

LJUBLJANA

Plečnikova

Plečnik's Ljubljana

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PORTRAIT OF A CITY



Mestna občina Ljubljana
City of Ljubljana





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Plečnikova Plečnik's Ljubljana

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PORTRET MESTA
PORTRAIT OF A CITY



Spoštovani!

Pred nami je četrta publikacija iz serije *Portrait of a City*, in izjemno vesel sem, da imata v njej glavno vlogo naš arhitekt Jože Plečnik in njegova Ljubljana.

Jože Plečnik je Ljubljani vdihnil neizbrisljiv pečat; s premišljenimi zasnovami mostov, trgov in ulic, jo je preoblikoval v narodovo prestolnico in dal nastavke za njen nadaljnji razvoj. Našega prelepega mesta si ne moremo

predstavljati brez njegovih edinstvenih stvaritev – Tromostovja, Narodne in univerzitetne knjižnice, pokopališča Žale, Glavne tržnice in Križank.

Njegove zamisli o oblikovanju monumentalne vodne osi skozi mesto smo v zadnjih letih nadgradili z oživiljanjem nabrežij Ljubljane. Z novimi mostovi in ureditvami nabrežij Ljubljane smo dali Plečnikovim delom novo življenje in jih vključili v prenovu mestnega središča, ki smo ga namenili pešcem in kolesarjem ter ga s tem na široko odprli raznolikemu družabnemu in kulturnemu dogajanju. Ljubljana in njena nabrežja so postala nove zelene oaze mesta in prostori druženja skozi celo leto. Za projekt Preureditev nabrežij Ljubljane in mostov je Ljubljana leta 2012 dobila prestižno evropsko nagrado za urejanje javnih mestnih prostorov.

Arhitekt Jože Plečnik bo v Ljubljani vedno imel posebno mesto, njegova vizija, kulturno poslanstvo in umetniška moč so namreč Ljubljano postavili ob bok Dunaju in Pragi, kjer je arhitekt začel ustvarjati svoja najodličnejša dela. V publikaciji, ki je pred nami, strokovnjaki z različnih pogledov osvetljujejo Plečnikova dela in njihov pomen za razvoj Ljubljane, s čimer izražajo poklon njegovemu življenjskemu opusu.

Ljubljana je v zadnjih desetih letih doživela ponoven razcvet. Uresničevanje dolgoročne vizije razvoja mesta nas vodi po poti trajnostnega razvoja, v katerem se skrb za zdravo in kakovostno življenje vseh generacij naših meščank in meščanov prepleta z varovanjem njihovega socialnega položaja in naravnega okolja. Naše dosedanje prizadevanje za lepo, prijetno in zdravo mesto je že postavilo Ljubljano na zemljevid gospodarsko, turistično in okoljsko privlačnih mest. Krona vseh naših dosežkov pa je naziv Zelena prestolnica Evrope 2016, na katerega smo neizmerno ponosni, hkrati pa se zavedamo, da predstavlja veliko zavezo, da bomo tudi v prihodnje zavzeto stopali po poti trajnostnega razvoja naše prelepe, zelene, čiste in urejene Ljubljane. To smo nenazadnje dolžni tudi našim zanamcem, ki jim moramo pustiti vsaj tako ohranjeno naravo, kot jo imamo mi. Ob tem bomo upoštevali tudi Plečnikova prizadevanja za kulturno in etično preobrazbo našega mesta.

Zoran Janković
župan Mestne občine Ljubljana



Dear Readers,

Before us is the fourth publication in the series *Portrait of a City*, and I am very pleased that it features our architect Jože Plečnik and his beautiful Ljubljana.

Jože Plečnik left an indelible impression on Ljubljana; with his thoughtfully designed bridges, squares, and streets, he shaped it into a national capital and created the foundation for its

further development. We cannot imagine our beautiful city without his unique designs: the Triple Bridge, the National and University Library, Žale Cemetery, the Central Market, and the Križanke Outdoor Theatre.

In recent years, we have built upon his ideas of creating a monumental water axis through the city by reinvigorating the banks of the Ljubljanica River. With new bridges and rearrangement of its banks, we have breathed new life into Plečnik's designs and included them in the renewal of the city centre, which we have dedicated to pedestrians and cyclists, thereby opening it up to various social and cultural events. The Ljubljanica and its banks have become a new green oasis in the town and a place to gather throughout the year. In 2012 Ljubljana won the prestigious European Prize for Urban Public Space for the project Renovation of the Banks and Bridges on the Ljubljanica River.

The architect Jože Plečnik will always have a special place in Ljubljana; his vision, cultural mission, and artistic power placed Ljubljana alongside Vienna and Prague, where he began creating his finest works. In this publication, experts examine Jože Plečnik's creations from various points of view and its importance for Ljubljana's development, thereby paying tribute to his life's work.

Over the past decade, Ljubljana has flourished again, and implementing the city's long-term vision is leading us toward sustainable development, in which ensuring a healthy and high-quality life for all generations of residents is intertwined with protecting their social status and the natural environment. Our efforts to date to ensure a beautiful, friendly, and healthful city have already placed Ljubljana on the map of attractive cities in terms of economics, tourism, and environmental protection. Our crowning achievement is Ljubljana's recognition as European Green Capital 2016; we are exceptionally proud of this honour and we are also aware that this pledges us to committedly pursue the path of sustainable development in the future for our beautiful, green, clean, and well-tended city. Not least of all, we are bound to this by the generations that will follow us, to whom we must bequeath a natural environment at least as pristine as the one we enjoy today. Alongside all of this, we will also take into account Plečnik's efforts for a cultural and ethical transformation of our city.

Zoran Janković
Mayor of the City of Ljubljana

Namesto uvoda

Jože Plečnik – arhitekt, urbanist,
oblikovalec in pedagog

»Jože Plečnik – slovenski Gaudi? Umetnik in mistik? Slovenski bard? Največji arhitekt dvajsetega stoletja v Srednji Evropi? Kako bi lahko bolje opisali umetniškega duha in delo tega arhitekta, vodilnega evropskega modernista, hkrati pa globoko zasidranega v svoji slovenski tradiciji in identiteti?«¹

Leta 2017 mineva šestdeset let od smrti Jožeta Plečnika, velikega slovenskega arhitekta, ene od ključnih osebnosti dunajske moderne arhitekture na prelomu devetnajstega in dvajsetega stoletja in enega



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od največjih arhitektov prve polovice dvajsetega stoletja, ne samo v evropskem, ampak tudi v svetovnem merilu. Jože Plečnik se je rodil v Ljubljani kot tretji od štirih otrok v družini mizarskega mojstra. Osnovno šolo je obiskoval v Ljubljani, prav tako gimnazijo, ki pa jo je kmalu zapustil – menda je raje risal in slikal, kot se učil. Zato ga je oče določil za svojega naslednika in ga v delavnici zaposlil kot vajenca. Ob delu je Plečnik obiskoval tudi oddelek za stavbno obrt cesarsko kraljeve višje realke v Ljubljani. Leta 1888 je dobil državno štipendijo, ki mu je omogočila nadaljevanje šolanja na državni obrtni šoli v Gradcu,

By way of an introduction

Jože Plečnik: architect, urban planner,
designer, and teacher

“Jože Plečnik – the Slovenian Gaudi? Artist and mystic? Slovenian bard? The greatest twentieth-century architect of central Europe? How best to describe the genius and oeuvre of this fine artist, this leading European modernist at once so deeply rooted in his own Slovenian tradition and identity?”¹

The year 2017 marks the sixtieth anniversary of Jože Plečnik's death. He was a great Slovenian architect, one of the key figures in the modern architecture of *fin-de-siècle* Vienna, and one of the most important architects of the first half of the twentieth century, not only in Europe, but also at the global level.

Jože Plečnik was born in Ljubljana as the third of four children in a carpenter's family. He attended primary school in Ljubljana, where he also enrolled in secondary school, which he soon left. Apparently he preferred drawing and painting to studying. This is why his father named him as his successor and took him on as an apprentice in his workshop. In addition to working, Plečnik also attended the architecture department of the imperial trade school in Ljubljana. In 1888 he received a state scholarship for study at the state trade school in Graz, where he learned cabinet-making. Due to his exceptional drawing skills, his professor Leopold Theyer also invited him to join his studio, where he drew architectural plans. Plečnik learned about important foundations in historical styles from Adolf Wagner. He became proficient in technical and architectural drawing and gained sufficient trade expertise, but he did not learn enough about architectural composition and construction, and this caused him significant difficulties later on.

After graduating, he started working as a draughtsman at Theodor Müller's furniture company in Vienna. After



2

1 Plečnikova družina, 1889 (Muzej in galerije mesta Ljubljane).
The Plečnik family, 1889 (Ljubljana Museum and Galleries).

2 Plečnikov portret iz leta 1888 (Muzej in galerije mesta Ljubljane).
Portrait of Plečnik, 1888 (Ljubljana Museum and Galleries).



3

kjer se je učil za pohištvenerga mojstra. Zaradi izjemnih risarskih sposobnosti ga je profesor Leopold Theyer vključil tudi v svoj atelje, kjer je risal arhitekturne načrte, pomembne osnove iz zgodovinskih slogov pa je Plečnik pridobil pri profesorju Adolfu Wagnerju. Izuril se je v spretnega tehničnega in arhitekturnega risarja in pridobil ustrezno obrtno znanje, ni pa usvojil ustreznega znanja s področja arhitekturne kompozicije in konstrukcij, kar mu je pozneje povzročalo velike težave.

Po končani šoli se je na priporočilo Theyerja zaposlil kot risar v pohištvenem podjetju Theodorja Müllerja na Dunaju. Po dveh letih dela v tem podjetju se je na pobudo svojih bratov, Andreja in mlajšega Janeza, odločil nadaljevati šolanje. Predstavil se je Ottu Wagnerju, ki je prav tedaj prevzel vodstvo arhitekturne šole na akademiji za likovno umetnost. Njegove risbe so Wagnerja prepričale, vendar ga je zaradi pomanjkljive tehnične izobrazbe najprej vključil v svoj atelje, da bi si tam pridobil potrebna znanja o statiki in konstrukcijah. Po enoletnem delu v ateljeju se je Plečnik leta 1895 lahko vpisal na akademijo kot redni študent. Novo okolje in ustvarjalno ozračje šole sta v njem prebudila talent; njegove risbe iz tega obdobja pa izražajo popolno predanost Wagnerjevim idejam o moderni arhitekturi in urbanizmu.

Kmalu je postal eden od Wagnerjevih najljubših učencev, zato ni naključje, da ga je profesor v letih 1912 in 1913, ko se je nameraval upokojiti, trikrat predlagal za svojega naslednika, kar pa je prestolonaslednik Franc Ferdinand vsakokrat zavmil, verjetno iz nacionalnih razlogov.

Že med študijem, leta 1897, je Plečnik skupaj s kiparjem Othmarjem Schimkowitzem zmagal na natečaju za Gutenbergov spomenik na Dunaju. Za diplomsko delo – urbanistični načrt za letovišče Scheveningen blizu Haaga – je dobil enoletno rimsko štipendijo (Prix de Rome, 1898–1899), s katero je eno leto potoval po Italiji in Franciji. Predvsem Italija ga je popolnoma prevzela. Srečanje s klasično umetnostjo je odločilno vplivalo na njegovo prihodnje delo in ga oddaljilo od profesorja Wagnerja. O

he had worked there for two years, his brothers Andrej and Janez encouraged him to pursue further schooling. He introduced himself to Otto Wagner, who had just taken over as the head of the School of Architecture at the Academy of Fine Arts. Plečnik's drawings persuaded Wagner to accept him, but initially as part of his studio, where Plečnik was to make up for the deficiencies in his technical education by learning essential elements of statics and construction. Following a year of work in the studio, Plečnik was allowed to enrol in the academy in 1895. This new environment and creative atmosphere awakened his talent. His drawings from this period express his complete commitment to Wagner's ideas about modern architecture and urban planning. Soon he became one of Wagner's favourite students, and so it is no coincidence that in 1912 and 1913, when he planned to retire, Wagner suggested Plečnik as his replacement no fewer than three times. Archduke Franz Ferdinand rejected the suggestion each time, probably for ethnic reasons.

In 1897, while still a student, Plečnik and the sculptor Othmar Schimkowitz won the design competition for the Gutenberg memorial in Vienna. His bachelor's thesis, an urban plan for the beach resort at Scheveningen near The Hague, earned him the Prix de Rome (1898–1899), which he used to travel around Italy and France for a year. He was particularly taken with Italy. This encounter with classical art had a decisive impact on his future work and distanced him from Otto Wagner. He wrote of this in his diary: "These churches, these bridges, this elegance, this courage and freshness, this pride and faith; to me this is unparalleled."

After returning from his study trip, he spent some time working in Wagner's studio (1899–1900) and contributed to the project of the city tram network. Within this project he and Wagner also planned some station buildings, and with the sculptor Josef Engelhart he designed the Saint Charles Borromeo Fountain. He opened his own architecture office in 1900 and worked as a free-

3 Plečnik v Wagnerjevi šoli, 1898 (Muzej in galerije mesta Ljubljane).

Plečnik in Wagner's school, 1898 (Ljubljana Museum and Galleries).

4 Zacherlova hiša, 1903–1905 (foto: M. Kambič).

The Zacherl Building, 1903–1905 (photo: M. Kambič).

5 Vodnjak Karla Boromejskega, 1906–1909 (Wikimedia Commons).

Saint Charles Borromeo Fountain, 1906–1909 (Wikimedia Commons).



4



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tem je v dnevniku zapisal: »Te cerkve, ti mostovi, ta eleganca, ta korajža in svežost, ta ponos in vera; to je zame nekaj neslutenegega /.../«

Po vrnitvi s študijskega potovanja se je za nekaj časa zaposlil v Wagnerjevem ateljeju (1899–1900) in sodeloval pri projektu mestne cestne železnice. V okviru tega je z Wagnerjem načrtoval tudi nekaj postajnih poslopij, s kiparjem Josefom Engelhartom pa je zasnoval vodnjak Karla Boromejskega. Leta 1900 je odprl svoj arhitekturni biro in v njem je kot samostojni arhitekt delal do leta 1911. Med letoma 1901 in 1909 je bil član dunajske Secesije, za katero je uredil nekaj pomembnih razstav, leta 1906 pa je postal tudi član društva avstrijskih arhitektov.

lance architect until 1911. From 1901 to 1909 he was a member of the Vienna Secession, for which he curated some important exhibitions. In 1906 he also became a member of the Austrian Architects' Society.

As a freelance architect in Vienna, Plečnik built some villas and apartment buildings, including a house and an apartment building for the Langer family, a house for the Loos family, and a house for the Weidmann family in the Secession style. These clearly showed the influence of his study with Otto Wagner. His most important Viennese work from this period and his *chef d'oeuvre* was the 1904 apartment building for industrialist Johann E. Zacherl in Vienna's first district. This modern building already demonstrated a move away from his professor and heralds a shift toward modernism and functionalism. His Holy Spirit Church in the city's Ottakring district, for which he used bare reinforced concrete for the interior and facade, thoroughly shocked the Viennese public.

In 1911 he accepted his friend Jan Kotěra's invitation to take up the position of decorative arts professor at the Academy of Fine Arts, Architecture, and Design. He remained there ten years, dedicating himself completely to the school and his own study of art theory and classical art.

Only after the war, when the president of the newly established Czechoslovakia Tomáš Masaryk entrusted him with rearranging Hradčany Castle as his residence in 1920, did Plečnik return to project planning. He



1, 2 Cerkev Svetega duha v Ottakringu, 1910–1913 (Wikimedia Commons).

Holy Spirit Church in Ottakring, 1910–1913 (Wikimedia Commons).

3, 4 Prenova gradu Hradčani, 1920–1935 (Wikimedia Commons).

Renovation of Prague Castle, 1920–1935 (Wikimedia Commons).

Kot samostojni arhitekt je na Dunaju zgradil nekaj stanovanjskih vil in najemniških stanovanjskih hiš, med drugim vilo in stanovanjsko hišo za družino Langer, vilo Loos in vilo Weidmann v secesijskem slogu, ki jasno izražajo vpliv Wagnerjevega učenja. Najpomembnejše dunajsko delo iz tega obdobja in njegov *chef d'oeuvre* pa je stanovanjska hiša za industrialca Johana E. Zacherla (1904) v središču Dunaja. Ta moderna palača že nakazuje odmikanje od profesorja ter napoveduje premik proti moderni in funkcionalizmu. Njegova cerkev Svetega duha v predmestju Ottakring, pri kateri je v notranjosti in na pročelju uporabil vidno železobetonsko konstrukcijo, pa je popolnoma pretresla takratno dunajsko javnost.

