sistematično prizadevanje za obnovo in preoblikovanje javnega prostora – od tlakovanja, uličnega pohištva do fasad okoliških stavb – z namenom odprave ali omejitve avtomobilskega prometa kaže ljubljanske ulice kot produktivne. Čemu točno produktivne, je še vedno predmet pogajanj. A nastal je prostor pogajanj in drugi načini manevriranja po Ljubljani so dobili priložnost. Kolo, na primer, je Koželjevo izbrano orožje.

Raven, na kateri se preoblikujejo ljubljanske peš cone, javni prostori in promet, kaže tudi na inovativen obseg nalog mestnega arhitekta. Prerazporeditev tokov Ljubljane razkriva mesto kot kolektiven podaljšek njegovih prebivalcev. Načrtovanje mestnega razvoja tako postane programiranje gibanja, vedenja in navad njegovih prebivalcev.

was seen and used in a similarly anti-pedestrian way – not so unlike what we find in the sprawling shopping complex-areas we find springing up and well established on the city's periphery.

The systematic drive to renovate and redesign public space—from paving and street furniture to the facades of surrounding buildings—designed to eliminate or restrict private motorised traffic sees Ljubljana's streets as progressive and productive. The character of the productive component may be in a state of ongoing negotiation, but the solution has already been both well adopted and accepted. And a space of contestation was introduced, and other ways or modes of manoeuvring Ljubljana were given a vital, fighting chance. The bicycle, for example, is the deputy mayor's personal weapon of choice.

The level at which Ljubljana's pedestrian zones, public spaces, and traffic are being reimagined also points to the innovative scope of the roles and tasks of the city architect. The re-routing or re-flowing of Ljubljana reveals, in what might call an exceedingly democratic gesture, the city as a collective extension of its inhabitants. As a result, planning the development of the city then becomes more a programming of movement, behaviours, and habits of its inhabitants.



Mestni kolesar, podžupan prof. Janez Koželj / City cyclist and Vice Mayor of Ljubljana Janez Koželj, fotografija / photo: Miran Kambič

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Mobility in pre-
fluidity

Andraž Keršič

GRADITI PO MALEM, A Z VIZIJO CELOTE

Po Tolstoju je resnica o mestu zapisana na obrazih njegovih prebivalcev. Danes si je težko v spomin priklicati obraz Ljubljane izpred dvajsetih let. V gradnji je bil šentviški predor, v mestu je avtomobile ustavljal rdeči val, do parkirišča na Novem trgu si se pripeljal po Bregu, z enosmerne Gosposke pa zavil proti Kongresnemu ali Prešernovemu trgu; mestni parter je bil zaradi stalno parkiranih avtomobilov odrezan od pročelij hiš; mesto, ki se je kopalo v sivkastih odtenukih in vonjavah, je vzbujalo nostalgijo, a tudi melanholijo. Med redkimi, ki so *bicikel* uporabljali kot primarno prevozno sredstvo, je bil tudi arhitekt.

Morda je prav perspektiva arhitekta-kolesarja zavrtela tisto odločilno kolesce, ki je pognalo mehanizem sprememb v našem mestu. Po Tolstoju je za

Andraž Keršič

BUILDING LITTLE BY LITTLE—WITH A VIEW TO THE WHOLE

According to Tolstoy, the truth about a city is written on the faces of its inhabitants. Today, it is difficult to recall the face of Ljubljana from twenty years ago. The Šentviški tunnel was under construction, in the city, cars piled up in front of endless red lights, you drove along Breg to the parking lot on Novi trg Square, and from the one-way Gosposka Street you turned towards Congress or Prešeren Square; permanently parked cars cut off the public parterre from the facades; the city, bathed in greyish tones and smells, evoked nostalgia but also melancholy. Among the few who used a bicycle as their primary means of transportation was an architect.

Perhaps it was the architect-cyclist's perspective that turned the decisive wheel that set the mechanism of change in motion in our city. According to Tolstoy, physical labour is also necessary for happiness.

srečo potrebno tudi fizično delo. Morda gre kolesarskemu naporu, ki je bil pred dvajsetimi leti nekoliko bolj avanturističen kot danes, pripisati del zasluge za pravičnejšo delitev moči v javnem prostoru. V članku o krizi urbanizma z začetka 90. let Koželj diferenciacijo in fragmentarnost družbenega tkiva vzame kot izhodišče pojmovanja in načrtovanja prostora, del zoperstavi sistemu oziroma celoti. Kot možno rešitev problema ponuja projekten pristop, ki je specifičen vsakemu problemu, ki ga rešuje. Za Koželja je bistveno, da se stvar preureja iz nje same. Čeprav je glavni dosežek podžupanovanja sistemska rešitev – implementacija *Prostorskega načrta in dokumenta dolgoročne vizije in razvoja mesta Ljubljana 2025* – je zanimiv predvsem nelinearen proces, ki je do nje privedel.

Perhaps the cycling effort, which was somewhat more adventurous twenty years ago than it is today, deserves some of the credit for a more equitable distribution of power in public space. In an article on the crisis of urbanism from the early 1990s, Koželj takes the differentiation and fragmentation of the social fabric as a starting point of spatial planning, contrasting the part with the system or the whole. As a possible solution, he offers a project-based approach specific to each problem. For Koželj, it is essential that things are reorganised from within the things themselves. Although the main achievement of the deputy mayor was a systemic solution—the implementation of the Spatial Plan and the document on the long-term vision and development of the city Ljubljana 2025—it is the nonlinear process that led to it that is particularly interesting.

Poznavanje in raziskovanje opusov Sitteja, Fabianija, Plečnika in Ravnikarja se odraža v vodilu podžupanovanja, da je treba mesto »graditi po malem, ampak vendarle z nekim pogledom na celoto«. To gotovo velja za večino Plečnikovih posegov v javni prostor mesta, ki so bili kljub svoji konceptualni smelosti in radikalnosti omejeni na najosnovnejša gmotna sredstva. Tudi prvi posegi v mesto, ki so nastajali pod Koželjevo taktirko, so bili prostorsko zadržani in investicijsko skromni. Oblikovno neizrazite intervencije so postopoma izboljševale kos javnega prostora s prenovo osnovne infrastrukture. Sledile so vzpostavitev javnih prostorov na degradiranih površinah, sprememba režimov hitrosti za avtomobile, začasna uporaba ulic in trgov ter nove grafične oznake. Vsak infrastrukturni poseg je kot hitra gverilska akcija iztrgal kos tlaka izpod koles avtomobilov in zavzel mestno središče kot zvezen javni prostor,

Knowledge and research of the works of Sitte, Fabiani, Plečnik, and Ravnikar are reflected in the deputy mayor's guiding principle that the city should be »built little by little, but with a view of the whole.« This certainly applies to most of Plečnik's interventions in the city's public space, which, despite their conceptual boldness and radicalism, were limited to the most basic material means. Even the first interventions in the city under Koželj were spatially restrained and modest in terms of investment. The formally unremarkable interventions gradually reclaimed public space through renovating basic infrastructure. This was followed by the creation of public spaces in degraded areas, changes to speed limits for cars, the temporary use of streets and squares, and new graphic signs. Each intervention to the infrastructure was like a quick guerrilla action, taking a piece of paving from under the wheels of cars and reclaiming the

prednostno namenjen pešcem in kolesarjem. Zapora ceste med pretlakovanjem Wolfove ulice je srednje-ročno omogočila ukinitve avtobusnega prometa čez Tromostovje. Sledili so Ribji trg, Cankarjevo nabrežje itd. Šlo je za preiščeno načrtovanje, sestavljanje prilagojene obstoječe infrastrukture, ki je z multiplikacijo in povezovanjem postajala vedno jasnejša tudi za občane.

Zaupanje prostorskih vprašanj strokovnjakom je omogočilo, da je strateško načrtovanje mesta postalo predmet transparentnega javnega in strokovnega diskurza. V prvih letih podžupanovanja so vsi veliki mestni projekti avtorje rešitev našli na javnih natečajih. Pomembna je bila vzpostavitev cikla razstav Vizije SO v sodelovanju z Društvom arhitektov Ljubljana, ki je postala javna platforma za predstavitev in debato o drznih idejah in intervencijah v mestni prostor. Mladi arhitekti so dobili možnost participacije v snovanju

city centre as a cohesive public space, primarily intended for pedestrians and cyclists. The road closure during the reconstruction of Wolfova Street made it possible to discontinue bus traffic across the Triple Bridge in the medium term. This was followed by Ribji trg Square, Cankar's Embankment ... It was a carefully thought-out plan, a jigsaw puzzle of adapted existing infrastructure, which became increasingly clear to citizens through its multiplications and connections.

Entrusting spatial issues to experts has enabled strategic urban planning to become the subject of transparent public and professional discourse. In the first years of the deputy mayor's term, all major urban projects found their authors through public competitions. The establishment of the Vizije SO exhibition cycle in collaboration with the Ljubljana Architects Association was important, as it became a public platform for the presentation and debate of bold ideas

jutrišnje podobe mesta. Predstavljeni so bili infrastrukturni in prometni posegi, prenove degradiranih območij nekdanje industrije in nove intervencije v javni prostor v ožjem mestnem središču. Večina pobud je bila tekom polnoletnega podžupanovanja vsaj v parafrazirani obliki tudi izvedena.

V času prvega in drugega mandata podžupanovanja so intervencije enakovredno obravnavale tudi obrobje mestnega središča. Prenova infrastrukturne in komunalne opreme zaspanih in degradiranih delov mesta je spremenila njihov značaj. Serija intervencij in interpolacij, kot je travnik z zakloniščem ob hotelu Park, ki je postal otroško igrišče, in obnova Plečnikovega podhoda, je spodbudila skrb za prostor in vzpostavila situacionistično občutljivo mrežo oživiljenih krajev. Z akcijskimi programskimi prenovami so se napolnili pozabljeni mestni prostori, kot je park Tabor. Na degradiranih prostorih, ki so bili prepuščeni

and interventions in the urban space. Young architects were given the opportunity to participate in shaping the city's future image. Infrastructure and transport interventions, renovations of degraded former industrial areas, and new interventions in public space in the narrow city center were presented. Most of the initiatives were also implemented, at least in paraphrased form, during the deputy mayor's term of office.

During the first and second terms of the deputy mayor's office, interventions also addressed the outskirts of the city centre. The renovation of infrastructure and municipal facilities in sleepy and degraded parts of the city has changed their character. A series of interventions and interpolations, such as the meadow with a shelter next to the Park Hotel, which has become a children's playground, and the renovation of Plečnik's underpass, have encouraged care for the space and established a situationally

marginalizaciji in zapisani privatizaciji, so se pojavili novi javni parki, na primer mestni park Rakova jelša, in podobno severni mestni park ob Plečnikovih Žalah privatizirane vrtičke zamenja z javno dostopno površino in stotimi novimi drevesi. Sistem snežne kepe je na več točkah v mestu oblikoval nevpadljive ureditve, ki so si bile enotne v odločnem ne uzurpaciji in neregulirani rabi javnega prostora. S serijo malih prenov, oživiljenih trgov in parkov ter novim dvovinskim mostom je bil sklenjen Fabianijev notranji mestni obroč. Nove in prenovljene brvi za pešce in kolesarje, podvozi, nadvozi, mostovi in kolesarske steze so mestno središče na ključnih mestih povezali v sklenjen sistem. Konec drugega mandata so pospremili funkcionalni in mestoma lepševalni posegi, ki so začrtali novo infrastrukturo in tlakovanje središča srednjeveškega mesta. Urejanje ulic, kot sta Prešernova in Resljeva, sta ob notranjem ringu vrnila

sensitive network of revitalised places. Action-oriented programme renovations have filled forgotten urban spaces such as Tabor Park. New public parks have appeared in degraded areas that had been left to marginalisation and privatisation, such as Rakova jelša City Park, and similarly, the northern city park next to Plečnik's Žale cemetery replaced privatised gardens with a publicly accessible area and a hundred new trees. The snowball system created inconspicuous arrangements at several points in the city, which were uniform in their decisive no to usurpation and unregulated use of public space. With a series of small renovations, revitalised squares and parks, and a new double-deck Fabiani bridge, Fabiani's inner city ring was completed. New and renovated pedestrian and bicycle bridges, underpasses, overpasses, bridges, and bicycle lanes connected the city centre at key points into a coherent system. The end of the



osrednja pu
knjižnica =

1532 + 1886 = 1918
4. januar





Ureditev nabrežij Ljubljane / Ljubljana River Embankments,
fotografija / photo: Miran Kambič

dostojanstvo degradiranim promenadnim cestam, nadaljevanje uspešnega projekta Ljubljana, moje mesto pa je postopoma spremenilo pojavnost fasad v središču mesta. Pomemben prispevek je bila revitalizacija Plečnikovih ureditev, pa tudi vzpostavitev novega zveznega obrečnega prostora ob nabrežjih Ljubljane za pešce in kolesarje. Te je v zvezni javni prostor stkala široka interdisciplinarna ekipa strokovnjakov, med drugimi arhitektov iz osmih različnih pisarn.

second term was marked by functional and beautification interventions that outlined new infrastructure and paving in the centre of the medieval city. The redevelopment of streets such as Prešernova and Resljeva along the inner ring road restored dignity to the degraded promenades, while the continuation of the successful Ljubljana My City project gradually changed the appearance of the facades in the centre. An important contribution was the revitalisation of Plečnik's designs, as well as the creation of a new unified riverside area along the banks of the Ljubljana River for pedestrians and cyclists. These were woven into the unified public space by a broad interdisciplinary team of experts, including architects from eight different offices.

Koželjeva orkestracija posegov nadaljuje in zaokroža bogato dediščino urbanizma Fabianija, Plečnika, Ravnikarja, Šlajmerja, Gvardjančiča in drugih. Današnje stanje, ki ostaja odprto bojišče za dobro arhitekturo, prihajajočim generacijam prinaša svojevrstno odgovornost. Po eni strani za skrb in vzdrževanje izvedenih posegov, po drugi pa nam nalaga zahtevno obvezo vsaj tako dobrega nadaljevanja. ●

Koželj's orchestration of interventions continues and rounds off the rich heritage of urbanism left by Fabiani, Plečnik, Ravnikar, Šlajmer, Gvardjančič, and others. The current situation, which remains open ground for good architecture, brings with it a unique responsibility for future generations. On the one hand, responsibility for the care and maintenance of the interventions already carried out, and on the other, they have a demanding obligation to continue at least as well. ●

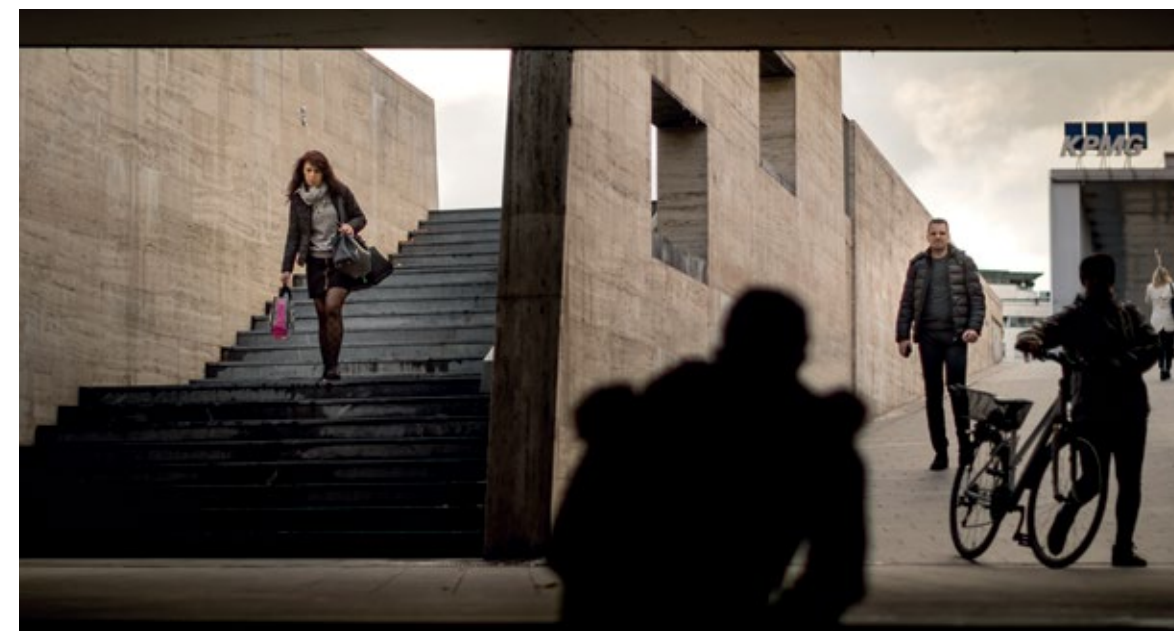
» Če sam ne živiš in deluješ trajnostno, drugih ne moreš prepričati. Zato sem postal aktivist kolesarstva, najbolj zdravega, v vseh smislih in za vse ljudi koristnega, okolju in prostoru prijaznega, pa tudi najučinkovitejšega prometnega sredstva za vožnjo po mestu, za dostavo, za nakupovanje, prevažanje otrok, rekreacijo itd. Kolesarjenje temelji na pripadnosti skupnim vrednotam, kot so vključevanje, druženje in svoboda gibanja. Poleg kolesa se vozim z vlakom, tudi na nekatere študentske ekskurzije smo namenoma potovali z vlakom. Imamo tudi biro, ki promovira leseno arhitekturo in trajnostno miselnost pri naročnikih. Vedno bolj sem namreč prepričan, da brez trajnostne skupnosti ne bo trajnostnega razvoja.

If you don't live and act in a sustainable manner, you cannot convince others. That is why I became an activist for biking, which is healthy and beneficial in every way and for all people, and also the most efficient means of transport in the city, for deliveries, for shopping, for carrying children, recreation, etc. Cycling is based on adherence to common values, such as inclusion, socialising, and the freedom of movement. Apart from cycling, I also travel by train, and intentionally organised a few student study trips by train. We also have an office which promotes wooden architecture and a sustainable way of thinking with the clients. For I am more and more convinced that without sustainable community there will be no sustainable development.

