

Prostori dialoga: prostorska in programska zveza / *The Spaces of Dialogue: A Spatial and Programmatic Connection*

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Sl. 1: Maketa natečajne rešitve – novi objekti se prilagajajo obstoječi zgradbi ter ustvarjajo osrednji zeleni park.

Figure 1: Model of the competition project - new buildings correspond to the existing building perfectly and a green park is created in the centre of the complex.

Zgodovina določenega prostora je sestavljena iz številnih slojev, ki se, podobno kot geološke plasti, nalagajo, degradirajo in izginjajo. Grajeno, prazni prostori, vegetacija in pomniki kulture tvorijo pokrajino ter se v različnih ritmi spreminjajo in prilagajajo sodobnemu življenju.

Arhitekturna zasnova artefakta v določenem prostoru z veliko zgodovinsko težo predstavlja vznemirljiv izziv, ki pa med drugim vključuje tudi proces stalnega pogajanja in prilagajanja. Prihaja do različnih interesnih konfrontacij, celo do konfrontacij med institutom zaščite kulturne dediščine ter zahtevami sodobne tehnologije in sodobnih spoznanj, izraženih v obvezujočih tehničnih predpisih. Ta soočenja so le še dodatna sestavina zmeraj zanimivih razprav (in neskladij) med prostorskimi, socialnimi (tudi političnimi) ambicijami naročnika ter njegovimi realnimi ekonomskimi zmožnostmi (če želenih idealov sodobne arhitekture niti ne omenjamo). Med iskanjem logičnega odgovora na vse te zahteve, ki se zgrinjajo pred nas, da jih (marsikdaj brezpogojno) izpolnimo, se lahko zmedemo – pristanemo na prostorsko neustrezno rešitev in se začnemo spraševati, če je med tem dodajanjem novih in novih interesov (a tudi

brezpogojnih zahtev) sploh še ostal prostor za drzno, inovativno in prepoznavno arhitekturno rešitev.

Osnovno orodje kreativnega arhitekta pri načrtovanju tovrstnih projektov je predvsem dialog. Cilj je nastanek – pridobitev sporazuma, nekakšnega pakta med različnimi interesi, pri čemer sta osnovni pogoji toleranca in pripravljenost na delna odstopanja, da bi se ta skupni cilj dosegel. Delo arhitekta vključuje tudi prikaz tega, kar je možno, in tega, kar se objektivno oddaljuje od realizacije. Z dialogom sodobna arhitektura najde svoje mesto. Prostorske interpretacije so seveda sestavina tega dialoga; so usmerjalke z dogovorjenim nagovorom.

Sodobna intervencija v zgodovinskem središču mesta ali celo na zgradbi s priznano kulturno dediščino pa ne sme izzvati skušnjave, da bi pri snovanju prevladal nov avantgardni geometrični sistem ali da bi sledili pragmatičnim teorijam v stilu *tabula rasa versus historizem*. Nasprotno: od vseh vključenih v pogajanja se pričakuje logičen poseg; poseg, ki ne razmišlja o ekscesih. A po drugi strani ne bi bilo povsem pravično, da se sodobna arhitektura pri intervenciji v zgodovinsko okolje ne bi mogla manifestirati s sodobnim jezikom. Morda je ključ uspeha v zavedanju, da arhitekturnega jezika ni treba sublimirati v bolj ali manj dovršene forme? Obseg intervencije se razširi, ko vnašamo nove možnosti uporabe in nove odnose med elementi, ki niso povezani zgolj s fizičnimi mejami določenega prostora. Npr. določena urbana strategija se obogati, kadar išče tudi med nematerialnim, med prazninami, obhodi, novimi tokovi ... Tako nastanejo prostori, ki ne nagovarjajo le z vizualnimi sekvencami, ampak vzbujajo tudi druga občutja. Posledično sodobna arhitektura ni več le sestavina gradiv, zgodovinske dediščine in likovnih form.

