

Since attaining independence in 1991, Slovenia has striven to become more connected to Western Europe and to break the image of a land from behind the Iron Curtain. The mix of influences in this country ranges from Italian (wineries, weather and design) and Austrian (use of wood, smart engineering) to Balkan (music and rhythm). Together, these resulted in a boom of new Slovene architecture in

2004, the so-called 'Six Pack', which includes the offices of Bevk Perovič architects, dekleva gregorič architects, Elastik, Machtig Vrhunc Architects, OFIS and Sadar+Vuga. The rise of Slovene architecture continued rapidly until the crisis hit in 2008. Now a young generation of architects is trying to reinvent the role of architecture without discarding its recent and historical past. ←

→ Jereb in Budja architects (Blaž Budja, Rok Jereb, Nina Marojanc)



← Arhitektura Krušec (Tomaž Krušec, Lena Krušec, Vid Kurinčič)

↓ Delavnica (Uroš Jereb, Maj Juvanec, Damijan Gašparič)



↑ Košorokgartner architects (Gregor Košorok, Brigita Babnik, Jernej Gartner)



→ Jure Kotnik

← Plusminus 30 (Lara Melon, Jure Melon, Bernard Podboj, Barbara Debevec)



↑ Sadar+Vuga (Boštjan Vuga, Jure Sadar)



↑ Kombinat (Alenka Gorenjak, Blaž Kandus, Ana Grk)



↑ Jože Plečnik

→ MODULAR (Matic Lašič, Mojca Gregorski, Miha Kajzelj)



← svet vmes (Ana Kreč, Jure Hrovat, Ana Kosi, Tina Rome)

↓ Spacelab (Marko Studen, Boris Matic, Miha Dobrin, Ilka Cerpes, Jernej Šipoš, Jana Kraševc, Mojca Gašperšič, Paul Bourel, Ivan Zuliani, Tina Popovič)



↑ dekleva gregorič architects (Tina Gregorič, Aljoša Dekleva)

Eurovision

Guest edited by a leading national organization in one of the European countries. Within a range of themes, they strive to give deeper insight into the current state of architectural affairs.

Passion for quality living

TEXT: NINA ŠTROVS

We are very pleased to be the guest editors of *Eurovision*, because we are a young team with an ambition to connect architecture with social and economic issues, and also have many plans we hope to realize in Slovenia in the coming years. As such, we have an idea of how creative and inspiring living and working in Slovenia can be; on the other hand, we know how many obstacles a fledgling architect meets along the way.

Hiše magazine (*Revija Hiše*) is the leading architectural publication in Slovenia. It features strong, new architecture from the immediate region and beyond, with a particular focus on housing and interior design. *Hiše* ('Houses') explores the best of residential architectures, as well as interiors, design, and developments in architectural and urban planning, and is complemented by engaging personalities, new books and publications, and regional cultural issues.

Since publication began back in 1999, it has been the magazine of record for all creative types who care about the quality of life. The magazine explores predominant

trends in architecture and prides itself on discovering exceptional projects and daring young talents. The mission of the magazine is to promote good architecture and forward-looking living concepts to investors. It also promotes efforts towards better living and living areas, sustainable development, increased use of renewable energy and resources, socially- and environmentally-friendly methods and materials, and above all, aims to play a guiding role in building better (and better-looking) houses. Our goal is to make quality living the standard, not a luxury.

The magazine also provides a platform for a critical overview of contemporary architecture in Slovenia, and we are well aware of our responsibility as a leading national journal on architecture. By publishing quality projects we aim to inspire good practices, and by writing about challenging issues we hope to initiate and facilitate debate. We hope that by publishing news about young, promising architects we help nurture (their) creativity and raise their profiles in the public arena. ←

Some of the magazine's features from the past year include:

↓ HIŠE 78: WOMEN

The women architects featured in this issue all have different views on the subject. Those who began working several decades ago feel they had to fight for their reputation. The younger generation(s) seem to view gender as a professional issue. What is integral to success – apart from luck, in all senses of the word – is talent, hard work and dedication.



↗ HIŠE 77: HOUSES OF THE WORLD

This issue showcases a selection of the world's 50 most beautiful houses from the past two years. Establishing a cross-section of single-family home production from across the globe, it reveals different modes and ways of living in the context of a variety of environments, traditions and cultures. 'Houses of the World' also featured the 'Houses Small Talk' event, where we invited ten architects to present their work to the public.