Leta 1911 je Plečnik sprejel vabilo prijatelja Jana Kotěre in prevzel mesto profesorja dekorativnih umetnosti na šoli za uporabno umetnost v Pragi. Tam je ostal deset let, se popolnoma posvetil šoli in študiju antične umetnosti in izpopolnjeval svoje teoretično znanje.

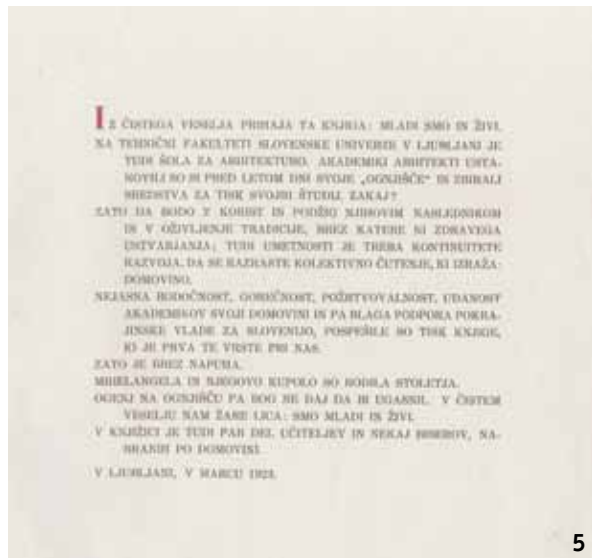
Šele po vojni, leta 1920, ko mu je predsednik nove češke države Tomáš G. Masaryk zaupal prenovo gradu Hradčani za svojo rezidenco, se je ponovno lotil projektiranja. S prenovo gradu se je ukvarjal vse do leta 1934. Obenem se je leta 1921 odzval povabilu iz Ljubljane in prevzel mesto profesorja na oddelku za arhitekturo na novoustanovljeni ljubljanski tehniški fakulteti. V svojem seminarju, ki ga je organiziral po vzoru Wagnerjeve dunajske šole, se

worked on renovating the castle up until 1934. At the same time, he responded to Ljubljana's 1921 invitation to take up the position of professor in the architecture department of the newly established Technical Faculty. His courses, which he planned using Wagner's Vienna school as a model, primarily familiarized students with the artistic, aesthetic, and spatial problems of architecture. His school, which turned out Slovenian architects for many years, decisively shaped Slovenian architecture between the two world wars and afterwards. The legacy of his teaching is also still recognizable in work by younger Slovenian architects. In addition to teaching, he was heavily involved in planning. After he returned home, he breathed a completely new spirit into Ljubljana, which is discussed in the following chapters.

5 Jože Plečnik, *Iz ljubljanske šole za arhitekturo, Ljubljana, 1928.*
Jože Plečnik, *From the Ljubljana School of Architecture, Ljubljana, 1928.*

6 Jože Plečnik s študenti, okrog leta 1945 (Muzej in galerije mesta Ljubljane).
Jože Plečnik with his students, around 1945 (Ljubljana Museum and Galleries).

7 Narodna in univerzitetna knjižnica v Ljubljani, 1936–1941 (foto: B. Zupančič).
The National and University Library in Ljubljana, 1936–1941 (photo: B. Zupančič).



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Plečnik taught at the Faculty of Architecture in Ljubljana until his death. He died in Ljubljana in 1957.

His attachment to tradition and commitment to classical ideals meant that Plečnik was long relegated to the shadows of prominent functionalist architects (Le Corbusier and the CIAM). Only in the 1980s, at a time when modernism was fairly played out and lacked vision for the future, did his work attract western European attention. Plečnik's work was first shown in the United Kingdom in 1983 at an exhibition prepared by the Joint Centre for Urban Design at Oxford Brookes University in cooperation with the Ljubljana Museum of Architecture. It was held at the Museum of Modern Art in Oxford. His extensive work was first shown in France at a large exhibition at the Pompidou Centre in Paris in 1986. It was curated by François Burkhardt and Boris Podrecca in cooperation with Damjan Prelovšek and Boris Gostiša. The exhibit, which was placed within the context of discussions on postmodern architecture, had significant impact, which can be seen in the French coverage of the event. On this occasion *CNAC Magazine* published François Burkhardt's interview with Boris Podrecca, in which he stated that he had decided to present Plečnik to the French because "he truly created – real architecture and not just decora-



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je s študenti posvečal pretežno umetniškimi, estetskimi in prostorsko plastičnim problemom arhitekture. Njegova šola, iz katere je izšlo več generacij slovenskih arhitektov, je odločilno zaznamovala slovensko arhitekturo med obema vojnoma in po njej, dediščina njegovega učenja pa se pogosto izraža tudi v delu mlajše generacije slovenskih arhitektov. Ob pedagoškem delu se je intenzivno ukvarjal s projektiranjem. Po svoji vrnitvi domov je Ljubljani vdihnil popolnoma nov pečat, o čemer govorijo naslednja poglavja.

Plečnik je svoj seminar na ljubljanski fakulteti za arhitekturo vodil vse do svoje smrti. Umrli je v Ljubljani leta 1957.



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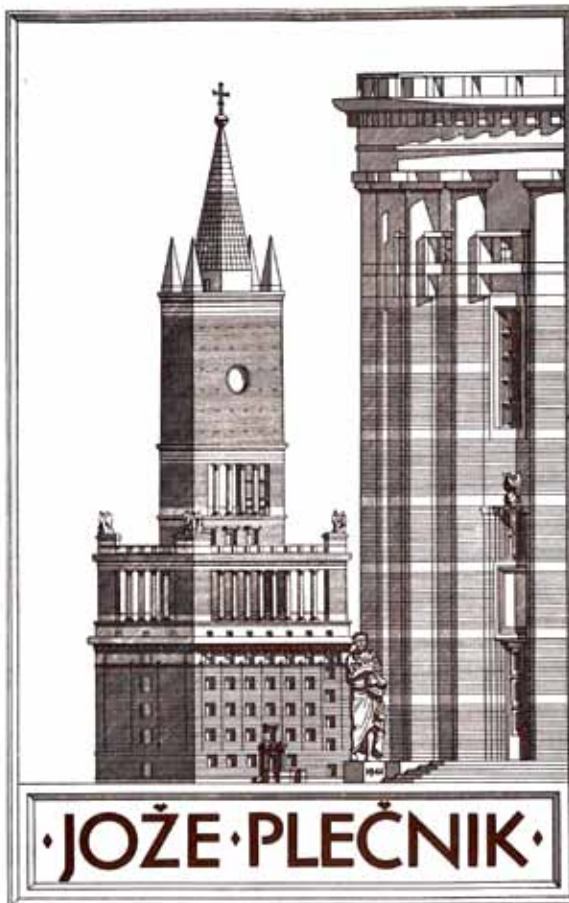
Zaradi svoje navezanosti na tradicijo in predanosti klasičnim idealom je bil Plečnik dolgo časa zapostavljen v senci velikih funkcionalističnih arhitektov (Le Corbusiera, in skupine okrog CIAM). Šele v osemdesetih letih prejšnjega stoletja, v času, ko se je modernizem nekako izpel in ni več videl poti naprej, je njegovo delo postalo zanimivo tudi za zahodnoevropsko javnost. V Veliki Britaniji so Plečnika prvič javno predstavili javnosti leta 1983 na razstavi, ki jo je v muzeju moderne umetnosti v Oxfordu pripravil Joint Centre for Urban Design na Oxford Brookes University v sodelovanju z ljubljanskimi arhitekturnimi muzejem. Francozi so njegovo obsežno delo prvič spoznali na veliki razstavi v Pompidoujevem centru v Parizu leta 1986, ki sta jo pripravila François Burkhardt in Boris Podrecca v sodelovanju z Damjanom Prelovškom in Borisom Gostišo. Razstava, ki je bila postavljena v kontekst razprav o postmoderni arhitekturi, je bila precej odmevna, kot je bilo mogoče razbrati iz francoskega tiska. Ob tej priložnosti je *CNAC Magazine* objavil intervju François Burkhardta z Borisom Podrecco, ki je povedal, da se je odločil, da Plečnika predstavi francoski publiki zato, ».../ ker je [ta] ustvarjal resnično – pravo arhitekturo in ne le dekoracije ali tehnologije; zaradi obsežnosti njegovega dela, ki ni omejeno samo na tehniko in strukturo,



- 1 Plečnik na Brionih leta 1956 (foto: L. Gostiša).
Plečnik on the Brijuni Islands, 1956 (photo: L. Gostiša).
- 2 Plečnikov grob na Žalah (foto: B. Zupančič).
Plečnik's grave at Žale Cemetery (photo: B. Zupančič).

- 3 Naslovnica kataloga razstave o Jožetu Plečniku v oxfordskem muzeju moderne umetnosti, 1983.
Catalogue title page for the Jože Plečnik exhibition at Museum of Modern Art Oxford, 1983.

tion or technology; because of the breadth of his work, which was not limited just to technical and structural details; and also because he was one of those universal architects that did not merely interpret the dogmas of their time, but expressed the universality inherent to architecture.² The same year Plečnik's work was also shown in Paris at the exhibition *Vienne 1880–1938, naissance d'un siècle*.³ Following these exhibitions, European interest in Plečnik's architecture rapidly increased. His works were shown at many exhibitions abroad, and many books and articles by Slovenian and other writers were published. The most recent significant exhibition took place in Brussels as part of the Slovenian presidency of the European Union in 2008. It was prepared by Slovenia's National Gallery in cooperation with Boris Podrecca.⁴



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4 Naslovnica kataloga razstave o Jožetu Plečniku v Parizu, 1986.

Catalogue title page for the Jože Plečnik exhibition in Paris, 1986.

5 Naslovnica kataloga razstave *Architecte Jože Plečnik (1872-1957)* v bruseljskih kraljevih muzejih, 2008.

Catalogue title page for the exhibition *Architect Jože Plečnik (1872-1957)* at the Royal Museums of Fine Arts of Belgium, 2008.



in zato, ker spada med tiste univerzalne arhitekta, ki niso samo interpretirali dogem svoje dobe, ampak so izražali univerzalnost, ki je lastna arhitekturi.² Plečnik je bil istega leta v Parizu predstavljen tudi na razstavi *Vienne 1880–1938, naissance d'un siècle*.³ Po teh razstavah je v Evropi zanimanje za Plečnikovo arhitekturo hitro naraščalo. Njegova dela so bila predstavljena na številnih razstavah v tujini, o njih pa so bile objavljene tudi številne monografije ter razprave domačih in tujih avtorjev. Zadnje odmevno razstavo je v okviru slovenskega predsedovanja Evropski uniji leta 2008 v Bruslju pripravila Narodna galerija Slovenije v sodelovanju z Borisom Podrecco.⁴

Plečnik je živel in ustvarjal na meji treh kultur – romansko-sredozemske, slovanske in germanske. V svobodnem dialogu s tradicionalnimi oblikami, ki jih je uporabljal lahko v novih kombinacijah, razmerjih in ritmih, je ustvaril most med tradicijo in modernostjo. Podobno kot Fabiani je s svojim delom zaznamoval tri srednjeevropska mesta – Dunaj, Prago in Ljubljano. Opus, ki ga je zapustil v teh mestih, jasno izraža njegov umetniški razvoj od čiste dekorativne secesije v dunajskem obdobju do modernistične preprostosti in stroge monumentalnosti, prežete z zgodovinskimi referencami v njegovi zreli dobi v Pragi in Ljubljani.

Breda Mihelič

Opombe

¹ Jacek Purchla, Jože Plečnik in the mirror of Central Europe, v *Jože Plečnik: arhitekt i wizjoner / architect and visionary: 1872–1957*, Krakov, 2006, str. 8.

² Boris Podrecca, Le plaisir et le tragique, *CNAC Magazine*, mar–rec–april 1986, str. 30–32.

³ *Dunaj 1880–1938, rojstvo stoletja*.

⁴ Razstava je bila odprta v Musées royaux des Beaux Arts de Belgique v Bruslju med 14. majem in 20. avgustom 2008.



Plečnik lived and worked at the borders of three cultures: Romance-Mediterranean, Slavic, and Germanic. In contemporary dialogue with traditional forms, which he was able to use in new combinations, relationships, and rhythms, he fashioned a bridge between tradition and modernism. Like Fabiani, he shaped three central European cities with his work: Vienna, Prague, and Ljubljana. The works he created in these cities clearly express his artistic development from the pure decoration of the Secession during his Viennese period to the modernist simplicity and stern monumentality permeated with historical references in his mature work in Prague and Ljubljana.

Breda Mihelič

Notes

¹ Jacek Purchla, Jože Plečnik in the mirror of central Europe, in *Jože Plečnik: arhitekt i wizjoner / Architect and visionary: 1872–1957*, Krakow, 2006, p. 8.

² Boris Podrecca, Le plaisir et le tragique, *CNAC Magazine*, Mar.–Apr. 1986, pp. 30–32.

³ *Vienna 1880–1938, Birth of a Century*.

⁴ The exhibition was on view at the Royal Museums of Fine Arts of Belgium in Brussels from May 14th to August 20th, 2008.

Ljubljana

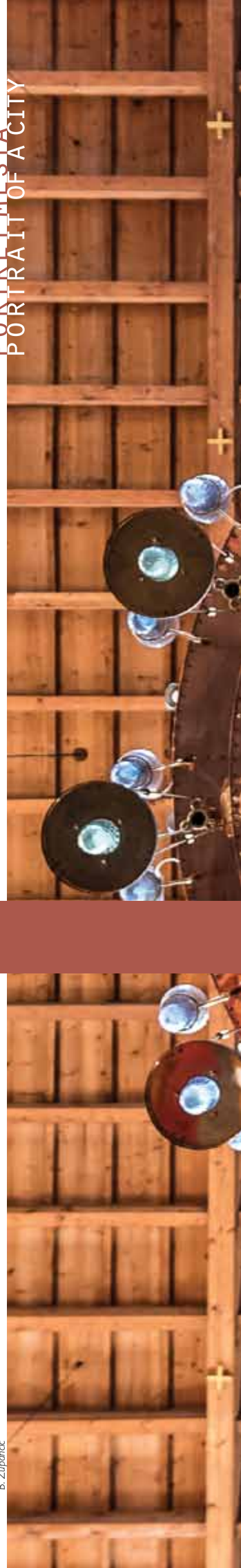
V NOVI DRŽAVI

V tem poglavju je predstavljena Ljubljana med obema vojnama, ko so se Slovenci po razpadu Avstro-Ogrske leta 1918 priključili novi državi – Kraljevini Srbov, Hrvatov in Slovencev (SHS), poznejši Kraljevini Jugoslaviji. Govori o ustanovitvi slovenske univerze, ljubljanske šole za arhitekturo in drugih dejavnikih, ki so odločilno vplivali na razvoj mesta. Opisuje širši kontekst mestnega razvoja med obema vojnama, v katerem si je Plečnik prizadeval uresničiti svojo vizijo velike Ljubljane.

Ljubljana

IN A NEW STATE

This chapter presents Ljubljana during the interwar period, which began when Slovenians joined a new state after the 1918 dissolution of Austria-Hungary – the Kingdom of the Serbs, Croats, and Slovenes, later renamed the Kingdom of Yugoslavia. It discusses the foundation of a Slovenian university, the Ljubljana School of Architecture, and other factors that had a decisive impact on Ljubljana's development. In addition, it presents a broader context of the city's development during the interwar period, in which Plečnik strove to implement his vision of greater Ljubljana.





Po koncu prve svetovne vojne in razpadu avstro-ogrške monarhije so se Slovenci odločili za priključitev k »slovanskemu jugu«. Združitev z drugimi južnoslovanskimi narodi je bila eden od temeljnih ciljev slovenskega političnega programa že pred vojno. Zahtevo po združitvi Slovencev, Hrvatov in Srbov so že leta 1909 zapisali v spomenici kranjskega deželnega zbornice, med vojno, leta 1917, pa v tako imenovani Majniški deklaraciji¹.



Politična pričakovanja Slovencev v novi državi, pod krono srbske dinastije Karadorđevićev, so bila velika, vendar so se že kmalu izjalovila. Slovenci so leta 1920 na koroškem plebiscitu izgubili Koroško – zibelko slovenstva –, ki je pripadla Avstriji, z določitvijo zahodne meje po Rapalski pogodbi pa je istega leta tretjina slovenskega etničnega ozemlja ostala v Kraljevini Italiji. Priključitev Prekmurja matični domovini je bila le obliž na rani majhnega, prebujajočega se naroda.

