

moč novega

the strenght of the new

Fotografije: arhiv arhitektke / Photos: architect's archive



Foto: Andraž Kavčič

Pogled skozi moje okno v otroštvu.
View from my childhood window.

Maruša Zorec je arhitektka, ki je dejavna na številnih področjih arhitekture: kot projektantka in oblikovalka deluje v svojem biroju Arrea, uči na Fakulteti za arhitekturo v Ljubljani in raziskuje slovensko arhitekturo šestdesetih in sedemdesetih let.

Njeni projekti vključujejo scenografijo, manjše urbane intervencije, razstave, večina njenih projektov pa so subtilne prenovne in sodobne razširitve stavb in kompleksov, ki sodijo v kategorijo arhitekturne dediščine. Maruša je skupaj z Martino Tepina letošnja dobitnica Plečnikove nagrade za zunanji oltar na Brezjah.

Toliko let sedela med občinstvom v dvorani, da se mi zdi skoraj nenavadno stati pred vami danes. Z vami želim deliti svoja osebna izkustva in lastne občutke, ki se mi porajajo, ko se ukvarjam z arhitekturo. Ustvarjanje arhitekture je zame nekaj zelo osebnega, čeprav je moj glavni cilj graditi javne zgradbe. Moj odzivi in odzivi drugih arhitektov bi lahko, oziroma bi celo morali, izražati osebna mnenja in lastne odgovore na arhitekturna vprašanja.

Vedno sem se imela za romantika, ki se stalno obrača nazaj v svoje otroštvo in proti podobam, ki mi sledijo skozi življenje. Ko sem prebrala knjigo Petra Zumthorja o razmišljanju arhitekture, sem ugotovila, da pri tem nisem edina. Prepričana sem, da nam podobe in izkustva iz preteklosti vedno sledijo in nam, če smo le dovolj poštene in odprti zanje, pomagajo ustvarjati prostore, ki so nam všeč, prostore, ki jih čutimo, in vzdušje, v

maruša zorec



uvodnik
esej
predstavitev
intervju
natečaj
kritika
pogovor
predavanje
prevodi

Maruša Zorec is active in various fields of architecture. She does design and styling in her office, Arrea, she teaches at the Faculty of Architecture in Ljubljana and does research into Slovene architecture of the 1960s and 1970s. Her projects include set design, small urban interventions, exhibitions, while the bulk of her projects are subtle renovations and contemporary extensions of buildings and complexes of buildings that are part of the national architectural heritage. Together with Martina Tepina, Maruša received this year's Plečnik Award for the open-air altar in Brezje, Slovenia.

It's unusual for me to stand in front of you, having sat in the audience for so many years. I'm here to show you a bit of my personal experience and feelings that I have when I deal with architecture. For me, making architecture is something very personal although my main goal is to work on public buildings. My reactions and the reactions of other architects could and should express personal statements about the issues of architecture and their personal viewpoints.

I've always seen myself as a romantic person, constantly looking back to my childhood and the images that have followed me through life. When I read Peter Zumthor's book about thinking architecture I saw that I was not the only one. I believe that images and experiences from our past always follow us and if we are honest and open enough, they'll allow us to create spaces we like, spaces we feel, and atmospheres people can inhabit. I will share some of those images with you.



katerem ljudje lažje prebivajo. Nekaj teh podob bi rada delila z vami. Na primer monumentalno abstrakcijo razrušenega mesta v Spominskem kompleksu Kampor na Rabu Edvarda Ravnikarja ali pa eno od mojih najljubših podob, streho, ki visi nad arheološkim najdiščem Drama, Otona Jugovca. Vračam se k arhitekturi Savina Severja in nas skušam spomniti, da je on ena naših referenc, ki se izgublja skupaj z nesrečno zgodbo njegove dediščine, od katere bi se lahko toliko naučili. In končno zgradbe Grupe Kras in Vojteha Ravnikarja, ki je eden mojih najpomembnejših mentorjev: oseba, ki mi je odprla nove poglede na prostor, njegovo fluidnost, formalno ustvarjanje, hkrati pa mi vcepila dvome o našem delu in mi dopuščala, da sem kakršna sem, in da najdem svoj način dela. Zame je arhitektura vedno odnos med različnimi elementi: med svetlobo in temo, med snovjo in praznino, med potmi in prostorom, med različnimi vrstami materiala. Arhitekta vidim kot osebo, ki oblikuje prostor. V arhitekturi forma ni najbolj pomembna, temveč je najpomembnejši prostor, ki teče med njenimi elementi. Ljudje, ki prebivajo v naših prostorih, lahko čutijo praznino, samoto, mir in občutek, da čas ne teče vedno, temveč, da ga je mogoče tudi ustaviti.