Constructing and re-developing the city, making it friendly towards the multi-use of bikes, establishes a city of low speeds, which creates a number of social,

Gradnja in urejanje mesta, naklonjenega vsestranski uporabi kolesa, vzpostavljata mesto nizkih hitrosti, ki prinaša celo vrsto družbenih, okoljskih in gospodarskih koristi. Prihodnost mest bo v deljenju, v souporabi ulic, trgov, cest in stavb. Takšno prihodnost v Ljubljani že preizkušamo tam, kjer so na novo urejeni prostori, tam različni načini gibanja sobivajo, in to enakopravno, brez omejitev, brez signalizacije, prisile in hierarhije. Tudi v tem vidim prvine soodgovorne trajnostne skupnosti. Slovenska cesta je naš največji dosežek, tam se je najbolj spremenil način javnega življenja in vedenja. Nastala je vznemirljiva cona obzirnosti, kjer vsi pazijo na šibkejše, kjer se ljudje dogovarjajo, kjer prevladuje duh svobodnosti in sodelovanja. ● **Janez Koželj**

environmental, and economic benefits. The future of the city lies in sharing, in the shared use of the streets, squares, roads, and buildings. We are already testing this future in Ljubljana, where the spaces have been re-developed. There the different ways of mobility co-exist on an equal footing, without limitations, without traffic lights, there is no force and no hierarchy. Here, too, I can see the elements of a co-responsible sustainable community. Slovenska cesta is our biggest achievement, this is where public life and the way of conduct have undergone most change. What happened here is an exciting zone of considerate behaviour, where everybody takes care of the weaker participants, where people come to an agreement, where the spirit of freedom and cooperation prevails. ● **Janez Koželj**



» Kakšne posledice bo prihodnost mobilnosti imela za urejanje mest? Ogromne. Javni prostor bo ponovno lahko zacvetel. Kot na litografijah iz 19. stoletja, kjer so na trgih kočije in ljudje. Ne bo treba misliti na parkirišča in na široke ceste, pač pa bodo vse te površine postale na razpolago za nove uporabe. V mesto bodo prišli zelenje, parki in drevoredi, postal bo urbani prostor, po katerem se bodo počasi premikali pešci, kolesarji in pametni avtomobili. *Shared space* bo postal resničnost. Prva stvar, ki jo vcepjamo otrokom, je strah pred prometom. To bo postalo odveč. Avtomobili kot nevarnost bodo izginili iz javnega prostora, kot je pred desetletjem izginilo kajenje iz lokalov in zaprtih javnih prostorov. ● **Miha Dešman**

What consequences will the future of mobility have for urban planning? Enormous. Public space will be able to flourish again. Like in 19th-century lithographs, where there are carriages and people in squares. There will be no need to think about parking lots and wide roads, but all these areas will become available for new uses. The city will be filled with greenery, parks, and tree-lined avenues, an urban space where pedestrians, cyclists, and smart cars will slowly move. Shared space will become a reality. The first thing we instil in children is a fear of traffic. This will become redundant. Cars as a danger will disappear from public space, just as smoking disappeared from bars and enclosed public spaces a decade ago. ● **Miha Dešman**



Slovenska cesta / Slovenska Street,
fotografija / photo: Miran Kambič
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Mobility in prečnost
Mobility & Fluidity

Marko Studen
**PREOBRAZBA
 SLOVENSKE CESTE:
 NOV PROGRAM
 ZA NOVO DOBO**

Če se poskusimo spomniti, kako je Slovenska cesta izgledala pred prenovo – pravzaprav pred preobrazbo – pred več kot dvajsetimi leti, moramo za trenutek obstati. Danes se prostor zdi tako naraven, tako brezhibno vpet v vsakdanji ritem mesta, da se zdi, kot da je bil vedno takšen. Seveda se kmalu spomnimo, da je bila ulica nekoč široka prometna žila, polna hitrih avtomobilov, hrupnih avtobusov in smrdljivih tovornjakov, naloženih s krompirjem in starim železom – tako težkih, da so se cela ulica in stavbe ob njej neprestano tresle. Pešci so bili stisnjeni na rob, po ozkih pločnikih so se prebijali skozi džunglo semaforjev in prometnih znakov.

Lahko bi rekli, da je bila stara Slovenska cesta bila zvest odraz preteklega družbeno-gospodarske realnosti, koktejl balkanske in avstro-ogrške kulture,

Marko Studen
**THE TRANSFORMATION
 OF SLOVENSKA STREET:
 A NEW PROGRAMME FOR
 A NEW ERA**

●
 If we try to recall how Slovenska cesta looked before its renovation— or more accurately transformation—more than 20 years ago, we have to pause. Today, the space feels so natural, so seamlessly woven into the city’s daily rhythm, that it seems as if it has always been this way. But we soon remember that the street was once a wide transport corridor filled with speeding cars, noisy buses, and smelly trucks loaded with potatoes and scrap metal—so heavy in fact the entire street together with the buildings along it were constantly trembling. Pedestrians were squeezed to the very edge, navigating narrow sidewalks through a jungle of road signs and traffic lights.

You could say the former Slovenska was a faithful representation of a past socio-economic reality,

zakoreninjene v socialistični viziji industrializacije in centraliziranem, državno nadzorovanem družbenem redu.

Potem je prišla nova doba z novimi ljudmi in novimi idejami. Leta 2006 je Zoran Jankovič zmagal na županskih volitvah, deloma zaradi svoje karizme in zato, ker je v svoj politični program vključil vizijo profesorja Janeza Koželja o urbanistični in arhitekturni preobrazbi Ljubljane. Eden od ključnih, simboličnih projektov v njegovi viziji je bila prenova Slovenske ceste.

Leta 2015 se je na povabilo Arhitekturnega društva Ljubljana pet arhitekturnih birojev združilo z enotnim ciljem: preoblikovati ta prometni koridor v sodoben javni prostor, namenjen izključno pešcem, kolesarjem in javnemu prevozu.

a cocktail of Balkan and Austro-Hungarian culture rooted in a socialist vision of industrialisation and a centralised, state-controlled social order.

Then came a new era, with new people and new ideas. In 2006, Zoran Jankovič was elected mayor, in part owing to his charisma and for adopting Professor Janez Koželj’s vision for the urban and architectural transformation of the capital city Ljubljana. One of the key, particularly symbolic projects central to this vision was the renovation of Slovenska cesta.

In 2015, upon the invitation of the Architects’ Association Ljubljana, five architectural firms joined forces with a common goal: to transform this traffic corridor into a modern public space and glorified dedicated to pedestrians, cyclists, and public transport exclusively.

Predlog je hitro sprožil široko javno razpravo. Obnova Slovenske ceste ni postala le najbolj politiziran projekt v glavnem mestu, ampak tudi najbolj politično, državotvorno vprašanje. V nekem trenutku je poleg številnih nevladnih organizacij okoli 50 strokovnjakov iz več deset institucij predložilo svoje pripombe in kritike na projekt. Kljub temu so javnomnenjske raziskave pokazale, da večina prebivalcev Ljubljane projekt podpira. Konec koncev, kdo bi nasprotoval zmanjšanju prometa, zasaditvi dreves in razširitvi javnega prevoza? A vendar so nekateri nasprotovali. Glasni glasovi so opozarjali na gospodarski kolaps, ki bi nastal zaradi zaprtja ceste za promet. »Kako bo mesto preživelo, če ne bo mogoče priti z avtomobilom do trgovine? Gospodarski umor Slovenske! Mesta! Celotne države! Turisti se bodo izogibali Sloveniji!« Odpor proti novi ureditvi, ki prepoveduje osebna vozila, se je zdel sorazmeren z velikostjo vozila.

The proposal quickly sparked widespread public debate. The renovation of Slovenska became not only the most politicised project in the capital, but truly the most political, state-building issue as well. At one point, alongside numerous NGOs, some 50 experts from dozens of institutions were all submitting comments and critiques on the project.

Still, public polls showed that most Ljubljana residents supported the project. After all, who would oppose reducing traffic, planting trees, and expanding public transport? And yet, some did. Loud voices warned of the economic collapse that would result from closing the road to through traffic. »How will the city survive if you can't drive to the store? The economic murder of Slovenska! Of the city! Of the entire country! Tourists will avoid Slovenia!« Resistance to the new layout banning personal vehicles seemed to grow in proportion to the size of the vehicle.

Za zagrete tradicionaliste je bila ta nova vizija preveč moderna. Za previdne optimiste je bila preprosto preveč! Za utopične progresivce ni bila dovolj radikalna! Krajinski arhitekti so kritizirali izbiro dreves – ginko, ki so jih šteli za tuje – in zahtevali lipo, klasično slovansko drevo in simbolno orožje ljudskega junaka Martina Krpana. Nekatere je motila betonska tlakovina, ki je bila uporabljena za ustvarjanje občutljive vizualne identitete, drugi pa so se zgražali zaradi barve tlakovcev. »Tlak na Slovenski cesti mora biti iz slovenskega kamna!« so trdili.

Predstavniki Policijske direkcije Ljubljana, ki so bili zadolženi za odobritev predlogov, so se jim odkrito posmehovali. »Odstranili ste večino semaforjev, cestnih označb in prometnih znakov! To ni v skladu s predpisi – nastal bo prometni kaos!« Prometni strokovnjaki s Fakultete za gradbeništvo in geodezijo so se hitro odzvali s pravnimi razlagami in računalniškimi

For hardcore traditionalists, this new vision was too modern. For cautious optimists, it was simply too much! For utopian progressivists, it wasn't radical enough! Landscape architects criticised the choice of trees—ginkgoes, which they considered foreign—and demanded lindens instead, the classic Slavic tree and symbolic weapon of folk hero Martin Krpan. Some were bothered by the concrete pavers used to create the delicate visual identity, while others were dismayed at the colours of the pavers. »The paving on Slovenska should be made of Slovenian stone!« they argued.

Representatives of the Police Directorate Ljubljana, who were charged with approving the proposals, openly mocked them. »You eliminated most traffic lights, road markings, and signage!« This doesn't adhere to the regulations—it will be traffic chaos! Traffic experts from the Faculty of Civil and Geodetic Engineering rushed in with legal interpretations

simulacijami, da bi »dokazali«, kako neracionalen in nevaren je *shared space* koncept. »To bo smrtno nevarno. Vsak dan bodo nesreče. Nešteto pešcev bo povozil avto.«

A zgodilo se je ravno nasprotno.

Ljudje so vstopili v ta nov, sodoben prostor previdno, s skoraj otroško radovednostjo. Na začetku nihče ni zares vedel, kako se obnašati. Sobivanje brez vsiljenih predpisov je bilo nekaj povsem novega. Možnost, da lahko kadarkoli in kjerkoli prečkate cesto – na lastno odgovornost – je bila novost. Kolesarjenje po istem pasu kot mestni avtobus je bila novost. Spoznanje, da lahko mestni avtobusi in pitje kave sobivata – tudi to je bilo novo.

Vozniki avtobusov so se naučili voziti počasi in previdno, in tako se strašljive nesreče niso nikoli zgodile. Nove linije javnega prevoza so v središče mesta pripeljale nove ljudi. Odprle so se nove trgovine in kavarne.

and computer simulations to »prove« how irrational and dangerous the shared space concept was. »This will be deadly. With crashes every day. Countless pedestrians run over.«

And, yet the exact opposite happened.

People entered this new, modern space cautiously, with almost childlike curiosity. No one quite knew how to behave at first. Coexisting without imposed regulations was something entirely new. Being able to cross the street anytime, anywhere—and at your own risk—was a novelty. Riding your bike in the same lane as a city bus was a novelty. Realizing that city buses and sipping coffee could coexist—that, too, was new.

Bus drivers learned to drive slowly and carefully, and the much-feared accidents never materialised. New public transport lines brought new people into the city centre. New shops and cafés opened.

Slovenska cesta / Slovenska Street,
fotografija / photo: MNSZS

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Slovenska cesta / Slovenska Street,
fotografija / photo: Miran Kambič

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Prenova Slovenske ceste je v Ljubljano prinesla nekaj samoorganizacijskih načel iz tropov, kjer ni voznih redov ali označenih pasov, a kljub temu vsi pridejo do svojega cilja. Prinesla je tudi nekaj azijskega, kjer se v mestih, kot sta Tokio ali Šanghaj, ljudje v prometu sporazumevajo s pogledi, medsebojnim zavedanjem in spoštovanjem.

Slovenska cesta je hitro postala kraj za selfije, zbirališče, družabno območje, prizorišče za snemanje filmov in še več – nova vrsta mestnega odra. Ljudje so jo sprejeli od prvega dne in celo mesto je začelo dihati nekoliko drugače. ●

SLOVENSKA

The Slovenska renovation brought some self-organisation principles from the tropics to Ljubljana, where there are no timetables or marked lanes, but everyone still gets to their destination. And it brought something of Asia, where in cities like Tokyo or Shanghai, people communicate in traffic through glances, mutual awareness, and respect.

Slovenska quickly became a place for selfies, a meeting point, a social zone, a set for film shoots and more—a new kind of urban stage. People embraced it from day one, and the whole city began to breathe a little differently. ●

» Janez Koželj je bil eden izmed prvih urbanistov, ki je vpeljal koncept *shared space* v Ljubljano in Slovenijo. Pristop temelji na zmanjšanju prometa in spodbujanju medsebojnega spoštovanja med vsemi udeleženci v prometu. Primer tega pristopa je prenova Slovenske ceste, pri kateri je bil uveden skupni prometni prostor, ki je izboljšal kakovost življenja in povečal varnost v mestnem središču. ● Peter Gabrielčič

Janez Koželj was the first urban planner to introduce the shared space concept to Ljubljana and Slovenia. This approach is based on reducing traffic and promoting mutual respect among all traffic participants. An example of this approach is the renovation of Slovenska cesta, where a shared traffic space was introduced, which improved the quality of life and increased safety in the city centre. ● Peter Gabrielčič



» Nova Slovenska cesta je tako manifest prihodnosti mesta Ljubljane. Gre za vizualno preobrazbo središča glavnega mesta, a pomembnejši od vizualnega je funkcionalni vidik, pri katerem imajo javni prevoz, pešci in kolesarji ključno prednost pri premikanju skozi mesto. Cesta je, kakor vedno, kraj postajanja – kraj, kjer mesto pokaže, za kakšno prihodnost si prizadeva. V tem primeru gre za prihodnost, v kateri imajo javni prevoz, pešci in kolesarji prednost pred avtomobili in v kateri vsi harmonično sobivajo. ● Jana Kocbek

The new Slovenska Street is thus a manifest of the future of the city of Ljubljana. It is a visual transformation of the central city of the capital; but more important than the visual aspect is the functional aspect, in which public transport, pedestrians, and cyclists are given a key advantage in moving through the city. The street is, as it has always been, a place of becoming—a place where the city shows what kind of future it strives for. In this case, it is a future, where public transport, pedestrians, and cyclists are given priority over the automobile, and where they coexist in harmony. ● Jana Kocbek



» Za opis fenomena izkušnje mesta, zaprtega za promet in namenjenega ljudem, lahko uporabimo pojem »strolologije« oziroma »promenadologije«, ki ga je v 80. letih skoval švicarski sociolog Lucius Burkhardt, ki se je med drugim ukvarjal tudi s tematiko urbanizma in življenja v mestu. S skovanko je želel opisati fenomen in poudariti pomen vsakdanje hoje skozi urbano okolje kot metode zaznavanja in razumevanja prostora, družbe in krajine. Burkhardt je trdil, da grajeno okolje in krajine, ki nas obdajajo, niso zgolj fizične strukture ali estetska ozadja, temveč so globoko oblikovane z individualno zaznavo in tudi doživljene skozi njo.

We could describe the phenomenon of the experience of a city closed to traffic and intended for people, with the term »strolology« or »promenadeology«, coined in the 1980s by the Swiss sociologist Lucius Burkhardt, who also dealt with the topic of urbanism and city life. With this term, he wanted to describe the phenomenon and emphasise the importance of everyday walking through the urban environment as a method of perceiving and understanding space, society, and landscape. Burkhardt argued that the built environment and landscapes that surround us are not just physical structures or aesthetic backgrounds, but are deeply shaped by individual perception and also experienced through it.

Meščani mesto praviloma najprej izkustveno doživimo, preden ga racionalno razumemo, sledeč logiki Burkhardtove promenadologije pa je to izkustvo najpopolnejše, če se po mestu sprehajamo. Z dokončnim zaprtjem cest za promet v Ljubljani v zadnjih dvajsetih letih je mesto postalo pravi sprehajalni poligon, na katerem isto mesto doživljamo kot novo celoto do te mere, da postane misel, da so tukaj nekoč vozili avtomobili, bizarno tuja. Na novo so se vzpostavili številni prezrti mestni kotički, ki so prej samevali kot pozabljeni ostanki. O mestu in njegovi zgodovini vemo veliko – sedaj pa se ponuja priložnost, da ga resnično spoznamo tudi izkustveno. ● **Eva Gusel**

As citizens, we usually first experience a city experientially before we understand it rationally, and following the logic of Burkhardt's promenadeology, this experience is most complete if we walk through the city. With the final closure of Ljubljana's roads to traffic over the past twenty years, the city has become a veritable walking playground, where we experience the same city as a new whole to the point that the thought that cars once drove here becomes bizarrely foreign. Many neglected corners of the city, which previously lay lonely like forgotten remains, have been re-established. We know a lot about the city and its history—but now there is an opportunity to truly get to know it experientially. ● **Eva Gusel**

Vsak napreden in zavezan program deluje na pragu med institucionalnim in ljudskim. Značilnost ene strani je običajno, da ima potrebna sredstva za odločno ukrepanje, vendar je omejena s previdnostjo in interesom, da ne bi zmotila sistema. Druga stran ima eksperimentalne ideje in neposreden dostop do potreb »na terenu«, vendar ji morda primanjkuje potrebnega strokovnega znanja in institucionalnih virov.

Sodobna mesta ne nagovarjajo enega samega univerzalnega prebivalca, uporabnika ali obiskovalca, niti enega samega univerzalnega subjekta. Zadovoljiti morajo množico različnih idej o tem, kaj naj bi mesto bilo in kaj naj bi počelo. Če želijo privabiti in sprejeti sedanje in prihodnje prebivalce, morajo sodobna

very advanced and committed programme operates at the intersection of the institutional and the grassroots. One side is usually characterised as having the necessary means to act decisively but limited by a sense of caution and the desire not to disturb, to maintain the status quo. The other has the experimental ideas and some immediate connection to the needs »on the ground« but often lacks the necessary professional competence and institutional resources.

Contemporary cities don't cater to a single universal dweller, user, or visitor, to one universal subject. They have to cater to a multitude of particular ideas related to what a city should be and do. If they are to attract and accommodate their current and future residents, contemporary cities have to incorporate different, seemingly contradictory functions and modes of development. Exclusively top-down

mesta vključiti različne, na videz protislovne funkcije in načine razvoja. Izključno *top-down* pristop bi bil neustrezen. To »dialektiko« je mestna uprava ponotranjila v času Koželjevega mandata kot mestnega arhitekta. Institucionalna raven se je povezala z neformalnimi, pluralističnimi impulzi urbanističnega načrtovanja, ki so prihajali iz subkultur, sošesk ali majhnih interesnih skupin.