Kraljevina SHS je bila podobno kot prejšnja država – eksplozivna mešanica različnih narodov, gospodarsko razvitih okolij, kultur in verstev, med katerimi so vladale podobne napetosti kot v večnarodni avstro-ogrski monarhiji. Po streljih v skupščini v Beogradu junija 1928, ko je pro-srbsko usmerjeni črnogorski poslanec streljal na hrvaške poslance, je kralj Aleksander I. ukinil vidovdansko ustavo, razpustil parlament in stranke ter uvedel šestojanuarsko diktaturo. Kraljevina SHS se je preimenovala v Kraljevino Jugoslavijo. V njej je bil Beograd prestolnica nove države in sedež vlade, v kateri se je odločalo o zunanji in notranji politiki ter vojski, Zagreb je bil največje finančno središče, Ljubljana pa je kot gospodarsko najrazvitejša lahko izkoriščala prednosti jugoslovanskega trga.

Čeprav nova država ni zagotavljala enakopravnosti in se Slovenci v njej kljub pričakovanjem niso mogli popolnoma narodnostno uveljaviti, je bil njihov položaj na političnem, gospodarskem in kulturnem področju vendarle boljši kot v prejšnji državi. Slovenski jezik je dobil svoje mesto v šolstvu na vseh ravneh², zaživela je slovenska univerza in ustanovljenih je bilo več pomembnih ustanov. Slovenci so v novi državi postali pomemben politični dejavnik v odnosih med Srbi in Hrvati ter so tudi gospodarsko precej napredovali, zlasti v industriji in bančništvu. Vsa področja gospodarstva so se modernizirala, poslovanje pa se je sloveniziralo. Takoj po vojni sta se sicer začela krepiti tudi slovenski kapital in podjetništvo, vendar je bilo konec tridesetih let še vedno trideset odstotkov kapitala v tujih, predvsem avstrijskih in čeških rokah.

After the end of the First World War and the dissolution of Austria-Hungary, Slovenians decided to join the "Slavic south." A union with other South Slavic nations was one of the fundamental goals of the Slovenian political programme even before the war. The demand for a union of Slovenians, Croats, and Serbs was already put down in a memorandum of the Carniolan provincial assembly as early as 1909, as well as in the 1917 May Declaration during the war.¹ Slovenians had great political expectations in the new Kingdom of the Serbs, Croats, and Slovenes, which was ruled by the Serbian dynasty of Karadorđević, but they already proved futile within the first twenty years. They lost Carinthia (the cradle of Slovenian identity) to Austria in the 1920 Carinthian Plebiscite, and, after the western border was defined according to the 1920 Treaty of Rapallo, a third of ethnic Slovenian territory was annexed to the Kingdom of Italy. The annexation of Prekmurje to Yugoslavia was small consolation for the burgeoning nation. Similar to Austria-Hungary, the Kingdom of the Serbs, Croats, and Slovenes was an explosive mix of various ethnic groups, economically developed centres, cultures, and religions, between which similar tensions existed as in the multi-ethnic Austria-Hungary. After the incident in the National Assembly in Belgrade in June 1928, during

- 1 Osmrtnica Avstriji ob razpadu monarhije leta 1918. Newspaper Comic death notice upon the 1918 dissolution of the monarchy.
- 2 Zemljevid Kraljevine SHS/Jugoslavije (Zemljepisni muzej GIAM ZRC SAZU). Map of the Kingdom of the Serbs, Croats, and Slovenes / Yugoslavia (Geographical Museum GIAM ZRC SAZU).
- 3 Zastava Kraljevine SHS/Jugoslavije (Wikimedia Commons). Flag of the Kingdom of the Serbs, Croats, and Slovenes / Yugoslavia (Wikimedia Commons).



which a pro-Serbian deputy shot two Croatian deputies, King Alexander I abrogated the St. Vitus Day Constitution, dissolved the Assembly, and declared the Sixth of January Dictatorship. The Kingdom of the Serbs, Croats, and Slovenes was renamed the Kingdom of Yugoslavia. In it, Belgrade was the capital of the new state and the seat of the new government, which decided on domestic and foreign policies, and the armed forces. Zagreb was the largest financial centre, and, as the most economically developed city, Ljubljana was able to exploit the advantages of the Yugoslav market.

Even though the new state did not ensure equality and Slovenians could not fully establish themselves as a nation in it despite their expectations, the political, economic,





4 Zemljevid monarhije Jugoslavije (Zemljepisni muzej GIAM ZRC SAZU). [Map of the Kingdom of Yugoslavia \(Geographical Museum GIAM ZRC SAZU\)](#).

5 Ljubljanski velesejem, razglednica iz leta 1929 (Wikimedia Commons). [Ljubljana Grand Fair, 1929 postcard \(Wikimedia Commons\)](#).

6 Zemljevid Dravske banovine (Zemljepisni muzej GIAM ZRC SAZU). [Map of the Drava Province \(Geographical Museum GIAM ZRC SAZU\)](#).

7 Razglednica Ljubljane iz leta 1937 (Wikimedia Commons). [Ljubljana postcard, 1937 \(Wikimedia Commons\)](#).

Politični pomen Ljubljane

V Ljubljani je bila leta 1918 ustanovljena narodna vlada Slovenije, ki se je že čez leto dni preoblikovala v deželno vlado. Po vidovdanski ustavi iz leta 1921 je Ljubljana ostala samo še sedež pokrajinske uprave za Slovenijo, slovensko ozemlje pa je bilo razdeljeno na dve oblasti – mariborsko in ljubljansko. Celovitost Slovenije je bila obnovljena po državnem udaru leta 1929, ko sta bili mariborska in ljubljanska oblast združeni v Dravsko banovino, Ljubljana pa je postala njeno politično, upravno in gospodarsko središče.

Čeprav je bila Ljubljana v primerjavi z Beogradom manj pomembna, so po vojni tukaj številne države odprle svoja konzularna predstavništva,³ med njimi Avstrija, Belgija, Češkoslovaška, Danska, Francija, Italija, Poljska, Portugalska, Romunija in Španija, kar je prispevalo k njeni prepoznavnosti v Evropi.

Število prebivalcev in obseg mesta

Ljubljana je imela po popisu prebivalstva leta 1931 nekaj manj kot 60 tisoč prebivalcev, sosednji Zagreb, prestolnica Hrvatov, 185 tisoč, Beograd, glavno mesto Kraljevine Jugoslavije, pa več kot 240 tisoč prebivalcev, kar pomeni, da je bil Zagreb skoraj trikrat večji kot Ljubljana, Beograd pa celo štirikrat. Leta 1935, ko so se ljubljanski mestni ob-



and cultural position of Slovenians was nonetheless better than in Austria-Hungary. The Slovenian language obtained its place at all levels of education,² a Slovenian university sprang to life, and a series of important institutions were established. In the new state Slovenians became an important political factor in the relations between Serbs and Croats, and they also experienced substantial economic progress, especially in industry and banking. All economic areas were modernized and business operations were Slovenianized. Slovenian capital and entrepreneurship began to strengthen immediately after the war, but, by the end of the 1930s, 30% of the capital was still in foreign (predominantly Austrian and Czech) hands.

Ljubljana's political importance

In 1918, a national government of Slovenia was established in Ljubljana, which was reorganized into a provincial government the following year. In accordance with the St. Vitus Day Constitution of 1921, Ljubljana remained only the seat of the regional administration for Slovenia, and the Slovenian territory was divided into the Ljubljana and Maribor provinces. Slovenia's integrity was re-established after the 1929 coup d'état, when the two provinces were combined into the Drava Province and Ljubljana became its political, administrative, and economic centre.

Even though Ljubljana was less important than Belgrade, many countries opened their consulates³ there after the war, including Austria, Belgium, Czechoslovakia, Denmark, France, Italy, Poland, Portugal, Romania, and Spain; this increased Ljubljana's profile in Europe.

Population and size

According to the 1931 census data, Ljubljana had a population of just under 60,000; the population of the



čini priključile še sosednje – Šiška, Moste in Vič – z vsemi vred, je število njenih prebivalcev zraslo na 85 tisoč, mestna površina pa se je povečala na dobrih 6500 hektarjev. Kljub temu se razmerje v številu prebivalcev med Ljubljano, Zagrebom in Beogradom ni bistveno spremenilo, in Ljubljana je še vedno zaostajala za navedenima.

V Ljubljano se je po italijanski zasedbi Primorske, posebno v času fašizma, priselilo zelo veliko Slovencev iz Trsta in Gorice ter njune okolice. Spremenila se je tudi narodnostna sestava prebivalstva Ljubljane. Številni Nemci so se odselili ali vsaj potuhnili, priselili pa so srbski oficirji in vojaštvo. Po oktobrski revoluciji v Rusiji so k nam prišli – na poti v Pariz – tudi številni dobro izobraženi ruski izseljenci. Ljubljana je bila torej majhna, vendar narodnostno raznovrstna.

Kulturna vloga Ljubljane

Po vojni sta se močno krepila kulturna vloga Ljubljane in njen pomen na področju znanosti. V mesto so se vračali številni izobraženci, ki so prej delovali v tujini in so se tam



tudi uveljavili, med njimi profesorji, inženirji, umetniki in drugi. Ti so veliko pripomogli k temu, da so bili leta 1919 ustanovljeni slovenska univerza, glasbeni konservatorij in orkestralno društvo, ljubljanska inženirska zbornica, klub arhitektov in številne nove kulturne ustanove, na primer narodna galerija, muzeji, akademija znanosti in umetnosti, univerzitetna knjižnica itd. Po vojni so nekatere deželne ustanove, na primer deželni muzej, deželno gledališče in muzejsko društvo, dobile nacionalni pomen in so se preimenovali v narodni muzej, narodno gledališče itd. V Ljubljani je bil leta 1921 ustanovljen francoski inštitut, delovati so začela številna društva, na primer društvo novinarjev, društvo slovenskih upodablajočih umetnikov, znanstveno društvo za humanistične vede, društvo književnikov ipd. Leta 1926 je bil ustanovljen tudi slovenski PEN klub. Izhajati je začelo veliko novih časopisov in revij, razvila se je založniška dejavnost. Kulturno in umetniško življenje je torej postalo izjemno razgibano.

Slovenska univerza in ljubljanska šola za arhitekturo

Najpomembnejša pridobitev za Slovence je bila nedvomno ustanovitev univerze. Boj za slovensko univerzo se je začel že leta 1848, ko so Slovenci vladi na Dunaju poleg političnega programa prvič postavili zahtevo po ustanovitvi slovenske univerze, najjasneje pa je to zahtevo oblikoval kranjski deželni zbor februarja 1898. Po propadu av-

Croatian capital, Zagreb, was 185,000; and the capital of the Kingdom of Yugoslavia, Belgrade, had a population of more than 240,000. This means that Zagreb was nearly three times and Belgrade even four times larger than Ljubljana. In 1935, when the neighbouring municipalities of Šiška, Moste, and Vič and their villages were incorporated into the City of Ljubljana, its population increased to 85,000 and its size grew to a full 6,500 hectares. Nonetheless, the population ratio between Ljubljana, Zagreb, and Belgrade did not change significantly, and Ljubljana continued to lag behind the other two capital cities.

After the Slovenian Littoral was annexed to Italy and especially under Fascism, large numbers of Slovenians emigrated to Ljubljana from Trieste and Gorizia and their surroundings. The ethnic composition of the Ljubljana population changed then. Many Germans moved away, or at least kept a low profile and Serbian officers and other Serbian members of the military moved in. After the Russian October Revolution, a number of highly educated Russian emigrants also arrived in Ljubljana on their way to Paris. Ljubljana was thus a small but ethnically diverse settlement experiencing dynamic development.

Ljubljana's cultural role

After the war, Ljubljana's cultural role and its importance in science began to strengthen significantly. Numerous intellectuals that worked and made themselves valued



abroad returned to the city, including university professors, engineers, and artists. They contributed greatly to the 1919 establishment of the Slovenian university, Music Conservatory, Orchestral Society, Ljubljana Chamber of Engineers, Architects' Club, and a series of new cultural institutions, such as the National Gallery, various museums, the Academy of Arts and Sciences, and the University Library. After the war, some provincial institutions, such as the Provincial Museum, the Provincial Theatre, and the Museum Society, were assigned national importance and were renamed the National Museum, the National Theatre, and so on. In 1921 the French Institute was established in Ljubljana and many societies began operating in the city (e.g., the Journalists' Society, the Slovenian Fine Artists' Society, and the Writers' Societies). In 1926, the Slovenian Centre of PEN International was established. A number of new newspapers and maga-

1 Univerza v Ljubljani leta 1929 (Sistory). [University of Ljubljana, 1929 \(Sistory\)](#).

2 Narodno gledališče, razglednica (Wikimedia Commons). [National Theatre, postcard \(Wikimedia Commons\)](#).

stro-ogrske monarhije je bila univerza v Ljubljani ena od prvih zahtev, ki so jih Slovenci postavili vladi v Beogradu. Zakon o slovenski univerzi je tako že leta 1919 v Beogradu podpisal regent Aleksander in še istega leta je slovenska univerza začela delovati. Sprva je imela štiri fakultete: pravno, filozofsko, medicinsko in teološko, tehnika pa je bila po vzoru avstrijskih univerz zamišljena kot tehniška visoka šola zunaj univerze. Po odločnem nasprotovanju tehniške stroke je bil 19. maja 1919 ustanovljen tehniški visokošolski tečaj, leta 1920 pa tudi tehniška fakulteta.

Že v prvem letu se je na ljubljansko univerzo vpisalo devetsto študentov, približno toliko, kot jih je pred vojno študiralo na avstrijskih univerzah in visokih šolah. Do leta 1941 je diplomiralo dva tisoč šeststo študentov. Sprva je bila dobra četrtnina profesorjev Neslovencev (Hrvati, Srbi, Čehi in Rusi), pozneje pa so ta mesta vse bolj prevzemali Slovenci.

V okviru tehniške fakultete je leta 1920 začel delovati oddelek za arhitekturo. Da je bil študij arhitekture vpeljan že takoj po ustanovitvi univerze, je bil najbolj zaslužen Ivan Vurnik, ki je k sodelovanju takoj povabil Maksa Fabianija in Jožeta Plečnika. Fabiani je vabilo zavmil, Plečnik pa ga je sprejel in se leta 1921 iz Prage vmil v Ljubljano, kjer je začel kot redni profesor delati v študijskem letu 1920–1921. Vse do leta 1935 je ob pedagoških obveznostih v Ljubljani delal tudi v Pragi, kjer je sodeloval pri projektih, povezanih s prenovo reprezentančnih objektov za predsednika Tomáša G. Masaryka.

Po Plečnikovih načrtih je bila med letoma 1920 in 1921 zgrajena skromna stavba tehniške fakultete (Stara tehnika ob Aškerčevi cesti), v kateri je pouk potekal do preselitve v šolo na Grabnu leta 1947.

Šola za arhitekturo je imela odločilno vlogo pri uveljavitvi slovenske moderne arhitekture in urbanizma. Prvi diplomanti šole za arhitekturo so bili France Tomažič, Dušan Grabrijan in Dragotin Fatur. Sredi tridesetih let je študij končala druga generacija študentov, med njimi Milan Sever, Edvard Ravnikar, Marjan Tepina idr., ki so že pred začetkom vojne začeli prevzemati naloge na področju urbanizma in arhitekture.

Čeprav je bila univerza v Zagrebu ena od najstarejših v Evropi, ustanovljena je bila že leta 1668, je tehniško fakulteto dobila šele leta 1919, sočasno z Ljubljano, leta 1926 pa še arhitekturni oddelek na akademiji likovnih umetno-

zines began to be published and the publishing activity began to develop. Hence, cultural and artistic life became extremely dynamic.

The Slovenian university and the Ljubljana School of Architecture

The most important achievement for Slovenians was undoubtedly the establishment of a Slovenian university. Slovenians began fighting for their own university back in 1848, when in addition to forming a political programme they also voiced a demand for the establishment of a Slovenian university to the government in Vienna for the first time. This demand was formulated most clearly by the Carniolan provincial assembly in February 1898. After the dissolution of Austria-Hungary, the demand to establish a university in Ljubljana was one of the first ones that Slovenians addressed to the government in Belgrade. The Slovenian University Act was thus signed by Prince Regent Alexander in Belgrade as early as 1919 and the university began operation that very same year. Initially it included four faculties: the faculties of law, arts, medicine, and theology. Following the model of Austrian universities, the technical faculty was first envisaged as a technical college outside the university but, after strong opposition from the technical community, a higher educational technical course was established on May 19th, 1920 and a technical faculty in 1920.

Nine hundred students already enrolled in the University of Ljubljana during the first academic year, which is roughly the same number of students that studied at Austrian universities and colleges before the war. By 1941, 2,600 students graduated from the university. Initially over a quarter of all professors were non-Slovenian (Croats, Serbs, Czechs, and Russians), whereas later on these positions were increasingly filled by Slovenians. The department of architecture was established in 1920 as part of the technical faculty. The credit for the introduction of the architecture programme immediately after the university's establishment goes largely to Ivan Vurnik, who immediately invited Max Fabiani and Jože Plečnik to come and teach in the department. Fabiani rejected his invitation, whereas Plečnik accepted, and in 1921 he returned from Prague to Ljubljana, where he started working as a full professor during the 1920/1921 academic year. In addition to teaching in Ljubljana, he continued working in Prague up until 1935 on projects connected with the renovation of the presidential residence for President Tomáš Garrigue Masaryk.