Želim pokazati pet projektov, ki imajo neko skupno točko: večinoma se ukvarjajo s starimi obstoječimi zgradbami. Ne ustvarjajo novih prostorov, ampak se ukvarjajo z obstoječim in vanj dolbejo prostor, namesto, da bi ga gradili. Pri vseh teh projektih nas večinoma zanima kako organizirati prostor, skozenj voditi ljudi, ustvariti vzdušje in v prostore pripeljati svetlobo.

Prvi projekt je dokaj majhen in nenavaden, kakor tudi večina mojih drugih projektov. Gre za majhno kapelo v središču Ljubljane na Prešernovem trgu (1996-1999). V začetku so bile na lokaciji predvidene trgovine, toda kasneje si je naročnik – župnija – na srečo premislil in se odločil zgraditi kapelo, namenjeno meditaciji. Povezati smo morali obstoječe prostore, skozenj speljati pot in narediti prostor za oltar. Da bi kar najmanj posegali v zidove, smo naredili luknjo, ki obiskovalce v notranji prostor kapele pelje za obstoječim zidom. Notranji prostor kapele oblikujejo trije elementi: široka niša s tlakom, zid, ki glavni oltar ločuje od vhoda, in zadnja stena niše, ki z uporabo obstoječih elementov ustvari majhen prostor za pogovor, v katerem je tudi majhna niša s kipom. Dodali smo okno, ki s strani spušča svetlobo v prostor, in še nekaj nujnih elementov. Vhod poveže dva obstoječa prostora v enega, hkrati pa ju ločuje, obiskovalce pa vodi proti klopi, v katere se lahko usedejo in meditirajo. Vrata ustvarijo ločnico med mirom znotraj kapele in vrvežem na ulici zunaj. Zame je bil projekt velik izziv, saj sama nisem vernica, tako da nisem natančno vedela, kako ustvariti vzdušje za tiste, ki kapelo obiščejo, da bi v tem prostoru našli svoj mir.

For instance the monumental abstraction of a ruined city of the Memorial Complex Kampor in Rab by Edvard Ravnikar, or one of my favourite images, the roof hanging over the archaeological site by Oton Jugovec. I'm going back to the architecture of Savin Sever reminding us all that he's one of the references we're losing, by which I mean the sad story of his heritage from which we should learn so much. And finally, the building by Kras Group and Vojteh Ravnikar, who is one of my most important teachers, a person that opened me to new perspectives on the space, its fluidity, its formal creation, but at the same time introduced doubts about our work and allowed me to be myself and to find my own way of working.

For me, architecture has always been a relation between different elements: between light and dark, between void and matter, between the paths in a space, and between different kinds of materials. I see an architect as a person that shapes the space. In architecture, it's not the form that is the most important but the space that flows between its elements. People who inhabit our spaces are allowed to feel the emptiness, the loneliness, the peace, and the feeling of the time that is not always running, but can be stopped.

I want to show you five of our built projects that have something in common. They deal with existing old structures. They are not constructing the new but deal with the existing spaces and extract the space instead of constructing it. In all of the projects, we were mostly interested in how to organise the space, how to guide people through the space, how to create atmospheres, and how to introduce light into the spaces.

The first project is quite small and unusual, as most of my projects are. It is a small chapel in the centre of Ljubljana, near the Prešeren Square (1996-99). Initially, there were supposed to be some shops on the site, but later the client – the monastery – fortunately decided to build a chapel for the purposes of meditation. We had to connect the existing spaces, introduce a path, and create a place for the altar. In order not to touch the walls, we made an opening that leads the visitors behind the wall into the inner space of the chapel. The inner space is created from three elements: the wide niche with the pavement, the dividing wall that divides the main altar from the entrance, and the back wall of the niche that uses the existing elements to create a small conversation room with a niche for a statue. We introduced a new window that lets the light in from the side, and a few other necessary elements. The entrance connects the two existing spaces into one but at the same time divides them and leads the visitors to the benches where they can sit down and meditate. This project was a big challenge for me as I am not religious so I did not know how to create the atmosphere for the people that would come there and feel what they need to and find their peace in the space.