To priča o enem izmed načinov, kako je Koželj inoviral posredniško vlogo mestnega arhitekta in uvedel »ulico«, zdaj v metaforičnem smislu, kot produktivno silo v prihodnjem razvoju mesta. Koželj-aktivist je moral vdreti v zapuščeno tovarno Rog in zasesti Slovensko ulico, da je Koželju-funkcionarju zagotovil dokaze in orodja za nove načine mestnega razvoj.

approaches—like exclusively singular approaches in general—prove time and again inadequate and ineffective.

During Koželj's tenure as deputy mayor/city architect, the city administration internalised this very dialectic: the institutional level reached out to the informal, on-the-ground, pluralistic urban planning impulses of an array of subcultures, neighbourhoods, and small interest groups.

This development is testament to the way Koželj innovated, used the mediating role of the city architect and introduced »the street«, in a largely metaphorical sense, as a productive force in the future development of the city. Koželj-the-activist had to breach the abandoned Rog factory, and to occupy Slovenska Street in order to provide Koželj-the-functionary proof with the tools, the new modes necessary to further develop the city.

Osnovni problem – kako vključevati brez institucionalizacije – v odnosu med institucionalnim in ljudskim ostaja. A pluralni, partikularni in nekonvencionalni interesi so zdaj priznani kot legitimni soustvarjalci mestne politike. Prihodnost Ljubljane si je mogoče predstavljati le z utrditvijo vseh njenih protislovnih pobud.

The underlying challenge—how to incorporate without institutionalising—in the relation between the institutional and the grassroots remains, is always there. But the more formal recognition of pluralistic, particular, and alternative interests as legitimate co-creators of city policy became established and embedded in the city's modus operandi. Now the future of Ljubljana can only be imagined by considering and affirming all its many contradictory impulses and initiatives.



Skate park Cukrarna / Skate park Cukrarna,
fotografija / photo: Miran Kambič

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Družbena povezanost
Social Connectivity

Marko Studen

SKEJT MESTO: NARAVNI PODALJŠEK, VEZNIK IN ANIMATOR

Lahko bi rekli, da se je ideja o skate parku začela oblikovati že v letih po velikem ljubljanskem potresu leta 1895. Arhitekt in urbanist Max Fabiani je v svojih urbanističnih načrtih za mesto po potresu predvidel prometni obroč, katerega ključni element je bil most, ki je bil končno zgrajen šele več kot 100 let pozneje kot dvonadstropna konstrukcija, ki jo je zasnoval arhitekt Jurij Kobe iz biroja Atelier arhitekti.

Zgornja raven je bila namenjena avtomobilom, spodnja pa pešcem in kolesarjem. Ko je bil most prvič odprt, je promet po zgornji ravni potekal nemoteno. Spodnja raven pa je ostala zapuščenjena in čakala na povezavo s tokovi mesta. Okolica, obdana z zapuščenimi stavbami in zaraščenimi jarki, je bila v bistvu nedostopna. Da bi prostoru dali življenje in smisel – še pred obnovo tovarne Cukrarna in sosednje palače –, smo pod mostom uredili skate park. To naj bi bil začasen program za lokalno prebivalstvo, ki bi ga organizirali

Marko Studen

SKATE CITY: NATURAL EXTENSION, CONNECTOR, AND ANIMATOR

One could say that the idea of the skate park already began taking shape in the years following the great Ljubljana earthquake of 1895. In his post-earthquake urban plans for the city, architect and urbanist Max Fabiani envisioned a traffic ring; and a key feature of this vision was the bridge, which was only ultimately realised more than 100 years later as a two-level structure, designed by architect Jurij Kobe's Atelier arhitekti.

The upper level was intended for cars, the lower for pedestrians and cyclists. When the bridge first opened, traffic flowed smoothly along the upper level. But the lower level remained deserted—waiting to be connected to the life flow of the city. The surrounding area, bordered by abandoned buildings and overgrown clearings, was essentially inaccessible.

In order to bring life and meaning to the space—even before the renovation of the Cukrarna factory and the adjacent palace – we introduced a skate park beneath

in vodili lokalci. Skupaj s skejterji, ki jih je vodila legendarna lokalna ikona skejtanja Fogy, smo zasnovali mobilni skate park, ki ga je mesto nato predalo v upravljanje društvu skejterjev. Zdaj je bilo večinoma vse v njihovih rokah.

Skejterji so bili skupaj z brezdomci prvi aktivni uporabniki temnega, strašljivega, praznega podvoza – pravega mestnega podzemlja. A počasi je območje začelo pridobivati na priljubljenosti. Dodali so se novi programi in vedno več ljudi je začelo hoditi skozi podhod in ga uporabljati, namesto da bi se mu izogibali.

Zgornja raven mostu, ki je nekoč razdelila sosednjo tovarniško stavbo Cukrarna – danes Galerijo Cukrarna – na dvoje, jo zdaj ponovno združuje. Most/park je postal nadstrešek, velika streha, ki nudi zavetje za različne dejavnosti na prostem skozi vse letne čase.

the bridge. It was to be a temporary programme intended for locals, organised and run by locals. Together with skaters, led by the legendary local skate icon Fogy, we designed a mobile skate park, which the city then handed over to the skateboarders' association to manage. Now things were largely in their hands.

The skaters, alongside the homeless, were the first active users of the dark, eerie, empty underpass—the true underground of the city. But slowly, the area began to gain in popularity. New programmes were added, and increasingly more people started passing through and using the passage instead of avoiding it entirely.

The upper level of the bridge, which once split the adjacent Cukrarna factory building—now the Cukrarna Gallery—in two, now reunites it. The bridge/park has become a canopy, a vast roof offering shelter for various outdoor activities throughout the seasons.



Dvonijski most ob Cukrarni / Two-level Bridge at Cukrarna, fotografija / photo: Miran Kambič

Spodnja raven je postala naraven podaljšek in vez med obema rečnima bregovoma, ki ju oživljajo pešci, kolesarji, plesalci salse in zabave željni študenti – skupaj s skejterji – iz celega mesta.

Privlačnost tega kraja je v bližini reke, infrastrukturni estetiki, spontanosti, razvejanih javnih prostorih in predvsem v odsotnosti potrošniškega urbanističnega modela, ki je običajno namenjen predvsem bogatim in turistom. Vse to se zdi privlačno za lokalno mladino in mnoge druge. V tem delu mesta ne potrebujete denarja, da se zbirate, izražate ali zabavate. To je še vedno del mesta, ki ostaja samostojen in svoboden. ●

The lower level has become a natural extension and connector of both riverbanks animated by pedestrians, cyclists, salsa dancers, and partying students—along with the skaters—from across the city.

The appeal here lies in its proximity to the river, its infrastructural aesthetic, its spontaneity, its branch-like expansive public spaces; and above all, in the absence of the consumerist urban model that typically caters largely to the wealthy and to visiting tourists. All of which seems to speak to the local youth and plenty others. Here, in this part of the city you don't need money to gather, express yourself, or have fun. This is still a part of the city that remains self-determining and free. ●

» V soseski Tabor sva z Janezom celo začela dialog in poskusila ustvariti urbanistični projekt, ki močno vključuje javni parter tudi znotraj manj zahtevne stanovanjske gradnje.

Tako kot je bila atmosfera okoliških odprtih prostorov vedno pomembna pri oblikovanju arhitekture, je bil sestavni del naše naloge pri oblikovanju odprtih, javnih prostorov dialog z grajenim okoljem: ambient, atmosfera, na katero smo se zanašali pri naših projektih, je bila vedno morfologija neposrednega okolja. ● Jurij Kobe

In the Tabor neighbourhood, Janez and I would even enter into a dialogue—a dialogue with his group of architects—in an attempt to create an urban development with a strong inclusion of the public parterre even with less demanding housing construction...

Just as the atmosphere of the surrounding open spaces has always been important in the design of architecture, an integral part of our task when designing open, public spaces was the dialogue with the built environment: the ambience, the atmosphere on which we relied in our projects, this was always the morphology of the immediate environment. ● Jurij Kobe

» Za tiste, ki smo si prizadevali za bolj participativno urejanje prostora in trajnostno mobilnost izven sistema mestne občine, je bil Koželj v vlogi podžupana tisti, ki je lahko odpiral vrata. Brez njegovega posredovanja bi Ljubljana na primer težko dobila skupnostni vrt Onkraj gradbišča, ki je med letoma 2010 in 2023 deloval pod organizacije KUD Obrat, podobnih zgodb pa je še kar nekaj. Ko smo na IPOP – Inštitutu za politike prostora leta 2016 praznovali deseto obletnico delovanja, nas je tako ogovoril kot zaveznike v skupnih prizadevanjih.

S svojim specifičnim načinom delovanja je Koželj preobrazil tudi način načrtovanja in upravljanja z javnim prostorom v Ljubljani. Njegov način dela bi lahko opisali kot intenziven preplet razvijanja strokovnih rešitev, povezovanja različnih akterjev in urbanega aktivizma. ● Marko Peterlin

For those of us advocating for more participatory urban planning and sustainable mobility outside the municipal system, Koželj, in his role as deputy mayor, was the one who could open doors. Without his intervention, for example, Ljubljana would likely not have gained the community garden Onkraj gradbišča, which operated under the auspices of Kud Obrat between 2010 and 2023, and there are many other similar stories. When we at IPOP – Institute for Spatial Policies celebrated our 10th anniversary in 2016, Koželj addressed us as allies in our joint efforts.

With his specific way of working, Koželj has also transformed the way public space is planned and managed in Ljubljana. His approach could be described as an intense intertwining of developing professional solutions, connecting different actors, and engaging in urban activism. ● Marko Peterlin



Prešernov trg / Prešeren Square,
fotografija / photo: Voranc Vogel

Prostorož

O GVERILSKEM URBANIZMU, POVEZAVAH IN MALIH INTERVENCIJAH Z VELIKIM UČINKOM

Park Tabor, 2010–2014

Strategija revitalizacije zelenega središča soseske Tabor je temeljila na socioloških raziskavah in je vključevala manjše prostorske posege, spremembe prometnega režima ter programiranje dogodkov in dejavnosti, ki so pomagali približati prostor lokalnim prebivalcem in obiskovalcem. Poleg načrtovanja je Prostorož koordiniral posameznike in organizacije, ki so sodelovali pri organizaciji dogodkov v parku, vodil pa je tudi prostovoljne delovne akcije.

Med letoma 2010 in 2014 je park gostil številne odprte in brezplačne kulturne, športne in izobraževalne dogodke. Najbolj priljubljene atrakcije so hitro postale sobotne tržnice in garažne razprodaje, v parku pa so potekale tudi izmenjave semen, pop-up kino, pesniške prireditve in različne delavnice.

Med projektom se je park razvil v živahno središče soseske Tabor in ključno zbirališče različnih generacij.

Prostorož

ON GUERRILLA URBANISM, CONNECTIONS, AND SMALL INTERVENTIONS WITH A BIG IMPACT

Park Tabor, 2010–2014

The revitalisation strategy for the green centre of the Tabor neighbourhood was informed by sociological research and included minor spatial interventions, changes to the traffic regime, and the programming of events and activities that helped bring local residents and visitors closer to the space. In addition to planning, Prostorož coordinated individuals and organisations involved in organising events in the park, and also led volunteer work actions.

Between 2010 and 2014, the park hosted a wide range of open and free cultural, sporting, and educational events. Saturday markets and garage sales quickly became the most popular attractions, while the park also welcomed seed swaps, a pop-up cinema, poetry events, and various workshops.

Over the course of the project, the park evolved into the vibrant heart of the Tabor neighborhood and

Neformalno in vključujoče načrtovanje dogodkov je služilo kot odskočna deska za številne civilne in podjetniške pobude. Projekt je pripomogel k temu, da se je park trdno zsidral na mentalnem zemljevidu mesta. Na ravni celotnega mesta je pokazal, da oživiljanje mest ni nujno zgolj fizično: z združevanjem energije sosedov in strategij trajnostnega razvoja je park Tabor navdihnil številne podobne pobude po vsej Sloveniji.

Poleg tega, da je bil mestni arhitekt in podžupan, je Janez bil (in še vedno je) najbližji sosed parka in eden njegovih najbolj rednih obiskovalcev. Aktivno je sodeloval pri spremembi prometnega režima, ki je prepovedala parkirana vozila v parku. Čeprav v parku ne potekajo več organizirane prireditve, park ostaja zelen prostor brez avtomobilov, obkrožen z lokalno angažiranimi institucijami, ki še naprej ponujajo edinstveno izkušnjo javnega prostora v mestu.

a key meeting place for different generations. The informal and inclusive programming of events served as a springboard for numerous civic and entrepreneurial initiatives. The project helped place the park firmly on the city's mental map. At the city-wide level, it demonstrated that urban revitalization doesn't have to be purely physical: by combining the energy of neighbours with sustainable development strategies, Park Tabor inspired many similar initiatives across Slovenia.

In addition to being the city architect and vice-mayor, Janez was (and still is) the park's closest neighbour and one of its most regular visitors. He was actively engaged in the traffic regime change that banned parked vehicles from the park. Although organised events no longer take place in the park, it remains a green, car-free space, surrounded by locally engaged institutions that continue to offer a unique public space experience in the city.

Podhod Tivoli, 2009

Pred prenovo je bil podhod Tivoli – glavna povezava med mestom in njegovim največjim parkom – kljub kakovostni zasnovi temačen in pogosto vandaliziran prostor. Prenova je temeljila na predpostavki, da mora biti podhod več kot le povezava med dvema točkama. Postati je moral mestni prostor, ki bi lahko opravljal številne vloge: park, aleja, sprehajališče, otroško igrišče ali celo prostor za različne dogodke. Obnovitvena dela so vključevala izboljšave drenažnega sistema, obnovo tlakovanja ter namestitve vremensko odpor- nih jeklenih plošč in nove razsvetljave. Odprtine v betonskih stenah so bile obložene z orehovim lesom, kar obiskovalcem omogoča, da sedijo in se zadržujejo v prostoru in ne le prehajajo skozi njega.

Tivoli Underpass, 2009

Prior to renovation, the Tivoli underpass—the main connection between the city and its largest park—was a dark, frequently vandalised space despite its high-quality design. The renovation was based on the assumption that the underpass should be more than just a connection between two points. It needed to become an urban space that could fill many roles: a park, an alley, a promenade, a playground, or even a space for various events. Renovation works included improvements to the drainage system, restoration of paving and installation of weather-resistant steel panels and new lighting. The holes in the concrete walls were lined with walnut wood, allowing visitors to sit, hang out, and not just pass through the space.

Po šestnajstih letih podhod ostaja v prenovljenem stanju in privablja ulične glasbenike, najstnike, kole-sarje in vse več sprehajalcev, ki obiskujejo park Tivoli.

Taktična Ljubljana, 2006–2024

Kako se lahko pozabljeni, neljubljeni ostanki mesta spremenijo? Taktični posegi po Ljubljani so združevali umetniške, arhitekturne in okoljske elemente ter so bili izvedeni z nizkim proračunom in veliko entuziaz- ma. Posegi so obsegali žepni park, zgrajen iz prede- lanih kanalizacijskih cevi, rečne oaze na betonskih ploščadih, razpršene po bregovih Ljubljanice, »off- grid« prireditveni prostor na zapuščenem gradbišču, več nizkocenovnih otroških igrišč, parkce za modnega oblikovalca, peka in erotično trgovino, park, poln

Sixteen years on, the underpass remains in its ren- ovated state, attracting street musicians, teenagers, cyclists and an increasingly large number of flaneurs visiting Tivoli Park.

Tactical Ljubljana 2006–2024

How can the forgotten, the unloved, the leftover parts of the city change? Tactical interventions across Lju- bljana blended artistic, architectural, and environmen- tal elements and were executed with low budgets and plenty of enthusiasm. Interventions encompassed a pocket park constructed with repurposed sewage pipes, riverside oases on concrete platforms scat- tered along the banks of Ljubljanica, an off-grid event venue located in an abandoned construction site, several low-cost playgrounds, parklets for a fashion

kovinskih psov, in ulico, pobarvano v najglasnejše odtenke modre, turkizne in rumene, da bi zagotovili varno pešpot stotinam otrok, ki jo dnevno prečkajo.

Nizkocenovni, akupunkturni pristop se je izkazal za posebej dragocenega v letih po 2010, ko je razvoj Ljubljane zaustavila svetovna finančna kriza. Kljub temu da so nekateri posegi po definiciji minljivi, so prestali preizkušnjo časa. Začasen žepni park na Ču- farjevi ulici je ostal enak skoraj deset let. Intervencije so obravnavale vprašanja, ki so aktualna še danes. Opozorile so na neizkoriščene prostorske potenciale Ljubljane ter na priložnosti in izzive hitrega urbanega razvoja, ki ga je mesto doživelo v novem tisočletju.●

designer, a baker, and an erotic shop, a park full of metallic dogs and a street, painted in the loudest hues of blue, turquoise, and yellow to ensure a safe pedestrian route for hundreds of children crossing it daily.

The low-cost, acupunctural approach proved par- ticularly valuable throughout the 2010s when Ljublja- na's development was stalled by the global financial crisis. Despite being ephemeral by definition some of the interventions stood the test of time. The »tem- porary« pocket park on Čufarjeva Street remained the same for almost ten years. The interventions addressed issues that remain relevant today. They highlighted the untapped spatial potentials of Lju- bljana as well as the opportunities and challenges of rapid urban development the city experienced in the new millennium.●

Podhod Tivoli / Tivoli Underpass,
fotografija / photo: Prostorž
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» Začasni projekti so ključnega pomena. Mesto mora delovati na sistemski ravni, da zagotovi izvajanje eksperimentov v praksi. Ljubljana se na formalni in neformalni ravni prenavlja, kar cenijo ne le ljubitelji lepih prostorov, ampak tudi tisti, ki cenijo estetično grdega. Ta dialektika mi je všeč.

Vključite se v projekte ne glede na njihov obseg in vloženi kapital. Tudi najmanjše izboljšave si zaslužijo vašo osebno podporo. Zavedati se morate tudi, da je vloga glavnega mestnega arhitekta politična. Za dobre projekte morate tvegati svoj ugled in prevzeti politično odgovornost za urbane eksperimente. Pomembno je tudi, da vzpostavite koalicije zunaj mestne uprave.● Janez Koželj

Temporary projects are vital. The city has to work on a systemic level to ensure that experiments happen on the ground. Ljubljana is re-building itself in formal and informal ways, and is enjoyed not only by those who like beautiful spaces, but also by those who appreciate the aesthetic of ugliness. I like this dialectic.