↑ HIŠE 75: SELF-SUFFICIENT

Global consumption of natural resources increased 800% in the 20th century alone. The Earth has entered a new era, the Anthropocene, with humans as the leading agent of change on the planet. There is exactly as much water now as there was in the age of dinosaurs, and today's more than seven billion people have to make do with the same amount of water as the 300 million that existed in the time of the Roman Empire. Mankind is approaching the upper limits of the planet's capacity.

↓ HIŠE 73: CLASSICS

Classics are objects of aesthetic value and timeless quality. It is impossible to consider classics without first strictly defining the meaning of the term. For our purposes it should do to limit ourselves to architecture and design as some sort of functional arts, which are, in essence, inseparably linked with their users and the interaction with them. Yet this very relationship is radically different in each field, which either enables or obstructs, determining a basis by which to define classical values.



Slovenia

Month of Design 2013: New Strengths

Revija Hiše and its publisher, Zavod BIG, are reaching out to other creative industries as well. In October 2013, we brought back to life an abandoned printing plant, turning this vast industrial space into a site for generating ideas, creativity and business opportunities. This concept, which seemed rather outrageous and impractical at the outset, is now realized and fully translated into actuality.

The Ljubljana-based 'Month of Design' event celebrates its 10th anniversary in 2013, and is bigger and grander than ever before. All the action was concentrated in one venue – actually two combined into one – with the former Mladinska knjiga printing plant and the former Merkur builder's shop transformed into a single 'design city'. Each of these neighbouring

buildings was designed by the same master architect, Savin Sever, one of the most distinguished representatives of the Ljubljana school of architecture and member of a small group of very important creators of post-war urban spaces in Slovenia.

On 11 October we also hosted the editors of some of the most influential European architectural media, to talk about the responsibilities, future and new strengths in and of (print) media. Participating magazines included *Volume*, *Oris*, *Pogledaj.to!*, *Čovjek i prostor*, *WAN*, *AMBIJENTI* and *A10 new European architecture*. ←

7 October – 7 November 2013
Mladinska knjiga Printing Plant & (former) Merkur Builder's Shop
Dunajska cesta 123-125, Ljubljana



Slovenia



→
Nina Štrovs is the editor of *Hiše*, a leading architecture magazine in Slovenia. She is curator of an annual architectural exposition, Houses of the World, and also curator for architectural discussions promoting quality of living and the importance of architecture. Nina received her masters in 2009 at the Faculty of Architecture in Ljubljana and is currently finishing a Master of Dramaturgy at the Academy for Theatre, Radio, Film and Television in Ljubljana. She has worked as a freelance architect since 2009.

Form and reform

Things have moved quickly for Slovenia. Having entered the EU in 2004 and being one of the first new EU members to adopt the euro in 2007, it was also one of the first to be hit by the crisis in 2008. Currently, the nation's architecture scene endeavours to incorporate both traditional and new within a multilingual and multifaceted dialogue between people and environment. **Nina Strovs**, editor of *Hiše*, architect and curator of the annual 'Month of Design' event explains how.

 SLOVENIA — TEXT: INDIRA VAN 'T KLOOSTER, PHOTOGRAPHY: PRIMOŽ KOROŠEC

Nina, you grew up in the '90s in Slovenia. What, in terms of architecture, do you remember best from this period?

We lived in a form of socialist political system until the 1990s. So the government used to arrange and guide urban plans, with special care to keep people on the same level of quality of living. I grew up in the '80s and '90s and I vividly remember living in one of these big 'block settlements'. We all had 'just enough'; none had much in terms of property, luxury, or choice. It was inspiring, in some way. After independence, Slovenia, like other Central European countries in transition, experienced major changes in the field of housing. The privatization of the socially owned flats in Slovenia has been very extensive. The ratio between individually owned flats and flats for rent prior to privatization was 67 to 33 per cent, and afterwards it became 88 to 12 per cent, in favour of individually owned flats. Only after independence could we start to speak about 'social housing' in the Western sense of the word.

How did the rich variety in housing blocks inspire you as architects?

There were many different typologies of housing tested in that time, ranging from high-density to low-rise housing, for example the Murgle social housing (1969) by architects France and Marta Ivanšek, which is today still considered to be one of the elite housing settlements in Ljubljana because of its great spatial quality. Some projects of the past are better than today's results. Also, many high-rise blocks in different typologies were developed, smartly planned from an urban standpoint with common areas, playgrounds, parks and social facilities, but with a lack of spatial quality compared with the low-rise flats. The best Slovene architects designed social housing after independence. Bevk Perovič made Polje social housing 1, 2 and 3 (in progress), which, for me, is still one of the best contemporary residential architectures in Slovenia. OFIS made the Honeycomb social apartments in Izola. I could also mention Šentvid social housing from Dans Architects.