Between 1920 and 1922 a modest building of the Technical Faculty was built along Aškerčeva cesta (Aškerc Street) following Plečnik's designs. This is where classes took place until their 1947 relocation to the building at Graben Primary School.

The School of Architecture played a decisive role in establishing modern Slovenian architecture and urban planning. Its first graduates included France Tomažič, Dušan Grabrijan, and Dragotin Fatur. In the mid-1930s the second generation of students completed their studies at this school, including Milan Sever, Edvard Ravnikar, and Marjan Tepina, who began working on urban planning and architectural projects even before the war.

The University of Zagreb was one of the oldest European universities (established in 1668), but it only obtained

3 Stara tehnika (Muzej za arhitekturo in oblikovanje). Old Technical Faculty building (Museum of Architecture and Design).



sti. Oddelek je tedaj prevzel Drago Ibler, ki je študiral v Dresdnu, Parizu in Berlinu pri Hansu Poelzigu. V program je uvedel moderno arhitekturo in pouk organiziral na ateljejski način. Njegova šola je bila tako kot ljubljanska izjemno pomembna za uveljavitev moderne arhitekture in šolanje nove generacije hrvaških arhitektov. Najstarejši oddelek za arhitekturo med tremi prestolnicami nove države je imela tehniška fakulteta univerze v Beogradu, ki je bila ustanovljena že v študijskem letu 1888–1889. V njenem okviru je že leta 1897 začel delovati tudi zasebni arhitekturni odsek. Leta 1905 je tehnična fakulteta z arhitekturnim oddelkom postala ena od petih članic beograjske univerze.

Plečnikov in Vurnikov seminar

Na novoustanovljenem oddelku za arhitekturo je Plečnik predaval arhitekturno kompozicijo, Vurnik pa predvsem tehnične predmete. V študijskem letu 1925–1926 se je oddelek razdelil na dva seminarja, ki sta ju popolnoma ločeno vodila Plečnik in Vurnik v skladu s svojimi arhitekturnimi prioriteta in prepričanji. Plečnikova šola je bila bolj umetniška, saj je ta arhitekturo razumel predvsem kot umetniško disciplino in se je še posebej po tem, ko je leta 1927 s študenti obiskal Akropolo v Atenah, vse bolj navduševal nad klasično arhitekturo in umetnostjo. Vurnikova šola je bila bolj tehniška, čeprav ji ne moremo popolnoma odvzeti umetniških primesi. Po obisku pariške razstave dekorativnih umetnosti leta 1925 se je Vurnik od dekorativizma, ki je zaznamoval njegov opus v začetku dvajsetih let, popolnoma preusmeril v funkcionalizem.

Plečnik je na šolo prišel z izkušnjami iz poučevanja na obrtni šoli v Pragi, način poučevanja in učne metode pa je povzel po svojem dunajskem profesorju Ottu Wagnerju. Njegovo poučevanje je dajalo prednost arhitekturni kompoziciji in večjemu nisanju. Proces poučevanja je organiziral v obliki seminarjev, na katerih profesorji in študentje skupaj rešujejo načrtovalske probleme. Sistem seminarjev se je na ljubljanski šoli za arhitekturo ohranil vse do danes. Plečnik je bil do študentov zahteven, delali so dobesedno od jutra do večera, vse dni v tednu in tudi med počitnicami, zahteval je veliko predanost arhitekturi in že v začetku študija je tiste, ki so se ukvarjali še s katero drugo dejavnostjo, odslovil iz seminarja. Ob izjemni risarski disciplini je Plečnik študente navajal tudi na to, da se niso zadovoljili s prvo rešitvijo problema ali naloge, ampak so najboljšo in najlepšo iskali v številnih različicah. Ostril jim je čut za to, kaj je uporabno, estetsko in etično. Po izjemni risarski izobrazbi študentov je postala njegova šola kmalu prepoznavna tudi zunaj domovine.



a technical faculty in 1919, just like Ljubljana. The department of architecture was established in 1926 as part of the Zagreb Academy of Fine Arts and Drago Ibler, who had studied in Dresden, Paris, and Berlin with Hans Poelzig, became its head. He introduced modern architecture into the programme and set up studio-based classes. Similar to the school in Ljubljana, his school was key to the establishment of modern architecture and the training of a new generation of Croatian architects. Among the three capital cities in the new state, the oldest architecture department was found at the University of Belgrade's Technical Faculty. The faculty was already established during the 1888/1889 academic year and a private architecture department began operating as part of it in 1897. In 1905 the Technical Faculty and its architecture department became one of the five members of the University of Belgrade.

Plečnik's and Vurnik's classes

At the newly established architecture department Plečnik taught architectural composition and Vurnik primarily delivered lectures in technical courses. During the 1925/1926 academic year the department was divided into two sets of classes that were taught separately by Plečnik and Vurnik in accordance with their architectural priorities and beliefs. Plečnik's school was more art-oriented because he understood architecture primarily as an art discipline, and, especially after visiting the Acropolis of Athens with his students in 1927, he became increasingly interested in Classical architecture and art. Vurnik's school was more technical, even though

1 Iz Plečnikovega seminarja (Muzej za arhitekturo in oblikovanje). **Plečnik's classes (Museum of Architecture and Design).**

2 Plečnik na Akropoli (Muzej za arhitekturo in oblikovanje). **Plečnik at the Acropolis (Museum of Architecture and Design).**



- 3 Vurnik s študenti pred ekskurzijo v Berlin (*Arhitektov bilten*, posebna izdaja, 1994). Vurnik and his students before their trip to Berlin (*Arhitektov bilten*, special issue, 1994).
- 4 Plečnikova Ljubljana (foto: B. Zupančič). Plečnik's works in Ljubljana (photo: B. Zupančič).



Do modernega funkcionalizma je bil Plečnik zadržan, čeprav je sodobno dogajanje na arhitekturni sceni vseskozi budno spremljal. To dokazujejo revije in knjige, ki jih je imel v svoji knjižnici. Bolj je moderno gibanje privlačilo njegove študente. Potem ko so leta 1925 v Parizu obiskali razstavo dekorativnih umetnosti in videli tudi Le Corbusierov *Pavillon de l'esprit nouveau*, so se nekateri začeli vse bolj oddaljevati od profesorja.

Vurnik je izhodišča svojega pedagoškega dela pojasnil v članku Vurnikova šola za arhitekturo, ki ga je objavil v reviji *Dom in svet* leta 1927:⁴ »Šola hoče biti sodobna – tj. vzgajati hoče ljudi, ki naj bi bili sposobni ustvarjati tako, kakor to življenje samo od nas zahteva. In tako ustvarjanje mora biti predvsem smotreno, konstruktivno pravilno in čim najbolj enostavno; lepota naj se skuša doseči že v lepi in pravilni obdelavi materiala. Najvišji cilj šole pa ni goli konstruktivizem – marveč tisti idealizem, ki je bil vodnik v vseh časih zdravega umetniškega razvoja.« Vurnik je v seminarju s študenti spremljal razvoj moderne arhitekture in urbanizma s teoretičnega in praktičnega vidika. V učni

it did include some artistic features as well. After visiting the 1925 International Exhibition of Modern Decorative and Industrial Arts in Paris, Vurnik moved away from decorative architecture, which characterized his work in the early 1920s, and completely switched over to functionalism.

Plečnik had teaching experience from the Prague Trade School and he used the same teaching methods as his Vienna professor Otto Wagner. His classes focused on architectural composition and drawing skills, and were organized as courses in which professors and students solve planning problems together. This system is still used at the Ljubljana School of Architecture today. Plečnik demanded a lot from his students; they practically had to work from morning until night, all days of the week and even during school breaks. He required a great commitment to architecture, and even in the very beginning dismissed those from his class that were also involved in other activities. In addition to the great drawing discipline he maintained, Plečnik also taught his students not to be satisfied with the first solution to a problem or assignment they came up with, but to seek the best and most beautiful solution by creating several versions. He sharpened his students' sense for what is useful, aesthetic, and ethical. His school soon became known for its students' exceptional drawing skills even outside Slovenia.

Plečnik kept his distance from modern functionalism, even though he constantly kept abreast of the developments in modern architecture. This is also proved by a series of magazines and books he kept in his library. The modern movement was more attractive to his students, and after they visited the exhibition of decorative arts in Paris in 1925 and saw Le Corbusier's *pavillon de l'esprit nouveau* (Pavilion of the New Spirit) there, some



program je uvedel nauk o gradnji mest in študentom predaval tudi o regionalnem načrtovanju. Pri pedagoškem delu je teoretično in načrtovalsko uveljavljal arhitekturni in urbanistični nazor modernega gibanja: »Vsak zaveden eklekticism nam bodi pri našem delu hote izključen, ker vemo, da eklekticism ne more biti ne v vsakdanjem življenju ne v umetnosti zdrava podlaga razvoja.«⁵ V Vurnikovem seminarju je diplomiralo več pomembnih slovenskih modernistov, kot sta arhitekta Stanko Rohrman in Miroslav Kos, ter nekaj »odpadnikov« iz Plečnikovega seminarja, na primer Herman Hus, Janko Omahen in Jože Platner, ki pa so se težko osvobodjali Plečnikovega vpliva. Vurnikovi diplomanti so sodelovali tudi v modernizem usmerjeni skupini Petkovci, v kateri so se jim pridružili še Josip Costaperaria ter Plečnikovi diplomanti France Tomažič, Maks Strenar in Katarina Grasselli.

Različna poglede sta Plečnik in Vurnik izražala tudi v arhitekturnih in urbanističnih nalogah. Plečnik je med obema vojnoma preoblikoval Ljubljano v narodno prestolnico z manjšimi prefinjenimi posegi v obstoječe mestno tkivo (ureditev trgov, ulic, izgradnja mostov, ureditev mestnih urbanističnih potez), kar je predstavljeno v naslednjem poglavju, Vurnik pa je postavil temelje funkcionalističnega urbanizma s predlogi za regulacijo Bleda, Radovljice in Kranja ter prvimi prometnimi in regionalnimi analizami. Vurnik je o aktualnih problemih arhitekture in urbanizma tudi veliko pisal, v člankih je spremljal ter komentiral dogajanje na področju arhitekture in urbanizma v tujini, se udeleževal mednarodnih natečajev in razstav. Na razstavi dekorativnih umetnosti v Parizu leta 1925 je razstavil fotografije Zadružne gospodarske banke, na razstavi v Berlinu pa predstavil svoj regulacijski načrt Bleda kot vrtnega mesta.⁶ Pomemben dokument njegovega razumevanja modernega urbanizma, ki ga je posredoval tudi študentom, je urbanistična študija Ljubljane iz leta 1935⁷, diplomsko delo njegovih študentov, iz katerega lahko razberemo, da so jih zanimali funkcionalni in prometni problemi mesta in da so se pri načrtovanju pozidave severnega dela mesta z lamelnimi bloki v paralelnih vrstah, naravnanih v heliocentrični osi, zgledovali pri sodobnem nemškem urbanizmu.

Povezave z jugoslovanskimi arhitekti in tujino

V Ljubljani je bila leta 1919 ustanovljena Ljubljanska inženirska zbornica, ki je sprva delovala pod okriljem Društva jugoslovanskih inženirjev in arhitektov, pozneje pa samostojno. Znotraj društva je bilo več sekcij, med njimi tudi klub arhitektov, v katerega je bilo leta 1934 vključenih le osemnajst arhitektov, vendar je število teh hitro narasčalo. Med drugim so se ukvarjali z organizacijo razstav v kraljevini in tujini in se zavzemali za javne natečaje, ki bi mladim arhitektom omogočali, da se uveljavijo.

H krepitvi vezi med jugoslovanskimi arhitekti je prispevala jugoslovanska revija *Arhitektura*, ki so jo leta 1931 ustanovili slovenski, hrvaški in srbski arhitekti. Izhajala je vse do leta 1934. V njej so predstavljali svoja dela, objavljali članke in ažurne informacije o dogajanjih v tujini, poročali o novih tujih knjigah in revijah. Zaradi pestrosti in kakovosti prispevkov so revijo poznali tudi v Franciji, omenjala pa jo je celo francoska revija *L'Architecture d'Aujourd'hui*.⁸ Leta 1931 so jugoslovanski arhitekti sodelovali na mednarodni razstavi sodobne arhitekture v Parizu, v Jakopi-



students began to increasingly move away from their professor.

Vurnik explained the bases for his teaching in the article "Vurnikova šola za arhitekturo" (Vurnik's School of Architecture), published in the magazine *Dom in svet* (Home and World) in 1927:⁴ "The school's intention is to be modern – that is, to train people capable of designing things in the way that life itself demands it. Such design must first and foremost be expedient, constructive, appropriate, and as simple as possible; beauty should already be achieved through beautiful and proper treatment of materials. However, the school's highest goal is not bare constructivism, but the type of idealism that has guided all periods of healthy artistic development."⁵ In his classes, Vurnik stayed current on the theoretical and practical development of modern architecture and urban planning together with his students. He introduced urban planning into the syllabus and also delivered lectures on regional planning. Through his classes, he established the architectural and urban-planning principle of the modern movement in theory and practice: "Any intentional eclecticism should be excluded from our work because we know that eclecticism cannot form a sound development basis in our everyday lives nor in art." Several important Slovenian modernist architects graduated from Vurnik's classes, including Stanko Rohrman and Miroslav Kos, as well as several individuals that had switched over from Plečnik's classes (e.g., Herman Hus, Janko Omahen, and Jože Platner), who, however, found it difficult to free themselves of Plečnik's influence. Vurnik's graduates were also members of a group of modernism-oriented architects called the "Petkovci" (the Friday Club), who were also joined by Josip Costaperaria and Plečnik's graduates France Tomažič, Maks Strenar, and Katarina Grasselli.

Plečnik and Vurnik also expressed their different views in their architectural and urban-planning projects. During the interwar period, Plečnik transformed Ljubljana into a national capital by introducing sophisticated changes to the existing urban fabric (he designed squares, streets,

1 Vurnikova šola, *Idejne rešitve k novi regulaciji Velike Ljubljane, 1935* (Muzej za arhitekturo in oblikovanje). *Vurnik's school, Design Proposals for the New Urban Development of Greater Ljubljana, 1935* (Museum of Architecture and Design).

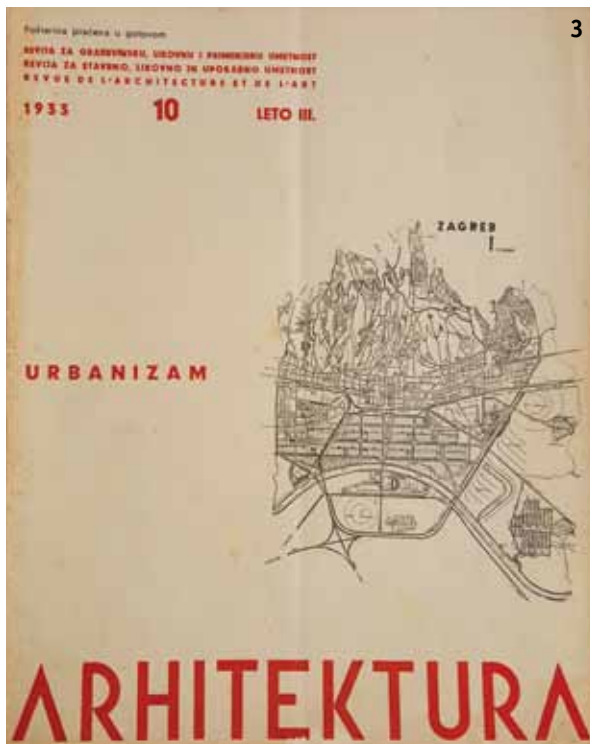


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2 Žig inženirske zbornice.
Chamber of Engineers' stamp.

3 Naslovnica revije *Arhitektura*, 1933, št. 10.
Cover of the journal *Arhitektura*, 1933, no. 10.

4 Marjan Tepina v Le Corbusierovem ateljeju v Parizu (Muzej za arhitekturo in oblikovanje).
Marjan Tepina at Le Corbusier's studio in Paris (Museum of Architecture and Design).



3

čevem paviljonu pa je leta 1937 razstavljal zagrebški arhitekt Juraj Neidhardt, Le Corbusierov tesni sodelavec. Slovenski arhitekti so sodelovali na preglednih razstavah jugoslovanske arhitekture v Beogradu, Budimpešti, Parizu in New Yorku.