Get involved in projects regardless of the scale and capital invested. Even the smallest improvement should enjoy your personal support. You also have to be aware that the role of the chief city architect is a political one. You should put your name on the line for good projects and take political responsibility for urban experiments. Another important thing is to build coalitions outside the city administration.● Janez Koželj



Kopališče Vevče / Vevče Pool,
fotografija / photo: Miran Kambič

Polona Filipič

NOVO SAMOZADOSTNO URBANO VOZLIŠČE

Zalog kot vzhodni rob Ljubljane, umeščen v Četrtno skupnost Polje, predstavlja tipološko značilen primer transformacije suburbanega prostora, kjer se stikajo stanovanjske rabe, ostanki industrijskih dejavnosti in prometni koridorji. Razvoj predmestij v sodobnih strategijah urbanizma ni več reducirana na širitev stanovanjskega fonda, temveč se vse bolj uveljavlja kot proces oblikovanja novih družbenih in kulturnih vozlišč, ki delujejo po principu »mest v malem«. Gre za samooskrbne enote na obrobju, ki ostajajo dobro povezane z mestnim središčem, a hkrati gradijo lastno identiteto in funkcionalno avtonomijo.

V tem kontekstu se Poslovno-upravni center Zalog umešča kot pomembna intervencija v urbani metabolizem vzhodnega predmestja. Zgrajen v modelu javno-zasebnega partnerstva je postal heterogeno programsko vozlišče, kjer se združujejo javne, kulturne,

izobraževalne in rekreativne vsebine. V njem so svoj prostor pridobili sedež ČS Polje, enota Mestne knjižnice Ljubljana, glasbena šola in dnevni center za starejše. Ob tem so zasnovani tudi prostori za rekreacijo, prireditvena in kino dvorana, trgovska dejavnost v pritličju ter odprte skupnostne površine z zunanjimi zbirališči in parkirišči.

Center Zalog s tem presega klasično tipologijo javne stavbe in deluje kot novo prostorsko in socialno vozlišče predmestja. Vzpostavlja infrastrukturo za vsakodnevne stike, za neformalno izobraževanje, kulturno udejstvovanje in medgeneracijsko povezovanje. Njegova vrednost se kaže v tem, da prostor ni razumljen zgolj kot fizična arhitektura, temveč kot »družbena infrastruktura«, ki omogoča oblikovanje novih praks skupnosti in krepitev lokalne identitete. ●

Polona Filipič

NEW SELF-SUFFICIENT URBAN NODES

Zalog, located on the eastern edge of Ljubljana within the Polje District, represents a typologically characteristic case of suburban transformation, where residential uses intersect with remnants of industry and major transport corridors. In contemporary urban strategies, suburban development is no longer reduced to the expansion of the housing stock; rather, but is increasingly understood as the creation of new social and cultural hubs that operate on the principle of »cities in small«. These are self-sufficient entities at the periphery: well connected to the metropolitan core yet cultivating their own identity and functional autonomy.

Within this framework, the Zalog Business and Administrative Center emerges as a key intervention in the urban metabolism of Ljubljana's eastern periphery. Constructed through a public-private partnership model, it has evolved into a heterogeneous programmatic node that integrates public, cultural,

educational, and recreational functions. The centre accommodates the headquarters of the Polje District Council, a branch of the Ljubljana City Library, a music school, and a day center for older adults. In addition, it includes facilities for recreation, an events and cinema hall, retail activities on the ground floor, as well as shared outdoor community spaces with gathering areas and parking.

In this way, the Zalog Center transcends the conventional typology of a public building and functions as a new spatial and social hub of the suburban fabric. It provides infrastructure for everyday encounters, informal education, cultural engagement, and intergenerational exchange. Its significance lies in the understanding of space not merely as physical architecture but as »social infrastructure« that enables the formation of new communal practices and strengthens local identity. ●



Pedenjped vrtec / Pedenjped Kindergarten,
fotografija / photo: Miran Kambič

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Družbena povezanost
Social Connectivity

Maja Ivanič

ARHITEKTURA ZA NAJMLAJŠE: PEDENJPED OKROGLI LESENI VRTEC

Snovanje vrtcev in šol prinaša ogromno ustvarjalnega veselja, hkrati pa tudi veliko odgovornost: otrokom je treba ponuditi najkakovostnejšo arhitekturo, saj bo prostorska izkušnja, ki jo doživljajo vsakodnevno prav v obdobju svoje največje umske senzibilnosti, za vedno ostala v podzavesti posameznika in oblikovala njegovo bivalno kulturo, estetske vrednote, ustvarjalnost, s tem pa tudi njegov odnos do vrstnikov, soljudi in družbe.

V času podžupanovanja prof. Janeza Koželja je MOL večino svojih novih vrtcev in šol zgradila skozi sistem javnega arhitekturnega natečaja. Saj prav ta odprti sistem z neodvisno strokovno žirijo prinaša najkakovostnejše arhitekturne rešitve. In v smislu trajnosti so prav najkakovostnejše rešitve tudi finančno najbolj smiselne. Tudi arhitekturno rešitev krožnega lesenega vrtca Pedenjcarstvo je izbrala strokovna

natečajna komisija na javnem anonimnem arhitekturnem natečaju leta 2013. Namestnik predsednice ocenjevalne komisije je bil prav podžupan, prof. Janez Koželj, znan po podpori leseni gradnji ter raznolikim, manj tipičnim tipologijam in preizkusom v prostoru, pa naj gre za stanovanjsko gradnjo ali arhitekturo javnih stavb. Ena od pomembnih značilnosti zasnove je odprtost vzgojnega okolja – vsi prostori so enakovredni in vizulano dostopni otrokom, staršem in zaposlenim v vrtcu. To otroke spodbuja k razumevanju življenjskega cikla, katerega del so poleg učenja in igre tudi vsakodnevna opravila, kot so kuhanje, pospravljanje, pridelovanje zelenjave itd.. Vrtec Pedenjcarstvo je s svojo krožno zasnovo, predvsem pa z razmisleki o tem, kakšen naj bo sodobni vrtec v prostorskem in vzgojnem smislu, premaknil obstoječe meje. ●

Maja Ivanič

ARCHITECTURE FOR THE YOUNGEST: PEDENJPED CIRCULAR WOODEN KINDERGARTEN

Designing kindergartens and schools brings enormous creative joy, but also great responsibility: we should offer children the highest quality architecture. The spatial experience they live every day, precisely during the period of their greatest mental sensitivity, will forever remain in their subconscious and shape their living culture, aesthetic values, creativity, and thus their relationships with their peers, fellow human beings, and society.

During the tenure of deputy mayor Janez Koželj, the City of Ljubljana built most of its new kindergartens and schools through a system of public architectural competitions. Because it is precisely this open system with an independent expert jury that produces the highest quality architectural solutions. And in terms of sustainability, the highest quality solutions often make the most financial sense.

The architectural solution for the circular wooden kindergarten Pedenjcarstvo was also chosen by a

professional competition committee in a public anonymous architectural competition in 2013. And the deputy president of the evaluation committee was none other than Deputy Mayor Koželj, known for his support for wooden constructions, atypical typologies, and experiments in space, whether related to residential construction or public buildings.

One of the important features of the design is the openness of the educational environment—all spaces are equal and visually accessible to children, parents and kindergarten employees. This encourages children to understand the life cycle, which includes not only learning and playing, but also everyday tasks such as cooking, cleaning, growing vegetables and more.

With its circular design, and above all with consideration for the role of a modern kindergarten in spatial and educational terms, it succeeds in moving the existing boundaries. ●

Polona Filipič
ŽIVAHNO SREDIŠČE
SKUPNOSTI

Polona Filipič
VITAL COMMUNITY HUB

Krepitev javne infrastrukture, še posebej športno-rekreacijskih vsebin, v pretežno monofunkcionalnih stanovanjskih območjih, kot je Vižmarje – Brod, predstavlja pomemben vzvod za trajnostno in socialno uravnoteženje sodobnega predmestja. Po načelu mesta v malem se ustvarja večnamenska in večplastna urbana struktura, ki ne temelji zgolj na bivanju, temveč omogoča tudi družbeno interakcijo, rekreacijo in kulturno udeležbo.

Nova, sodobno zasnovana športna dvorana ob Osnovni šoli Vižmarje – Brod (Medprostor, 2018–2019) predstavlja paradigmo trajnostno usmerjenega razvoja javne infrastrukture predmestja. Njena arhitekturna zasnova je trajnostna tako v materialnem kot v funkcionalno-tehničnem smislu ter prostorsko občutljivo vpeta v zeleno okolico šolsko-športnega kompleksa.

The reinforcement of public infrastructure, particularly sports and recreational amenities, in predominantly monofunctional residential districts such as Vižmarje–Brod, constitutes a key instrument in advancing sustainable development and enhancing social balance within the contemporary suburban condition. Following the principle of the “city in the city,” such interventions generate a multifunctional and multilayered urban tissue that transcends residential use alone and actively supports social interaction, recreation, and cultural participation.

The recently realized sports hall adjacent to Vižmarje–Brod Primary School (Medprostor, 2018–2019), exemplifies a paradigm of sustainably oriented suburban infrastructure. Its architectural concept is rooted in sustainable materiality and functional-technical resilience, while its careful spatial integration ensures sensitivity to the surrounding green landscape of the school-sports complex.

Comprising a large gymnasium with a multipurpose

Objekt z veliko telovadnico, večnamensko dvorano ter sodobno tehnično opremo, presega zgolj utilitar-no funkcijo šolske telovadnice: dopoldne zadostuje potrebam Osnovne šole Vižmarje – Brod, popoldne pa se preoblikuje v odprto infrastrukturo širše skupnosti – športnih društev, rekreativcev in izvajalcev letnega športnega programa. S tem udejanja koncept večnamenske rabe prostora, ki zmanjšuje prostorsko potratnost in krepi socialno kohezijo.

S svojo arhitekturno podobo in urbanistično umestitvijo, ki skupaj z osnovno šolo oblikuje novo vhodno ploščad – trg, dvorana presega utilitar-no funkcijo šolske telovadnice ter pomembno prispeva k oblikovanju kakovostnega javnega prostora, novega socialnega prizorišča in vozlišča predmestja.

hall and advanced technical installations, the facility extends beyond the conventional utilitarian role of a school sports hall. During school hours, it accommodates the pedagogical needs of the primary school, while in the afternoons it transforms into open infrastructure for the broader community—local sports associations, recreational users, and providers of the municipal sports program. In this respect, it operationalizes the principle of multifunctional spatial use, minimizing spatial redundancy while simultaneously strengthening social cohesion.

Through its architectural articulation and urban placement, the hall—together with the primary school—frames a new entrance plaza that functions as a civic square, thus redefining the public realm of the suburban environment. The facility thereby transcends its instrumental role and actively contributes to the production of high-quality public space, establishing a new social stage and a focal node of the suburban fabric.

Osnovna šola Vižmarje – Brod / Vižmarje–Brod
Primary School, fotografija / photo: Miran Kambič
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Družbena povezanost
Social Connectivity



Nazadnje objekt privzame status pomembnega družbenega središča. V tem smislu športna dvorana ni le fizična infrastruktura, temveč tudi prostor družbenih praks, ki oblikujejo identiteto in povezanost skupnosti. Njena implementacija v predmestno tkivo dokazuje, kako lahko preišljeno načrtovana športno rekreacijska infrastruktura presega svojo osnovno funkcijo, saj ko je umeščena v prostor preišljeno, transformira monofunkcionalna območja v bolj raznolika, vključujoča in trajnostna mikrookolja mesta. Postane katalizator urbane preнове in generator družbenih interakcij, javnega zdravja in medgeneracijske povezanosti. ●

Ultimately, the facility assumes the role of a vital community hub—a locus of social practices that construct identity, belonging, and cohesion. It transforms monofunctional zones into more diverse, inclusive, and sustainable micro-environments of the city. As such, it acts as a catalyst of urban regeneration and a generator of social interaction, public health, and intergenerational connectedness. ●



Športni park Stožice / Stožice stadium and hall,
fotografija / photo: Žiga Čebašek

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Družbena povezanost
Social Connectivity

SadarVuga

LOKALNA REŠITEV NACIONALNEGA POMENA

V 2000-ih je Ljubljana imela dva legendarna športna objekta: Halo Tivoli, kjer je Jugoslavija leta 1970 osvojila svetovno prvenstvo v košarki, in bežigrski Centralni stadion, ki ga je Plečnik zasnoval v 1920-ih. Kljub svojemu legendarnemu statusu pa sta bila objekta zastarela in nista več ustrezala sodobnim standardom lokalnih klubov in državnih reprezentanc. Potrebo po novi športni infrastrukturi ni narekoval zgolj nadaljnji razvoj profesionalnega športa v mestu, temveč tudi razvoj nacionalnih ekip in možnost organizacije mednarodnih tekmovanj.

Novi vrhunski stadion in športna arena sta bila zasnovana na mestu nekdanje gramozne jame v Stožicah, tik ob severni obvoznici. Namesto izoliranega kompleksa na robu mesta, v uporabi zgolj za športne prireditve in občasne koncerte, je projekt predlagal

SadarVuga

LOCAL SOLUTION OF NATIONAL IMPORTANCE

In the 2000s, Ljubljana had two legendary sports facilities: Tivoli Hall, where Yugoslavia won the Basketball World Championship in 1970, and Bežigrad Central Stadium, designed by Plečnik in the 1920s. Despite their legendary status, both facilities were outdated and no longer suitable for local clubs and national teams. New sports infrastructure was needed not only to advance the development of sport within the city, but also to create facilities worthy of national teams and international competitions.

The new state-of-the-art stadium and sports arena were conceived on the site of an old gravel pit in the district of Stožice, right beside the city's northern ring road. Rather than remaining an isolated complex on the urban periphery, used only for sports events and occasional concerts, the project proposed a new

novo hibridno tipologijo, ki prepleta šport, nakupovanje, zabavo in obsežen javni park. Projekt Športni park Stožice združuje ugreznjen stadion s 16.000 sedeži in ikonično kupolasto areno za 12.000 gledalcev s podzemnim nakupovalnim središčem ter javnim parkom, ki se razteza na njegovi strehi. Z značilnim arhitekturnim jezikom so različni programi povezani v kohezivno, a hkrati jasno razpoznavno arhitekturno celoto.

Ljubljana je postala bogatejša za novo areno in stadion, ki sta postala dom mestnih športnih ekip in sta gostila številna mednarodna tekmovanja, koncerte in številne druge prireditve. Čeprav predvideno nakupovalno središče in javni park nista bila dokončana, surove betonske lupine, ki stojijo na njunem mestu že leta burijo domišljijo prebivalcev in so postopoma postale prizorišče za različne neformalne in spontane rabe.

hybrid typology – one that weaves together sport, shopping, entertainment, and a vast public park.

The Sports Park Stožice project integrates a sunken 16,000-seat stadium and an iconic domed 12,000-seat arena with an underground retail centre and a public park that extends across its roof, creating a cohesive yet distinct architectural whole.

As Ljubljana welcomed its brand-new arena and stadium, which became home to the city's sports teams and hosted numerous international tournaments, sporting events, concerts, and other gatherings, the underground retail space and public park remained unfinished. Left as a raw concrete shell, these areas captured the imagination of the city's residents and gradually became a stage for a variety of informal, grassroots applications.



Skatepark Stožice

Leta neformalne in spontane uporabe območja so vzpodbudile prvo konkretno ureditev nedokončanega dela Športnega parka Stožice po zaključku gradnje arene in stadiona. Skatepark Stožice izkorišča prej neuporabljeno parkirišče pod vzhodno tribuno nogometnega stadiona. Projekt predstavlja prvo iniciativo ponovne uporabe v parku, ki potrjuje potencial odkrivanja alternativnih programov in dejavnosti za območje. Skatepark je prvo in največje pokrito javni prostor za urbani šport v državi, s čimer dodatno krepi športno infrastrukturo, zgoščeno v Športnem parku Stožice.

Skatepark Stožice

Years of informal and grassroots use led to the first concrete development of the unfinished parts of the Stožice Sports Park since the completion of the arena and stadium. Skatepark Stožice makes use of the previously unused parking garage beneath the eastern stand of the football stadium. This project marks the first adaptive reuse initiative in the park, acknowledging the potential of uncovering alternative programs and activities for the larger area. The skatepark is the first and largest covered public space for urban sports in the country, further strengthening the sports infrastructure concentrated within the Stožice Sports Park complex.



Trening center Stožice

Najnovejši dodatek Športnega parka Stožice je paviljon, zasnovan kot preprosta lesena in betonska struktura, ki služi kot trening center in dopolnjuje obstoječe kapacitete lokalnega nogometnega kluba, ki domuje v Stožicah. Paviljon obenem deluje kot označevalec nadaljnega razvoja strešnega parka, ki se oblikuje v še en dragocen javni dodatek širši soseski. ●

Training Center Stožice

The latest addition to The Stožice Sports Park is a pavilion realized as a modest wooden and concrete structure, serving as a training centre and complementing the existing facilities of the local football club based at Stožice. The pavilion also acts as a marker for the further development of the roofed park, which is shaping up to become another valuable public addition to the wider neighbourhood. ●

Paviljon v Stožicah / Stožice Training Pavilion,
fotografija / photo: Ana Skobe

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Skatepark Stožice / Skatepark Stožice,
fotografija / photo: Klemen Ilovar

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Nočne aktivnosti v parku Gradaščica / Gradaščica
Park by night, fotografija / photo: Voranc vogel

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Center starejših Trnovo / Trnovo Seniors' Center,
fotografija / photo: Miran Kambič

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Družbena povezanost
Social Connectivity

Robert Potokar

UPOKOJENCI IN PLAVANJE: DVA PROJEKTA ZA TRNOVO

Politika odprtih, javnih urbanistično-arhitekturnih natečajev, v pretežni meri organiziranih s strani ZAPS-a, je prinesla kar nekaj lepih rezultatov v slovenski prostor in nenazadnje tudi dvignila kakovost slovenske arhitekture. V zadnjih dvajsetih letih se je samo na osnovi natečajnih rešitev izvedlo več javnoprogramskih objektov po celotni Sloveniji, velika večina v Ljubljani.

Naš biro je v tem času imel priložnost sodelovati na kar nekaj ljubljanskih natečajih, ki so prejeli prvo nagrado, nekateri med njimi so ostali zgolj na papirju, a dva v neposredni soseščini v Trnovem sta bila izvedena: Center starejših Trnovo in kopališče Kolezija.

Treba je izpostaviti, kako pomembne so javne stavbe in kvalitetna arhitektura za javni prostor, pa naj bo to v Ljubljani širši Sloveniji, ali zgolj v posameznih predelih mest. V tem primeru v predelih Trnovega, ki kot predmestje Ljubljane, s svojim večplastnim urbanističnim,

Robert Potokar

SENIORS AND SWIMMERS: TWO PROJECTS FOR TRNOVO

The policy of open, public urban architectural competitions, mainly organised by ZAPS, has brought numerous valuable results to the Slovenian context and, last but not least, has raised the quality of Slovenian architecture. In the last twenty years, several public buildings have been implemented throughout Slovenia solely on the basis of competition solutions, with the vast majority in Ljubljana.