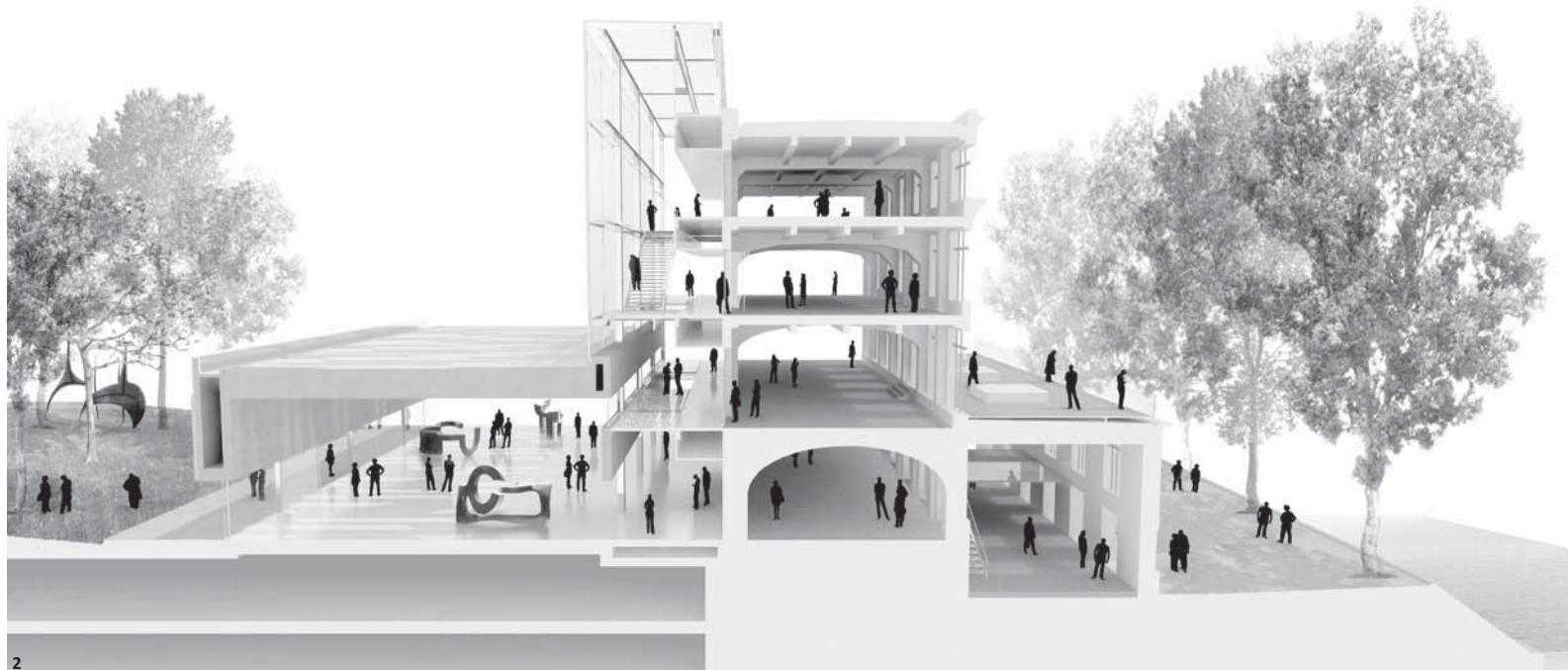
Takšne strategije privedejo do t. i. prostorskih kakovosti (*spacialities*), ki svojo moč črpajo iz povečevanja ali odkrivanja urbanih, včasih zakritih vrednosti. Sodoben projekt se tako nerazvezljivo poveže s svojim okoljem in postane legitimen (»prostorska zveza«).

Te prostorske kakovosti se še okrepijo, če ne izhajajo le iz branja in razumevanja prostora, ampak posledično tudi povečujejo možnosti njegove uporabe.