Usually the transition from a socialist to a democratic system doesn't go smoothly. What happened in Slovenia?

Slovenia hasn't adapted to the new democratic system yet; we're still socialists on many levels. On the bright side, it means that education is free. We have a good health care system and social security, but it is all in crisis right now. Another problem: it's an egalitarian system – everyone goes to the next level, there's no chance to excel, to be better than the rest. When we changed from a socialist to a capitalist society, we also changed the system of national planning for one ruled only by economic demands. If we really wanted to change something, special care for the built environment should be one of the key priorities of the government.

But it is not...

Research shows that only three per cent of the built environment in Slovenia is actually built by architects. We could say that we have an epidemic of bad quality and degradation within the built environment. It's partly a consequence of current politics and corrupt tendencies, and shows that the voice of the government is stronger than the voice of the profession. This is

why politicians are controlling the built environment without professional architects.

Is the Slovene guild of architects (ZAPS) of any help?

Firstly, I think ZAPS should make sure that architects are more involved in space and politics and therefore help to deal with the corruption problem. Secondly, I think ZAPS should ensure simplification of an absurdly complicated bureaucracy in the process of obtaining building documentation. Some of the rules definitely prevent innovation; flat roofs are generally not allowed, for example. Thirdly, we have a lack of architectural criticism in Slovenia; we lack a platform for architecture and the built environment, or for debate and reflection on what is built. *Hiše* and *Zavod Big* are trying to be active here, but official institutions on the national level should also be more involved.

How does architecture reflect this?

Statistics show that culturally, environmentally and even economically we live in the most qualitative part of the world. We have so many lucid, talented, creative and hard-working people, all of whom are very successful in their work and maintain hobbies like music, sports, or writing besides that. But the media constantly informs us about how bad the situation is. I believe architects (and others) who adapt their role according to the current time, while still being creative, productive and visionary, can save this country.

What's the role of young architectural practices in all this?

We have some architects who differ from the typical architectural production. Many young offices that recycle or reuse abandoned spaces. ProstoRož, Ljubljana and Štajn, Kamnik. Robert Dolinar is a fascinating architect who creates little architecture by his own hands, but gets the biggest national awards. Lushna (Peter Ličen and Ignacio Lopez) are making great things on a small scale – tourist architecture. Studio Kristof produces interesting, witty conceptual works, which are also internationally awarded.

As you are keen to show this in *Hiše* and during the 'Month of Design'?

Sometimes restrictions and obstacles can be very inspiring. When we started with the idea of revitalizing the huge, abandoned area of printing offices in Ljubljana for the 'Month of Design' in October and November, its realization seemed completely impossible. When working on the programme, organizing the events, symposiums, exhibitions, we realized: We are using architecture, design, art media and creative industries, to revive, to reactivate a huge part of Ljubljana. A small organization and team of imagineers started a chain reaction – many new teams joined our team, helping with the events.

What do you think is the most important message to take away from that?

I think nowadays we need to discuss architecture that isn't only focused on the production of the physical architectural object that provides the space for living, but we need to understand architecture as a process. A process that generates change within our living environment, not only in a physical sense but just as well in social or even political change. ←



Slovenia

Jože Plečnik and the spirit of tomorrow

TEXT: JURE KOTNIK, IMAGE SELECTION: MATEVŽ GRANDA

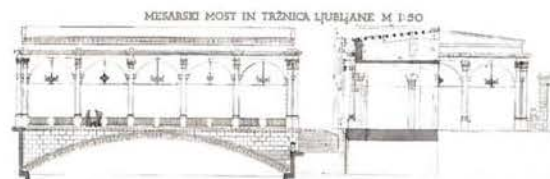
One may wonder what we see today in an architect who was active almost 100 years ago, and whose works were ornamented with colonnades at a time when the modernists were setting an entirely different groundwork for contemporary architecture. At first glance, it might seem that we are dealing with two different worlds. But Jože Plečnik was a multifaceted architect, committed not only to the aesthetics and recycling of classical architecture, but also to experimentation and innovation. This duality, this combining of two worlds, was both his specialty and his distinction.

Plečnik was a Slovene architect who left his mark on various European cities in the first half of the 20th century. He was active in Vienna, Prague and Belgrade, but most comprehensively in his native Ljubljana. After the fall of the Austro-Hungarian Empire, he was given the opportunity to conceive some crucial features in this city, thus giving it a new dimension. After centuries of distinctive Germanic influence in Slovene architecture, Plečnik introduced elements of historically unburdened neoclassicism that would transform Ljubljana from an average, unremarkable provincial city into a new capital. Despite the essential progressiveness and fresh outlook of his works, they were visually expressed using

classical elements like colonnades, balustrades and other geometric forms, which is why some theoreticians suppose him to be the first post-modern architect – actually predating postmodernism proper.