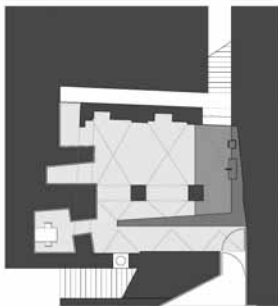
Spominski park Kampor, Rab, Edvard Ravnikar, 1952-53.
Kampor Memorial Complex, Rab, Edvard Ravnikar, 1952-53.



Zaščita izkopanin, Drama, Oton Jugovec, 1973.
Structure for protection of archaeological findings, Drama, Oton Jugovec, 1973.



Frančiškanska kapela na Prešernovem trgu, Ljubljana, 1996-99.
Franciscan Chapel, Prešeren Square, Ljubljana, 1996-99.



Frančiškanska kapela na Prešernovem trgu, Ljubljana, 1996-99, tloris.
Franciscan Chapel, Prešeren Square, Ljubljana, 1996-99, plan.



Frančiškanska kapela na Prešernovem trgu, Ljubljana, 1996-99, pogled proti vhodu.
Franciscan Chapel, Prešeren Square, Ljubljana, 1996-99, view toward the entrance.



Knjižnica dr. Franca Sušnika, Ravne na Koroškem, 2001-04.
Dr. Franc Sušnik Library, Ravne na Koroškem, 2001-04.

Naslednji projekt, ki ga bom pokazala, je projekt za Knjižnico Dr. Franca Sušnika na Ravnah na Koroškem (2001-2004). Knjižnica se nahaja v stari zgradbi, ki je del Ravenskega gradu. Obstoječa zgradba gradu je velika struktura, v kateri se prepletajo različne plasti zgodovine, tudi renesančne. Natečajna naloga je predvidela novo knjižnico v stari strukturi. S svojo rešitvijo smo želeli organizirati obstoječo strukturo in dodati elemente, kjer je to bilo mogoče. Želeli smo ustvariti odprt in fluiden prostor, zato smo zunanost in notranost povezali med seboj. Želeli smo knjižnico, ki bi bila odprt prostor s prostim dostopom do knjig.

Notranost gradu je bila pregrajena z mnogimi stenami. Odločili smo se, da, kolikor je to mogoče, ohranimo strukturo stare stavbe, odstranimo pa elemente, ki niso nujni. Spremenili smo dostop do gradu: stari glavni vhod z dvorišča smo zaprli in ga premaknili na drugo stran. Ustvarili smo nov vhodni trg, ki služi kot vhod v knjižnico in tisti del gradu, ki je odprt za javnost. Dostop do gradu poteka skozi knjižnico. V kleti gradu je otroški oddelček. Odprt je tudi dostop do grajskega vrta, na katerem potekajo različni dogodki in zabave. Pohištvo knjižnice smo oblikovali tako, da poudarja glavno strukturo knjižnice. Proces gradnje je bil sicer precej grob, a zelo vznemirljiv, čutili smo pravi naval adrenalina. Šele ko očistiš in odpreš prostor, lahko začutiš njegovo pravo velikost in razmerja. Prostor se začne prelivati skozi sobe, odznotraj ven in obratno. Nekdanja kapela je bila pregrajena, mi pa smo njen prostor odprli in dodali balkon. Pri tem smo odkrili okno, ki sedaj odpira pogled med knjižnico in nekdanjo kapelo. Naleteli smo tudi na ostanke zidu, ki je najverjetneje pripadal manjši zgradbi. Ponazorili smo jih s klopjo. Novi deli grajske strukture so jekleni.