Rešitve v smeri fleksibilnosti in časovne transformacije prostora uporabniki in naročniki vedno dobro sprejmejo. Sodoben projekt v okviru zgodovinskega okolja drastično spreminja namembnost, prostorsko rešitev pa povezuje predvsem z novo uporabo prostorov (»programska zveza«), manj z novo dovršeno arhitekturno obliko.

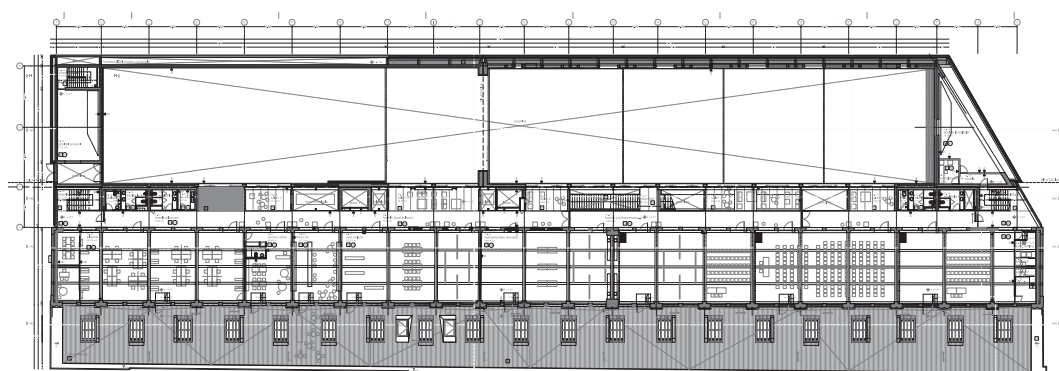
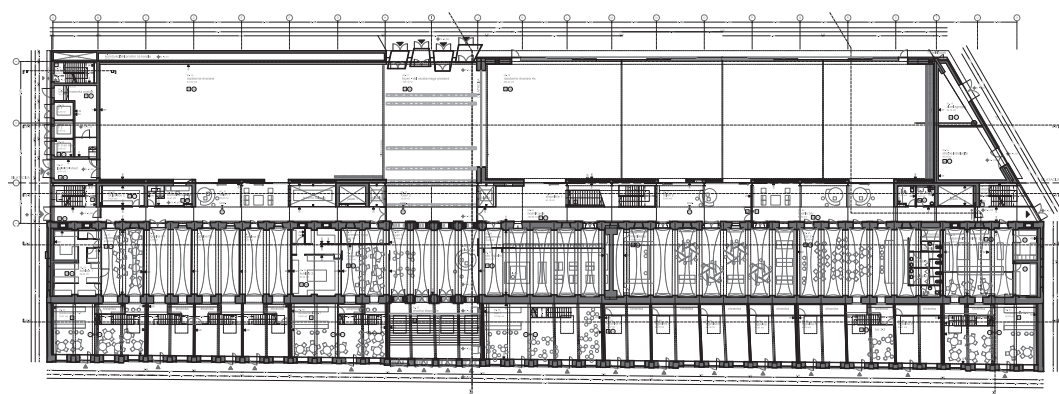
CSU in Rog - Urbanistična in arhitekturna rešitev biroja MX_SI za območje stare tovarne Rog izhaja iz prve nagrade na javnem natečaju leta 2008. S tem natečajem se je iskalo urbanistično zasnovo celotnega mestnega bloka Rog, tj. organizacijo in volumne novih zgradb okolice tovarne Rog, ki je zaščitena kulturna dediščina. Naloga natečaja je bila arhitekturna definicija javnih in zasebnih prostorov z mešanim programom, kar obsega hotel, stanovanjski objekt, podzemno garažo, zunanje površine in podrobne ureditve tako ob zgodovinski zgradbi kot znotraj nje. Rešitev je podala odgovor v različnih obsegih, od velikega urbanega merila do arhitekturnega detajla in uličnega pohištva. Prav obravnava širšega območja je bila izhodišče za urbanistično-arhitekturno zasnovo prostora in povezav znotraj območja ter zasnovo prenove zaščitenege poslopja nekdanje tovarne. Območje je namreč opredeljeno z lego med dvema tudi zgodovinsko pomembnima prostoroma: Trubarjevo cesto (nekdaj Šempetrsko), historično nosilko vzhodne mestne rasti, in reko Ljubljano. Seže do simbolnega centra mesta – Prešernovega trga, od koder poteka Trubarjeva cesta z bolj ali manj tipično strnjeno mestno ulično fasado, ki pa začne proti lokaciji razpadati z vnosi prostostoječih zgradb 20. stoletja.

