

TERASA PRI DOMU KRAJANOV

Skupaj s sosesko Nove Fužine je bil zgrajen tudi Dom krajanov, ki je vse od 80. let prejšnjega stoletja dalje ohranil svoj osnovni namen povezovanja prebivalcev.

PLINTH BY THE COMMUNITY CENTRE

The Nove Fužine Community Centre was built together with the neighbourhood. The centre kept its initial purpose of connecting residents ever since the 1980s.

Dom krajanov Nove Fužine
Nove Fužine Community Centre

Knjižnica Fužine / Fužine Library
Zdravstveni dom Fužine
Fužine Community Health Centre

Dom starejših občanov Fužine
Fužine Senior Citizens Home

TERASA NA POLJU

Avtobusno postaja je oblikoval arhitekt Saša J. Mächtig. Je zadnja postaja te vrste, ki se še uporablja v Ljubljani.

PLINTH IN THE FIELDS

The bus stop next to the plinth was designed by the architect Saša J. Mächtig. It is the last one remaining in Ljubljana.

Avtobusna postaja
Bus stop

Srednja šola za gostinstvo in turizem
v Ljubljani / Secondary School for Catering
and Tourism in Ljubljana

Osnovna šola Nove Fužine
Nove Fužine Primary School

TERASA V GRAJSKEM PARKU

Park je bil zasajen v 17. stoletju, ko so jezuiti posadili prva drevesa kot del kompleksa Fužinskega gradu.

PLINTH IN THE GARDEN

The park was built in the 17th century, when the Jesuits planted the first trees as part of the complex of Fužine Castle.

Labirint umetnosti
Labyrinth of Art

TERASA NA DVORIŠČU MUZEJA

Dvoriščne arkade izhajajo iz obdobja renesanse. Grad Fužine so v 16. stoletju zgradili člani rodbine Khisl.

PLINTH IN THE COURTYARD

The arcades in the courtyard are a Renaissance feature. Fužine Castle was built in the 16th century, by members of the Khisl family.

Fužinski grad
Fužine Castle

TERASA OB REKI

Hidroelektrarna ob Ljubljanici je bila gradu prizidana leta 1897 za potrebe papirnice. Elektrarna obratuje še danes.

PLINTH BY THE RIVER

The hydroelectric power station along the Ljubljanica river was built in the castle in 1897 as part of a paper mill. It is still active today.

Pot spominov in tovarštva
Trail of Remembrance and Comradeship

Skupni prostori so zaporedje instalacij na Novih Fužinah. Ta soseka, ki je bila zgrajena v osemdesetih letih 20. stoletja, leži v vzhodnem delu Ljubljane v bližini reke Ljubljanice in ima trenutno približno 18.000 prebivalcev. Projekt sta v sodelovanju z Muzejem za arhitekturo in oblikovanje (MAO) ter v okviru platforme Future Architecture zasnovala čilsko-francoski arhitekturni biro Plan Común in portugalski krajinski arhitekt Tiago Torres-Campos za začetni dogodek 25. bienala oblikovanja: Daleč, tako blizu.

Namesto da bi v središče postavili paviljon - tipologija, ki je bila v sodobni arhitekturi že premnogokrat uporabljena - je projekt zasnovan kot konstelacija mikointervencij javnega prostora povezanih z grajenimi ali naravnimi danostmi na območju stanovanjskega naselja Nove Fužine. Namen tako organiziranega sistema je nadgradnja vrste skupnih prostorov, ki jih najdemo na območju soseke, skozi ustvarjanje pomenljivih povezav z njihovo zgodovino, prostorskimi lastnostmi in vzdušjem; njihovo kulturno vlogo znotraj struktur javnega prostora in družbenim pomenom za skupnost. S tem ko se intervencije tesno povezujejo v konstelacijo, so tudi gesta k razvoju izrazitejšega odnosa med javnimi prostori muzeja in njegovo okolico z željo po utrjevanju povezav in spodbujanju nepričakovanih srečanj med prebivalci in obiskovalci muzeja. Nadgradnja hkrati postane tudi izkušnja širitve energij in sinergij med soseko, MAO in BIO 25 ter spodbuja različne vrste splošnega in tudi bolj specializiranega občinstva.