Čeprav so se, podobno kot v drugih državah naslednicah avstro-ogrskega cesarstva, odnosi z Dunajem po prvi svetovni vojni bolj ali manj prekinili in je v Ljubljani začela delovati šola za arhitekturo, so nekateri še vedno odhajali študirat tehniko v tujino, zlasti v mesta, ki so bila slovenskim študentom znana iz avstro-ogrskih časov, na primer Gradec, Dunaj, Brno in Praga. Najbolj pa je študente privlačil Pariz. Vpliv francoske kulture se je tudi zaradi prijateljskih vezi med Srbi in Francozi po prvi svetovni vojni močno povečal, francosčina je postala prvi tuji jezik v šolah, v Ljubljani je bil ustanovljen francoski inštitut in francoska vlada je študij v Franciji podpirala s štipendijami. Pariz je bil predvsem po zaslugi Le Corbusiera in njegovih idej o funkcionalistični arhitekturi najpomembnejše središče moderne arhitekture. Med vsemi, ki so pred drugo svetovno vojno delali v ateljeju arhitekta Le Corbusiera in njegovega bratranca v Parizu, je bilo ob francoskih, švicarskih in ameriških arhitektih kar deset Slovencev.

Arhitekturo dogajanje v Ljubljani in tudi širše je bilo v dvajsetih in tridesetih letih dvajsetega stoletja zelo razgibano ter je nudilo veliko možnosti za uresničitev kakovostnih urbanističnih in arhitekturnih del. V senci obeh profesorjev so se začeli uveljavljati arhitekti, ki so se vmili s študija v tujini, in tudi prvi diplomanti ljubljanske šole. Med prvimi jih je največ študiralo na Dunaju, in sicer na tehniški visoki šoli in na akademiji za upodablajočo umetnost (na primer Rado Kregar, Vladimir Mušič, Ivo Medved, Ivo Spinčič, Jože Mesar, Franc (Feri) Novak, Jože Sivec in Josip Costapera). Arhitekta Vladimir Šubic in Jože Jelenc sta študirala arhitekturo v Pragi, Božidar Čulk v Berlinu itd.

V Ljubljani je med letoma 1924 in 1925 deloval in imel zasebno arhitekturo šolo konstruktivist Avgust Čemigoj, ki se je pred tem en semester šolal na eni od najbolj avantgardnih šol – na Bauhausu v Weimarju.

and bridges, and other urban features in the city), which is discussed in the following chapter. In contrast, with his proposals for the urban development of Bled, Radovljica, Kranj, and other towns, and the first transport and regional analyses, Vurnik laid the foundations for functionalist urban planning. Vurnik also wrote a great deal about the current problems in architecture and urban planning, followed and commented on the international developments in architecture and urban planning, and participated in international design competitions and exhibitions. For example, he displayed photos of the Cooperative Commercial Bank at the 1925 exhibition of decorative arts in Paris, and presented his urban development plan for Bled as a garden city at an exhibition in Berlin.⁶ The 1935 urban planning study of Ljubljana⁷ is an important document that demonstrates his understanding of modern urban planning that he also conveyed to his students. This study is basically an undergraduate thesis produced by his students that shows that they were interested in the functional and transport issues in the city, and that their plans for building parallel rows of long narrow apartment buildings along a heliocentric axis in the city's northern part were modelled on modern German urban planning solutions.

Contacts with architects in Yugoslavia and elsewhere

In 1919 the Ljubljana Chamber of Engineers was established. It initially operated as part of the Association of Yugoslav Engineers and Architects, and independently later on. There were several sections within this association, including the Architects' Club, which had only eighteen members in 1934, but their number grew quickly. Among other things, these architects were involved in staging exhibitions in the Kingdom of Yugoslavia and elsewhere, and strove for the establishment of public design competitions that would allow young architects to establish themselves.



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Slovenski arhitekti so bili z dogajanjem v tujini dobro seznanjeni tudi prek revij in časopisov, ki so jim bili takrat dostopni, med drugim tudi v knjižnici francoskega inštituta. O moderni arhitekturi je pisal tudi Ivan Vurnik. V člankih, ki jih je objavljala pretežno v reviji *Dom in svet*, je predstavil frankfurtska nova stanovanjska naselja, Le Corbusierovo delo, naselje Weissenhof idr., sam pa je po načelih funkcionalističnega urbanizma leta 1928 zgradil večje delavsko naselje v Mariboru.

Po sodobnih nemških vzorih je bila v tridesetih letih v Ljubljani zgrajena popolnoma nova četrt funkcionalističnih meščanskih vil in stanovanjskih blokov na Vrtači (Josip Costaperaria, 1931–1932, Vladimir Šubic, 1929), po vzoru dunajskih dvorcev (Höfe) pa veliki socialni stanovanjski palači – Meksika (Vladimir Šubic, 1927–1929) in Rdeča hiša (Vladimir Mušič, 1927–1929).

Gospodarske razmere v Ljubljani so bile konec dvajsetih in v začetku tridesetih let bolj optimistične, tako da so naročniki, stavbeniki in arhitekti lahko razmišljali o drznejših



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The Yugoslav journal *Arhitektura* (Architecture), established in 1931 by Slovenian, Croatian, and Serbian architects, helped strengthen the links between Yugoslav architects. It was published until 1934. In it the architects presented their works, published articles and current information on international developments, and reported on new books and journals published abroad. Thanks to the diversity and high quality of its articles, the journal was also known in France, where it was even mentioned in the French journal *L'Architecture d'Aujourd'hui*.⁸

In 1931 Yugoslav architects participated in the international exhibition of modern architecture in Paris and in 1937 the Zagreb architect Juraj Neidhardt, a close associate of Le Corbusier's, held an exhibition at the Jakopič Pavilion in Ljubljana. Slovenian architects also participated in survey exhibitions of Yugoslav architecture in Belgrade, Budapest, Paris, and New York.

Like in other countries of the former Austria-Hungary, relations with Vienna more or less ended after the First World War, and, even though the School of Architecture was established in Ljubljana, some continued to go study technical subjects abroad, especially in cities that were familiar to Slovenian students back from the Austro-Hungarian period: Graz, Vienna, Brno, and Prague. However, Paris was the city that attracted students the most. The influence of French culture increased significantly after the First World War, also thanks to the friendly relations between the Serbs and the French. French was taught in schools as the first foreign language, the French Institute was established in Ljubljana, and the French government provided scholarships for studying in France. Paris was the most important centre of modern architecture, especially thanks to Le Corbusier and his ideas of functionalism in architecture. In addition to French, Swiss, and American architects, a full ten Slovenian architects also worked in the Paris studio run by Le Corbusier and his cousin before the Second World War.

Developments in architecture in Ljubljana and elsewhere were very dynamic during the 1920s and 1930s, and offered many opportunities to implement high-quality urban-planning and architectural projects. Architects returning from their studies abroad as well as the first graduates from the Ljubljana School of Architecture began to establish themselves in the shadow of both professors. Among the first group, the majority studied at

1 Modernistična vilaska četrt na Vrtači (Kregar, 1934). **Modernist luxury houses on Wertasch Street (Kregar, 1934).**

2 Mestna najemna stanovanjska hiša Meksika (foto: H. Hibšer). **The Mexico apartment building (photo: H. Hibšer).**

3 Nebotičnik (fotoarhiv Boga Zupančiča). **The Skyscraper (courtesy of Bogo Zupančič).**

projektih. V središču mesta je bila ob Slovenski cesti zgrajena nova poslovno-stanovanjska četrt s prvim nebotičnikom (po načrtih Vladimirja Šubica, 1933) kot simbolom medvojnega razcveta mesta.

Urbanistični razvoj Ljubljane

Urbanistični razvoj mesta sta med obema vojnoma urejala še vedno veljavni regulacijski načrt iz leta 1895 in stavbni red za Kranjsko iz istega leta. Oba dokumenta sta bila v tem času že zastarela in nista več ustrezala novim razmeram. Mesto se je medtem že razširilo daleč preko meja, ki so bile začitane z regulacijskim načrtom iz leta 1895. Medtem ko se je mestno središče izgrajevalo načrtno na podlagi regulacijskih in zazidalnih načrtov, so predmestja rastle bolj ali manj stihijsko, brez podrobnih regulacijskih načrtov, na osnovi obstoječe cestne in parcelne mreže. Ob robu mestnega središča – v Tmovem in na Viču, za Bežigradom,



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4 Edvard Ravnikar, *Natečajni projekt za regulacijo Ljubljane, 1940* (Ljubljanski urbanistični zavod). **Edvard Ravnikar, Competition Entry for the Urban Development of Ljubljana, 1940** (Ljubljana Urban Planning Institute).

v Šiški in na Kodeljevem – se je hitro širil pas enodružinskih hiš na samostojnih parcelah, brez urejene komunalne in prometne infrastrukture. Zapolnjevale so se tudi vrzeli v predelih, ki so bili precej gosto pozidani že pred prvo svetovno vojno. Na robu mestnega naselja so se širili barakarske kolonije in stanovanjska naselja za najrevnejši sloj mestnega prebivalstva – Sibirija ob Cesti dveh cesarjev, Galjevica ob Dolenjski cesti, Harlem ob Mesarski cesti itd. Leta 1931 je stavbni red iz leta 1895 nadomestil jugoslovanski gradbeni zakon, ki je določal, da morajo mesta poskrbeti za izdelavo regulacijskih načrtov. Leta 1938 je

the Technical College and the Academy of Fine Arts in Vienna (e.g., Rado Kregar, Vladimir Mušič, Ivo Medved, Ivo Spinčič, Jože Mesar, Franc (Feri) Novak, Jože Sivec, and Josip Costaperaria). Vladimir Šubic and Jože Jelenc studied architecture in Prague, and Božidar Čulk studied in Berlin.

From 1924 to 1925 the constructivist Avgust Čemigoj worked in Ljubljana and had its own private school of architecture there. Čemigoj had previously spent one semester studying at one of the best-known avant-garde schools: the Bauhaus in Weimar.

Slovenian architects were also well-acquainted with international developments through the available magazines and newspapers; among other things, they could also find them at the library of the French Institute. In addition, Ivan Vumik also wrote about modern architecture. In his articles, which he largely published in the magazine *Dom in svet*, he presented the new housing developments in Frankfurt, Le Corbusier's work, the Weissenhof estate, and so on. He also built a larger working-class residential area in Maribor in 1928 following functionalist urban-planning principles.

In the 1930s a completely new quarter of functionalist villas and apartment houses was built in Ljubljana's Vrtača (Wertasch Street) following modern German examples (Josip Costaperaria, 1931–1932, Vladimir Šubic, 1929), and two large social residential buildings – the Mexico Building by Vladimir Šubic (1927–1929) and the Red Building by Vladimir Mušič (1927–1929) – were built following the model of the *Höfe* (large-scale Vienna social housing).

At the end of the 1920s and the beginning of the 1930s, the economic situation in Ljubljana was more optimistic and clients, builders, and architects could afford to think about bolder projects. A new business and residential district with the first skyscraper (designed by Vladimir Šubic, 1933) as a symbol of the city's interwar prosperity was built along *Slovenska cesta* (Slovenia Street) in the city centre.

Ljubljana's urban-planning development

During the interwar period, the city's urban-planning development was governed by the 1895 urban development plan, which was still in force, and the building regulations for Carniola from the same year. Both documents were already outdated at that time and they no longer suited the new conditions. In the meantime, the city had spread far beyond the limits specified in the 1895 urban development plan. The city centre was built in a controlled manner based on urban development plans, whereas the suburbs grew more or less spontaneously, without any detailed development plans and based on the existing road and land-division network. On the edges of the city centre (in the Tmovo, Vič, Bežigrad, Šiška, and Kodeljevo districts) a belt of single-family homes on independent parcels without suitable utilities and transport infrastructure spread intensively. Vacant areas in sections that had already been largely developed before the First World War and were built up fairly densely were also filled in. Shantytowns and residential areas for the poorest classes of the urban population spread on the edges of the city: Sibirija along *Cesta dveh cesarjev* (Two

mestni gradbeni odbor predložil regulacijski program občinskemu svetu, ki ga je sprejel leta 1939.

Na podlagi regulacijskega programa, ki ga je 1938 pripravil mestni gradbeni odbor, je mestna občina leta 1940 razpisala splošni jugoslovanski javni natečaj za izdelavo idejne skice.⁹ Na natečaj je prispelo dvanajst projektov. Prva in druga nagrada nista bili podeljeni, tretjo nagrado je žirija podelila zagrebškemu arhitektu Velimirju Jamnickyju za popolnoma tradicionalen regulacijski načrt brez vizije prihodnjega mestnega razvoja. Povsem drugačni pa so bili odkupljeni projekti mladih arhitektov. Predvsem Edvard Ravnikar in Marjan Tepina sta v svojih predlogih predstavila popolnoma nov, moderen pristop k urbanističnemu načrtovanju, ki je temeljil na sodobni Le Corbusierovi funkcionalistični teoriji, s katero sta se seznanila med delom v njegovem ateljeju v Parizu leta 1939.

Na osnovi natečajnih projektov je žirija izdelala smernice za izdelavo splošnega regulacijskega osnutka in jih predložila mestnemu gradbenemu uradu. Ta je leta 1942 izdelavo osnutka predal novoustanovljenemu regulacijskemu pododseku mestnega tehničnega urada, v katerega je povabil tudi najboljšega domačega natečajnika Edvarda Ravnikarja. Odsek je leta 1943 izdelal regulacijsko skico z osnutkom glavnega cestnega omrežja in obsežno poročilo k načrtu kot podlago za podrobno obravnavanje. Zanimivo je, da je istega leta tudi Plečnik pripravil nov predlog regulacijskega načrta, ki ga je sestavil na podlagi del, ki jih je izvedel v dvajsetih in tridesetih letih v Ljubljani. Nadaljevanje dela na regulacijskem načrtu je prekinila vojna. Nobeden od predlogov ni bil upoštevan pri povojnem razvoju Ljubljane. V prvem desetletju po vojni (1945–1955) so se morali arhitekti ukvarjati s popolnoma novimi konkretnimi nalogami, predvsem z obnovo mest in podeželja, reševanjem stanovanjskih problemov in izgradnjo infrastrukture.

Sklep

Po burnih letih prve svetovne vojne so se razmere v svetu umirile v skladu z novozačrtanimi mejami. Ljubljana je po nekaj upravnih spremembah postala središče Dravske banovine, ene od devetih upravnih enot države. Na vseh področjih je postala razgibano mesto, iz leta v leto pomembnejše narodno, gospodarsko in kulturno središče Slovencev s svojo univerzo ter številnimi drugimi kulturnimi, znanstvenimi in izobraževalnimi ustanovami.

Za arhitektumi in urbanistični razvoj Ljubljane je bila zelo pomembna ustanovitev slovenske univerze, predvsem tehniške fakultete z oddelkom za arhitekturo, ki sta ga vodila profesorja Ivan Vurnik in Jože Plečnik, vsak s svojimi prepričanji in težnjami. Plečnik, ki se je pred vmitvijo v Ljubljano uveljavil v tujini, na Dunaju in v Pragi, je s svojimi deli mesto temeljito preoblikoval in mu dal popolnoma novo podobo, po kateri je dobilo vzdevek Plečnikova Ljubljana. Po zaslugi njegovega ljubljanskega opusa in dela mlajše generacije arhitektov, ki se je uveljavila v tridesetih letih, je ljubljanska oziroma slovenska arhitekturna scena postala ena od najmočnejših in najprepoznavnejših v Kraljevini Jugoslaviji, čeprav je po produkciji nekoliko zaostajala za zagrebško in beograjsko. Po vsebini, namenu in tudi slogovno je bila arhitektura medvojnega obdobja razpeta med tradicionalizmom, ki označuje Plečnikovo arhitekturo, in modernizmom, h kateremu se je obmila mlada generacija, zlasti tisti, ki so delali v Le Corbusierovem ateljeju v Parizu.

Emperors Street), Galjevica along *Dolenjska cesta* (Lower Carniola Street), Harlem along *Mesarska cesta* (Butcher Street), and so on.

In 1931 the 1895 building regulations were replaced by the Yugoslav Building Act, which provided that cities must produce urban development plans. In 1938 the city building committee submitted an urban development programme to the city council, which adopted it in 1939. Based on the urban development programme drafted by the city building committee in 1938, the City of Ljubljana announced a pan-Yugoslav public competition for producing a conceptual plan in 1940.⁹ Twelve projects were submitted. The first and second prizes were not awarded, but the jury presented the third prize to the Zagreb architect Velimir Jamnicky for a completely conventional urban development plan without any vision for the city's future development. In contrast, purchase prizes were awarded to projects by young Slovenian architects. Especially competition entries by Edvard Ravnikar and Marjan Tepina showed a completely new and modern approach to urban planning that was based on Le Corbusier's modern functionalist theory, which they became familiar with while working at his studio in Paris in 1939.