Podoben potek razberemo ob nabrežju, kjer zgradba tovarne Rog predstavlja novo pojavnost v merilu urbanega tkiva. Zaradi tega, nekdanj najdaljšega tovarniškega poslopja v Ljubljani se prekinejo pogoste prečne povezave, značilne za pas med Trubarjevo cesto in Ljubljano. Nova ureditev želi povečati prehodnost in promenado na nabrežju povezati tudi s Trubarjevo cesto, ne le z notranjostjo kareja. Da bi povečala javnost in pretočnost obravnavanega območja, tako ne uporabi le obstoječe prehode, ampak na nekaterih mestih »zavrta« v samo tovarno.



Za poslopjem tovarne je prostor, namenjen novim zgradbam. Predlagana nova arhitektura se raje kot na iskanje zanimivih in atraktivnih novih arhitekturnih oblik osredotoča na ustvarjanje odprtega prostora v središču kareja – novih parkovnih površin z enostavno obrobno razmestitvijo zahtevanih volumnov. Če poenostavimo, tako koncipiranje sledi tezi, da bodo bodoči uporabniki raje uživali v prostoru, kot občudovali ekstravagantne («še ne videne») arhitekturne forme in drage privlačne fasade. Novi enostavni volumni objektov ustvarjajo dialog z zunanjim prostorom v dveh različnih merilih. V merilu pešca je postavljen nižji volumen, ki deluje kot podnožje (*Breitfuss*); povezuje zgradbe ter obdaja in definira javni prostor parka. Del tega merila sta velika razstavna dvorana in foyer hotela. Večji volumen hotela je postavljen na podnožje in se prostorsko povezuje z večjimi in višjimi zgradbami v okolici. Hotelska fasada noče biti nova prominentna ikona, ampak pomaga, da se zgradba dematerializira, s čimer staro zaščiteno poslopje tovarne ohrani svojo prostorsko dominantnost.

Shema povezav – komunikacij v prenovljeni tovarni je narekovala prostorski element, ki bi bil zmožen združiti novo vsebino s prostori stare tovarne. Nastala je t. i. urbana fuga, katere naloga je rešiti problem vertikalnih in horizontalnih komunikacij obstoječe zgradbe in jih prilagoditi novim potrebam. Gre za vertikalni foyer – ker je transparenten, omogoča pogled tako na gibanje uporabnikov v njem kot tudi na severno tovarniško fasado. Ideja vertikalnega foyerja – komunikacij seže v želji po povezanju prostora še dlje: do bodoče uporabe, katere skupna ideja je interakcija vizualnih disciplin. Tako komunikacije niso namenjene le fizičnemu dostopu do prostorov, ampak so lahko tudi prostor neformalnih srečanj, pogovorov, sporočil, prezentacij.



Sl. 2: Prezrez preko novega in starega objekta – kompleksna simbioza med starim in novim delom.

Sl. 3: Pritličje. Kompleksen preplet javnega in zasebnega programa, zunanjega in notranjega prostora ter različnih konstrukcij iz različnih časovnih obdobij.