Naš naslednji projekt ni bil poseg v obstoječe, vendar pa je vseeno obravnaval obstoječi prostor. Gre za mrliško vežico na pokopališču v Šmarju – Sap (2008), kraju blizu Ljubljane. Staro pokopališče se je nahajalo sredi neke zgradbe, tako da so se odločili zgraditi novega, na vrhu bližnjega griča. Nova lokacija pokopališča je imela čudovit razgled proti vzhodu, staro drevo in majhen gozdiček na robu lokacije. Želeli smo ustvariti os pokopališča, ki bi se zaključila na trati z drevesom, ki sem ga omenila prej. Mrliško vežico smo postavili na levo stran, zato da bi gozdiček ostal nedotaknjen. Mrliška vežica pokopališču kaže svojo zadnjo stran – streho in zid, preluknjan z vhodi. S pogledi je odprta na drugo stran – proti gozdičku. Zgradba je sestavljena iz dveh vežic in skupnim prostorom med njima, v katerem se ljudje zberejo pred pogrebom. Vežici s križem, v katerih svetloba pada od zgoraj, sta zaprti vase in imata proti pokrajini odprto le malo okno. Želeli so, da oblikujemo tudi kuhinje s pogledom v zelenje, v katerih se lahko zadržuje družina pokojnika. Naročnik je želel, da notranje prostore zapremo, čeprav

The doors create a division between the peace inside and the rush of the street outside.

The second project I'm presenting is a project for the Dr. Franc Sušnik Library (2001-2004) located in an old building that is part of the Ravne Castle in the small town of Ravne na Koroškem. The existing castle is a large structure that features several overlapping layers from different periods, including the Renaissance. The competition brief was to place a new library into the old structure. Our idea was to organise the existing structure and add elements where possible. By connecting the interior and the exterior, we wanted to create a fluid open space. Our idea was a library that would function as an open space with free access to books.

The interior of the castle was full of dividing walls. We decided to keep the old structure intact as much as possible and remove the parts that were not that important. We reorganised the access to the castle by closing the former entrance from the main square and creating a new entrance on the other side. We formed a new square that serves as an entrance to the new library and to the part of the old castle open to the public. The access to the rest of the castle is through the library. In the basement, there is the children's department. There is open public access to the garden, which serves as a place for various events and parties. The furniture was designed to accentuate the main structure of the library. The process of the construction was quite rough but very exciting, a real adrenaline rush. When you clean the space, when you open it up, you finally start to feel its real scale and its real connections. The space begins to flow through the rooms, from the inside out and vice versa. The chapel, for instance, was all built up, so we opened its space and added a balcony. We found a window that offers views from the library into the former chapel. We also came across some leftovers of a wall that probably belonged to a small building, so we incorporated them too, by means of a bench. The new additions to the castle structure are made of steel.

Our next project was not an intervention into the old but dealt with the existing space nevertheless. It's a funerary chapel at the cemetery in Šmarje – Sap (2008), a village near Ljubljana. The old cemetery was in the middle of an existing structure, so they wanted a new one built on top of a nearby hill. The site had a really beautiful view to the east, an old tree and a small patch of forest at the edge of the site. Our proposal was to create a new cemetery axis that would terminate at the lawn with the old tree that I mentioned. We placed the chapel on the left-hand side of the site as to keep the forest intact. The funerary chapel is pointing towards the cemetery with its rear side formed by a roof and a wall pierced with entrances. The structure is more open on the other side and enables views towards the forest. The building comprises two chapels with a common space between them for the people to gather



smo jih sami želeli pustiti nekoliko bolj odprte. Zidovi so iz belega betona, oprema pa je lesena. V gozdičku zadaj lahko ljudje najdejo svoj mir, ki ga v tistih trenutkih tako nujno potrebujejo.

Naš naslednji projekt je ureditev zunanjega oltarja na Brezjah (2008). Na Brezjah se nahaja največja romarska cerkev v Sloveniji. Ker obstoječi prostor ni bil primeren za množične dogodke, ki se pred cerkvijo odvijajo poleti, nas je duhovnik, s katerim smo sodelovali že pri obnovi kapele v Ljubljani, prosil, če premislimo in predlagamo ustrezen arhitekturno rešitev. Naročili so nam, da prenovimo in na novo organiziramo celotno območje ter najdemo prostor za novi zunanji oltar. V okolici cerkve so arhitekti že predlagali svoje rešitve, na primer Ivan Vurnik, pa Jože Plečnik, ki je s svojim pomočnikom Valentinčičem oblikoval stopnice in nekaj zidov ter v prostor že vnesel lepa razmerja. Na severni strani je v višjem nivoju neke vrste park, ki lepo določa prostor. Odločili smo se, da obdržimo park in Plečnikove zidove, čeprav so v začetku mislili, da jih bomo vse odstranili. Predvideli smo preprost bel tlak, ki bi cerkvi prepustil hierarhični vrh.