Based on the competition entries, the jury drew up guidelines for producing a draft comprehensive urban development plan and submitted them to the city building office. In 1942 the office entrusted the newly established urban development sub-unit of the city's technical office with the production of the draft plan, and also invited the best Slovenian participant in the competition, Edvard Ravnikar, to join the team. In 1943 the unit produced an urban development outline with a draft plan of the main road network and an extensive report to the two plans as the basis for detailed discussion. It is interesting that Plečnik also prepared a new proposal for the urban development plan that same year; he drafted it based on the projects he had completed in Ljubljana during the 1920s and '30s. Further work on the urban development plan was interrupted by war. None of the proposals described had a significant impact on the post-war development of Ljubljana. During the first decade after the war (1945–1955) architects had to deal with completely new and specific tasks, such as the renovations of towns and the countryside, housing problems, and building of infrastructure.

Conclusion

After the turbulent years of the First World War, the situation around the world calmed down in accordance with the newly defined borders. After several administrative changes, Ljubljana became the centre of the Drava Province, which was one of the nine administrative units of the new state. It turned into a dynamic city in all areas, and, from year to year, it grew into an increasingly important Slovenian national, economic, and cultural centre with its own university and a number of other cultural, academic, and educational institutions.

The establishment of a Slovenian university – and especially its Technical Faculty with an architecture department – was headed by Ivan Vurnik and Jože Plečnik, each one according to his own beliefs and desires. This was extremely important for Ljubljana's architectural and urban-planning development. Plečnik, who had already

Opombe

- ¹ Peter Vodopivec, *Od Pohlinove slovnice do samostojne države: Slovenska zgodovina od konca 18. do konca 20. stoletja*, Ljubljana, 2007, str. 158.
- ² Do leta 1918 so bile osnovne šole pretežno slovenske samo na Kranjskem in Goriškem, povsod drugod pa so prevladovale dvojezične oziroma nemške šole, zlasti na Štajerskem in Koroškem, ter italijanske v Istri in Trstu.
- ³ Guido Zupan (ur.), *Krajevni leksikon Dravske banovine*, Ljubljana, 1937, str. 368.
- ⁴ Ivan Vurnik, *Arhitektura*, *Dom in svet*, 40(1), 1927, str. 29.
- ⁵ Ivan Vurnik, *Arhitektura*, *Dom in svet*, 40(1), 1927, str. 29.
- ⁶ Dušan Blagajne, Ivan Vurnik – arhitekt, *Arhitektov bilten*, posebna izdaja, december 1994, str. 30.
- ⁷ Breda Mihelič, Vurnik in Ljubljana, *Arhitektov bilten*, posebna izdaja, december 1994, str. 82.
- ⁸ Zapis z naslovom »Arhitektura« v reviji *L'architecture d'Aujourd'hui*, 6, 1932, str. 101: *Revue yougoslave, très bien présentée, hélas, incompréhensive pour nous, pauvres ignorants, qui ne sommes pas versés dans langues slaves. Pourquoi nos confrères de Ljubljana (Ljubljana) n'ajoutent pas des légendes en français ou en anglais?* »Jugoslovanska revija je zelo dobro predstavljena, vendar je, žal, nerazumljiva nam, ubogim nevednežem, neizkušnim v slovanskih jezikih. Zakaj naši ljubljanski kolegi ne dodajo naslovov slik tudi v francoščini ali angleščini?« Komentar je urednike spodbudil, da so bile od leta 1933 slike podnaslovljene tudi v francoskem jeziku.
- ⁹ Breda Mihelič, *Urbanistični razvoj Ljubljane*, Partizanska knjiga, Ljubljana, 1983.

established himself in Vienna and Prague before returning to Ljubljana, thoroughly transformed the city through his works, giving it a completely new character, based on which the city became referred to as "Plečnik's Ljubljana." Thanks to his body of work completed in Ljubljana and the works by the younger generation of architects that became established during the 1930s, the Ljubljana and Slovenia architectural community became one of the strongest and most renowned in the Kingdom of Yugoslavia, even though it lagged somewhat behind Zagreb and Belgrade regarding the quantity of works produced. In terms of its content, purpose, and style, the interwar architecture ranged between traditionalism, which characterized Plečnik's works, and modernism, which attracted the young generation of architects, especially those that worked in Le Corbusier's studio in Paris.

Notes

- ¹ Peter Vodopivec, *Od Pohlinove slovnice do samostojne države: Slovenska zgodovina od konca 18. do konca 20. stoletja*, Ljubljana, 2007, p. 158.
- ² Until 1918 Slovenian primary schools predominated only in Carniola and the Gorizia region, whereas everywhere else bilingual or German-language schools (especially in Styria and Carinthia) and Italian-language schools (in Istria and Trieste) dominated.
- ³ Guido Zupan (ed.), *Krajevni leksikon Dravske banovine*, Ljubljana, 1937, p. 368.
- ⁴ Ivan Vurnik, *Arhitektura*, *Dom in svet*, 40(1), 1927, p. 29.
- ⁵ Ivan Vurnik, *Arhitektura*, *Dom in svet*, 40(1), 1927, p. 29.
- ⁶ Dušan Blagajne, Ivan Vurnik – arhitekt, *Arhitektov bilten*, special issue, December 1994, p. 30.
- ⁷ Breda Mihelič, Vurnik in Ljubljana, *Arhitektov bilten*, special issue, December 1994, p. 82.
- ⁸ The article titled "Architecture" in the journal *L'architecture d'Aujourd'hui*, 6, 1932, p. 101: "Revue yougoslave, très bien présentée, hélas, incompréhensive pour nous, pauvres ignorants, qui ne sommes pas versés dans langues slaves. Pourquoi nos confrères de Ljubljana (Ljubljana) n'ajoutent pas des légendes en français ou en anglais?" / "A well-presented Yugoslav journal, which, unfortunately, is incomprehensible to us, poor ignoramuses, unversed in Slavic languages. Why do our Ljubljana colleagues not add keys in French and English?" This comment encouraged the editors to start adding French photo captions from 1933 onwards.
- ⁹ Breda Mihelič, *Urbanistični razvoj Ljubljane*, Partizanska knjiga, Ljubljana, 1983.

Plečnikova

LJUBLJANA

Plečnikov ljubljanski opus je obsežen in raznovrsten. Obsega urbanistične študije mesta kot celote, v katerih je Plečnik predstavil svojo vizijo Ljubljane, ter pretanjene ureditve mestnih prostorov – trgov, ulic in nabrežij –, ki jih je smiselno povezoval z arhitektumimi in naravnimi elementi. Predvsem pa je bil Plečnik izjemen arhitekt, ki mu pripada mesto med največjimi arhitekti prve polovice dvajsetega stoletja.

Plečnik's

LJUBLJANA

Plečnik's oeuvre in Ljubljana is extensive and diverse. It comprises urban-planning studies of the city as a whole, in which he presented his vision of Ljubljana, and sophisticated designs of urban space (squares, streets, and riverbanks), which he logically combined with architectural and natural elements. First and foremost, however, Plečnik was an exceptional architect that deserves a place among the greatest architects of the first half of the twentieth century.



PLEČNIKOVA VELIKA LJUBLJANA IN SVETOKRIŠKI OKRAJ

Kmalu po vmitvi v Ljubljano se je Plečnik ob pedagoškem delu na šoli za arhitekturo začel ukvarjati tudi z urbanističnim urejanjem mesta – tako z majhnimi posegi v obstoječe mestno tkivo kot tudi z načrtovanjem mesta kot celote. Pri njegovem delu sta ga močno podpirala inženir Matko Prelovšek, tedanji ravnatelj mestnega gradbenega urada, in dr. France Stelè, tedanji vodja spomeniškega urada za Slovenijo.

Ob koncu dvajsetih let je Plečnik na pobudo Matka Prelovška izdelal dve študiji za regulacijo Ljubljane – podroben načrt za zazidavo Svetokriškega okraja¹ ter študijo regulacije Ljubljane in okolice² –, leta 1943 pa je pripravil še dodaten načrt³, ki je sinteza vsega njegovega dotodnjega dela.

Študija regulacije severnega dela Ljubljane (1928)⁴

Južni del Bežigrada, ki se je po cerkvi Svetega Križa pred vojno imenoval Svetokriški okraj, je bil do konca prve svetovne vojne tako rekoč neposeljen. V nasprotju s Šiško ali Vičem na tem območju ni bilo nobenega naselja niti vasi, tukaj so se raztezale le opuščene gramoznice, ki jih je prej izkoriščala industrija. Mestna občina je zato v tem območju videla potencial za rast mesta že leta 1898, ko je naročila regulacijski načrt pri Maksu Fabianiju, ki pa ni bil nikoli uresničen. Zahodno od Dunajske ceste ob Hranilniški ulici je bila leta 1887 zgrajena majhna stanovanjska kolonija za uslužbence Kranjske hranilnice, vzhodno od Dunajske ceste je od leta 1897 stala topniška kasarna, ob železnici je bila leta 1901 zgrajena Žabkarjeva železnicarska livarna, na prostoru današnjega Gospodarskega razstavišča pa je bilo staro pokopališče svetega Krištofa. Po prvi svetovni vojni se je v tem delu mesta začela živahnejša gradbena dejavnost,⁵ zato se je občinska oblast takoj po vojni leta 1918 lotila izdelave osnutka regulacijskega načrta⁶, ki je bil osnova za zazidavo tega dela mesta v prvih povojnih letih. Ta načrt kmalu ni več ustrezal intenzivni gradbeni dejavnosti, zato je leta 1928 mestna oblast nov načrt naročila pri Jožetu Plečniku.

Plečnik je zasnoval reprezentativni stanovanjski okraj za od 30.000 do 40.000 prebivalcev kot popolnoma samostojno enoto, ki je imela vse potrebne objekte in mestne funkcije, to je gledališče, okrajni magistrat, šolo, cerkev in trg.

Novo četrt si je zamislil kot vrtno mesto, ki bi bilo zazidano z enodružinskimi hišami na samostojnih parcelah, s stanovanjskimi dvojčki in vrstnimi hišami, povezanimi na različne načine, ob glavni ulici pa je zarisal visoke stanovanjske bloke v strnjeni zazidavi. Središče okraja je zarisal ob Linhartovi cesti, oblikovani kot monumentalna avenija, ki bi se pri nekdanjem pokopališču svetega Krištofa na mestu današnjega Gospodarskega razstavišča odcepila

PLEČNIK'S GREATER LJUBLJANA AND THE HOLY CROSS DISTRICT

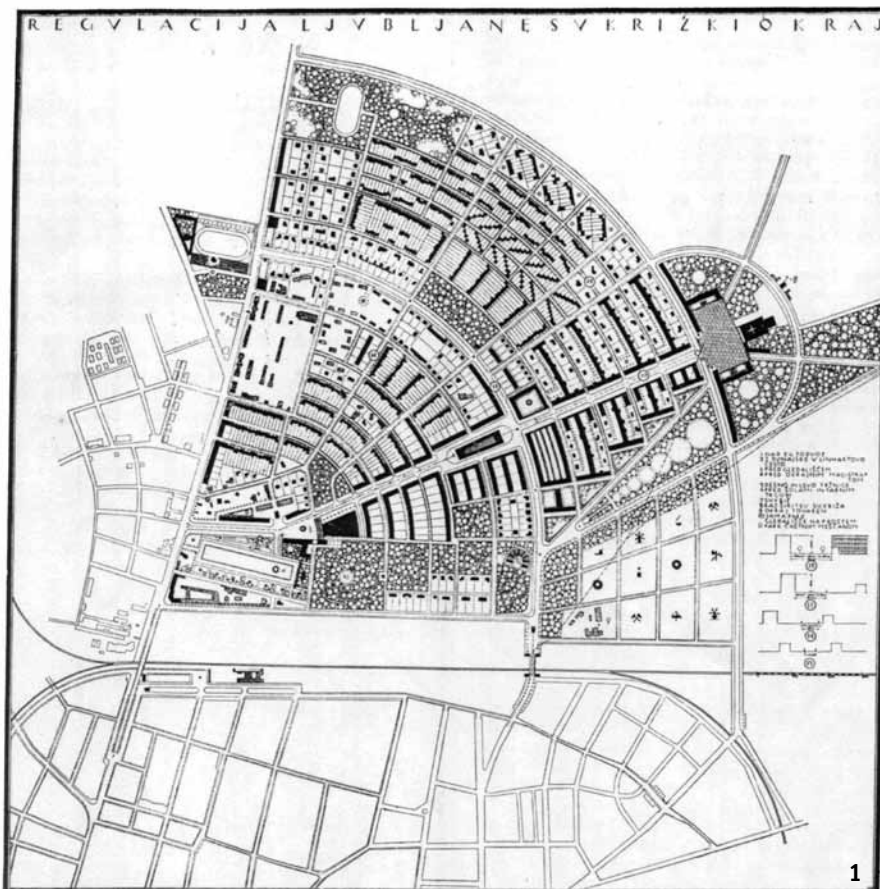
Soon after returning to Ljubljana, Plečnik began carrying out urban-planning projects in the city in addition to teaching at the School of Architecture; he not only made minor changes to the existing urban fabric, but also planned the city as a whole. His work received great support from Matko Prelovšek, the head of the city's building office, and from France Stelè, who headed the Slovenian monument protection office.

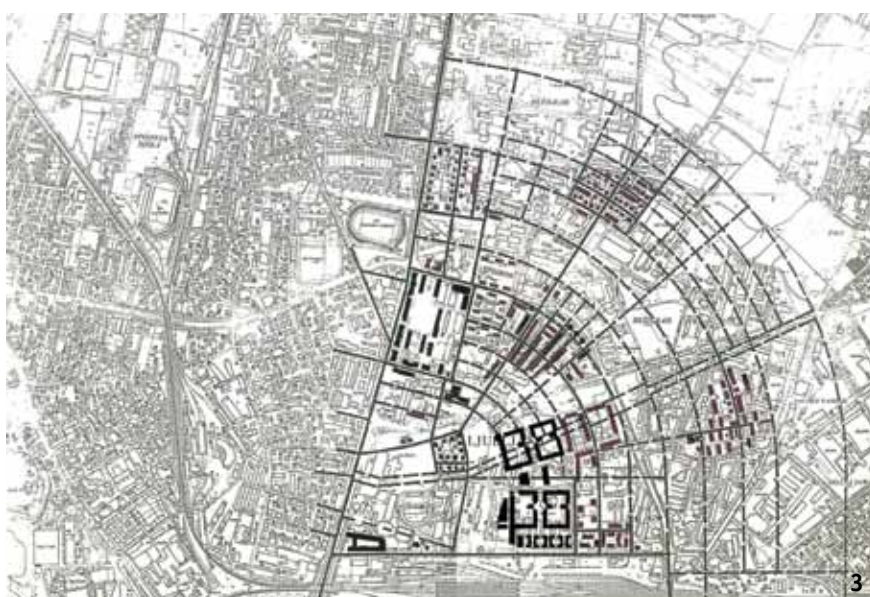
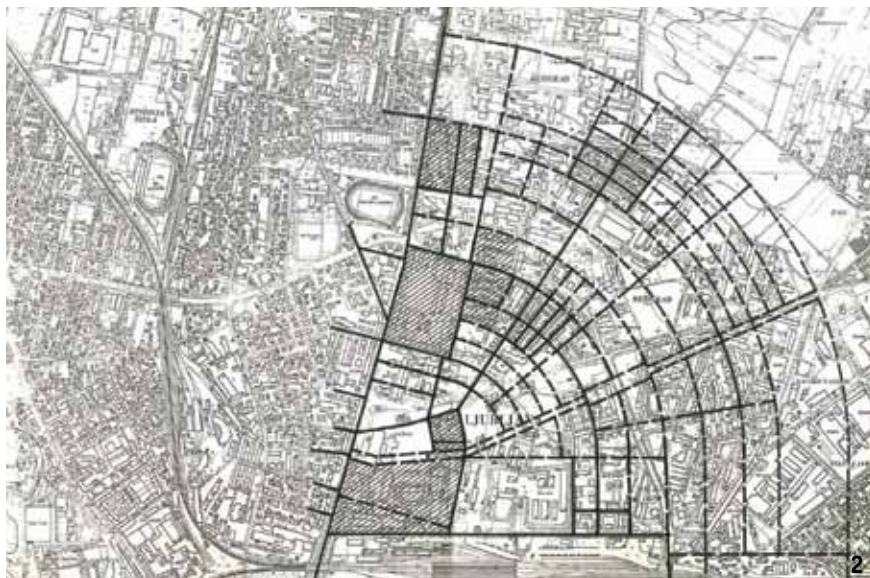
In the late 1920s, Plečnik produced two studies for the urban development of Ljubljana at Prelovšek's initiative: a detailed plan for the development of the Holy Cross district¹ and a study for the urban development of Ljubljana and its surroundings.² In 1943 he prepared another plan,³ which synthesized his entire body of work carried out until then.