Sl. 4: Prvo nadstropje. Večnamenske dvorane omogočajo ohranitev in rekonstrukcijo najbolj kakovostnih obstoječih prostorov. V povezavi s teraso in vertikalnim foyerjem nastanejo kakovostni prostori in programi.

Figure 2: Cross section of the new and the old building showing the complex symbiosis between the old and the new part of the building.

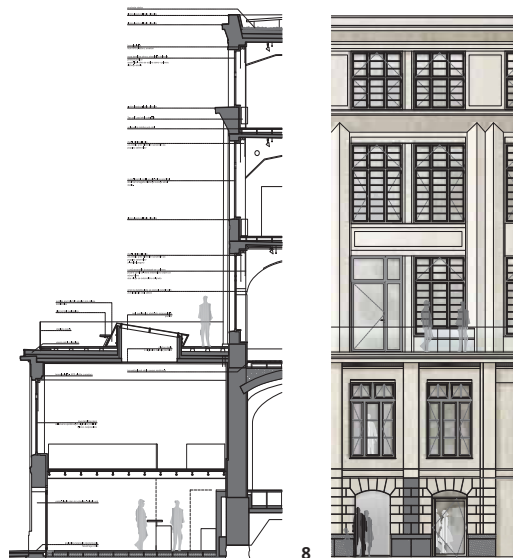
Figure 3: Ground floor is a complex mix of public and private programs, external and internal spaces, and various structures from different time periods.

Figure 4: First floor. Multipurpose hall allows preservation and reconstruction of the best existing spaces. Together with the foyer and the outside terrace the spaces and programs have the best quality.



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Posegi v obstoječo tovarniško zgradbo ohranjajo in odstrajajo značilnosti notranjih prostorov, posebej v prvem nadstropju. Da bi bili popolnejše dojeti, smo sporazumno z naročnikom deloma prilagodili uporabo prostorov, sicer opredeljenih v natečajnem gradivu, zlasti v najkvalitetnejšem delu zgradbe. Hkrati smo vložili dodatne napore, kako ob razpeljavi vseh vrst inštalacij, ob protipotresni utrditvi zavarovanega objekta ter zadovoljevanju zahtev današnjih predpisov in soglasodajalcev doseči take rešitve, ki ohranjajo zaželeno kvaliteto prostora. Tudi pri ostalih posegih se je iskalo rešitve, ki bi odprle zakrite kvalitete in dovoljevale nove uporabe prostorov. Tako v višja nadstropja, kjer so produkcijski prostori, vnesemo zasnovo, ki se brez škode prilagaja vsakršni specifični uporabi – posamezni prostori se lahko enostavno združujejo, pregrajujejo, akustično izolirajo, v nekaterih je možen priklop dodatnih inštalacij. Sedaj neuporabljena streha nižjega dela tovarne proti nabrežju se kot del prvega nadstropja adaptira v veliko teraso nad promenado nabrežja ter poveže z večnamenskimi dvoranami prvega nadstropja. Slepa okna pritličja proti nabrežju, doslej le kompozicijski elementi oblikovanja fasade, spremenimo v vrata ter zgradbo povežemo z novo promenado ob Ljubljani. Tako sledimo glavnemu nagovoru tega projekta – povezovanju.



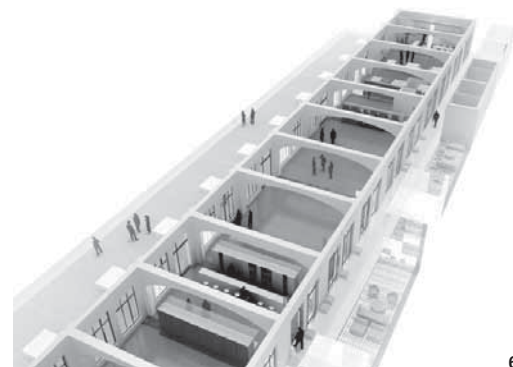
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The history of a given space is composed of a number of layers which, similarly to geological strata, accumulate, decay, and disappear. The built environment, empty spaces, vegetation, and cultural monuments constitute a landscape, and - each with its own pace - change and adapt to contemporary life.