Zunanji oltar stoji ob strani glavnega trga, tako da pušča odprt pogled proti goram. Oltar je ponavadi zaprt, odpre se le za poletne dogodke. Ko je zaprt, je oltar skrit v zidu. Iz zadnje strani do oltarja vodijo stopnice, ki ga povezujejo s samostanom in duhovnikom omogočijo dostop. Stopnice na sprednji strani oltarja pa omogočajo stik z občinstvom. Za oltarnim zidom je dovolj prostora za spravljanje stolov in za stranišča. Vhode v stranišča smo umaknili z glavnega trga. Zadaj za parkom na zgornjem nivoju so trgovine in lokali, ki se postopno prenavljajo. Prostor zaključijo majhen trg, obkrožen z drevesi, ki ustvarjajo manjši ambient. Samostan namerava zadaj za tem trgom zgraditi majhen muzej religiozne umetnosti, malo kapelo in dvorano.

Projekt, na katerem delamo trenutno, je projekt za etnografski in arheološki muzej ter glasbeno šolo, v eni od zgradb Ormoškega gradu. Ormož je zanimivo mesto v vzhodnem delu Slovenije, ki je nastalo okrog ceste, ki povezuje oba bregova Drave. Grad so pred kratkim obnovili. Razporeditev obstoječih zgradb je že oblikovala trg. Mnogo smo se ukvarjali z oblikovanjem zunanjega prostora. Odločili smo se, da obdržimo zanimive fragmente in obstoječe prostore, ki so bili v resnici zelo lepi. Da bi lahko ohranili kar največ obstoječe strukture, smo morali prostor na novo organizirati.

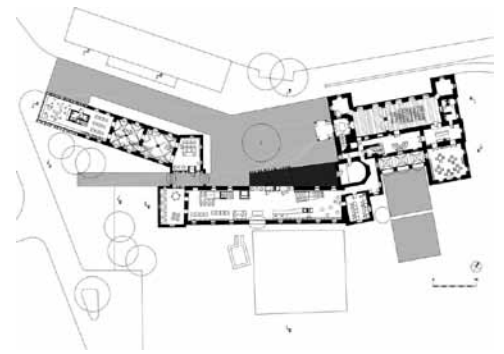
Od vhoda v muzej obiskovalca vodijo prostori, narezani eden za drugim: popeljejo ga v prvo nadstropje in potem zopet v pritličje, nazaj do vhoda – želeli smo ustvariti pot skozi muzej, ki vodi skozi vse njegove sobane, zgradbo pa poveže v enoten prostor. Nad obema vhomoma – v muzej in v glasbeno šolo – smo postavili nov skupni nadstrešek. V zgradbi je tudi velika dvorana, ki je

before a funeral. The chapels are introverted with the light coming from above, a small window looking to the landscape, and a cross. We were asked to design small kitchens for the families that stay at the chapels with views towards the greenery. The walls are made of white concrete and the fixtures are made of wood. In the forest at the back, people can find the peace that they need in those moments. We were asked to close the interior space completely even though we wanted to leave it slightly open.

The next project was an open altar in Brezje (2008). The village of Brezje is the location of the largest pilgrimage church in Slovenia. As the existing space was not appropriate for the mass events that were taking place in front of the church in the summer, I was asked by the priest, with whom I have already worked on the chapel in Ljubljana, to reconsider the whole area and propose an architectural solution. We were asked to reorganise and renovate the whole area and find the space for the new open altar. There were already interventions by Ivan Vurnik and a few walls with stairs made by Jože Plečnik and his assistant Valentinčič, who introduced really good spatial proportions to the whole area. On the upper level and on the northern side, there was also a sort of a park, which defined the space quite well. We decided to keep the park and the existing walls although we were asked to remove them. We planned a very simple white pavement to let the church stay on top of the hierarchy.