Study for the Urban Development of Northern Ljubljana (1928)⁴

The southern part of the Bežigrad district, which was called the Holy Cross district before the war (after Holy Cross Church), was practically unpopulated until the end of the First World War. There was no settlement or village there like in the Šiška or Vič district; the area featured several abandoned gravel pits that had been previ-

1 Študija regulacije severnega dela Ljubljane iz leta 1928 (*Dom in svet*, 1929). Study for the Urban Development of Northern Ljubljana, 1928 (*Dom in svet*, 1929).





2 Skica ulične mreže Plečnikovega načrta, vrisana na obstoječe stanje (ilustracija: B. Mihelič).

Sketch of Plečnik's planned street network drawn over the existing layout (illustration: B. Mihelič).

3 Skica ulične mreže Plečnikovega načrta, v katero so vrisani vsi objekti, ki so bili zgrajeni do danes (ilustracija: B. Mihelič).

Sketch of Plečnik's planned street network with all the structures built to date (illustration: B. Mihelič).

od Dunajske ceste, nato pa potekala v ravni črti med visokimi najemniškimi stavbami do novega pokopališča in cerkve Svetega Križa. Pred cerkvijo je načrtoval ureditev velikega monumentalnega trga, okrog katerega je razvrstil šolske zgradbe, za njo pa mestno pokopališče, ki se nadaljuje s pokopališčem v gozdu.

Celotno četrto je opremil s sistemom med seboj povezanih večjih in manjših parkov, v katerega so bili vključeni novi parki v opuščeni gramoznicah, staro pokopališče svetega Krištofa in pokopališče pri Svetem Križu.

Četrto, ki ima v tlorisu obliko krožnega segmenta s središčem na križišču Dunajske in Vilharjeve ceste, omejujeta Dunajska cesta na zahodu in Vilharjeva na jugu, na severu in vzhodu pa krožna cesta, ki jo je Plečnik narisal v svoji študiji Ljubljane. Geometrijsko pravilno ulično mrežo sestavljajo koncentrične ulice in radialne ceste, ki se v obliki pahljače stekajo proti Dunajski cesti in preko nje povezujejo četrto z mestnim središčem. Plečnik je predlagal, kot pred njim že Fabiani, da bi bilo smiselno železnico poglobiti in s tem omogočiti, da se ceste južno od železniškega kolodvora povežejo s cestami novega okraja.

Čeprav je Plečnik v tlorisni zasnovi uporabil matematično pravilno geometrijsko obliko, mu je novo četrto uspelo zelo dobro vključiti v obstoječi prostor. V novo ulično mrežo je vključil obstoječe ceste – Šmartinsko, Savsko

ously used for industrial purposes. The urban municipality had already identified the potential for urban growth in this area as early as 1898, when it commissioned an urban development plan from Max Fabiani – which, however, had never been implemented. In 1887 a small residential area for the employees of the Carniolan Savings Bank was built west of *Dunajska cesta* (Vienna Street), along *Hranilniška cesta* (Savings Bank Street), and artillery barracks had stood east of Vienna Street since 1897. The Žabkar Iron Foundry was built next to the railway in 1901 and the old Saint Christopher's Cemetery stood on the site of today's Ljubljana Fairground. After the First World War, construction intensified in this part of the city⁵ and therefore immediately after the war, in 1918, the city authorities began producing a draft urban development plan,⁶ which formed the basis for developing this part of the city during the first years after the war. This plan soon no longer corresponded to the intense construction, and therefore in 1928 the authorities commissioned a new plan from Jože Plečnik.

Plečnik designed a project for a typical residential district for thirty to forty thousand residents as a completely independent unit outfitted with all the necessary public facilities and urban functions, such as a theatre, district administrative office, school, church, and square.

He envisaged the new district as a garden city built up with single-family homes on independent lots, semi-detached houses, and terraced houses connected in various ways, and planned densely built high-rise apartment buildings along the main street. He envisaged the district centre along *Linhartova cesta* (Linhart Street), which he designed as a monumental avenue that branches off from Vienna Street at the former Saint Christopher's Cemetery (today's fairground) and runs in a straight line between high-rise apartment buildings to the new cemetery and Holy Cross Church. He planned a large monumental square in front of the church, with school buildings around it and the city cemetery in the back that continues into a cemetery in the woods.

He outfitted the entire district with a system of interconnected parks, large and small, which incorporated new parks in the abandoned gravel pits, the old Saint Christopher's Cemetery, and Holy Cross Cemetery.

The district is laid out as a circular sector with its centre at the intersection of Vienna Street and *Vilharjeva cesta* (Vilhar Street) and is bounded by Vienna Street to the west, Vilhar Street to the south, and by an arcing road to the north and east that Plečnik drew in his study of Ljubljana. The geometrically regular street network is composed of concentric streets and radial roads that narrow towards Vienna Street like a fan, connecting the district with the city centre. Like Fabiani before him, Plečnik suggested that it would make sense to sink the railway and thus connect the streets south of the railway station to the streets in the new district.

Even though Plečnik used a mathematically regular geometrical layout, he managed to incorporate the new district into the existing environment extremely well. He included the existing *Šmartinska cesta* (Šmartno Street), *Savska cesta* (Sava Street), and the rerouted Linhart Street into the new street network, as well as the existing buildings: the artillery barracks, Saint Christopher's Church and Cemetery, the Žabkar Iron Foundry, and the

in regulirano Linhartovo – in tudi obstoječe objekte, to je topniško kasarno, cerkev in pokopališče svetega Krištofa, Žabkarjevo železovarno ter stanovanjske hiše in vile med Linhartovo cesto, Robbovo, Valjahunovo in Detelovo ulico.

Geometrijsko pravilna oblika krožnega segmenta in zasnova ulične mreže znotraj njega spominjata na shematično upodobitev Howardovega vrtnega mesta⁷. Koncept vrtnega mesta, ki ga je Ebenezer Howard⁸ v knjigi predstavil leta 1898, je bil na prelomu iz devetnajstega v dvajseto stoletje in tudi med obema vojnoma zelo priljubljen, zlasti v Zahodni Evropi. Čeprav je imel v anglosaških deželah veliko posnemovalcev, nikoli ni bil resna alternativa kompaktnemu mestu, ki ga je predlagal Wagner in ki je na prelomu iz devetnajstega v dvajseto stoletje odločilno vplivalo na razvoj urbanistične teorije in prakse v Srednji Evropi.

Plečnikov načrt za Svetokriški okraj je banska uprava leta 1930 sicer potrdila, vendar je bil pozneje v bistvenih točkah spremenjen. Kljub temu je odločilno vplival na razvoj južnega Bežigrada, tako rekoč vse do danes. Njegovi ulični mreži so se po vojni prilagodili novi zazidalni kompleksi, na primer Savsko naselje, nove stanovanjske kolonije in naselja vrstnih hiš, stanovanjska soseka Župančičeva jama in tudi severni mestni park, ki sta bila načrtovana in zgrajena v devetdesetih letih prejšnjega stoletja.

Študija regulacije Ljubljane in okolice (1929)

Plečnik je istega leta, ko je izdelal študijo regulacije Svetokriškega okraja, v reviji *Dom in svet* objavil tudi *Študijo regulacije Ljubljane in okolice*⁹. V pojasnilu k študiji je zapisal, da jo je sestavil na podlagi že izvedenih del in projektov¹⁰ in jo razširil v vizijo »Velike Ljubljane«. V tem načrtu je segel daleč čez dotedanje mestne meje. Mestna občina Plečnikovega predloga nikoli ni uradno sprejela, upoštevala pa ga je kot mogočo podlago za prihodnji mestni regulacijski načrt.

Plečnik se je v študiji oprl na nekaj več kot trideset let starejši Fabianijev načrt in posredno tudi na Wagnerjev urbanistični nauk. Ljubljano je zasnoval kot radiocentrično mesto s središčem v srednjeveškem mestu, iz katerega se širi radialno navzven do nove krožne ceste, ki ločuje mesto od njegove okolice. To cesto, ki se vije skozi »pas poljan in gozdičev«, je zarisal daleč zunaj tedaj pozidanega mestnega ozemlja, od Zelene jame okrog Svetokriškega okraja do nove cerkve v Šiški, okrog Rožnika do fame cerkve na Viču, skozi Mestni log proti Trnovemu in Krakovemu, preko Ljubljanice in Gruberjevega kanala do Dolenjske ceste. Tako je obkročila bližnje vasi in naselja, ki so se v dvajsetih letih začeli priključevati Ljubljani in intenzivneje izgrajevati (na primer Šiška, Bežigrad, Vič, Trnovo), dokler niso bili leta 1935 tudi uradno vključeni v mestne administrativne meje. Skica, ki je bila objavljena v reviji *Dom in svet*, ne zajema celotnega območja Ljubljane, o katerem sicer Plečnik govori v spremljajočem poročilu. Medtem ko načrt na severu in zahodu sega do nove krožne ceste, zarisane v obliki pravilnega krožnega loka, je na jugu in vzhodu odrezan. Na jugu sega do sotočja Ljubljanice z Gruberjevim kanalom ter prikazuje samo del nove ureditve Krakovega in Trnovega, na vzhodu pa sega le do Njegoševe ceste in vključuje samo del Svetokriškega okraja.

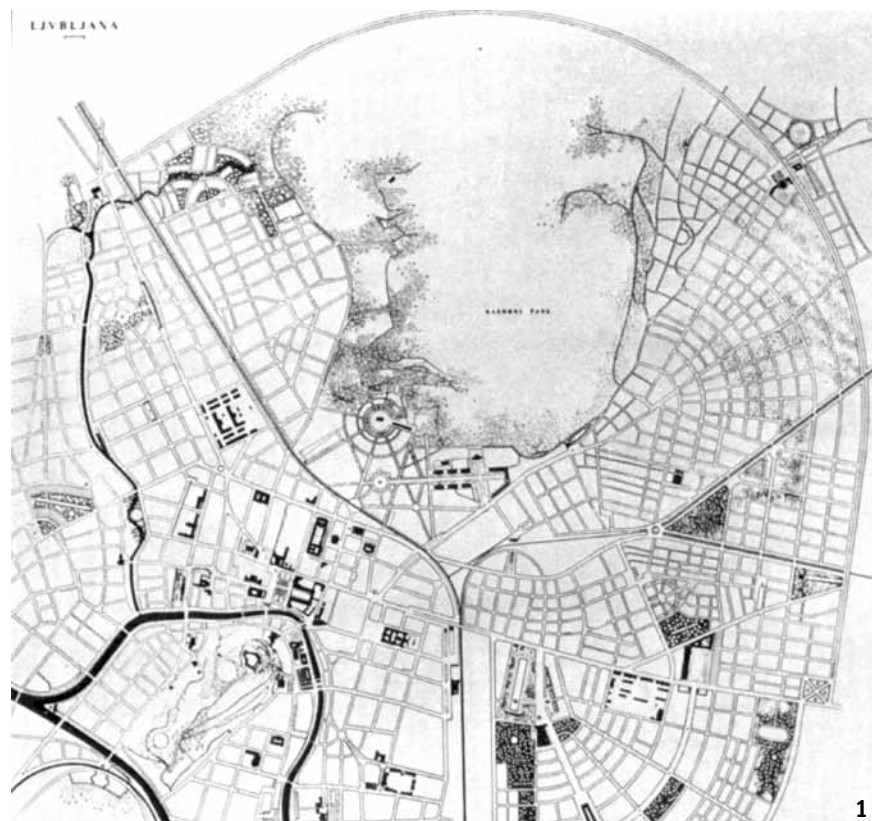
Plečnik je v načrtu upošteval obstoječe stanje v prostoru, v študijo pa je že vgradil svoj predlog ureditve Svetokri-

housing between Linhart Street, *Robbova ulica* (Robba Street), *Valjahunova ulica* (Waltunc Street), and *Detelova ulica* (Detela Street).

The geometrically regular shape of the circular sector and the street network layout within it resemble the schematic depiction of Ebenezer Howard's garden city.⁷ The concept of a garden city, which Howard⁸ explained in his 1898 book, was very popular around 1900 and even during the interwar period, especially in western Europe. It had many imitators in English-speaking countries, but it was never a serious alternative to Wagner's compact city, which had a decisive impact on the development of urban-planning theory and practice in central Europe. Plečnik's plan for the Holy Cross district was approved by the provincial administration in 1930, but its main points were later changed. Nonetheless, it has had a decisive impact on the development of the southern part of the Bežigrad district practically up until today. Even residential complexes such as *Savsko naselje* (the Sava development), new housing estates, and new residential areas with terraced houses built after the war were adapted to his street network, as were the *Župančičeva jama* (Župančič Pit) residential area and the northern city park, which were planned and built in the 1990s.

Study for the Urban Development of Ljubljana and Its Surroundings (1929)

The same year as he produced the study for the development of the Holy Cross district, Plečnik also published his "Študija regulacije Ljubljane in okolice" (A Study for the Urban Development of Ljubljana and Its Surroundings)⁹ in the magazine *Dom in svet* (Home and World). In an explanatory comment, he wrote that he had created the study based on the works and projects that had already been carried out¹⁰ and expanded it with the vision of "Greater Ljubljana." With this plan, he reached far be-



1 Študija regulacije Ljubljane in okolice iz leta 1929 (*Dom in svet*, 1929). Study for the Urban Development of Ljubljana and Its Surroundings, 1929 (*Dom in svet*, 1929).

2 Detajlni prikaz mestnega središča iz študije regulacije Ljubljane in okolice iz leta 1929 (*Dom in svet*, 1929).

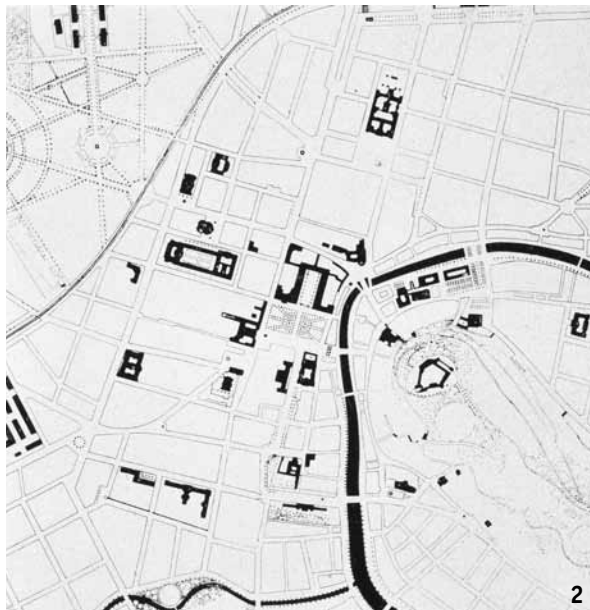
City centre detail from the 1929 Study for the Urban Development of Ljubljana and Its Surroundings (*Dom in svet*, 1929).

3 Kongresni trg s parkom Zvezda (Wikimedia Commons).

Congress Square with Star Park (Wikimedia Commons).

4 Južni trg (skica iz knjige *Architectura perennis*).

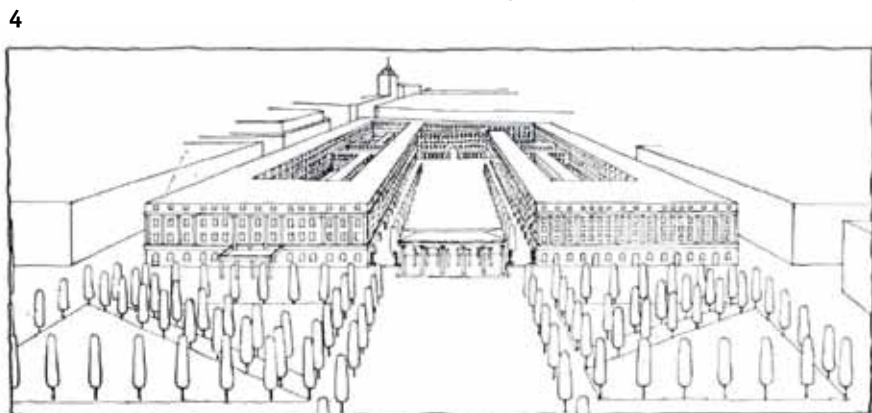
South Square (drawing from *Architectura perennis*).



škega okraja. V drugih delih mesta je obstoječo ulično mrežo v glavnem ohranil in jo le dopolnil z novimi ulicami. Te je pogosto speljal v obliki pravilnih lokov ter zaključeval v polkrožnih in krožnih ureditvah. Taka je nova ureditev ulic v Tmovem, južno od Kolezijske in Gerbičeve ulice, krožni zaključek Jamove in Jadranske ceste med Gradaščico in Tržaško cesto, pahljačasta ulična mreža Zgornje Šiške med Vodnikovo cesto in železniško progo in polkrožna izpeljava ulic ob Samovi cesti zahodno od stadiona. Geometrijsko pravilni vzorec zaobljenih ulic in krožnih ureditev po mnenju J. Stabenowa spominja na Sitteja, po mojem mnenju pa še bolj na renesančne in baročne urbane kompozicije, ki jih je Plečnik občudoval v Rimu in Parizu.