The architectural design of an artefact in a specific space with great historical significance poses an exciting challenge that, among other things, includes a process of continuous negotiation and accommodation. During the course of the process, there are various confrontations between vested interests, even confrontations between the cultural heritage protection institution and the demands of contemporary technology and contemporary breakthroughs that find expression in legally-binding technical regulation. Confrontations are an additional component of the always interesting debates (and discrepancies) between the spatial and social (as well as political) ambitions of the investor and their actual financial ability - and, there's also the small matter of ideals of contemporary architecture. Searching for a logical answer to all of these demands, one may get confused and agree to a solution that is spatially inappropriate. Among each particular new interest that emerges, we begin to ask ourselves: is there is still some space for an ambitious, innovative and distinctive architectural solution?

When it comes to designing project such as the renovation of the Rog factory, the basic tool at the disposal of a creative architect is, above all, dialogue. The goal is for something to be created - an agreement representing a pact between various interests, with tolerance and preparedness for the occasional concession so that this common goal may be realised. The work of an architect includes showing what is possible, but also what may objectively not be realised. Contemporary architecture finds its place in dialogue. Spatial interpretations are an ingredient of dialogue, they are pointers that address in an agreed-upon manner.

With contemporary interventions in a historical centre of the city or even on buildings recognised as cultural heritage, the greatest challenge is the temptation to let the new avant-garde geometrical system take over the design, or to have it follow pragmatic theories in the vein of »tabula rasa vs. historicism«.



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To the contrary: what is expected of every party in the negotiations is a logical intervention, i.e. one that eschews the excess. Yet on the other hand, it wouldn't be completely fair not to allow contemporary architecture the chance to manifest itself in a contemporary language as it intervenes in the historical environment.

Perhaps the key to success is being conscious that the sublimation of the architectural language into more or less accomplished forms isn't necessary? The extent of the intervention is increased when one introduces new possibilities of use and new relationships between the elements which are not connected merely by the physical boundaries of a given space. A given urban strategy, for instance, becomes richer when it seeks connections also among the non-material, among the voids, indirect paths, new flows, etc. Spaces are created that go beyond visual sequences and address also other senses. Contemporary architecture thus ceases to be only a constituent of materials, historical heritage, and visual forms.

Such strategies lead to so-called specialities that derive its strength from enhancing or discovering urban characteristics, some of them not readily apparent. In this way, a contemporary project achieves an inextricable link with its environment and gains legitimacy (»spatial connection«). The specialities become even more remarkable as they, beside being derived from the reading and understanding of the space, result in the possibilities of its use being en-



Sl. 5: Novi center sodobnih umetnosti Rog, pogled z druge strani Ljubljane

Sl. 6, sl. 7: Očiščen pogled notranjosti prvega nadstropja - minimalnimi posegi omogočajo ponovno odkrivanje obstoječe konstrukcije.

Sl. 8: Detajlni prerez južne fasade in fasada.

Sl. 9: Pogled na CSU Rog s Trubarjeve ulice.

Figure 5: New Centre of Contemporary Arts Rog, view from the other side of Ljubljana River.

Figures 6 and 7: View of the emptied first floor space - the minimal interventions allow the existing structures to become the main focus of the space.

Figure 8: Detailed cross-section of the southern facade and facade.

Figure 9: View of the CSU Rog from Trubarjeva Street.

hanced. Solutions which bring flexibility and a temporal transformation of the space always resonate well with both the user and the investor. A contemporary project in the context of a historical environment radically alters the use and ties the final solution primarily to new uses of the spaces («programmatic connection») rather than focusing on a new masterful architectural form.