Despite the fact that the mainstream in the architecture of the time gradually moved into functionality and modernism, it turns out that Plečnik's way was right for Ljubljana – and for Slovenia as a whole. By recycling monumental architectural elements, he re-created, for a nation without any potent imperial history, the elements of a capital, establishing national pride and self-assurance through architecture. Decades later, the independent state would stand on this foundation. In his designs for the capital, Plečnik also envisioned a monumental national parliament – never built – called the 'Cathedral of Freedom'. The drawing of this building later appeared on the first stamp of the newly independent country in 1991, and today it is the only unbuilt edifice to appear on euro coinage.

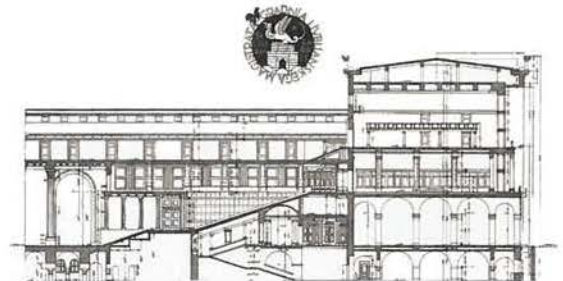
Plečnik introduced many new elements, even in his designs for sacred architecture. In 1916, he built the first church from reinforced concrete in the then-monarchy. For another church on the Ljubljana marsh, he recycled the plumbing and used it as the supporting structure for the building in order to keep



↑ Plečnik's plan for Butchers' Bridge



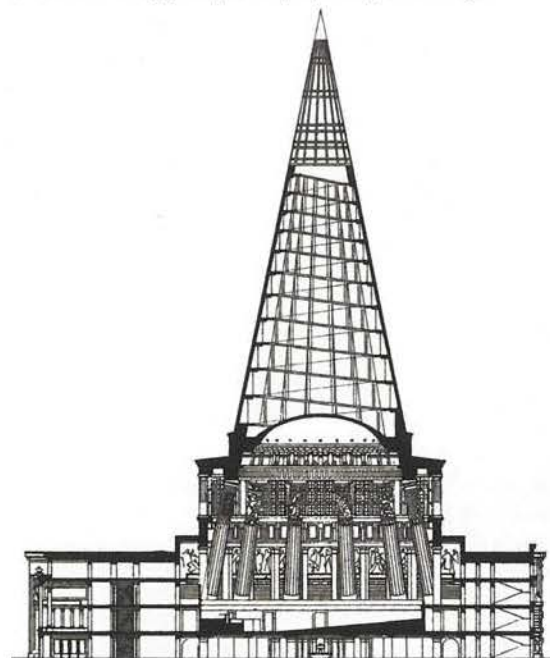
↑ Butchers' Bridge, competition proposal by Sadar+Vuga



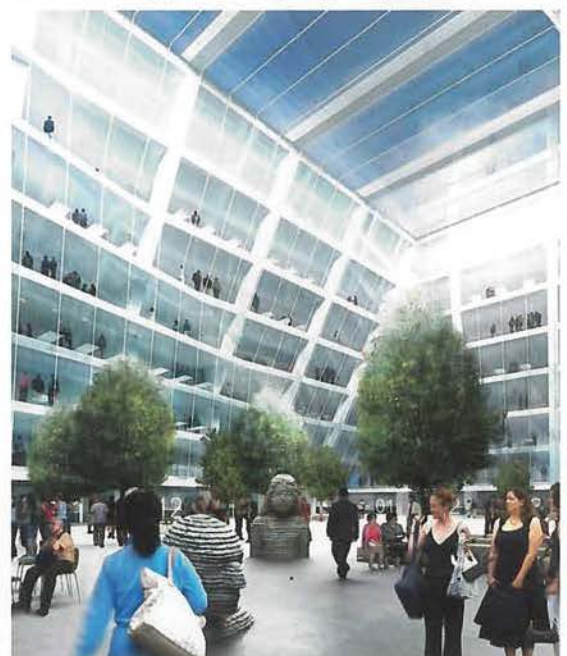
↑ Plečnik's plan for Butchers' Bridge (section)



↑ Butchers' Bridge, realization by Jurij Kobe (2011)



↑ Plečnik's Cathedral of Freedom



↑ Ljubljana administrative centre, 1st prize competition by Spacelab

project costs down – half a century before the recycled constructions of architect Shigeru Ban.