Our office has had the opportunity to participate in several Ljubljana-based competitions, winning first prize in a number of them. Some projects remained on paper, but two, located in the immediate vicinity of Trnovo, were realised: the Trnovo Seniors' Centre and the Kolezija Swimming Pool.

It is important to emphasise how important public buildings and high-quality architecture are for public space, be it in Ljubljana, elsewhere in Slovenia, or even within specific neighbourhoods. In this case, Trnovo, which, as a suburb of Ljubljana, contributes

arhitekturnim in simbolnim pomenom prispeva k celostni podobi Ljubljane. Pa ne samo s Plečnikovo hišo, Trnovsko cerkvijo, Trnovskim mostom z zasajenimi brezami, trnovskih solataricah in podobno.

Center starejših Trnovo

Center je sestavljen iz treh sklopov: sklop doma starejših, sklop varovanih stanovanj in sklop spremljajočega programa. Posamezni sklopi doma so med seboj povezani, a hkrati tudi ločeni. Okolje za starostnike ne pomeni samo notranjega prostora sobe, jedilnice, komunikacij, marveč tudi samo arhitekturno zasnovano stavbo in zunanost. Prav zunanost z oblikovanjem vhoda, dostopa brez arhitektonskih ovir, okolice in vrta je izjemnega pomena, saj starostniki, ki so še pri močeh, veliko časa preživijo zunaj.

to the overall image of Ljubljana with its multifaceted urban, architectural, and symbolic significance. And is far more than just Plečnik's house, the Trnovo church, the Trnovo bridge with its leafy birches, the Trnovo lettuce growers, and similar.

Trnovo Seniors' Centre

The Centre consists of three sections: The Home for the Elderly, the Assisted Living Units, and the accompanying programme section. Each segment is connected yet functionally distinct. The environment for the elderly is not defined solely by the interior, by rooms, dining areas, and corridors, but equally by the architecture of the building as a whole and its exterior. The design of the entrance, barrier-free access, outdoor areas, and gardens is of exceptional importance, as many elderly residents who remain mobile spend considerable time outside.

Projektiranje za starejše osebe predstavlja zahtevno nalogo in se ga je treba lotiti s posebnim veseljem in razmislekom, kako urediti prijetno bivanje v starosti, da domovi ne bodo več le odrinjeni prostori, ampak aktivni del naše družbe. Cilj je, da se starejši ne bodo počutili zapostavljene, odmaknjene na rob, ampak bodo soustvarjali našo skupnost. In to velja v znatni meri za Center starejših Trnovo, saj so v njem poleg doma za starejše združena tudi oskrbovana stanovanja, javni program z lokalom, lekarno, frizerskim salonom in prostori Četrtna skupnosti Trnovo z upravo in večnamensko dvorano. Dom je prav z vsem naštetim spremljevalnim programom postal središčna točka Trnovega.

Center je še en primer, ki govori o tem, da se s preišljeno prostorsko politiko in pravim prostorsko-arhitekturnim generatorjem da doseči osmišljenje lokalnega centra.

Designing for the elderly is a demanding task and must be approached with special joy and the thought of creating dignified and comfortable living environments in old age so that homes will no longer be just marginalised spaces, but an active part of our society. The aim is for older people not to feel pushed aside or isolated, but instead to be active participants in the community. The Trnovo Seniors' Centre stands as a strong example of this philosophy. In addition to the Home for the Elderly and Assisted Living units, the building houses a public programme including a café, a pharmacy, a hairdresser, and spaces for the Trnovo District Council, with offices and a multipurpose hall. With all its accompanying programs, the centre has become the focal point of Trnovo.

This centre represents yet another case that shows how thoughtful spatial policy and the right spatial-architectural generator can create the sense of a local centre.



Kopališče Kolecija / Kolecija Swimming Pool,
fotografija / photo: Virginia Vrec

Kopališče Kolecija

Preurejeno kopališče Kolecija ob Gradaščici je zasnovano kot sodobna arhitektura z navezavo na arhitekturne elemente obstoječega objekta. Je najstarejše javno kopališče v Ljubljani z zametki še iz konca 19. stoletja. Kopališče je bilo skozi zgodovino večkrat preurejeno, leta 2009 pa se je Mestna občina Ljubljana skupaj z Zbornico za arhitekturo in prostor odločila, da razpiše javni urbanistično-arhitekturnatečaj, ki je predvideval preoblikovanje kopališča iz konca 60. let.

Območje kopališča Kolecija leži na jugozahodnem obrobju mestnega središča Ljubljane v neposredni bližini Trnovega in tudi Center starejših Trnovo ni daleč. Ta del Ljubljane je pozidan s stanovanjskimi vilami in vrstnimi hišami ter znanstvenimi in univerzitetnimi ustanovami. Hkrati pa soustvarja prostor zelenega koridorja Gradaščice na južni strani obravnavanega

Kolecija Swimming Pool

The redesigned and redeveloped Kolecija Pool, which runs roughly along the Gradaščica River, is conceived as a piece of contemporary architecture, with a connection to the architectural elements of the existing building. It is Ljubljana's oldest public swimming pool, with origins dating back to the late 19th century. The facility underwent several modifications over the decades, and in 2009 the City of Ljubljana, together with ZAPS - The Chamber of Architecture and Spatial Planning of Slovenia, announced an urban and architectural competition for its transformation, particularly targeting the facility built in the late 1960s.

The Kolecija Swimming Pool area is located on the southwestern outskirts of the city centre of Ljubljana in the direct vicinity of Trnovo, not far from the Trnovo Senior Centre. The area is surrounded by residential villas, terraced houses, and academic and research institutions. At the same time, it contributes to the

območja. Linijska zelena mestna poteza kot obvodna pot se mestoma dopolnjuje z javnimi parki, otroškimi igriščem in drugimi zelenimi površinami.

Danes, po desetih letih od odprtja, je letno kopališče Kolecija zares zaživelo. V štirih poletnih mesecih je ta del Ljubljane skorajda neprepoznaven, živahen, poln obiskovalcev. Na lep, sončen poletni dan, se na kopališču izmenja več kot tisoč ljudi, ki lahko uživajo v plavanju na prostem, hkrati v mestu, a kljub temu sredi zelenega okolja.

Oba projekta sta v svoji zasnovi razmeroma majhna, a po svoji pomembnosti za mesto Ljubljana, predvsem pa za predel Trnovega, izredno dragocena. Projekta dokazujeta in krepijo družbeno odgovornost mestne politike do urbanega in zelenega okolja, predvsem pa do svojih prebivalcev in obiskovalcev. ●

green corridor of the Gradaščica River to the south. This linear green route functions as a riverside path, complemented by public parks, playgrounds, and other green areas.

Today, ten years after the opening of the Kolecija swimming pool, the outdoor pool has truly come to life. Throughout the four summer months, this part of the city becomes almost unrecognisable, vibrant and filled with visitors. On a warm, sunny day, more than a thousand people pass through the pool complex, enjoying outdoor swimming right in the city, yet surrounded by greenery.

While both the Seniors' Center and the pool are relatively modest in scale, they are of great importance to Ljubljana, and especially to the Trnovo district. They demonstrate and reinforce the social and civic responsibility of city policy toward both the urban and green environments, and above all, toward its residents and visitors. ●



Novo Brdo E1 / New Brdo E1,
fotografija / photo: Miran Kambič

Špela Kuhar

UČNI POLIGON URBANE REGENERACIJE

Območje Novo Brdo, umeščeno med Rožnik, Šišenski hrib ter zahodno in južno obvoznico, je bilo zasnovano kot nadaljevanje tradicije stanovanjskih sosek iz obdobja nekdanje Jugoslavije, ko so se na nepozidanih površinah na periferiji mest vzpostavljali stanovanjski bloki in stolpnice z vsemi spremljevalnimi javnimi programi (vrtec, šola, oskrba) — po principu mesta v mestu. V devdesetih letih je bilo na mestu nekdanjega glinokopa prepoznanih približno 20 hektarjev degradiranega zemljišča, ki je zaradi lege znotraj prometnega obroča predstavljalo tipičen primer za notranji razvoj mesta.

Strukturna matrica je območje razdelila na štiri programske sklope: stanovanjsko soseseo, tehnološki park, trgovsko-poslovno središče ter univerzitetni kampus z inštitutom Biotehniškega središča. Celota je bila v urbanističnem in arhitekturnem smislu načrtovana kot laboratorij za preizkušanje novih tipologij

in modelov rabe prostora. Izvedeni so bili natečaji, po katerih so bili zgrajeni različni stanovanjski tipi — od vrstnih hiš in linijskih blokov do stolpičev —, ki jih povezuje kontinuirana mreža zelenih in skupnih odprtih površin.

Novo Brdo se tako bere kot učni poligon sodobne urbane regeneracije: nekdanja degradirana površina je bila preoblikovana v večprogramsko urbano tkivo, ki omogoča postopno zgostitev, mešanje rab in dvig kakovosti javnega prostora brez dodatnega zasedanja kmetijskih ali zelenih površin. V tem okviru so bile preizkušene ključne usmeritve trajnostne prenove: zgoščevanje znotraj obstoječega urbanega okvira, vzpostavljanje poroznega roba med grajenim in zelenim, hierarhija odprtih površin ter modularnost stanovanjske ponudbe, ki je prilagodljiva glede na demografske in socialne spremembe. ●

Špela Kuhar

LIVING LABORATORY OF URBAN REGENERATION

The Novo Brdo area, situated between Rožnik Hill, Šišenski hrib, and the western and southern ring roads, was conceived as a continuation of the tradition of Yugoslav-era housing estates, where vacant land on the urban periphery was developed with apartment blocks and towers together with kindergarten, school, retail, and other supporting programs following the city-within-the-city principle. In the 1990s, some 20 hectares of degraded land were identified on the site of a former clay pit; owing to its location inside the traffic ring, it represented a textbook case of inward urban development (infill).

The structural framework divided the area into four programmatic clusters: a residential neighborhood, a technology park, a retail-business centre, and a university campus connected to the Biotechnical Centre. The whole was planned—urbanistically and architecturally—as a laboratory for testing new typologies

and models of land use. Several design competitions were held, on the basis of which a variety of housing types were built—from row houses to linear blocks and towers—all stitched together by a continuous network of green and shared open spaces. Novo Brdo thus reads as a living laboratory of contemporary urban regeneration: a formerly degraded site has been transformed into a multi-program urban fabric that enables gradual densification, mixed uses, and an upgrade of the public realm without further encroachment on agricultural or green land. Within this framework, key orientations of sustainable renewal were tested: densification within the existing urban envelope, the creation of a porous edge between built and green areas, a hierarchy of open spaces, and a housing offer adaptable to demographic and social change. ●

» Pod Koželjevim vodstvom je bila povezanost zamišljena na novo, možnosti mobilnosti so se razširile, javni prostori mesta so postali bolj vključujoči in živahni. Koželj je bil znan po svoji zavezanosti postopnim, a učinkovitim spremembam – pristopu, ki je spoštoval dediščino mesta in hkrati upošteval sodobne urbane vrednote. Vsak poseg je bil skrbno načrtovan, da je bil v skladu z identiteto Ljubljane in da modernizacija ni potekala na račun lokalnega značaja. ● Rob Adams

Under Koželj's leadership, connectivity was reimagined, mobility options diversified, and the city's public spaces became more inclusive and vibrant. What distinguished Koželj's influence was his commitment to incremental yet impactful change—an approach that respected the city's heritage while embracing contemporary urban values. Every intervention was carefully choreographed to align with Ljubljana's identity, ensuring that modernisation did not come at the expense of local character. ● Rob Adams



Trubarjeva ulica / Trubarjeva Street,
fotografija / photo: Voranc Vogel

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Petkovškovo nabrežje / Petkovšek Embankment,
fotografija / photo: Voranc Vogel

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» Tako Dunaj kot Ljubljana sta se usmerila v zelo podobno smer – torej v močan poudarek na vključevanju prebivalcev in omogočanju priložnosti za aktivacijo skupnosti, za oblikovanje od spodaj navzgor in za to, da ljudje stvari vzamejo v svoje roke, če poenostavim – da prebivalci prevzamejo odgovornost za svoje mesto. To je nekaj, česar številna mesta takrat niso počela, pravzaprav so se tega celo bala.

To je nekaj povsem drugega kot zgolj izvajanje javnih razprav – gre za povsem drugačen pristop, pri katerem postanejo prebivalci sami nosilci sprememb.

● Maria Vassilakou

Both Vienna and Ljubljana have moved in a very similar direction: placing a strong emphasis on involving residents and providing opportunities for community activation, for bottom-up development, and for people to take matters into their own hands, put simply – for residents to take responsibility for their city. This is something that many cities at the time were not doing; in fact, they were even afraid of it.

Holding consultations is a very different approach from creating schemes for citizens that enable them to become agents of change themselves.

● Maria Vassilakou



Petkovškovo nabrežje / Petkovšek Embankment,
fotografija / photo: Voranc Vogel

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O KOŽELJU

ON KOŽELJ

» Poznam ga že iz časov začetka urednikovanja revije *AB*, arhitektov bilten v sedemdesetih letih, v okviru katere smo se znašli sicer pred kratkim izšolani arhitekti, a vendarle vsak s svojim specifičnim zornim kotom interesa. In postali smo veliko več kot le sodelavci v redakciji, kjer so se sicer ostro križala mnenja, vzporedno s prepletanjem skupnih akcij in prijateljevanjem.

Zabavali in šalili smo se ob dejstvu, da je ob vseh naših skupnih teoretskih razpravah in aktivističnih podvigih on sam obžagoval javno zelenje v svoji sošeski, da je ob sprehajanju psa v vrečko, ki jo je v ta namen nosil s seboj, s tal pobiral odvržene pločevinke in podobno.

Mnogi smo v tem videli svojstveno naivnost, nekaj otročjega, ki pa vendarle govori o njegovem značaju, o njegovi odprtosti in integrativnosti; zanima ga vse, kar nas obdaja in kar se dogaja, naj bo to v oblikovanju,

I've known Janez since the beginning of his time as editor of *AB* magazine, the Architects' Bulletin, in the 1970s, recently graduated architects all but each with our own specific areas of interest. And we became much more than just colleagues in the editorial office, where opinions connected and contrasted parallel to various joint actions and friendships.

We had fun and joked about the fact that amidst our joint theoretical discussions and activist exploits he himself pruned the public greenery in his neighbourhood, that while walking his dog he would collect discarded cans in a bag that he carried with him for this purpose, and similar.

Many of us saw in this some characteristic naivety, something childlike, which speaks of his character, of his openness and integrative nature. He is interested in everything around us, from design, architecture, and urbanism to sustainability, history, and the future.

arhitekturi, urbanizmu ali trajnostnem pogledu na svet, zgodovini ali prihodnosti; opredeljujeta ga čudenje in čutenje do vsega, kar obstaja, in naprej: v vsaki stvari ali v človeku vidi predvsem mogočo pozitivno stran. Pa naj gre – v merilu mesta – za visoki in kompleksni urbanizem ali drobno gverilsko akcijo! Seva neko empatijo, ki jo pri človeku na tem položaju pričakuješ, kot da je to nekaj samoumevnega, a to, kot vemo, nikakor ni pravilo, temveč prej izjema.

Z našo skupino Atelier arhitekti smo imeli srečo, da smo lahko uspešno sodelovali na natečajih, ki so bili za ta dela javno razpisani, in smo nato, drugič, imeli srečo, da smo jih lahko realizirali povsem v smislu natečajnih projektnih rešitev. Tako prva kot druga sreča se zdita kot nekaj samo po sebi umevnega, a vendarle resničnost marsikdaj in marsikje ni vedno takšna. A že tu se kaže izraz Janezovih prizadevanj:

He sees something positive in everything and everyone, whether it's a complex issue related to urbanism or a small-scale guerrilla action. He radiates a certain empathy that you would hope to find in a person in such a position, as if that were something self-evident; but as we all know, this is by no means the rule, but the happy exception.

Our Atelier arhitekti group had the good fortune to take part, and successfully, in the competitions that were publicly launched for many public projects. And further, we were fortunate enough to realise them entirely as comprehensive competition solutions. Both these points may seem self-evident, but the reality is often quite different.

And here we see a very good expression of Janez's efforts: on the one hand, he strives to open up the tendering process to the widest possible circle,

po eni strani teži k odpiranju možnosti za sodelovanje čim širšemu krogu, zavzema se za zanimive formulacije natečajnih gradiv, po drugi strani pa vztraja pri dosledni izvedbi projektov, ki jim v običajni praksi pri realizaciji mnogokrat poidejo moči, beri sredstva.

Janezovo veliko vlogo pri razvoju mesta Ljubljane moramo vsekakor videti v vsem tem širokem spektru njegovih prizadevanj. ● **Jurij Kobe**

and advocates for interesting solutions and formulations. And he insists on the consistent implementation of projects which all too often run out of resources somewhere in the realisation stage.

We must certainly see and acknowledge Janez's very significant role in the development of the city of Ljubljana across the entirety of the spectrum of his work and efforts. ● **Jurij Kobe**

» Leta 1974 je Janez Koželj postal glavni urednik revije *AB* in jo je vodil kar 30 let. Pod njegovim vodstvom je postala odprt in svoboden prostor, ki je arhitektom omogočil, da so razmišljali širše od ideoloških in političnih omejitev. V tem kontekstu je bila *AB* več kot revija – bila je gibanje.

Ozaveščali so župane/-nje prestolnice o pomenu organiziranja urbanističnih delavnic in natečajev. In o pomenu oblikovanja razvojne vizije mesta.

Janez je bil pragmatik. Spomnim se, da je govoril: »Na fakulteti imamo nakopičenega ogromno znanja in idej, tudi v predalih občinskih služb leži množica kvalitetnih projektov. Treba je torej stopiti v življenje in jih realizirati.« Za mnoge se je zdel ta korak iz cone akademskega ugodja nerazumljiv, za Ljubljano pa usoden.

In 1974, Janez became the editor-in-chief of *AB* magazine, the Architects' Bulletin, which he led for 30 years. Under his leadership, it became a free and open space that encouraged architects to think beyond strict ideological and political frameworks. In this context, *AB* was more than a magazine—it was a movement.

And they raised awareness among the mayors of the capital about the importance of organising urban planning workshops and competitions. And about the importance of creating a development vision for the city.