The open altar is located at the side of the site so as to allow an open view towards the mountains. The altar is usually closed, the doors only open for the events in summer. When it's not open, the altar is hidden inside the wall. A flight of stairs leads to the altar from behind and allows the priests to enter it from the monastery. There are also stairs in front side that allow them to be in contact with the audience. Behind the altar wall, there's plenty of space for storing the chairs and for the bathrooms. We moved the entrance to the bathrooms from the main square to the side. Behind the park on the upper level, there are some shops that are now gradually being renovated. The area is closed off with a small square surrounded by trees that create a smaller ambience. The monastery has plans to build a museum of religious art, a small chapel, and a hall behind the square.

The project we are working on at the moment is a project for the ethnographical and archaeological museum and a music school located in one of the adjacent buildings of Castle Ormož. Ormož is an interesting small town in the eastern part of Slovenia, clustered around a road extending over the river Drava. The castle has been renovated recently. It opens towards the city and our building – a former barn and storage building – works as a vertebra connecting the castle with the city. The layout of the existing buildings was already forming a square. We paid a lot of attention to dealing with its open



Knjižnica dr. Franca Sušnika, Ravne na Koroškem, 2001-04, tloris pritličja
Dr. Franc Sušnik Library, Ravne na Koroškem, 2001-04, ground floor plan.



Knjižnica dr. Franca Sušnika, Ravne na Koroškem, 2001-04, med gradnjo.
Dr. Franc Sušnik Library, Ravne na Koroškem, 2001-04, construction process.



Knjižnica dr. Franca Sušnika, Ravne na Koroškem, 2001-04, trg pred novim vhodom.
Dr. Franc Sušnik Library, Ravne na Koroškem, 2001-04, square in front of the new entrance.



Pokopališče Šmarje - Sap, Šmarje - Sap, 2008, notranjost mrliške vežice.
Šmarje - Sap Cemetery, Šmarje - Sap, 2008, Funerary Chapel interior.



Pokopališče Šmarje – Sap, Šmarje – Sap, 2008, pogled s pokopališča.
Šmarje – Sap Cemetery, Šmarje – Sap, 2008, view from the cemetery.



Zunanji oltar na Brezjah, Brezje, 2008.
Brezje Open Altar, Brezje, 2008.



Zunanji oltar na Brezjah, Brezje, 2008, oltar, ko je zaprt.
Brezje Open Altar, Brezje, 2008, altar when it is closed.



Zunanji oltar na Brezjah, Brezje, 2008, odprt oltar.
Brezje Open Altar, Brezje, 2008, the altar when it is open.

na voljo obema programoma. Zgornje nadstropje je novo, saj je imela obstoječa zgradba le pritličje. Ker nismo želeli spreminjati značaja obstoječe zgradbe, so naši posegi vključevali predvsem odstranjanje nepotrebnih elementov in odpiranje prostorov, da bi prostor lahko stekel, bodočemu programu pa zagotovil dovolj svobode. Dvorišče pred zgradbo je mogoče poleti uporabljati za različne prireditve. Okrog starega drevesa na dvorišču pa smo oblikovali prijetno klop.

Pred nedavnim pa smo zaključili tudi projekte za obnovo Naskovega dvorca v Mariboru (2009). Trenutno to sicer ni edini projekt, na katerem delamo v Mariboru, saj poleg obnove Naskovega dvorca pripravljamo tudi načrte za novo zgradbo Občine Maribor. Naskov dvorec se nahaja na robu srednjeveškega dela mesta, nedaleč od gradu. Natečajni program je zahteval obnovo dvorca, v katerega naj bi umestili kulturni program, ki pa še ni dokončno določen.

V 18. stoletju je v dvorcu delovalo prvo gledališče v Mariboru. Palača je imela prijetno notranje dvorišče, ki smo ga želeli ohraniti, skupaj z njegovo patino. Večina obstoječe zgradbe ni bila kaj posebnega, nekateri od prostorov pa so bili obokani in zato zanimivi. Te smo želeli ohraniti nedotaknjene, zato smo servisne prostore skušali razporediti okoli njih. Celotno strukturo smo organizirali na novo: na eni strani prostora smo odkrili stare oboke, ki smo jih na novo odprli, novi vhod v gledališko dvorano pa smo prestavili v prvo nadstropje. V prvem nadstropju je tudi kavarnica, trgovina in nekaj razstavnega prostora. Novo stopnišče vodi do balkona v prvem nadstropju, iz katerega je dostop do pisarn in servisnih prostorov, ki so prav tako v prvem nadstropju.