Many other Plečnik designs are also pioneering, some even by today's standards. For the Trnovo Church in Ljubljana, he conceived a hybrid bridge and tree-lined lane, which is still the only bridge in Europe known to have trees naturally growing on it. In addition, he contributed novel suggestions related to social housing. For instance, he proposed a project for a so-called 'city roof', whereby the city would constitute the roof and the perimeter-rim of the building, under and against which inhabitants would then design flats themselves. This was decades before this field was elaborated upon by the Chilean architects Elemental. Many years after his death, the Slovene Church recognized a 'divine spark' in his works, which even led to nominations for his beatification.

Plečnik's legacy is also important because he co-founded the first (and for a long time, the only) school of architecture in Slovenia. As such, he can be credited with the architectural development of entire generations that would later create their own spaces in Slovenia and abroad. Many heirs to his ideas have had the opportunity to engage in a genuine spatial dialogue with him: there are many such cases in Ljubljana where Plečnik's works come into (often direct) contact with contemporary architecture. In this vein, the new Butchers' Bridge is constructed in close proximity to Plečnik's central Ljubljana market, on the very spot where Plečnik had already foreseen a covered hybrid footbridge housing a meat market, after the model of Ponte Vecchio in Florence. Compared to Plečnik's design proposal, the new footbridge designed by

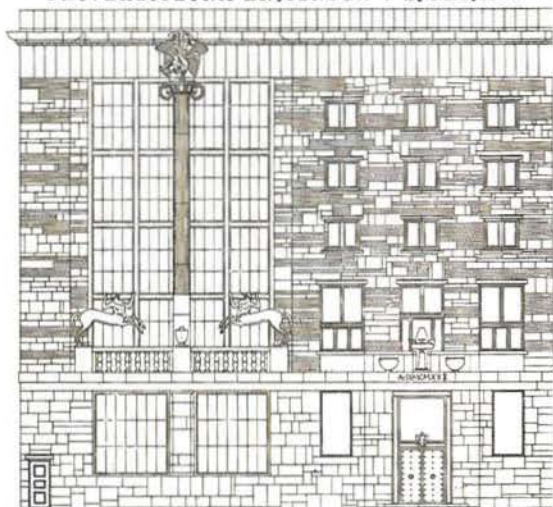
architects Jurij Kobe and Atelierarhitekti is open, conceived in a minimalist manner with modern materials, yet maintains the hybrid aspect of a bridge-square. The new bridge is wider than a common bridge, and is dotted with statues that belong to the traditional typology of piazzas.

Besides the four bridges designed by Plečnik, a number of new bridges have been built in Ljubljana in recent years, and Plečnik's regulation of the embankment of the Ljubljanica river is complemented by new projects from various architecture studios. Apart from acting in harmony with Plečnik's work, these new interventions seek to revive and upgrade the space along the river, for which the larger project authors were awarded the European Prize for Urban Public Space in 2012 by the Centre for Contemporary Culture in Barcelona. Plečnik's design also serves as the basis for the reconstruction of the park on Congress Square, finally restoring a multi-purpose platform in the city, where the new, expansive open space allows the surrounding buildings to splendidly shine. A building on the lower side of the square hosts one of the first philharmonic orchestras in this part of Europe. The part facing the river was added by Plečnik, which today houses a chic café underneath.

Similar connections can be found on the way towards Tivoli park, where Plečnik designed the promenade. Once shadowy underpasses leading to the park have now been redesigned by the Prostorož design group. Walking around Ljubljana with Plečnik's guide in hand allows one to experience many such instances of the creative symbiosis between classical and innovative, the two layers of this city. ←

Pioneering Slovenia

UNIVERZITETNA KNJIŽNICA V LJUBLJANI



↑ Plečnik's plan for NUK



↑↓ NUK, realization of Plečnik's plan



↑↓ NUK2, 1st prize competition by Bevk Perović



↑↓ Interior of NUK2, 1st prize competition by Bevk Perović



Slovene Architecture Guide

Slovenia is a small country, but one with highly varied culture, landscape and climate. It goes without saying that its architecture is as varied as the country's history and natural landscape. Since architecture has an important role in creating cultural identity, it has experienced a major surge in the two short decades since the nation achieved independence, during which time leading firms have pushed the nation's standard for quality architecture very high.