SKUPNI PROSTORI COMMON PLACES



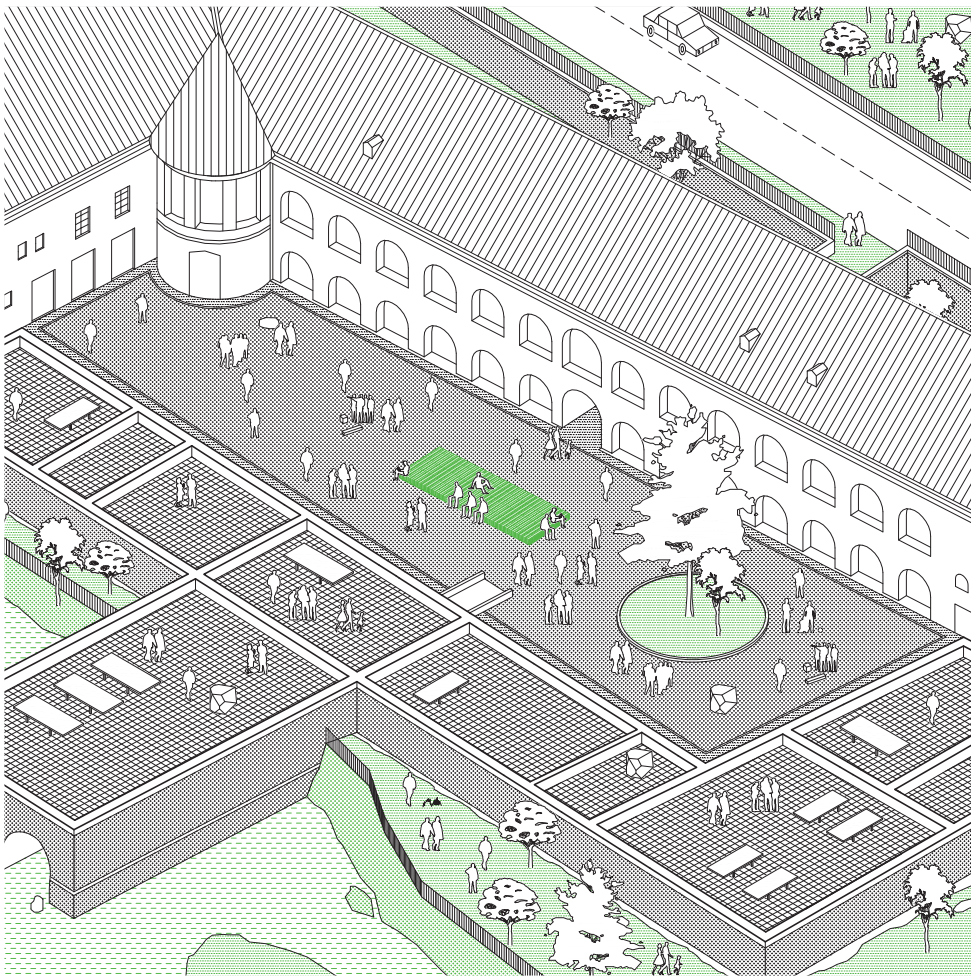
MUZEJ ZA ARHITEKTURO
IN OBLIKOVANJE
MUSEUM OF
ARCHITECTURE AND DESIGN

Konstelacija mikrointervencij na Novih Fužinah

A constellation of micro-interventions in Nove Fužine

Common Places is a series of installations in Nove Fužine, a neighbourhood built in the 1980s in the eastern reaches of Ljubljana close to the Ljubljanica river, and today home to some 18,000 inhabitants. Chilean-French architecture office Plan Común, together with Portuguese landscape architect Tiago Torres-Campos, developed the project in conjunction with Museum of Architecture and Design (MAO) as a kickoff event for the 25th Biennial of Design: Faraway, So Close, and in the context of Future Architecture platform.

Instead of producing a pavilion—a typology over-exploited by contemporary architecture—the project was conceived as a constellation of public space micro-interventions related to built or natural pre-existing conditions within the Nove Fužine housing scheme. This organised system aims at upgrading a series of common places identified on site by forging meaningful connections with their respective histories, spatial attributes and atmosphere, their cultural role within the structural public space, and social relevance within the community. By working closely together as a constellation, the interventions also make a gesture towards developing a distinct relationship between the museum's public grounds and its surroundings in an effort to strengthen the connection and encourage unexpected encounters between the local residents and visitors to the museum. Upgrading also becomes an experience, one of expanding the energy of and synergies between the neighbourhood, MAO and BIO 25, as well as promoting to different types of both general and more specialised audiences.