Tekom obnove smo odkrili zanimive tlake in prišli do ugotovitve, da je moral biti eden od prostorov dvovišinski prostor z obsežnim volumnom, tako da smo predlagali, da skozenj speljemo most. Mnogo prostorov smo morali odpreti, saj so bili čisto pregrajeni, ker se jih je uporabljalo kot stanovanja. Najpomembnejši prostor v celotni zgradbi je gledališka dvorana z novim stopniščem in dvorano pred vhodom. Ker se nahaja v zgornjem nadstropju, smo morali biti zelo pazljivi, da pri gradnji nismo poškodovali obokov pod njo. O tem, kakšna naj bi bila videti prvotna gledališka dvorana, nismo imeli nobenih podatkov. Mnogo smo razmišljali, na kakšen način bi v prostor pripeljali svetlobo in katere materiale bi uporabili, da z njimi ne bi preveč posegali v podobo in vzdušje prostorov. Težave nam je povzročala tudi namestitvev instalacij, ki ne bi preveč posegla v staro strukturo. Na koncu smo jih skrili pod rekonstruiran lesen tlak. V pritličju smo odkrili nov prehod do kleti in še več zanimivim starih tlakov. Nova vrata, ki vodijo v klet, imajo zanimiv element osvetlitve. Na vzhodni fasadi smo odprli nova okna in jih označili z nekaterimi fragmenti, ki smo jih odkrili.

space. We decided to keep the interesting fragments as well as the existing spaces that were in fact already beautiful. All we had to do was to organise the space in a way that allowed us to use as much of the existing structure as possible.

The fluid space leads the visitors from the entrance to the museum and connects the spaces one after another to the first floor and then downstairs again, to the entrance - we were trying to form a path that leads the visitor through all of the different spaces and thus connects them into one building. We created a common roof over both entrances to the museum and the music school. There is a large hall that can be used by both programmes. The upper level is also completely new as the building previously only had one floor. We tried not to destroy the character of the existing building so our interventions involved mainly cleaning the rubble and opening the space, allowing it to flow, and giving enough freedom to the programme. The courtyard in front of the building can be used for summer outdoor events. We installed a bench surrounding the old tree.

We've just completed a project of renovation of the Naskov dvorec, an old palace in Maribor, a town near the Austrian border (2009). There are two projects we are currently working on in Maribor, the renovation of the Naskov dvorec palace and the new building for the Maribor city council. The palace is located at the edge of the mediaeval part of the town, near the castle. The competition brief called for a renovation of the palace in order to make it suitable for different - but undefined - cultural programmes.

In the 18th century, the building housed the first functioning theatre in Maribor. There was a rather charming courtyard so we tried not to ruin it by removing its patina completely. Most of the existing spaces were nothing special, but some were really beautiful vaulted spaces, so we did not want to disturb them and organised the service spaces around them. We reorganised the whole structure: we found arches on one side, we reopened them and we put the new entrance to the theatre hall on the upper floor. There is also a café, a shop, and some exhibition spaces. The new stairs lead through the balcony to the first floor with service spaces and offices.

During the renovation we found some really interesting pavements and came to the conclusion that one of the spaces was really a two level space forming a nice volume, so we proposed to build a bridge to cross this space. Many of the spaces have been reopened, rebuilt and connected because they were used as apartments. The most important space of the complex is the theatre with the new stairs and a hall in front. Since it's located in the upper floor, it had to be constructed without touching the vaults of the space below.

There was no available documentation about what the old theatre looked like. We thought a lot about how to introduce the light inside the space and



Delam s skupino ljudi, ki smo vedno v dvomih in se vsakega projekta lotimo kritično. Delavci pa so po drugi strani vedno zadovoljni in šaljivo razpoloženi, tako da jih je tekom gradbenega procesa veselje opazovati.