The Centre of Contemporary Arts (CSU) and Rog - An Urbanistic and Architectural Solution by office MX_Sl for the old Rog factory area stems from of the first prize entry at the 2008 architectural competition. The competition requirement was an urban design of the entire city block of Rog, i.e. the volumes of new buildings and the organisation of the surroundings of the Rog factory, which is listed as protected cultural heritage. The competition brief requested an architectural definition of public and private spaces with mixed programme comprising a hotel, a residential building, an underground car park, exterior surfaces, and detailed interventions by the historical building and in its interior.

Our solution addressed the requirements on various levels, from the large urban scale to the architectural detail and street furniture. The starting point for the urbanistic and architectural design of the space and the connections within the area, as well as for the design of the renovation of the protected building of the erstwhile factory was the consideration of the wider area. The area is defined with its posi-

on between two other historically significant spaces: Trubarjeva Road (ex-Šempetrška Road), the historical carrier of Ljubljana's eastbound urban growth, and the river Ljubljana. The area extends all the way to the symbolic city centre, Prešernov Square. From there, Trubarjeva Road runs towards the location with a relatively typical continuous city-street facade; approaching the location, its image begins to disintegrate on account of the introduction of free-standing 20th century buildings.

A similar course may be decoded along the riverfront of Ljubljana. The Rog factory building represents a new feature in the scale of the urban tissue: the once longest factory building in Ljubljana interrupts the otherwise characteristic crosswise connections between Trubarjeva Road and the Ljubljana. The new design of the area's layout aims at facilitating movement and creating connections between the promenade on the riverfront, the inside of the block unit, as well as with Trubarjeva Road. Beside those along the factory and the »garden«, there are also passageways leading into the space of the factory itself in several places, which makes the area in question more public and contributes to its connectivity.

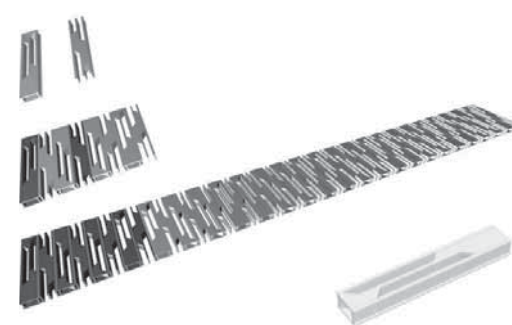
Behind the factory building, there is space designated for new buildings. The proposed new architecture is not focused on seeking interesting and exciting new architectural forms but is instead dedicated to the creation of open space in the centre of the city block in the shape of new park surfaces, while the

specified volumes are simply arranged along the edges. Put simply, the design is rooted in the consideration that future users would prefer to enjoy the spaces rather than admire extravagant - »never before seen« - architectural forms and attractive expensive facades. The simple volumes of the buildings establish a dialogue with the exterior space on two scales. Set on the pedestrian scale, the lower volume acts as a base, connects the buildings, and envelops and defines the public space of the park. It houses a large exhibition hall and the foyer of the hotel. The larger volume of the hotel is placed on the base and establishes spatial connections with larger and taller buildings in the vicinity. Its facade is not an attempt at a new prominent icon but rather contributes to the »dematerialisation« of the building, which allows the protected old factory building to retain the dominant role in the space

The connection-communication scheme of the renovated factory called for a spatial element that would merge the new content with the old factory spaces. Our idea was an »urban interstice«, whose task is to solve the problem of vertical and horizontal communications in the existing building and adapt them to the new requirements. A vertical foyer was created; its transparency enables a view of the old factory's north facade while allowing the users' movements to be seen at the same time. The communications that run across the vertical foyer also have to connect spaces intended for future use, i.e. the coexistence and interaction between visual disciplines. The spaces intended for communication thus not only enable physical access to particular spaces but also become a place for informal encounters, conversations, messages, and presentations.