Janez was a pragmatist. I remember him saying: »We have accumulated a huge amount of knowledge and ideas at the faculty, and there are also a multitude of quality projects in the drawers of municipal services. Now we need to step into life and realize them.«

Župan Zoran Janković ga je imenoval za podžupana in mestnega arhitekta. Uspešno sta ju združili skupna vizija in želja, da povrneta mestu javno življenje in mestni utrip. Na ta način se v mestu postopoma uresničujejo strokovna načela, kot so: postopno zmanjševanje motornega prometa v prestolnici, oblikovanje javnega prostora, ki je razpoložljiv za vse in za vsakogar, oblikovanje rečnega prostora Ljubljane kot zelene osi mesta, sanacija degradiranih urbanih območij, zgoščanje mesta ob načelih trajnostnega razvoja, oblikovanje parkov in zelenih površin.

Zaradi kakovostno oblikovanega prostora je dobila Ljubljana številna mednarodna priznanja in naslov evropske zelene prestolnice za leto 2016. Še več. Tudi po zaslugi Janeza Koželja je postala učni poligon za številna druga mesta doma in v tujini.

For many, this step out of the comfort zone of academia was incomprehensible, but for Ljubljana it was absolutely decisive.

Mayor Janković appointed him deputy mayor and city architect. They were united in their common vision and desire to re-animate public life and restore the vital pulse of the city. They applied fundamental values and set real priorities related to the development of the city: reduce traffic, create more public space available to everyone, make the Ljubljanica river area the green axis of the city, rehabilitate degraded areas, densify sustainably, create parks and green spaces, and more.

Due to its well-designed city spaces, Ljubljana has received numerous international awards, including the title of European Green Capital for 2016. And thanks

Kljub pogostemu nasprotovanju in skepsi javnosti in stroke je uspel Koželj z neomajno voljo in strokovnim prepričanjem izpeljati projekte, ki predstavljajo presežek ne le v urbanističnem, pač pa tudi inženirskem pogledu. Spomnim naj samo na zahtevno gradnjo garaže pod Kongresnim trgom ali na številne mostove na reki Ljubljani.

Koželj je bil tudi ključni avtor Občinskega prostorskega načrta, sprejetega leta 2010. Z njim je zakoličil dolgoročno vizijo razvoja Ljubljane do leta 2025. Bil je bil eden izmed prvih slovenskih urbanistov, ki je vpeljal koncept *Shared Space* v Ljubljano.

● Peter Gabrijelčič

to Janez Koželj, it has become a learning curve for many other cities both here at home and abroad.

Despite frequent opposition and scepticism from both the public and the profession, Koželj, with his unwavering will and professional conviction, managed to implement many quality projects, projects that are exceptional not only in terms of urban planning but also in terms of engineering—like the demanding construction of the garage under Congress Square or the numerous bridges on the Ljubljanica river.

Koželj was a key author of the Municipal Spatial Plan, adopted in 2010, which established a long-term vision for the development of Ljubljana by 2025. He was also one of the first Slovenian urban planners to introduce the Shared Space concept to Ljubljana.

● Peter Gabrijelčič

» Najin študij arhitekture na začetku devetdesetih na ljubljanski Fakulteti za arhitekturo je zaznamovala jasna pozicija prof. Janeza Koželja, ki je nedvoumno povezala arhitekturno in urbanistično oblikovanje v celostno strategijo preobrazbe mesta. Odločno, z unikatno serijo predavanj z ambicioznim naslovom Arhitektura mesta je zasidral permanentno ambicijo preizpraševanja širše vloge arhitekta pri ustvarjanju postopnega, premišljenega sooblikovanja urbanega okolja in družbe, skratka – mesta.

Koželj v svoji definiciji mesta bistveno nadgradi Rossijevo idejo, da je mesto arhitektura iz arhitektur. Mesto definira kot »v veliko prostorsko kompozicijo povezana celota stavb, ulic, trgov, parkov, nabrežij, ki se stalno spreminja, dopolnjuje in razvija.«

Over the course of our studies in the early 1990s at the Ljubljana Faculty of Architecture, Prof. Janez Koželj unequivocally linked architectural and urban design into a comprehensive strategy for transforming the city. With a unique series of lectures entitled *Architecture of the City*, he explored the broader role of the architect in creating a thoughtful and gradual co-design of the urban environment and society—in short, the city.

Koželj significantly upgraded Aldo Rossi's idea that the city is an architecture of architectures by defining a city as »a whole of buildings, streets, squares, parks, and embankments connected into a large spatial composition, which is constantly changing, complementing, and developing.«

Serija Koželjevih predavanj je v nas že med študijem zasidrala Plečnikovo, Rogersovo in Kahnovo doktrino, da je oblikovanje mesta celostno ter da sta delitev in specializacija stroke na urbanizem in arhitekturo zmotni, če ne celo škodljivi. Z današnjo časovno distanco pa razumeva, da so bila ta zavzeta predavanja le zgodovinsko-teoretični uvod v globoko zavezanost Koželja generativni moči javnega prostora za preobrazbo Ljubljane v svoji skoraj dve desetletji dolgi vlogi mestnega arhitekta.

● Dekleva Gregorčič arhitekti

A short series of Koželj's lectures during our study time anchored in us the doctrines of Plečnik, Rogers, and Kahn—that the design of a city is holistic and that the division and specialisation of the profession into urbanism and architecture is erroneous, if not even harmful. With the distance afforded by time, we understand that these intense lectures were only a historical-theoretical introduction into Koželj's deep commitment to the generative power of public space in transforming Ljubljana as city architect.

● Dekleva-Gregorič architects

PISMA OD BLIZU IN DALEČ

LETTERS FROM NEAR AND FAR

Pismo iz Melbournea

Rob Adams

POT NAPREJ: DOBRO UTEMELJENA POSTOPNA PREOBRAZBA

Mesta se razvijajo pod vplivom številnih dejavnikov – gospodarskih sprememb, demografskih trendov in nepredvidljivih sil konfliktov ali naravnih nesreč. Včasih pa je preobrazbo mesta mogoče pripisati strateškim spremembam politike in viziji posameznikov.

Leta 2006 smo v sodelovanju z Janom Gehlom v Københavnu proučili deset mest, ki so prevrednotila svoje urbane vrednote in prednostne naloge. Ta mesta so se odmaknila od prevlade avtomobilov in v središče svojih mest postavila hojo, kolesarjenje, trajnostni razvoj in javno življenje na splošno. København je odstranil promet s svojih najbolj obremenjenih cest. Bordeaux je obnovil 43,7 km tramvajskih prog, vključno z brezžičnim sistemom napajanja na ravni tal skozi zgodovinsko jedro mesta. Melbourne, kjer delam, je svoje osrednje poslovno območje preoblikoval v območje centralnih dejavnosti in tako ponovno privabil prebivalce v središče mesta, kjer

Letter from Melbourne

Rob Adams

THE WAY FORWARD: WELL-ANCHORED INCREMENTAL TRANSFORMATION

Cities evolve under many influences—economic shifts, demographic trends, and the unpredictable forces of conflict or natural disasters. Occasionally, however, a city's transformation can be traced to strategic policy shifts and the vision of special individuals.

In 2006, while working with Jan Gehl in Copenhagen, we studied ten cities that had re-evaluated their urban values and priorities. These places had moved beyond car dominance to put walking, cycling, sustainability, and public life in general at the heart of their cities. Copenhagen had cleared traffic from some of its busiest roads. Bordeaux had reinstated 43.7 km of tram track, including a wire-free ground-level power system through its historic core. And Melbourne—where I work—transformed its Central Business District into a Central Activities Area, re-introducing residents into the city centre, from around 685 dwellings in the mid-1980s to over 60,000 today.

se je število stanovanj s približno 685 na sredini 80. let povečalo na današnjih več kot 60.000.

Druga mesta v tej skupini so Malmö, kjer so obnovili pristaniško območje Bo01, Dublin, kjer so oživili kulturno četrt Temple Bar, španska primera Bilbao in Toledo ter kolumbijska Bogotá.

Te preobrazbe je povezoval postopni, dosledni pristop, ki temelji na petih skupnih elementih: gostota, ki podpira lokalno gospodarstvo in družbeno živahnost, mešana raba, ki omogoča, da je vse potrebno za vsakdanje življenje v bližini; mobilnost in povezanost, ki dajejo prednost hoji kot najbolj demokratični obliki prevoza; kakovosten javni prostor, ki spodbuja družbeno interakcijo in vključevanje; ter močna lokalna identiteta, ki mesto naredi posebno.

Čeprav so se številna starejša evropska mesta oblikovala dolgo pred prihodom avtomobila, se še vedno spopadajo z njegovo zapuščino. Ljubljana pa

Other cities in this group included Malmö, with its Bo01 docklands redevelopment, Dublin, through the revival of Temple Bar, and Spanish examples like Bilbao and Toledo, alongside Bogotá, Colombia.

What unified these transformations was an incremental, sustained approach anchored by five common inputs: density to support local economies and social vibrancy; mixed-use development that brings daily life within walking distance; mobility and connectivity that prioritise walking as the most democratic form of transport; a high-quality public realm that supports social interaction and inclusion; and a strong local character and identity that makes a place memorable and meaningful.

While many older European cities were shaped long before the arrival of the automobile, they still struggle with its legacy. Ljubljana, however, has embraced these five principles in a way that feels

je teh pet načel sprejela na način, ki se zdi domač in prepričljiv. Gre za skoraj popoln primer kontinuitete in sprememb, ki so prepletene v preobrazbi.

Ko sem pred dvema letoma prvič obiskal Ljubljano, me je najbolj presenetilo, kako je mesto oblikovalo svoje javne prostore, da je ravnovesje prešlo z avtomobilov na ljudi. Ulice so bile mirne in dobro oblikovane, z detajli in materiali, ki so pričali o tem kraju. Spodbujale so uporabnike, da so upočasnili korak, se zadržali in uživali v mestu in njegovih številnih čarih.

Ta preobrazba je v veliki meri zaslug dveh ključnih osebnosti – med katerima je skoraj stoletje razlike –, katerih vpliv je pustil neizbrisen pečat na ljubljanski urbani strukturi. Prvi je bil Jože Plečnik, ki je s svojimi posegi na začetku 20. stoletja mestu dal veliko njegove arhitekturne in civilne identitete. Druga, sodobnejša osebnost je arhitekt, urbanist in podžupan Janez Koželj, ki je s celostnim in občutljivim pristopom k

familiar and confident, an almost perfect example of continuity and change interwoven in transformation.

When I visited Ljubljana for the first time two years ago, what stood out was the way the city had moulded its public spaces to shift the balance from the car towards places for people. The streets were calm and well-crafted with details and materials that spoke of this place. They encouraged their users to slow down, linger, and enjoy the city and its many charms.

This transformation owes much to two key figures—nearly a century apart—whose influence has left an undeniably enduring mark on Ljubljana’s urban fabric. The first was Jože Plečnik, whose early 20th-century interventions gave the city much of its architectural and civic identity. The second, more contemporary figure is architect, urban planner, and Deputy Mayor (2006–2022) Janez Koželj, who advanced Ljubljana’s evolution through a

urbanističnemu načrtovanju pospešil razvoj Ljubljane.

Plečnik in Koželj sta jasno razumela pomen ključnih dejavnikov, opisanih zgoraj. Oba sta se zavzemala za pešcem prijazno urbano okolje, obogatila javni prostor ter s premišljenim načrtovanjem razvila in zaščitila edinstven značaj mesta. Njuna prizadevanja so Ljubljano naredila bolj živahnejšo in prijetnejšo življenje, hkrati pa ohranila njen poseben značaj in identiteto.

Janez Koželj je v svojem mandatu združil vizionarsko vodstvo in praktični urbanizem. Njegova zapuščina ni le v fizičnih preobrazbah, ki jih je omogočil, ampak tudi v kulturnem obratu, ki ga je vodil – preoblikoval je način, kako Ljubljana razume prostor, mobilnost in skupnost. Koželj je po Plečnikovem zgledu Ljubljano postavil za vzor drugim mestom, ki si prizadevajo za ravnovesje med dediščino in naprednim urbanističnim načrtovanjem. ●

holistic and sensitive approach to city planning.

Both Plečnik and Koželj clearly understood the importance of the key inputs elaborated above. Each championed pedestrian-friendly urban environments, enriched the public realm, and both developed and protected the city’s unique character through thoughtful design. Their efforts have made Ljubljana more animated and more liveable while preserving its distinct character and identity.

Janez Koželj’s tenure reflects a rare blend of visionary leadership and practical urbanism. His legacy lies not only in the physical transformations he enabled but in the cultural shift he led—reshaping the way Ljubljana conceives of space, mobility, and community. Following in Plečnik’s footsteps, Koželj positioned Ljubljana as a model for other cities seeking to balance heritage with forward-thinking urban planning. ●

Pismo z Dunaja

Maria Vassilakou

UČENJE IN ZAPUŠČINA: ZGODBA O DVEH MESTIH

Letter from Vienna

Maria Vassilakou

LEARNING AND LEGACIES: A TALE OF TWO CITIES

Kot podžupanja Dunaja v letih 2010–2019 sem bila odgovorna za urbani razvoj in načrtovanje ter oblikovanje mesta – ter za vse, kar je povezano z javnim prostorom, mobilnostjo, vključevanjem prebivalcev in še več. V času mojega mandata smo razvili številne strateške načrte, med katerimi izstopata predvsem dunajska strategija pametnega mesta in Urbanistični razvojni načrt 2025, ki je bil sprejet že leta 2015.

To obdobje je zaznamovalo tesno sodelovanje in reden dialog z Ljubljano – tako na upravni kot politični ravni. V tem času smo se veliko naučili drug od drugega in si bili celo v navdih; danes pa lahko jasno vidimo številne vzporednice in podobne razvojne usmeritve. Te vzporednice so očitne, saj imata mesti v svojih načrtih zelo podobne vsebine in poudarke. Jasno je, da se razvijata v isto smer, se učita drug od drugega in si vzajemno predstavljata navdih. Na nek način se razvijata vzporedno, čeprav je vsako mesto

As Vienna’s vice mayor 2010–2019, I was responsible for urban development and design planning—and everything related to public space, mobility, citizen engagement, and more. During my tenure we developed numerous strategic plans, most notably the Viennese smart city strategy, the *Urban Development Plan 2025*, which was adopted back in 2015.

This period was characterised by close contact and regular exchange with Ljubljana, on both the administrative and political levels. During that time we learned a lot from, even inspired each other; and here we can see many parallels and parallel developments. These parallels are plain to see when these two cities have very similar contents and focal points in their plans. You can clearly see they are moving in the same direction, that they’re learning from and inspiring each other. And in a way they’re developing in parallel, even though every city is unique and

edinstveno in enake osnovne usmeritve tolmači na svoj način, glede na lastne potrebe.

Janeza sem prvič srečala leta 2011 ali 2012, ko je mesto Ljubljana organiziralo javno okroglo mizo o urbanističnem razvojnem načrtu. Dunajski župan me je imenoval za predstavnico mesta Dunaj. Na dogodku sem predstavila takratni urbanistični razvojni načrt Dunaja, hkrati pa sem imela priložnost spoznati, kaj načrtuje Ljubljana. Takrat sem ugotovila, da razmišljamo na zelo podoben način in da se lahko veliko naučimo drug od drugega.

Presenetljivo je, kako podobno sva delovala in razmišljala. Janez je veliko pozornosti namenil oživiljanju javnega prostora, njegovemu preoblikovanju in oplešanju – na način, da ga lahko v vsakdanjem življenju uporablja in v njem uživa skoraj vsak.

Ko pridem v Ljubljano me vedno znova preseneti, kako živahni in polni življenja so njeni javni prostori;

interprets the same basic directions differently, each according to its own needs.

I first met Janez back in 2011 or 2012 when the city of Ljubljana organised a public dialogue event to discuss the Urban Development Plan. I was appointed by the mayor of Vienna to represent the city of Vienna and presented Vienna’s Urban Development plan as it stood at the time, so I had the opportunity to look into what Ljubljana was planning. And here I understood that we were thinking in very similar ways and that we could learn from each other.

It’s striking how similarly we have worked and acted. Janez put a big focus on reviving public space, redesigning it, making it more beautiful, so that it can be enjoyed in an everyday sense by practically everybody.

What strikes me when I come to Ljubljana is how animated and lively its public spaces are, how well

kako dobro so uporabljeni, obljudeni in kako zelo prijazni so do otrok in družin. Res se vidi, da se ljudje v svojem mestu dobro počutijo, ko uporabljajo javni prostor. To je nekaj zares posebnega – in pred dvajsetimi ali tridesetimi leti ni bilo tako.

Preseneča me tudi, kako prijazno je mesto do kolesarjev in koliko ljudi vidiš na kolesih. Pešci in kolesarji se gibajo drug med drugim, a na prijazen, sproščen način – v nekakšnem pozitivnem kaosu, če hočete. Spomnim se jutra v Ljubljani, ko sem opazovala, kako sproščeno poteka sobivanje med kolesarji in pešci, in sem si mislila: če to lahko deluje v Ljubljani, zakaj ne bi moglo na Dunaju?

Ljubljansko omrežje modrih in zelenih površin je še ena od stvari, ki smo jo po ljubljanskem vzoru vključili tudi v dunajski načrt za zelene in odprte prostore. Na teh primerih lahko vidimo, kako sta se mesti razvijali v vzporednih smereh, saj je Ljubljana v bistvu znova

odkrila svojo vodo in vodne poti. Odkrila je veselje, ki ga lahko voda prinaša vsakodnevnemu življenju in kako privlačno lahko naredi mesto. Mestne oblasti so omogočile dostop do vode in razumele, da je voda povezovalni element in igra pomembno vlogo pri ustvarjanju otipljivega občutka identitete.

Podobno je Dunaj znova odkril Donavski kanal. Mestne oblasti so vlagale v razvoj smernic in glavnega načrta za uporabo rečnih bregov, ki so bili razdeljeni na območja z intenzivnejšo uporabo, območja za sprehode, šport, umetnost, skupne vrtove in podobno. Ideja ljubljanskega omrežja zelenih in modrih površin pa gre še dlje, saj poleg uporabe obravnava tudi povezovanje prostorov, povezovanje različnih delov mesta, povezovanje gosteje pozidanih območij z bolj zelenimi. Vse to z razumevanjem, da so zeleni prostori lepilo, ki povezuje javne prostore – prostore, kjer se ljudje srečujejo in medsebojno povezujejo.

its water and its waterways. It discovered and rediscovered the joy it can bring to everyday life, how attractive it makes the city. And it also provided access to the water, and understood that water is a connecting element and plays a big part in creating a tangible sense of identity.

Vienna for its part rediscovered the Danube Canal and invested and developed guidelines and a master plan for the use of its riverbanks and subdivided it into areas of more intense use and areas for walking, for sports, for arts, for community gardens and similar.

Ljubljana's network of green and blue spaces also looked into using and connecting spaces, into connecting various parts of the city, connecting the denser areas with the greener areas, with the understanding that green spaces are the glue that connects public spaces—spaces where people meet and interact.