Terasa na dvorišču muzeja

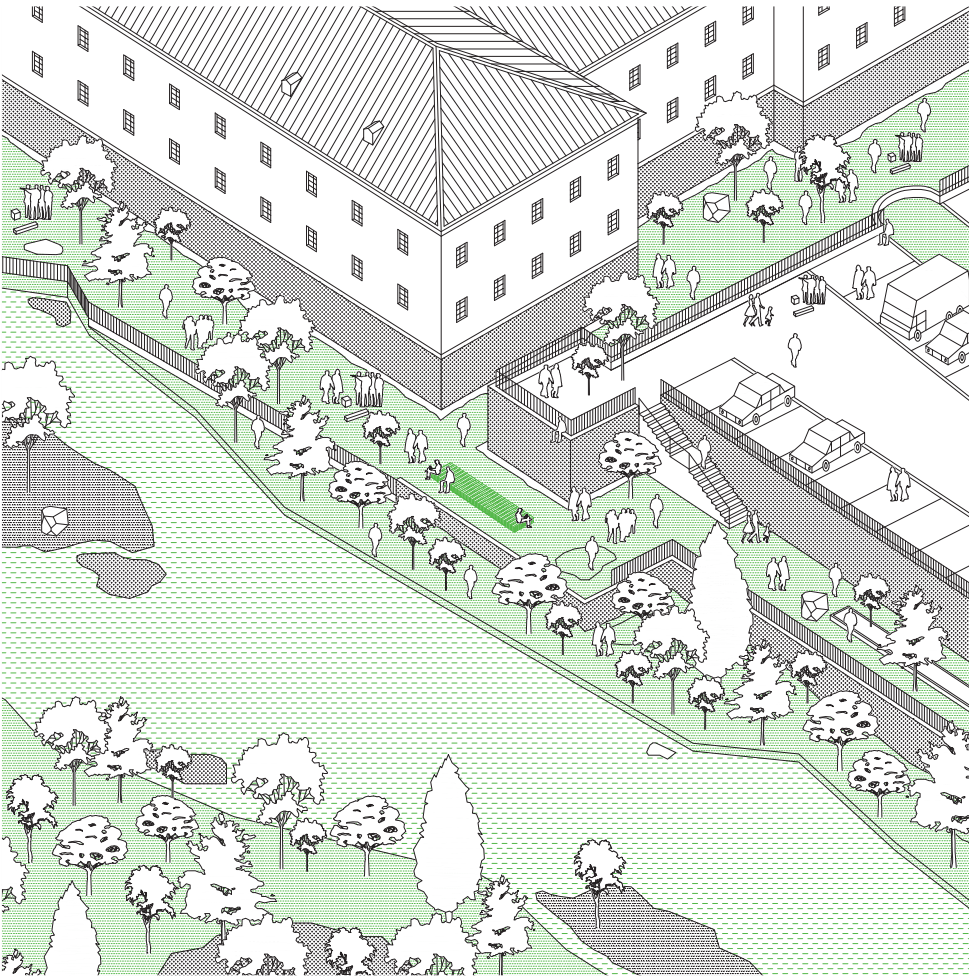
Za muzejsko dvorišče smo razvili začasno teraso, s katero želimo obeležiti muzej kot enega od centrov širše konstelacije Skupni prostori.

Terasa stoji sredi dvorišča in v tesni povezavi z grajskim vhodom pomeni dobrodošlico obiskovalcem muzeja ter ima vlogo zbirališča v času trajanja BIO 25.

Plinth in the Courtyard

To celebrate the museum as one of the centres in our wider constellation of Common Places, we developed a temporary plinth for the museum courtyard.

Located in the middle of the courtyard and in close alignment with the entrance to the castle, the plinth welcomes people into the museum and works as a meeting point during BIO 25.