Maja Vardjan: Po mojem mnenju so posegi v stare zgradbe res velik izziv. Vedno, ko pomislím na tvoje projekte, se spomnim na izjavo Jacquesa Herzoga, ko jo govoril o tem, kako ravna jo s starim, ko gradijo novo. Rekel je, da staro ohranijo, le če je izjemo oziroma, če ima potencial. Trdi, da uporabljajo tehniko, ki so si jo sposodili od borilne veščine aikido, torej da uporabljajo moč nasprotnika: s pomočjo starega je novo močnejše in obratno. Zanima pa me ali se ti zdi, da si kot arhitekt v poziciji, da se odločiš, kaj naj se ohrani in kaj naj se poruši? Vem, da tesno sodeluješ z zgodovinarji in konservatorji, rada pa bi slišala tvoje stališče, kot stališče arhitekta, ki v staro vstavlja novosti.

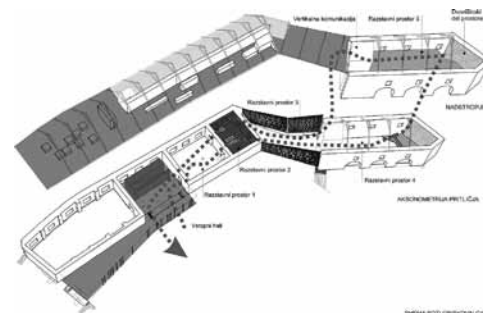
Maruša Zorec: Vedno skušamo določiti vrednost starega in ugotoviti na kakšen način je povezano s svojo zgodovinsko plastjo zgradbe, saj je v eni sami zgradbi ponavadi več plasti. Vedno se posvetimo temu, na kakšen način bomo dodali novosti, da na koncu ne bodo le par raztresenih fragmentov. Z leti smo ugotovili, da je v stare strukture moč vstaviti konceptualno zelo močne rešitve, ne da bi jih to zmotilo ali celo uničilo. Odprti prostor je tisti, ki staro in novo preplete v eno samo tkanino. Vedno tesno sodelujemo z varstvenimi ustanovami, z njimi razpravljamo o vsakem našem predlogu in o razlogih za ohranjanje starega, ki določa meje novega.

which materials to use so as to leave the atmosphere of the spaces intact. There was also the problem of how to do the installations without disturbing the old structure. We have hidden them below the reconstructed wooden floor. In the ground, floor we found new passages to the basement and new pavements. The new door leads you to the lower level with a nice lighting element. We also designed a new facade. On the eastern facade, we opened new windows with some fragments that we found.

I work with a team of people that always have doubts and approach each design critically. The workers, on the other hand, are always happy and joking, their force is really interesting to watch during the building process.

Maja Vardjan: I think making interventions into the old is quite challenging. Every time I think about your projects, I remember a statement by Jacques Herzog when he was talking about dealing with the old when they design the new. In fact, he said that they preserve the old only when it has exceptional qualities and if it has potential. He claims they use a technique borrowed from Aikido, i.e. the martial arts: they use the opposing force, where the strength of the old gives strength to the new and vice versa. I'm interested whether you think that as an architect, you're in a position to decide what stays and what goes. I know you work closely with historians and conservators, but I would like to hear your position as an architect who inserts the new into the old.

Maruša Zorec: *We always try to establish the value of the old and find out how it is connected with its own historic layer as there can be several layers of the old. We always give a lot of thought as to how to introduce the new so it is not just a few scattered pieces. Over the years, we realised that we can insert conceptually very strong solutions into the old structures without disturbing or destroying them. We feel that the open space is what weaves the new and the old together into a single thread. The new needs to be strong in order to bring out the value of the old. We work closely with the heritage institutions and we try to discuss our solutions with them and find out about the reasons to keep the old and thus define the limits of the new.*



Etnografski in arheološki muzej z glasbeno šolo, Ormož, pot skozi muzej.
Ethnographical and Archaeological Museum with music school, Ormož, the path leading through the museum.



Etnografski in arheološki muzej z glasbeno šolo, Ormož, notranjost muzeja.
Ethnographical and Archaeological Museum with music school, Ormož, museum interior.



Kulturno središče Naskov Dvorec (Vetrinjski dvori), Maribor, obstoječe dvorišče.
Cultural Centre Naskov Dvorec (Vetrinjski dvori), Maribor, existing courtyard.



Kulturno središče Naskov Dvorec (Vetrinjski dvori), Maribor, most.
Cultural Centre Naskov Dvorec (Vetrinjski dvori), Maribor, the bridge.