Another very similar direction the two cities took

Še ena zelo podobna smer, ki sta jo obe mesti ubrali, je bil močan poudarek na vključenosti prebivalcev ter zagotavljanju priložnosti za aktivacijo skupnosti, oblikovanje od spodaj navzgor in spodbujanje ljudi, da stvari počnejo sami zase. Kajti eno je organizirati posvete, povsem drugo pa ustvariti modele, pri katerih prebivalci sami postanejo nosilci sprememb.

Na Dunaju smo že leta 2015 razvili shemo skupnostnih subvencij, s katerimi so lahko ljudje uresničevali nekomercialne pobude – kot so žepni parki – v svoji lastni soseski in prejeli majhno finančno podporo mesta. To rada imenujem strategija »tisoč igel«, ki je zelo podobna pristopu mozaika, ki ga uporablja Janez, pri čemer izkorišča vsako priložnost za povezovanje posameznih delov.

Še ena posebna podobnost med Dunajem in Ljubljano, o kateri smo na dogodku precej intenzivno razpravljali, je gostota naseljenosti in naklonjenost

was to put a big focus on citizen involvement and to provide opportunities for community activation, for bottom-up design, and for people to do things for themselves. Because it's one thing hold consultations, and another to create schemes whereby citizens become agents of change themselves.

In Vienna we developed a community grant scheme back in 2015, whereby people could realise non-commercial initiatives, like pocket parks, in their own neighbourhood and receive a small grant from the city. Which is what I like to call the 1,000 needles strategy; and which is very similar to the patchwork approach Janez employs, using every opportunity to connect the dots.

Another particular similarity between Vienna and Ljubljana is something we discussed quite intensely at the event, which was density, and not fearing high density if it's combined with beautiful green and open

visoki gostoti, če je ta združena z lepimi in zelenimi odprtimi prostori, ki tako omogoča visoko kakovost življenja. Pa tudi zavedanje, da gostota ni zgolj pogoj mestnosti, temveč vprašanje učinkovitosti in pomemben taktični pristop k ustvarjanju dobrega mesta.

Ljubljana je eno izmed 100 mest, ki so se zavezala podnebni nevtralnosti do leta 2030; in njene mestne oblasti razumejo, da je visoka gostota ključna za gospodarski razvoj, energetska učinkovitost in živahne ulice – a da bi to delovalo in da bi se ljudje v mestu dobro počutili, je treba zagotoviti pogoje za visoko kakovost življenja. Zato moramo razumeti, da mesto ni le skupek stavb, ulic in povezav v smislu fizične infrastrukture, temveč gre predvsem za ljudi in za to, da jim zagotovimo infrastrukturo, ki omogoča srečevanje, sodelovanje in skupno rast kot skupnost.

Mislim, da je imel Janez velik vpliv, tako na arhitekto kot urbaniste, ne samo v Sloveniji, ampak tudi v tujini.

spaces where people can enjoy a high quality of life. And understanding that density is not simply a precondition of urbanity, but a matter of efficiency, and an important tactical approach to creating a good city.

Ljubljana is one of the 100 cities committed to climate neutrality by 2030, and understands that high density is crucial to economic development, energy efficiency, and lively streets. But in order for it to work and for people to feel good you need to provide the conditions for a high quality of life. Which is why we have to understand that a city is not just about buildings and streets and connections in the sense of hard infrastructure, but about people—and about providing the infrastructure people need to meet and interact and grow together as communities. And this is exactly the approach that Janez took—and what so many have learned from him.

Videti je, kako mesto še naprej gradi na tej zapuščini in se razvija naprej, da bi postalo še boljše. Vplival je na mnoge mlajše arhitekto in urbaniste, ki so se od njega učili in zdaj njegove pristope razvijajo naprej.

Pri vsem tem se moramo vprašati: ali družba oblikuje grajeno okolje ali lahko grajeno okolje preoblikuje družbo? Prepričana sem, da lahko s preoblikovanjem okolja preoblikujemo tudi družbo. Seveda pa vsi urbanisti niso arhitekto in vsi arhitekto niso urbanisti. Arhitekto se pogosto osredotočajo na stavbe in njihove lastnosti, ne pa na širši kontekst in kako se vse to umešča v širše okvirje – v bližnjo okolico, v sosesko, v celotno mesto. In prav ta celostni pristop je tisto, kar Janez prinaša v svoje razmišljanje in delo – pristop, ki povezuje grajeno okolje z družbo in z vsakim posameznikom.

I think Janez has been very influential, for architects and urbanists both in Slovenia and abroad. You can see how the city continues to build on this legacy to move forward, to become even better. So many younger architects and urbanists have been influenced by and learned from him and are taking this a step further themselves.

In all of this, we have to ask ourselves—does society shape the built environment or can the built environment reshape society? And I'm convinced that you can reshape society by reshaping the environment. Now, not all urbanists are architects, and not all architects are urbanists. Architects tend to focus on buildings and their qualities, but not at the larger context and how these fits into yet larger contexts—into the vicinity, into the area, the neighbourhood, into the entire city as a whole. And I think this is the very special approach Janez brings to his thinking and

Pred desetletji takšnih pristopov in ljudi nisi našel zlahka. Pa tudi danes te lastnosti niso nekaj samoumevnega, običajnega ali splošno sprejetega. A vendar je vedno več ljudi po vsej Evropi in tudi drugje, ki verjamejo v podobna načela. Toda pred desetletji, ko je Janez že deloval na ta način, je bil pionir – eden redkih, ki je zagovarjal takšen pristop. In prav to ga naredi edinstvenega. ●

all he does—a holistic approach that connects the built environment to society and to individual people.

Decades back you couldn't easily find something or someone like that. Still today, these qualities are not the standard default nor commonplace—nor common sense. But you do find increasingly more people across Europe and well beyond that are committed to similar principles. Yet back when Janez was working this way, decades ago, he was a pioneer, was one of the very few people pursuing this kind of approach; and that made him special. ●

Pismo iz Ghenta

Filip Watteeuw

EKSPERIMENTI IN ZAČASNOST V AMBICIOZNI POLITIKI MOBILNOSTI V MESTIH

Janez Koželj je s preoblikovanjem Slovenske ceste začel že leta 2008. Zelo hitro se je prenatrpan in nevaren vir hrupa in onesnaževanja spremenil v privlačen in zanimiv javni prostor ter osrednji del slovenske prestolnice. Dejansko je spremenilo in izboljšalo celotno mesto. Vendar pa so se že na začetku pojavile čustveno nabite razprave in občasne ostre kritike, ki so se nanašale na predlog in zgodnjo fazo izvedbe. »Praviloma so najglasnejši tisti, ki raje kritizirajo kot ustvarjajo. (...) In če ljudje ne bodo mogli voziti po Slovenski cesti, bo to konec sveta,« je opozoril Koželj. Na srečo pa je vztrajal.

Šest let kasneje se je v Gentu zgodilo podobno. Predstavitev prometnega načrta za Gent oktobra 2014 je zaznamovala posebno burno obdobje z intenzivnimi političnimi razpravami, lobiranjem in demonstracijami za in proti. Vendar je načrt vseboval veliko pozitivnih ciljev: boljšo kakovost življenja, več

Janez Koželj started the conversion of Slovenska Street back in 2008. Very quickly a crowded and precarious source of noise and pollution became an attractive and engaging public space and a centre-piece of the Slovenian capital. In fact, it changed and improved the entire city. However, early on an emotionally charged debate and the occasional scathing criticism revolved around and emerged out of both the proposal and early execution stage. »As a rule, the loudest are those who prefer to criticize rather than create. (...) And it will be the end of the world if people can't drive on Slovenska cesta«, Koželj noted. Fortunately, however, he persevered.

Six years later much the same transpired in Ghent. The presentation of the Ghent Circulation Plan of October 2014 marked a particularly turbulent time, with intense political debates, lobbying, and demonstrations both for and against. However, the plan boasted

prostora za pešce in kolesarje ter bolj dinamično in raznoliko urbano življenje. Na koncu je bil zasebni promet v središču mesta odpravljen – kar je prav tako vzbudilo veliko čustev.

Od Ljubljane prek Genta do Stockholma je čustvenost rdeča nit, ki se vleče skozi vse ambiciozne politike mobilnosti v mestih. Odprava enega samega parkirnega mesta, sprememba smeri ulice ali namestitve semaforja – vse to sproži čustvene odzive, podobno kot nesreče, prometni zastoji ali vedenje voznikov. Mobilnost je čustven pojav – vedno.

Gibanje povezuje nas in naše dejavnosti. Vsaka motnja spremeni dnevni urnik in to povzroča neprijetnosti. Poleg tega dojemamo ukrepe, povezane z mobilnostjo, kot vrednostno usmerjene, ki postavljajo skupine eno proti drugi. Čustvena komponenta, povezana z mobilnostjo, posebej otežuje izvajanje politike in dvigne letvico za tiste, ki želijo pridobiti

plenty of positive objectives: a better quality of life, more space for pedestrians and cyclists, and a more dynamic and diverse urban life. In the end, through private traffic in the city centre was eliminated – which scheme also stirred up a lot of emotions.

From Ljubljana via Ghent to Stockholm, emotionality is a common thread running through all ambitious urban mobility policies. Scrapping but a single parking space, changing the direction of a street, or installing a traffic light all evoke emotional reactions – much the same way accidents, traffic jams, or driving behaviours elicit emotional reactions. Mobility is an emotional phenomenon—always.

Movement links us and our activities. Any disruption changes the daily schedule and that inconveniences people. Further, we experience mobility-related measures as value-driven that pit groups against each other. The emotional component connected to

podporo za ambiciozne politike mobilnosti v mestih.

Vrzeli, ki jih oblikovalci politik pogosto ne uspejo premostiti, so vrzeli med abstraktno racionalnostjo in čustvenim razumevanjem. Državljeni preprosto želijo čutiti in izkusiti koristi, ki jim jih prinašajo veliki projekti. Zato je treba uporabiti drugačen jezik, ki ga ljudje razumejo in ki se jih dotakne.

Ekperimentiranje ponuja izhod. Preizkušanje in učenje z delom nam omogočata, da vidimo, ali nekaj deluje. Modeli in študije so pomembni, vendar ekperimentiranje dodaja pomembno dimenzijo oblikovanju politik; povezovanje ambicij oblikovalcev politik z izkušnjami državljanov se lahko izkaže za zelo dragoceno.

Janez Koželj je to razumel že leta 2008: »Začetno fazo prenove Slovenske ceste so spremljali dogodki ulične umetnosti, kot so optične umetniške grafike na tleh,časne instalacije in družbene predstave.«

mobility makes it particularly challenging to implement policy and raises the bar for those who look to build support for ambitious urban mobility policies.

The gap policymakers often fail to bridge is that between abstract rationality and emotional understanding. Citizens simply want to feel and experience the benefits that big projects bring them. As a result, one needs to use a different language, one that people understand and that touches them.

Experimentation offers a way out. Trying things out and learning by doing allows us to see if something works. Models and studies are important, but experimentation adds an important dimension to policy making; and linking policymakers' ambitions to citizens' experiences can prove highly valuable.

Janez Koželj understood this already back in 2008: »The initial phase of the overhaul of Slovenska Cesta was accompanied by street art events such as optical

Na ta način je preizkusil transformativni potencial ulice – in v proces vključil ljudi. »To z namenom, da bi ljudi postopoma seznanil z novo obliko in namenom ulice, medtem ko je bila prenovljena za javno življenje. Dokazali smo tudi, da odstranitev prometa vodi tudi k oživitvi javnih prostorov.«

Tudi Gent ima tradicijo ekperimentiranja. Pogosto je bil prvo mesto v Belgiji, ki je preizkušalo nove pobude, kot so ulice, namenjene izključno igri, ulice, namenjene izključno kolesom, šolske ulice in podobno. Številni ekperimenti mesta v javnem prostoru so bistveno okrepili podporo za prometni načrt Genta in ljudem predstavili drugačen način razmišljanja o javnem prostoru.

Po uvedbi prometnega načrta aprila 2017 so vozniki lahko vozili iz ene cone v drugo le po obvoznici. Učinek je bil ogromen: skoraj takoj se je delež kolesarjev povečal za 60 %, število nesreč pa se je

art floor graphics, temporary installations, and social performances.« This way he tested the transformative potential of the street—and brought the people along in the process. »This in order to introduce people, gradually, to the new shape and purpose of the street while it was being re-designed for public life. We also proved that removing vehicle traffic leads to a revival of public spaces as well.«

Ghent, too, has a tradition of experimentation. Often it has been the first city in Belgium to try out new initiatives, such as play-only streets, bicycle-only streets, school streets, and similar. The city's many experiments in public space served to substantially strengthen support for the Ghent Circulation Plan and introduced people to a different way of thinking about public space.

After the introduction of the Circulation Plan in April 2017 motorists could only drive from one zone to

zmanjšalo za 35 %. Število uporabnikov javnega prevoza se je precej povečalo, kakovost zraka pa se je izboljšala. V naslednjih letih so te rezultate okrepile nadaljnje naložbe v infrastrukturo. Učinki prometnega načrta se še vedno razvijajo, in kar se je začelo kot ekperimentalno in začasno, je zdaj postalo trajno in široko sprejeto.

Medtem je Ljubljana leta 2016 postala evropska zelena prestolnica, v veliki meri zahvaljujoč politikam, usmerjenim v vrnitev mesta njegovim prebivalcem. Dušljiva monokultura avtomobilov je prepustila mesto bolj zdravemu, varnejšemu in živahnejšemu mestu s kakovostnimi, privlačnimi javnimi prostori in številnimi priložnostmi; mestu, ki je dobro za ljudi. Kot je Janez sam rekel v značilnem slogu: »Če je mesto lepo, je tudi življenje lepše.« ●

another via the ring road. And the impact was enormous: almost immediately, the share of cyclists increased by 60% and the number of accidents decreased by 35%. The number of public transport users increased significantly and air quality improved. In the years that followed, these results were reinforced by further investments in infrastructure. The effects of the circulation plan are still evolving, and what started as experimental and temporary has now become permanent and widely embraced.

Meanwhile, Ljubljana was named European Green Capital in 2016, thanks in large part to policies aimed at giving the city back to its people. The stifling monoculture of the car gave way to a healthier, safer, more vibrant city with quality, attractive public spaces and plenty of opportunity; and to a city that is good for people. As Janez himself said, in typical fashion, »If the city is beautiful, life too is more beautiful.« ●

Letter from Ghent

Filip Watteeuw

EXPERIMENTS AND TEMPORALITY IN AMBITIOUS URBAN MOBILITY POLICY

Pismo župana

Zoran Jankovič, župan
Mestne občine Ljubljana

Letter from the Mayor

Zoran Jankovič,
Mayor of Ljubljana

Dragi Janez!
Preprostost HYALA !!!
Zoran



Janez Koželj je nedvomno pomembno spremenil urbanistično podobo Ljubljane.

Spominjam se najinega prvega srečanja. Še preden sem nastopil funkcijo župana, mi je več posameznikov z izkušnjami v politiki predlagalo, da v ožjo vodstveno ekipo vključimo urbanista. Na pogovor sem povabil profesorja, ki sem ga pred tem poznal le bežno. V mislih sem imel, da mu bom predstavil pet projektov, za katere sem predvideval, da jih bo zavrnil kot neizvedljive. A Janezov odziv ni bil, da se ne da – nasprotno – rekel je, da se da. Zato sem mu predlagal: »Pridruži se nam na listi, da boš nato podžupan.« Odgovoril mi je: »Jaz ne grem v politiko. Rad bi samo pomagal.« Povedal sem mu, da takih ne potrebujem. »Če misliš resno, pridi in spremeni,« sem dejal. In potem je res prišel. Že naslednje jutro, okoli osmih, v volilno pisarno, ki smo jo imeli v prostorih bivšega Mačka. Priznal je, da ponoči ni spal.

Janez Koželj has unquestionably made a significant contribution to the transformation of Ljubljana's urban landscape.

I remember our first meeting. Even before I took office as mayor, several people with long experience in politics suggested we include an urban planner in our senior management team. I invited a professor I knew only casually to a meeting. I thought to present him with five projects, which I assumed he would reject as unfeasible. But Janez's response was quite the contrary—he said it could be done. So I suggested he come along: »Join us on the list, and you'll be deputy mayor.« To which he replied: »I'm not going into politics. I just want to help.« I told him I didn't need people like that. »If you're serious, come and make a difference,« I said. So he came. The very next morning, around eight o'clock, he came to the campaign office we had in the former Maček

Tako sva začela. Kmalu potem je bila zasnovana vizija mesta Ljubljana 2025.

Janez svoje vloge v mestu nikoli ni dojemal kot službe, to delo je bilo njegovo poslanstvo. Prijazen, miren, spoštljiv, vljuden, po drugi strani pa vztrajen, prepričljiv, tudi trmast, ko je v neko rešitev neomajno verjel ... Na internem izobraževanju nas je z odra kleče prepričeval v pomembnost nove prometne strategije. Tega ne bom nikoli pozabil.

V njegovo delo se nisem vtikal. Urbanistične zasnove, natečaji, strokovne komisije. Zmeraj sem govoril in še danes rečem: Janez je bil za lepoto, jaz pa sem pazil na številke. Pogodbena pogajanja so mu bila prihranjena, ta sem z veseljem prevzel sam.

Kot eno pomembnejših nagrad še danes ocenjujem evropsko nagrado za prenovo javnega prostora, ki smo jo leta 2012 prejeli za projekt Preureditev nabrežij in mostov na Ljubljani. Med 347 prijavljenimi

premises and admitted that he hadn't slept all night.

That's how we started. Soon after, the vision for the city of Ljubljana 2025 was conceived.

Janez never saw his role in the city as a job; this work was his mission. He was friendly, calm, respectful, and polite; but on the other hand, he was persistent, persuasive, even stubborn when he believed unwaveringly in a solution. During an internal training session he knelt on the stage and convinced us of the importance of the new transport strategy. I will never forget that.

I did not interfere in his work—urban planning designs, competitions, expert commissions. I always said, and still say today: Janez was responsible for the aesthetic side, while I kept an eye on the numbers. He was spared the contract negotiations, which I was happy to take on myself.

projekti iz 36 evropskih držav smo bili izbrani kot najboljši. Takrat smo Ljubljano prvič vidneje umestili na evropski zemljevid prestolnic po meri ljudi. Ta nagrada potrjuje vse, kar smo ustvarili skupaj.

Janez Koželj je prijatelj. Avtor urbanistične preнове Ljubljane. Med nama vlada zaupanje in izjemno ga spoštujem. Verjel sem v pravilnost njegove izbire, on pa v to, da bodo projekti izvedeni. Včasih sva imela tudi glasne razprave, a ne spomnim se, da bi se kdaj zares sprla. Vedno je vedel, da ima moja podpora – tudi takrat, ko je bil pod pritiskom ali ko se kateri od državnih projektov ni razvijal tako, kot bi si želel. Žalostilo ga je, ko je v nekatere med njimi – ne zato, ker bi moral, ampak ker je iskreno želel pomagati – vložil ogromno svojega znanja in časa, organiziral mnoge sestanke, nato pa se je izvedba nekje zataknila.