The interventions into the existing factory building preserve and reveal the characteristics of the interior spaces, particularly on the first floor. Working with the investor, we made changes from the competition brief requirements regarding the use of the spaces, especially in the higher specified part of the building, thereby emphasising the spaces' properties. In order to preserve the existing characteristics of the space, additional effort was required to find solutions that would - while accommodating the installations network, anti-seismic measures for the protected building, and the requirements of contemporary regulation and permitting - preserve the desired quality of the space. Other interventions were also done with solutions in mind that would reveal the hidden qualities of the spaces and enable them to be used in new ways. In the upper floors, which host production spaces, the layouts allow for a greater degree of change and adaptation to specific uses of the spaces without causing damage. Individual spaces may be easily joined, partitioned, and acoustically isolated, while some even allow connection of additional installations. The roof of the lower part of the factory, which has been unused until now, will be renovated as a large terrace over the promenade along the riverfront and connected with the multi-purpose halls on the first floor. The ground-floor blank windows overlooking the riverfront, which have until now served only as a facade composition styling element, will become doors connecting the building with the new promenade along the river Ljubljana. This decision encapsulates the most significant idea of the project: connection.

Translation: Sašo Podobnik

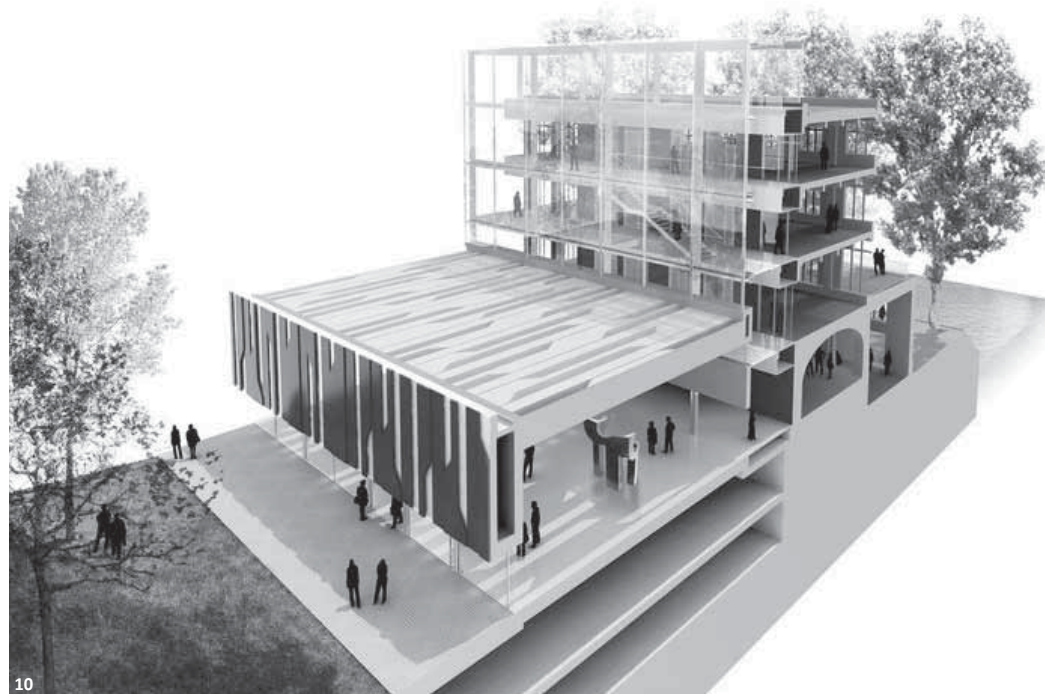


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Sl. 10: Prerez preko novega in starega objekta – kompleksna simbioza med starim in novim delom.
Sl. 11: Vzorci nove fasade.

Figure 10: Cross section of the new and the old building showing the complex symbiosis between the old and the new part of the building.
Figure 11: Pattern of the facade.



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