The offices of the recent past, together with their younger colleagues, continue this narrative and today create strong and innovative architecture in Slovenia. Following is a selection of representative examples that showcases quality architecture by top firms over the past two decades. ←



↑ Open-air altar and square (see A10 #24), Brezje (2008)
Arrea (Maruša Zorec, Martina Tepina)



↑ Ski jumps, Planica (2012)
Abiro (Matej Blenkuš, Miloš Florijančič) and Studio AKKA (Ana Kučan, Luka Javornik)



↑ The Judging Tower and Mala Zaka, Bled (2010)
Miha Kajzelj, Sandra Banfi, Iztok Lemanjič, Iztok Kavčič



↑ Ajdovščina Youth Hostel (2012)
Janko Rožič, Gašper Drašler, Matjaž Suhadolc



↑ Museum of Slovene Film Actors, Divača (2010)
Matjaž Bolčina, Ernest Milčinič, Teja Savelli



↑ Honeycomb Apartments (see A10 #6), Izola (2003–2005)
OFIS (Rok Oman, Spela Videcnik)



↑ Piazza Tartini (2009)
Boris Podrecca, Vesna Vozlič, Matej Vozlič



↑ Human Fish Pool (see A10 #45), Postojna Cave (2010)
Studio Stratum (Project team: Polona Filipič, Peter Šenk)

Must-see Slovenia



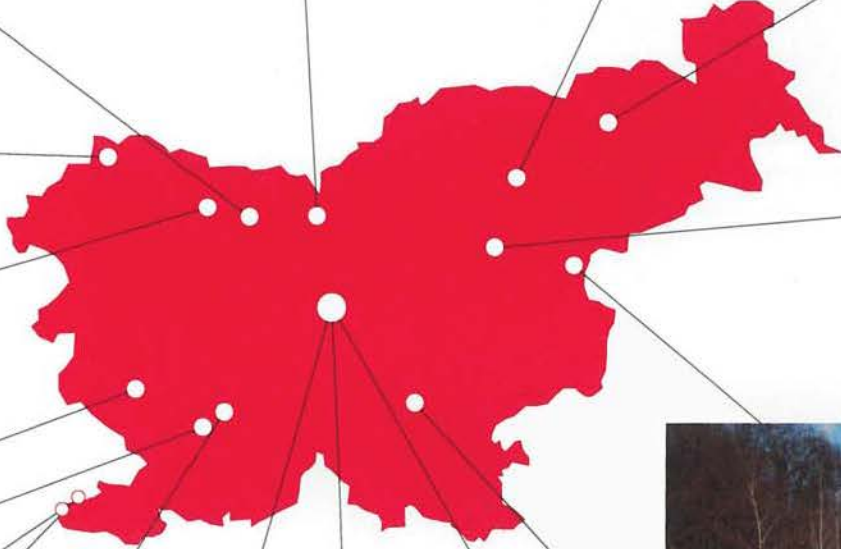
↑ Grintovec Mountain Shelter (see A10 #37), Kamniške Alpe (2009)
Miha Kajzelj



↑ KSEVT (see A10 #49), Vitanje (2012)
Architectural Association for Vitanje (AZZV);
Bevk Perovič architects, dekleva gregorič
architects/OFIS, Sadar+Vuga



↑ Puppet theatre, Maribor (2010)
Jurij Kobe, Rok Žnidaršič



↑ New Market, Celje (2009)
Arhitektura Krušec (Lena Krušec, Tomaž
Krušec, Vid Kurinčič; project team: Tina Mikulič,
Vanja Milosavljevič, Jurij Nemeč, Matej Nolda,
Jan Šavli, Miha Zargi)



↑ Terme Sotelija, Podčetrtek (2006)
ENOTA (Project team: Dean Lah, Milan Tomac, Petra Ostanek,
Anže Zalaznik, Eva Matjašič, Darko Vasiljevič, Mojca Žerjav)



↑ XXS House (see A10 #2), Ljubljana (2005)
dekleva gregorič architects (Aljoša Dekleva, Tina Gregorič)



↑ Zidanča nad Gorenjim poljem (2006)
Rok Žnidaršič, Jerneja Fischer Knap



↑ Chamber of Commerce and Industry of Slovenia, Ljubljana (1999)
Sadar+Vuga (Project team: Jure Sadar, Boštjan Vuga,
Josip Konstantinovič, Aljoša Dekleva, Tadej Zaucer, Simona Muc,
Peter Senk)



↑ Social housing Polje 1 (see A10 #6), Ljubljana (2003–2005)
Bevk Perovič architects (Project team: Matija Bevk, Vasa Perovič,
Mitja Zorc, Davor Počivašek)



↑
HOUSE IN PODKOREN
 This house is a marvellous combination of contemporary architectural language and the traditional architecture of the Gorenjska region. Black wood is very common there, harking back to the days of old, when it was traditionally protected with a coating of tar or oil. The house in Podkoren won the prize for Best Alpine Architecture awarded by the Austrian Institute of Technology (AIT) and Linz magazine, selected from among a total of 146 submissions from Austria, Germany, Switzerland, Italy, France, Monaco and Liechtenstein.