Terasa ob reki

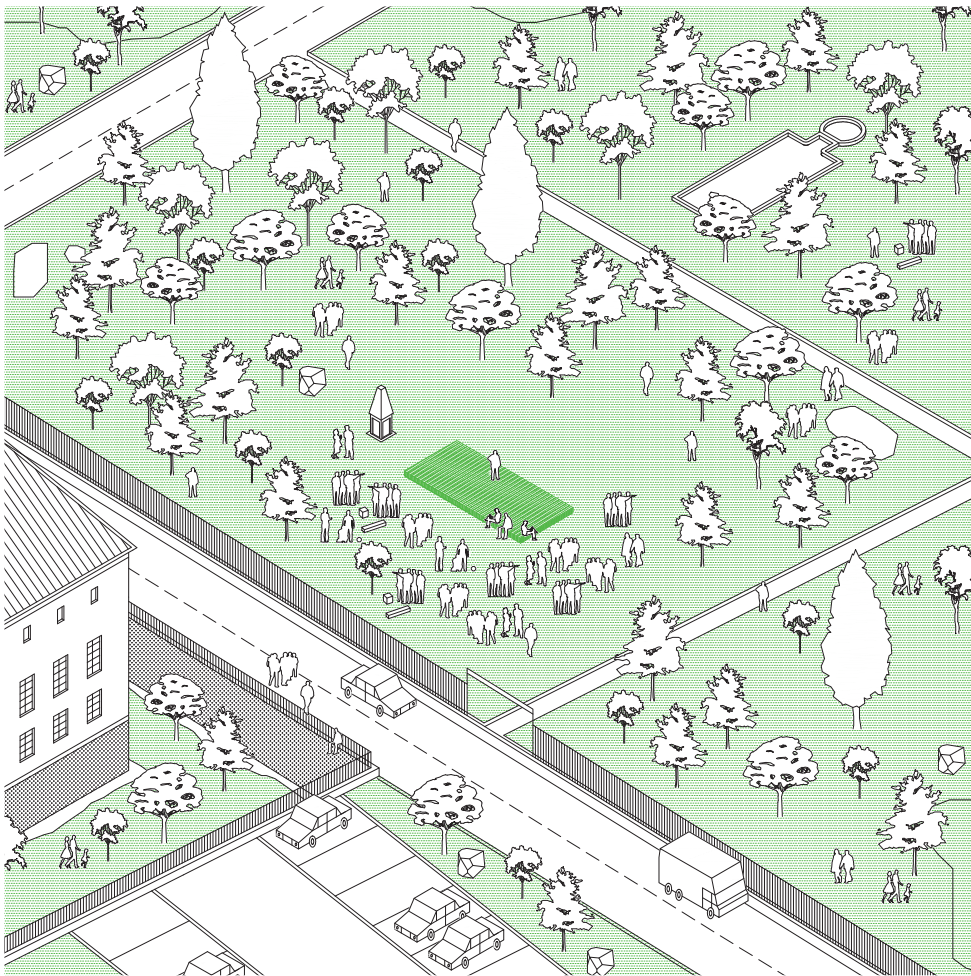
Terasa na južni strani gradu zaznamuje historični odnos stavbe z reko Ljubljanico, ki se nahaja v bližini. Ima vlogo prostora za posedanje in premišljevanje o reki, ki teče mimo, ter edinstvenih zvokih, ki jih ta tvori skupaj s kamni in koreninami dreves.

Čeprav lokacija te terase ni takoj vidna, lahko deluje kot podaljšek muzeja, kot sta bila začasna miza in vrt, ki sta bila postavljena v okviru prejšnjega bienala. Ta prostor je idealen za tiha, intimna srečanja in za delavnice.

Plinth by the River

A plinth in the back garden of the castle celebrates the building's proximity and historic relationship with Ljubljana river. The platform works as a leisure area to contemplate the passing water and the unique sounds it produces against the rocks and the tree roots.

The plinth's strategic location, though not obvious, also reveals the potential to work as an extension of the museum—proven by the temporary table and garden made for a previous Biennial. It is an ideal place for quiet or intimate meetings and workshops.