I still consider the European Prize for Urban Public Space, which we received in 2012 for the project Renovation of the Ljubljanica River Embankments and Bridges, to be one of the most important awards. We were selected as the best among 347 projects from 36 European countries. We helped put Ljubljana on the European map of people-friendly capitals for the first time. This award reaffirms everything we have created together.

Janez Koželj is a friend. He is the author of the urban renewal of Ljubljana. There is a certain trust between us, and I respect him greatly. I believed in the correctness of his choices, and he trusted that the projects would be implemented. Sometimes we had heated discussions, but I don't remember us ever really arguing. He always knew he had my support—even when he was under pressure or when a national project wasn't developing as he would have liked.

Vesel sem, da je za svojo funkcijo našel naslednika, ki mu je osebnostno zelo podoben. Oba – Janez Koželj in Rok Žnidaršič – sta izjemna strokovnjaka, pripravljena pomagati, predvsem pa imata rada ljudi. Čeprav Rok svojo funkcijo opravlja odlično, Janeza pogrešam. Še posebej najine debate in skupna potovanja – tista so bila res nekaj posebnega. Spomnim se, ko smo si ogledali stadione in športne dvorane v severni Evropi, skupaj smo obiskali tudi Moskvo ... Še ponoči nas je vodil po mestih in nas navduševal s svojim znanjem in širino. Bil je neustavljiv. Ljubljana je tudi po njegovi zaslugi urbanistično izjemno mesto. Janez se bori za vsako kolesarsko stezo. Za vsako drevo. In tudi to mu bo ostalo priznано.

Žal mi je mnogih neupravičenih kritik na njegov račun. In žal jih še danes doživlja – celo od nekaterih svojih stanovskih kolegov. Večkrat sem javno

He was saddened when he invested a great deal of his time and knowledge in some of them—not because he had to, but because he sincerely wanted to help—only for the implementation to get stuck somewhere along the way.

I am delighted that he has found a successor who is very much like him. Both Janez Koželj and his successor Rok Žnidaršič are exceptional experts, ready to help, and above all, they love people. Although Rok is doing an excellent job, I do miss Janez. I especially miss our debates and trips together—those were really something special. I remember when we visited stadiums and sports halls in northern Europe, we also visited Moscow together. Even at night, he would guide us around cities and impress us with his knowledge and breadth of experience. He was unstoppable. Ljubljana is an exceptional city in terms of urban planning, thanks in big part to him.

povedal: če kdo žali Janeza, me prizadene bolj, kot če žali mene. Del arhitekturnega miljeja še vedno ne zna ali noče priznati njegovega izjemno pomembnega prispevka. Morda se sprašujejo, zakaj sem izbral prav njega. Morda nekatere prav to boli. Ne glede na vse pa se je Janez s svojim delom in dosežki za vedno vpisal v zgodovino našega mesta, kot njegov častni meščan tudi z zlatimi črkami.

Rekel bi, da sva bila zelo zanimiv par. Vsak po svoje, a vedno s spoštovanjem drug do drugega. Še danes čutim izjemno dobro energijo najinega prvega srečanja. In to štejem med svoje prednosti: da znam prepoznati in izbrati prave ljudi.

Janez je zares sreča tega mesta!

Janez fights for every bike lane, for every tree. And he will be remembered for that too.

I do regret the many unjustified criticisms that have been levelled at him. Unfortunately, he still has to hear them still today—even from some of his close colleagues. And I've said publicly many times: If someone insults Janez, it hurts me more than if they are insulting me. Part of the architectural community still cannot or will not acknowledge his extremely important contribution. Perhaps they wonder why I chose him; perhaps that's even what disturbs some of them. Regardless, Janez has forever inscribed himself, in gold letters, in the history of our city with his work and achievements, as an honorary citizen of Ljubljana.

I would say that we were a very interesting couple. Each with our own ways but always with big respect for each other. Even today, I still feel the

exceptionally good energy of our first meeting. And this I consider one of my strengths: that I know how to recognise and choose the right people.

Janez truly embodies the joy of this city!

KAZALO PROJEKTOV / PROJECT INDEX

Plečnikovo nasledstvo: dediščina in inovativnost
Building on Plečnik: Heritage & Innovation

TRNOVSKI PRISTAN

TRNOVO PIER

Avtorji / Authors: Trije arhitekti

Projekt / Project: 2008

KRAKOVSKI MOST

KRAKOVO BRIDGE

Avtor / Author: Jože Plečnik

Projekt / Project: 1928–1932

UREDITEV NABREŽIJ LJUBLJANICE

LJUBLJANICA RIVER EMBANKMENTS

Od Tromostovja do Zoisove ceste, vključno z ureditvijo

Novega trga / From Triple Bridge to Zoisova Street,

incl. redevelopment of Novi trg Square

Javni razpis / Public Competition: 1991

Avtorji / Authors: Atlelje Vozlič

Zaključeno / Completed: 2014

*Nagrada / Awarded: Plečnikova medalja /

Plečnik's Medal, 1994; European Prize for Urban

Public Space, joint winner, for renovation

of river banks and bridges in Ljubljana

Plečnik House

Plečnikova hiša

Avtorji / Authors: Arrea architecture

Zaključeno / Completed: 2015

LJUBLJANSKI GRAD (prenova)

LJUBLJANA CASTLE (renovation)

Avtorji / Authors: Ambient Project Design Office

Projekt / Project: tekoči projekt / ongoing

POLETNO GLEDALIŠČE KRIŽANKE

KRIŽANKE OUTDOOR THEATRE

Avtorji / Authors: Arhitektura d.o.o.

Projekt / Project: 2022

NOVI TRG

NOVI TRG SQUARE

Avtorji / Authors: Atlelje Vozlič

Zaključeno / Completed: 2014

KLJUČAVNIČARSKA ULICA

KLJUČAVNIČARSKA ULICA ALLEY

Avtorji / Authors: Rok Žnidaršič /

Atelier arhitekti, Jakov Brdar

Projekt / Project: 2009

NOVA RIBJA BRV

FOOTBRIDGE NOVA RIBJA BRV

Avtorji / Authors: Arhitektura d.o.o.

Projekt / Project: 2014

Javni prostor kot duša mesta

Public Space as the Soul of the City

SLOVENSKA CESTA

SLOVENSKA STREET

Avtorji / Authors: Dekleva Gregorič arhitekti,

Katušič Kocbek arhitekti, Sadar + Vuga,

Scapelab, Studio Krištof

Projekt / Project: 2012–2014

Zaključeno / Completed: 2015

PRENOVA CANKARJEVE CESTE

RENOVATION OF CANKARJEVA STREET

Avtorji / Authors: Dekleva Gregorič arhitekti,

Katušič Kocbek arhitekti, Sadar + Vuga,

Scapelab, Studio Krištof

Zaključeno / Completed: 2015

DVONIVOJSKI MOST OB CUKRARNI

TWO-LEVEL BRIDGE AT CUKRARNA

Javni razpis / Public Competition: 1996

Avtorji / Authors: Atelier arhitekti

Projekt / Project: 1997, 1998, 2003–2004,

2010–2012

Zaključeno / Completed: 2012

PRENOVA TRUBARJEVE ULICE

RENOVATION OF TRUBARJEVA STREET

Avtorji / Authors: Atelier arhitekti

Projekt / Project: 2019

Zaključeno / Completed: 2020

SPOMENIK ŽRTVAM VSEH VOJN

VICTIMS OF ALL WARS MEMORIAL

Razpis ZAPS / Competition by ZAPS: 2013

Avtorji / Authors: Medprostor

Zaključeno / Completed: 2017

ČUFARJEVA STREET

ČUFARJEVA ULICA

Avtorji / Authors: Krajinaris -

Krajinsko arhitekturni oblikovalski studio

Zaključeno / Completed: 2023–2025

REPUBLIC SQUARE

TRG REPUBLIKE

Avtorji / Authors: Edvard Ravnikar

Zaključeno / Completed: 1960

Renovation / Conversion: 2014

Zeleni in modri prostori

Green and Blue Spaces

BRV ZA PEŠČE IN KOLESARJE

PEDESTRIAN AND BICYCLE BRIDGE

Čez Gruberjev prekop na Špici /

over the Gruber Canal at Špica

Javni razpis / Public Competition: 2004

Avtor / Author: Dans arhitekti

Projekt / Project: 2007

Zaključeno / Completed: 2009

*Nagrada / Awarded: European Prize for Urban Public

Space, joint winner, for renovation of river banks and

bridges in Ljubljana

UREDITEV NABREŽIJ LJUBLJANICE

LJUBLJANICA RIVER EMBANKMENTS

Od Tromostovja do Zoisove ceste, vključno z ureditvijo

Novega trga / From Triple Bridge to Zoisova Street,

incl. redevelopment of Novi trg Square

Avtorji / Authors: Vesna in Matej Vozlič, Atlelje Vozlič

UREDITEV ŠIRŠEGA OBMOČJA ŠPICE

DEVELOPMENT OF THE WIDER AREA OF ŠPICA

Razpis ZAPS / Competition by ZAPS: 2004

Avtorji / Authors: Atelier arhitekti

Projekt / Project: 2009

Zaključeno / Completed: 2015

ŠMARTINSKI PARK

Avtorji / Authors: Maja Simoneti, Tanja Maljevac,

Dušan Stupar, Urška Krajnc, Maša Šorn

Projekt / Project: 2007

Zaključeno / Completed: 2017

Zeleni in modri prostori
Green and Blue Spaces

PETKOVŠKOVO NABREŽJE
PETKOVŠEK EMBANKMENT
Razpis ZAPS / Competition by ZAPS: 2008
Avtorji / Authors: Atelier arhitekti
Zaključeno / Completed: 2013

PST: POT SPOMINOV IN TOVARIŠTVA
PST: PATH OF REMEMBRANCE & COMRADESHIP
Avtorji / Authors: Vlasto Kopač, Mitja Omersa, Franc Kastelic, Jože Štoka, Janez Koželj, Ilka Čerpes, Marjana Gaspari, Vlado Krajcar, Petra Paškulin, Marija Starič
Projekt / Project: 1957–2016
Zaključeno / Completed: tekoči projekt / ongoing

WATERWORKS BRIDGE OVER
THE LJUBLJANICA RIVER
VODOVODNI MOST PREKO LJUBLJANICE
Avtorji / Authors: Medprostor
Zaključeno / Completed: 2024

Prilagojena ponovna raba in skrite plasti
Adaptive Reuse & Hidden Layers

GALERIJA CUKRARNA
CUKRARNA GALLERY
Razpis ZAPS / Competition by ZAPS: 2009
Avtorji / Authors: Scapelab
Zaključeno / Completed: 2021
*Nagrada / Awarded: Plečnikova medalja / Plečnik's Medal, 2022

PALAČA CUKRARNA
CUKRARNA PALACE
Razpis ZAPS / Competition by ZAPS: 2009
Avtorji / Authors: Scapelab
Zaključeno / Completed: 2025

CENTER ROG
Razpis ZAPS / Competition by ZAPS: 2008
Avtorji / Authors: BAX studio, Mendoza Partida
Zaključeno / Completed: 2023

L56, Nadomestni prostor SNG Drama Ljubljana /
Temporary venue for the SNG Drama Ljubljana theatre
Avtorji / Authors: Vidic Grohar Arhitekti
Projekt / Project: 2023
Zaključeno / Completed: 2024

ŠVICARIJA
SWISS HOUSE
Avtorji / Authors: Arrea architecture
Zaključeno / Completed: 2017

KINO ŠIŠKA, Center urbane kulture / Center for Urban Culture
Avtorji / Authors: Anja Panišček, Nena Gabrovec, Apolonija Šušteršič
Zaključeno / Completed: 2008–2009

Mobilnost in pretočnost
Mobility & Fluidity

NABREŽJE BREG, UREDITEV NABREŽIJ LJUBLJANICE
BREG, LJUBLJANICA RIVER EMBANKMENTS
Avtorji / Authors: Atlelje Vozlič

SLOVENSKA CESTA
SLOVENSKA STREET
Avtorji / Authors: Dekleva Gregorič arhitekti, Katušić Kocbek arhitekti, Sadar + Vuga, Scapelab, Studio Krištof

PODHOD TIVOLI
TIVOLI UNDERPASS
Avtorji / Authors: Prostorož
Projekt / Project: 2009

Družbena povezanost
Social Connectivity

SKATE PARK CUKRARNA
SKATEPARK CUKRARNA
Avtorji / Authors: Scapelab
Zaključeno / Completed: 2018

CENTER STAREJŠIH TRNOVO
TRNOVO SENIORS' CENTER
Razpis ZAPS / Competition by ZAPS: 2006
Zaključeno / Completed: 2009
Avtorji / Authors: Ravnikar Potokar Architectural Office

KOPALIŠČE KOLEZIJA
KOLEZIJA SWIMMING POOL
Razpis ZAPS / Competition by ZAPS: 2009
Zaključeno / Completed: 2015
Avtorji / Authors: Ravnikar Potokar Architectural Office

MESTNI PARK RAKOVA JELŠA
RAKOVA JELŠA CITY PARK
Avtorji / Authors: Klara Bohinc, Andraž Tarman, Martin Kruh, Aljoša Lipolt, Samo Mlakar, Dino Mujić, Tamara Németh, Rok Žnidaršič, Gašper Habjanič, Nika Benčina, Tina Zaponšek
Projekt / Project: 2014
Zaključeno / Completed: 2017

PARK TABOR
Avtorji / Authors: Prostrož
Projekt / Project: 2010–2014
Zaključeno / Completed: 2015

PRENOVA PODHODA TIVOLI
TIVOLI UNDERPASS RENOVATION
Avtorji / Authors: Prostorož
Zaključeno / Completed: 2009

PARK RTV
Avtorji / Authors: Prostorož
Zaključeno / Completed: 2009

GASILSKE PLOŠČADI
RIVERSIDE OASIS
Avtorji / Authors: Prostorož
Zaključeno / Completed: 2017

TEREN
Avtorji / Authors: Prostorož
Zaključeno / Completed: 2017

KNJIŽNICA ZALOG
ZALOG CENTER LIBRARY
Avtorji / Authors: Elea iC
Zaključeno / Completed: 2016

VRTEC PEDENJPED
PEDENJPED KINDERGARTEN
Avtorji / Authors: Maja Ivanič, Anja Planišček, Andraž Intihar, Urša Habič
Zaključeno / Completed: 2018

TELOVADNICA OSNOVNE ŠOLE VIŽMARJE-BROD
VIŽMARJE-BROD ELEMENTARY SCHOOL GYM
Avtorji / Authors: Medprostor
Zaključeno / Completed: 2019

ŠPORTNI PARK STOŽICE
SPORTS PARK ŠTOŽICE
Avtorji / Authors: SADAR+VUGA d.o.o., Ana Kučan, Luka Javornik (AKKA)
Zaključeno / Completed: 2010

SKATEPARK ŠTOŽICE
Avtorji / Authors: SADAR+VUGA d.o.o
Zaključeno / Completed: 2024

TRENING CENTER STOŽICE
ŠTOŽICE TRAINING PAVILION
Avtorji / Authors: SADAR+VUGA d.o.o
Zaključeno / Completed: 2024

MOST V OSI BARJANSKE IN PARK
OB GRADAŠČICI
BRIDGE ON THE BARJANSKA AXIS
AND PARK ALONG THE GRADAŠČICA
Razpis ZAPS / Competition by ZAPS: 1982
Avtorji / Authors: Atelier arhitekti
Projekt / Project: 2007
Zaključeno / Completed: 2008

NEW BRDO E1
NOVO BRDO E1
Avtorji / Authors: Nava arhitekti
Zaključeno / Completed: 2016–2021

KAZALO AVTORJEV / INDEX OF CONTRIBUTORS

ALJOŠA DEKLEVA

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**DESETLETJI SPREMEMB: JANEZ KOŽELJ
IN PREOBRAZBA LJUBLJANE**

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AND THE TRANSFORMATION OF LJUBLJANA**

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Desetletji sprememb obravnava vizionarski urbanizem podžupana in profesorja Janeza Koželja, ki je v dveh desetletjih oblikoval Ljubljano. V tem času, okvirno med letoma 2006 in 2025, je mesto doživelo obsežne, pomembne in jasno zaznavne spremembe. Večino projektov, ki so bili izvedeni – od parkov, nabrežij in mostov do trgov, muzejev in celotnih urbanih ureditev – je vodil ali koordiniral Koželj, z vizijo, da bi Ljubljana postala bolj živahno, dinamično, povezano mesto, prijetno za bivanje in osredotočeno na človeka. Knjiga s prepričljivo pripovedjo, bogatim slikovnim gradivom ter vpogledi in analizami tistih, ki so s Koželjem sodelovali – ali celo študirali pri njem –

ponuja razmislek o njegovem dinamičnem pristopu in spremembi, ki jo je ta sprožil. Ta drzna in temeljita preobrazba je zaradi svojih ambicioznih, inovativnih in vizionarskih prizadevanj pritegnila pozornost strokovne in širše javnosti na različnih koncih Evrope in onkraj nje, ter bila nagrajena z vrsto pomembnih priznanj, med katerimi izstopata Evropska nagrada za javni mestni prostor (2012) in naziv Zelena prestolnica Evrope (2016). Desetletji sprememb skuša ujeti duh tega procesa in kaže na načine, na katere lahko vizionarsko urbanistično načrtovanje preoblikuje ne le mesto, temveč tudi življenja njegovih prebivalcev – danes in v prihodnosti.

Decades of Change explores the visionary urbanism of Deputy Mayor and de facto city architect Prof. Janez Koželj that shaped Ljubljana over some twenty years. During this time, roughly 2006–2025, Ljubljana underwent extensive, meaningful, very tangible change. Most of the many projects implemented, from parks, riverbanks and bridges to squares, museums, and entire developments were led or coordinated by Koželj with a view to making Ljubljana a more animated, dynamic, connected, liveable, and humancentred city. Through a process of colourful, authoritative storytelling and rich visuals and accounts and analysis by those who worked alongside

– and even studied under – him, the book reflects on Koželj's dynamic approach and the larger change it produced. This bold and substantive transformation drew attention and admiration from all corners of Europe and well beyond for its ambitious, innovative, visionary efforts – and culminated in recognition in the form of the European Prize for Urban Public Space 2012, the European Green Capital Award 2016 and more. Decades of Change aspires to embody the spirit of this process and illustrates the ways visionary urbanism can reshape not just a city but the very lives of its people – today and forward into the future.