Vanja Gregorc and Aleš Vrhovc, Podkoren, 2012

WOOD, WOOD!

Slovenia is a country of forests. In this small, subalpine nation with a mix of both Mediterranean and Alpine climates and cultural-historical heritage, more than half of its territory is covered by forests. More than one million wooded hectares comprises almost 60 per cent of the total land area in Slovenia. Inside the EU only Sweden and Finland can boast more forested land. An added bonus is the fact that a large portion of the Slovene forests consist of beech, alder and oak, and therefore hold significant potential in terms of their high production capacity.

This excellent foundation is complemented by a rich cultural heritage. The first buildings on Slovene territory were made of wood. From lake dwellings on, wood has constituted the main element of our architectural identity. Did you know that

Venice was built on oak timbers from Slovenia? An entire region that was once full of trees was chopped down and emptied by ambitious merchants, resulting in a monotonous karst landscape that rings of melancholy. Instead of trees this landscape nurtured some of the most remarkable artists in Slovenia.

It is therefore rather absurd and disturbing that, despite these huge stocks of wood in Slovenia, producers of prefabricated houses go to Austria and Germany for the majority of wood they need. 'As there isn't enough capacity for timber processing in Slovenia, primary raw materials from Slovenia are sold in huge amounts to Austrian sawmills, where timber is processed into construction material, and is then brought back to Slovenia. Instead of keeping and making profit and additional jobs at home, all the added value is produced in Austria,' says Iztok Ribnikar, president of the Section of Slovene producers of prefabricated buildings. Yet wood is experiencing something of a renaissance in Slovene architecture. Here are some excellent examples. ←



↑
BOHINJ BICYCLE TRAIL
 This trail, winding primarily along field paths, is a happy combination of a pleasant bicycle trail, extraordinary vistas, cultural and natural landscapes and specially designed urban furniture. Rest areas and observation points are well placed and the furniture elements are combined in an interesting and imaginative way – their shapes and materials are wholly consistent with the local architectural heritage and cultural landscape.

Office Ostan Pavlin, Bohinj, 2011

←
RINKA MULTI-PURPOSE CENTRE
 A multi-purpose centre for the sustainable development of the Solčavska region, Rinka brings together various activities in sustainable development for the region and offers new opportunities for development. The project won the Plečnik Medal.

Andreja Podlipnik and Uroš Lobnik, together with Janko Rožič, Solčava, 2012



↑ **KOSEŠKI BAJER POND, LJUBLJANA**
The landscaping of the banks and surroundings of Koseški Bajer, a small artificial lake, is part of the long-term plan for the area. It is here that the central landscape park of Ljubljana changes from a hilly area into forested plains, marshy meadows and fields. This attractive but sensitive area has undergone a number of substantial transformations: it was first cultivated, then degraded, almost destroyed, re-naturalized on its own, and eventually revitalized into a contemporary hybrid landscape.

Miha Kajzelj, Rok Žnidaršič, Etbin Tavčar, Iztok Kavčič



↑ **CYCLING BRIDGE, SAVA RIVER**
This new, functional attraction, located in the sensitive Bohinj area, gives the impression that nature has been waiting for it for a long time. It reflects the use of traditional techniques in a reinterpretation of old architectural patterns of the region. The bridge was awarded the first national award for wooden buildings in Slovenia.

DANS architects (Rok Bogataj, Miha Dešman, Eva Fišer Berlot, Vlatka Ljubanović, Katarina Pirkmajer Dešman), 2013

↑ **WALDORF KINDERGARTEN**
The organic form of this new architecture is based on a desire to improve the feeling of the open court, otherwise trapped between a busy road and the castle hill, and at the same time to improve the natural lighting and ventilation of the hall in the basement. The above-ground section is made entirely of wood and other natural materials.

Ira Zorko and collaborators, Ljubljana, 2012



↑ **PUNKL YOUTH HOSTEL**
'Punkl is a building that wanted to be made of wood right from the start,' declares architect Maruša Zorec (see Interview in A10 #17). In this simple, unpretentious wooden building the use of wood can be seen in all its details. The architectural concept is based on one basic principle, and is evident inside as well as outside. It is a modest house, yet brave in the essentials where it matters.