Terasa v grajskem parku

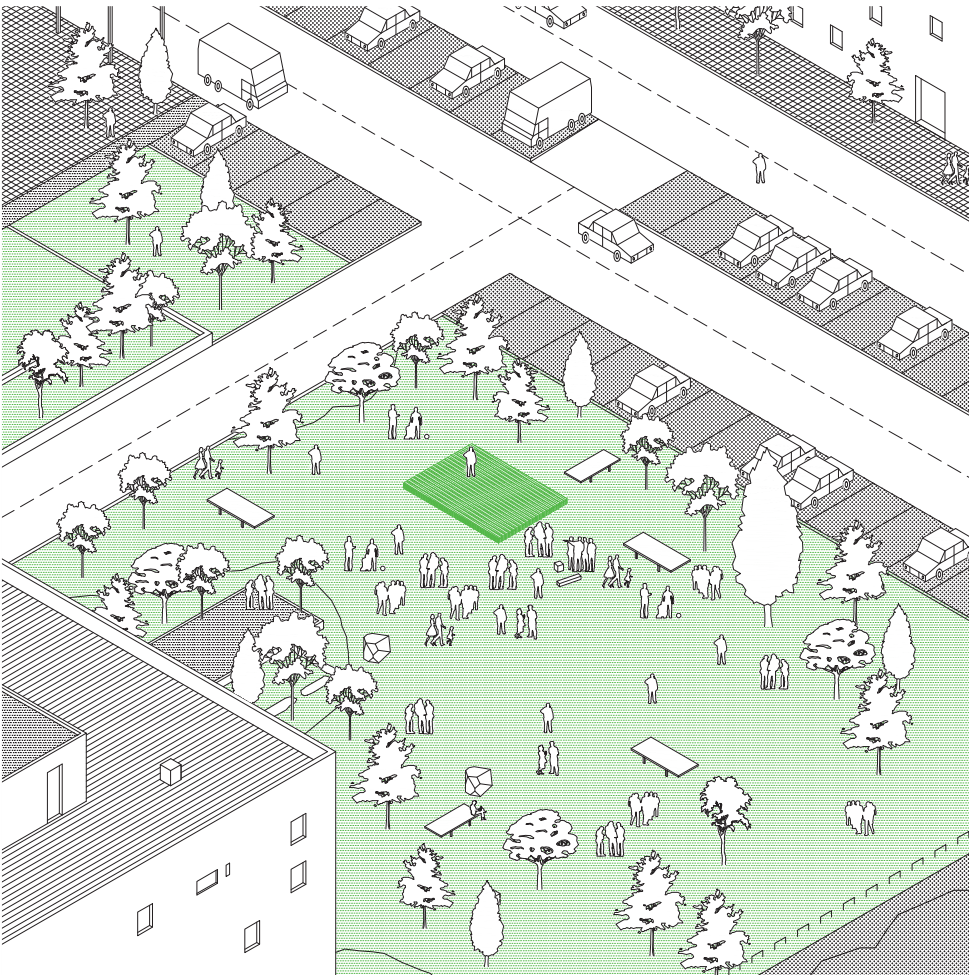
Intimnost grajskega parka je odličen razlog za postavitev terase, ki lahko služi kot oder za kulturne dejavnosti na prostem: za okrogle mize, manjše glasbene koncerte, otroško igro, posedanje na soncu ali druga javna srečanja.

Ker park leži poleg sprehajalne poti, je lahko tudi dobrodošla znamenitost za mimoidoče, tako za okoliške prebivalce kot tudi za obiskovalce muzeja.

Plinth in the Garden

The intimacy of the Castle's garden provides an excellent reason for the location of a plinth that can stage outdoor cultural activities: a round table, a small music performance, kids playing, people sunbathing or other public gatherings.

Its location next to the pedestrian path also works as a welcoming attraction to people passing by, including both neighbours and the museum visitors.



Terasa pri Domu krajanov

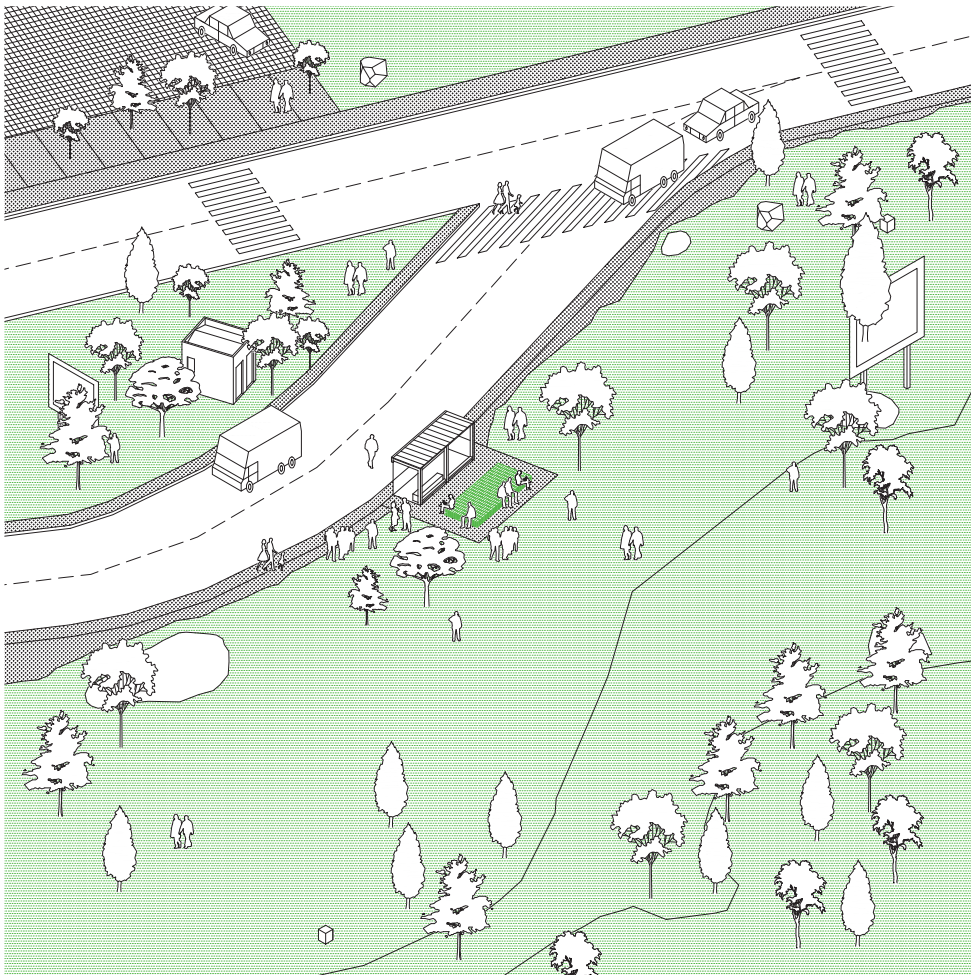
Ta intervencija zavzema pomemben javni prostor na Novih Fužinah: zelen javni prostor poleg Doma krajanov. Odločitev za izbiro tega dela soseke izhaja iz izražene želje prebivalcev, ki stavbo uporabljajo in bi radi intenzivneje uporabljali tudi njeno okolico.

Terasa, ki je nastala na podlagi te želje, omogoča uporabo skozi vse leto in soseki služi za številne prireditve, od glasbenih dogodkov do srečanj skupnosti in festivalov.

Plinth by the Community Centre

This intervention occupies an important public place within Nove Fužine: the green outdoor space adjacent to the Community Centre. The decision to focus on this part of the neighbourhood is related to an express wish from the community, who use the centre on a regular basis and would like to make more intensive use of its surroundings.

The resulting plinth can be used throughout the year by supporting the community with its many events, from musical events to community days and festivals.



Terasa na polju

Terasa stoji ob postajališču mestnega potniškega prometa. Postajališče, ki ga je oblikoval Saša J. Mächtig, je zadnje te vrste, ki še stoji v Ljubljani. Ravna ploščad, s podobnim odtisom kot postajališče, spodbuja ljudi k razmisleku o bližnjem travniku, vključno z drevesno spiralo v Labirintu umetnosti.

Hkrati pa je ta terasa tudi provokacija, saj spodbuja nepričakovano rabo javnega prostora. Namesto da bi obrnjeni proti cesti čakali na avtobus, lahko potniki sedaj udobno sedijo in uživajo v odprtem razgledu na travnik.

Plinth in the Fields

A plinth next to Saša J. Mächtig's bus stop, which is the last of its kind still existing in Ljubljana's public space. With a similar footprint to the stop, the flat platform also encourages people to contemplate the adjacent open fields, including the tree spiral that constitutes the Labyrinth of Art.

This plinth is also a provocation, as it facilitates an unexpected use of public space: instead of waiting for the bus facing the road, people can now sit comfortably and enjoy the wide-open landscape.