Maruša Zorec, Ravne na Koroškem, 2011



↑ **FAMILY HOUSE IN ČURILE**
Architecture should be as simple as possible: as consistent as possible in concept and as clear as possible in the organization of space and construction. The logic of buildings by 3BIRO can be seen in the links between and co-dependence of interior and exterior, between layout and construction, between section and placement on the ground, between facade and openings, between structure and site.

3BIRO (Janez Koželj, Blaž Rupar, Tina Rupar Kobe), Čurile, 2010

Young and promising

Following the surge of high-quality architecture that characterized the late 1990s, we are now experiencing a kind of creative standstill. The demise of the majority of construction companies in Slovenia, together with a general economic and social crisis, have taken their toll on the professional trajectory of the generation of architects that began their careers in the past ten years. Although they display no less creative energy than those before, the path to realizing their creative ambitions is incom-

parably more difficult. New forms of architecture have emerged where social and political factors play an ever increasingly important role. Some architects have moved away from the practice of the service-oriented architect waiting for the moneyed client and have started to develop their own spatial solutions aimed at activating public space and the people involved. This selection of ten Slovene architects and offices is expected to generate inspiring spatial activity in the coming years. ←



1 **KOŠOROKGARTNER ARCHITECTS**
Gregor Košorok, Jernej Gartner, Brigita Babnik
www.kosorokgartner.si

The goal of this young, innovative office is sustainable building, and they work to turn every project into a functional, aesthetically engaging and unique product. Their Active House Lumar just won the Green Pencil, the award for best realization of an ecologically progressive building over the past five years.

Project Active House Lumar

2 **DELAVNICA**
Damijan Gašparič, Uroš Jereb, Maj Juvanec
www.delavnica.eu

Delavnica works on projects of all scales. Special emphasis is given to the clarity and harmonization of space with natural elements in an attempt to determine how to create the best and most responsibly designed living environment to suit the user.

Project Hiša Anti burja



3 **JEREB IN BUDJA ARCHITECTS**
Rok Jereb, Blaž Budja, Nina Majoranc
www.jerebinbudja.si

Jereb in Budja architects was founded in 2007 by Rok Jereb and Blaž Budja, both graduates of the School for Architecture in Ljubljana. Working in the fields of architecture, design and urbanism, they won the Plečnik Medal in 2012 for their Sports Hall Stopiče.

Project Sports Hall Stopiče (see A10 #46)

4 **JURE KOTNIK**
www.jurekotnik.com

This young architect won the Plečnik Medal in 2008, has written a number of articles and books on architecture, works as an architectural consultant for the World Bank and the Council of Europe Development Bank, and was a visiting professor at École Spéciale d'Architecture in Paris.

Project Kekec Kindergarten (see A10 #46)





5

SVET VMES
www.svetvmes.si

Svet vmes is a young group of architects with the like-minded goal of redesigning the existing and creating new spaces 'in between' – spaces that teach, inspire and connect people. They transform poorly designed educational and working environments, or create new ones. The in-between space (halls, connecting corridors, nooks for socializing, daydreaming, or reading) represents a great design potential. 'We believe that these environments promote sense of spatial sensitivity and provide a unique educational and working environment.' This project was awarded the Interior of the Year 2013 prize, given by *Zavod Big and Hiše*.

Project Youth Hostel Proteus, Postojna (2013)



6

PLUSMINUS30
Barbara Debevec, Lara Melon, Jure Melon, Bernard Podboj
www.plusminus30.si

These architects design spaces in various scales, paying special attention to the use of local, indigenous materials and the integration of tradition and technology.

Project Weekend House in Kranjska Gora



7

AKSL
Spela Leskovic, Aleš Košak, with Maja Pečar
www.aksi.org

Simply put, AKSL architects produce architecture as a way of life.

Project 13



8

MODULAR
Mojca Gregorski, Matic Lašič, Miha Kajzelj
www.modular.si

Three 'modules' work either as independent units or as a coherent entity under the name MODULAR architects. The office was founded in 2009.

Project Sports Hall Kidričevo



9

KOMBINAT
Alenka Korenjak, Blaž Kandus, Ana Grk, Tomaž Čeligoj
www.kombinat-arhitekti.si

Kombinat is an office active in architectural planning, spatial planning and interior design. It uses the particular space, programme and character of each project as a firm basis that can then be easily interpreted and transformed into fresh spatial experiences.

Project House MJ, Novo mesto



10

PROSTOROŽ
Maša Cvetko, Alenka Korenjak, Ana Grk
www.prostoroz.org

ProstoRož explores and opens up the potential to use public space for the benefit of the local urban population. It aims to demonstrate that spaces can become user-friendly for socializing, playing and even working, often with only minimal means and small interventions.

Project OPTIMISTS