Plečnik je v študiji upošteval tudi nekatere konkretne predloge, ki jih je načrtoval že Fabiani, vendar v njegovem času niso bili izvedeni, na primer povezavo Šentjakobskega mostu s Karlovško cesto, povezavo Tržaške ceste s Slovensko in povezavo Šubičeve ulice preko mostu s starim delom mesta.

V mestnem središču je v načrt vrisal izvedene projekte – Šentjakobski trg in Kongresni trg s parkom Zvezda –, poleg teh pa tudi nekatere, ki jih je šele načrtoval in uresničil pozneje v tridesetih letih ali pa so ostali le na papirju, na primer preoblikovanje parka Tivoli z univerzo, Južni trg, ureditev nabrežij Ljubljanice in Gradaščice, prenova Gradu in Grajskega griča z novimi dostopi, novi magistrat na Vodnikovem trgu, novi mostovi čez Ljubljanico itd. Načrt je nekakšen kolaž, v katerem so združeni deli dejanskega mesta z elementi imaginarne Ljubljane.¹¹



yond the city limits of that time. The city administration never officially adopted Plečnik's proposal, although it did accept it as a potential basis for the city's future urban development plan.

Plečnik based his study on the plan that Max Fabiani had produced over thirty years earlier and indirectly also on Wagner's urban-planning doctrine. He designed Ljubljana as a radio-centric city with its centre in the medieval part of the city, from where it spreads out radially towards a new ring road that separates the city from the surrounding area. He laid out this road, which wound through a "band of fields and groves," far beyond the built-up urban territory of that time: from the Zelena jama (Green Pit) area around the Holy Cross district to the new church in the Šiška district, around Rožnik Hill to the parish church in the Vič district, through the Mestni log (Town Woods) area towards Tmovo and Krakovo, and over the Ljubljanica River and the Gruber Canal to Dolenjska cesta (Lower Carniola Street). In this way it would encircle the nearby villages and settlements that started being incorporated into Ljubljana and growing more rapidly during the 1920s (e.g., the Šiška, Bežigrad, Vič, and Tmovo districts) and were officially annexed by the city in 1935. The sketch published in *Dom in svet* does not cover Ljubljana's entire territory that Plečnik otherwise discusses in his accompanying report. To the north and west, it extends to the new ring road drawn as a regular circular arc, but the plan



does not show areas to the south and east. To the south, it extends to the confluence of the Ljubljanica River and the Gruber Canal, showing only part of the new layout of the Krakovo and Tmovo districts; in the east it only extends to Njegoševa cesta (Njegoš Street) and includes only part of the Holy Cross district.

In his plan, Plečnik took into account the existing situation and already incorporated his proposal for the development of the Holy Cross district. He mostly retained the existing street network in other parts of the city and only added new streets to it. He often laid these new streets out in the shape of regular arcs and ended them with semi-circular or circular layouts. This is how he laid out the new streets in the Tmovo district, south of Kolezijska ulica (Kolezija Street) and Gerbičeva ulica (Gerbič Street), the planned circular terminus of Jamova cesta (Jama Street) and Jadranska ulica (Adriatic Street) between the Gradaščica River and Tržaška cesta (Trieste Street), the fan-like street network of the Zgornja Šiška neighbourhood between Vodnikova cesta (Vodnik Street) and the

V Plečnikovem načrtu je, podobno kot v Fabianijevem (čeprav trideset let pozneje), še vedno viden vpliv Otta Wagnerja, kar ni naključje, saj je Plečnik po diplomi z njim sodeloval pri projektu električne cestne železnice na Dunaju in je nedvomno dobro poznal tudi njegov načrt za širitev Dunaja, ki ga je njegov učitelj objavil v knjigi *Die Grosstadt* leta 1911.¹² Wagner je bil na prelomu stoletja eden od najostrejših kritikov tradicionalnega inženirskega oziroma geodetskega urbanizma, ki se je pretežno ukvarjal z dvodimenzionalnim načrtovanjem prometa in druge infrastrukture, funkcionalno delitvijo mestnih površin in reševanjem higienskih problemov. Predlagal je popolnoma nov koncept mestnega načrtovanja v treh dimenzijah, ki obravnava mesto kot arhitekturno celoto in »kultumi artefakt«¹³. Mesto je dojemal kot dinamično aglomeracijo avtonomnih in dobro opremljenih mestnih četrti (nem. *Bezirke*), ki so z mrežo krožnih bulvarjev povezane med seboj in z radialnimi avenijami navezane na mestno središče.

Tako kot Wagner je tudi Plečnik mesto načrtoval v treh dimenzijah. Svojevstveno in inovativno je povezoval arhitekturo z odprtim prostorom, v katerega je kot enakovreden kompozicijski element vključeval tudi zelenje, sicer pa je mestni prostor oblikoval tradicionalno – s širokimi in ravnimi ulicami, neoklasicističnim nizanjem pročelij in stavbnih blokov itd. Ko so se funkcionalisti zavzemali za nov način gradnje mest s prostostoječimi bloki v prelivajočem se prostoru parterja, je s tradicionalnimi elementi – ulicami, trgi in parki – ustvaril podobo mesta, ki nosi njegovo ime kot slikarsko platno ali kiparski izdelek.

Podobno kot Wagner je tudi Plečnik mesto razumel kot aglomeracijo avtonomnih, toda med seboj dobro povezanih mestnih četrti. Čeprav o tem v poročilu ne govori, lahko nove trge in parke, ki jih je zarisal v različnih delih mesta, razumemo kot zametke novih četrtnih središč. Podrobno je koncept mestne četrti kot avtonomne enote obdelal v študiji Svetokriškega okraja, tako kot je Wagner v regulacijskem načrtu Dunaja izdelal podroben načrt za dva in dvajseti okraj. Plečnik je mestne četrti dobro povezal med seboj in z mestnim središčem. Preko železniške proge je zarisal podvoze oziroma nadvoze, obe strani Ljubljane pa povezal z novimi mostovi.

Osnutek regulacijskega načrta Ljubljane (1943)

Med vojno, leta 1943, torej istega leta, v katerem je bil v regulacijskem pododseku mestnega tehničnega urada pripravljen osnutek regulacijskega načrta Ljubljane, je Plečnik pripravil nov predlog regulacijskega načrta, v katerega je vnesel vse projekte, ki jih je izvedel do tedaj, in dodal nekaj novih, na katerih je delal že pred vojno, med njimi, na primer, projekti za nov magistrat, tržnice, Baragovo semenišče in Žale ter študije za Marijin trg, monumen-

railway, and the semi-circular layout of the streets along *Samova cesta* (Samo Street) west of the stadium. According to J. Stabenow the geometric pattern of rounded streets and arcing layouts are reminiscent of Sitté's urban design, but in my opinion they are even more reminiscent of Renaissance and of Baroque urban compositions, which Plečnik admired in Rome and Paris.

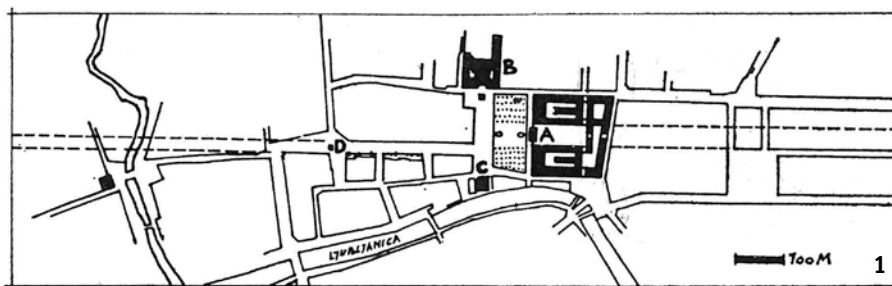
Plečnik's study also took into account some concrete proposals that had already been planned by Fabiani, but had not been implemented during his life, such as connecting *Šentjakobski most* (Saint James Bridge) with *Karlovška cesta* (Karlovac Street), Trieste Street with *Slovenska cesta* (Slovenia Street), and *Šubičeva ulica* (Šubič Street) via a bridge with the old town.

He included the projects that had already been implemented in the city centre – *Šentjakobski trg* (Saint James Square), *Kongresni trg* (Congress Square) with *Park Zvezda* (Star Park) – and also added other projects he had planned, but only implemented later on, during the 1930s, or that remained only on paper: reshaping Tivoli Park and placing the university building in the park, designing the banks of the Ljubljanica and Gradaščica, renovating Ljubljana Castle and Castle Hill (and adding new access points to the castle), South Square, designing a new town hall on *Vodnikov trg* (Vodnik Square), new bridges over the Ljubljanica, and so on. The plan is a kind of collage that combines parts of the actual city with elements of an imaginary Ljubljana.¹¹

Just like Fabiani's plan (although thirty years later), Plečnik's plan still shows traces of Otto Wagner's influence, which is not a coincidence: after he graduated, Plečnik worked with Wagner on the project for the tram system in Vienna and was clearly well-acquainted with the plan for Vienna's expansion that Wagner published in his *Die Grosstadt* (The Large City) in 1911.¹² Around 1900, Wagner was one of the harshest critics of traditional engineering or geodetic urban planning, which dealt primarily with two-dimensional planning of transport and other infrastructure, the functional division of urban areas, and solving hygiene issues. He proposed a completely new concept of three-dimensional urban planning that treats a city as an architectural whole and a "cultural artefact".¹³ He perceived the city as a dynamic agglomeration of autonomous and well-outfitted urban districts (Germ. *Bezirke*), which are connected to one another via a network of circular boulevards and linked to the city centre via radial avenues.

Just like Wagner, Plečnik also planned the city in three dimensions. He uniquely and innovatively connected architecture with open space, in which he also incorporated vegetation as an equal compositional element. In general, he designed urban space in a traditional manner: with wide and straight metropolitan streets, neo-classicist

Skica ljubljanske osi
A Južni trg s propilejami
B Nunska cerkev
C Filharmonija
D Ilirija



1 Dušan Grabrijan – skica Plečnikove osi Trnovo-Južni trg (Grabrijan, 1968). Sketch of the Trnovo-South Square axis by Dušan Grabrijan (Grabrijan, 1968).

2 Regulacijski načrt iz leta 1943 (Muzej in galerije mesta Ljubljane). Urban development plan, 1943 (Ljubljana Museum and Galleries).

3 Detajlni prikaz mestnega središča iz leta 1943 z vrisanim načrtom Odeona ter preходом med parkom Zvezda in Marijinim trgom (Muzej in galerije mesta Ljubljane). Detail from Plečnik's 1943 plan with the Odeon and passage between Star Park and Virgin Mary Square inserted (Ljubljana Museum and Galleries).



talno stopnišče na Grad, ljubljanski Odeon idr. Najpomembnejša novost tega načrta sta bili poglobitev železnice in ureditev ceste na trasi nadnjo, na delu poglobljene gorenjske proge pa zasaditev štirivrstnega drevoreda, ki ga je povezal z velikim trgom na Ajdovščini. Ob tem je predlagal tudi nekatere druge posege, ki bi ostro zarezali v obstoječe mestno tkivo: podaljšanje Linhartove ceste preko Dunajske ceste v Šiško do Celovške ceste, povezavo Kongresnega trga in parka Zvezda preko Južnega trga z Marijinim trgom, na jugu pa povezavo Gorupove ulice preko Gradaščice do novega trga v Trnovem.

Plečniku ni uspelo popolnoma uresničiti svoje vizije Ljubljane. Glavne prvine njegovega načrta »Velike Ljubljane«, kot so krožna cesta, prenova Gradu, preureditev Tivolija, rešitev nekaterih prometnih težav (na primer zunajmestni križanji Celovške in Dunajske ceste z železnico), niso bile izvedene. Kljub temu pa lahko v njegovem ljubljanskem opusu, kot je zapisal France Stelè, »zaslutimo obrise tiste celotne idejne podobe, ki ga je vodila, ko je urejal ceste in drevorede, ko je dozdevno brez medsebojne zveze gradil Žale, stadion in tržnice in ko je med vojno brez upa na uresničitev prenašal na papir sanje o idealno zaokroženi Ljubljani.«¹⁴

sequences of facades and urban blocks, and so on. At a time when the modernist school of thought supported open, fluid space with free-standing apartment buildings, Plečnik used traditional elements (i.e., streets, squares, and parks) to create a cityscape that announces his name as clearly as a painting or a statue.

Similar to Wagner, Plečnik also understood the city as an agglomeration of autonomous but well-interconnected urban districts. Even though he does not discuss this in his report, the new squares and parks that he planned in various parts of the city can be interpreted as the rudiments of new district centres. He covered the concept of the urban district as an autonomous unit in detail in his study of the Holy Cross district – just as Wagner had produced a detailed plan for Vienna's 22nd district in his urban development plan for Vienna. Plečnik connected the urban districts well with one another and with the city centre. He designed railway underpasses and crossovers, and connected both sides of the Ljubljanica crossovers with new bridges.

Draft Urban Development Plan for Ljubljana (1943)

During the Second World War, in 1943 (i.e., the same year when the draft urban development plan for Ljubljana was prepared by the urban development subunit of the city's technical office), Plečnik prepared a new draft urban development plan, into which he incorporated all of the projects that he had implemented until then and added a few others that he had already worked on before the war, such as the projects for the new town hall, the covered market, the Baraga Seminary, Žale Cemetery, the studies for *Marijin trg* (Virgin Mary Square), a monumental staircase leading towards the castle, a Ljubljana Odeon, and more. The most important innovation in this plan included sinking the railway and constructing a road above it, and planting four rows of trees along the sunken section of the Upper Carniola railway line and connecting them with a large square in the Ajdovščina area. In addition, he proposed some other changes that would have significantly altered the existing urban tissue: extending Linhart Street past Vienna Street into the Šiška district, connecting Congress Square and Star Park with Virgin Mary Square via South Square, and connecting *Gorupova ulica* (Gorup Street) in the south with the new square in Trnovo via the Gradaščica.

Plečnik did not manage to fully implement his vision of Ljubljana. The main elements of his plan for "Greater Ljubljana," such as the ring road, renovation of the castle, rearrangement of Tivoli Park, the solutions to certain traffic issues (e.g., non-level crossings of *Celovška cesta*, Klagenfurt Street, and Vienna Street with the railway), have not been implemented. Nonetheless, as France Stelè described it, in his Ljubljana oeuvre one can "trace the outlines of the comprehensive concept that guided him when he was laying out streets and tree-lined avenues, when he was designing the supposedly unrelated Žale Cemetery, stadium, and covered market, and when during the war he was transferring his dreams of an ideally completed Ljubljana to paper without hope of it ever being fulfilled."¹⁴

PLEČNIKOVA ZELENA LJUBLJANA

Plečnikov opus v Ljubljani je obsežen in raznovrsten. Plečnik je prepoznaven predvsem kot arhitekt, čeprav sta dve tretjini njegovih del povezani z načrtovanjem in urejanjem odprtega mestnega prostora. V Ljubljani je ustvaril številne parke, trge, ulice, nabrežja in tudi vrtove, zato moramo temu področju njegove ustvarjalnosti posvetiti posebno pozornost.

Plečnik je na svojem študijskem potovanju po Italiji spoznaval umetnostne in arhitekturne spomenike in nedvomno tudi renesančno vrtno arhitekturo umetnost. Med osemnajstletnim bivanjem na Dunaju in v Pragi je verjetno spoznal dunajsko in češko vrtno umetnost, kar je nedvomno pustilo globok pečat tudi v njegovem poznejšem delu. Že v zasnovi ureditve vodnjaka Karla Boromejskega je poleg obeliska in plastičnega okrasja predvidel tudi rastje kot enakovredno kompozicijsko prvino. Višek ustvarjalnosti na tem področju so njegovi posegi na praškem gradu, kjer med letoma 1920 in 1934 po njegovih načrtih niso uredili samo grajskega poslopja, ampak tudi zunanje prostore – dvorišča in vrtove, razgledišča in paviljone, s katerih se odpirajo pogledi na mesto.

Ko se je leta 1920 iz Prage vrnil v Ljubljano, si je v Tmovskem predmestju ustvaril dom v pritlični hiši z vrtom. Pozneje ji je dozidal enonadstropni valjasti prizidek, verando in zimski vrt in hišo neposredno povezal z vrtom, ki ga je zasnoval po svojih načrtih. V vrt je vključil številne od drugod prenesene stare in nove grajene elemente, na primer stebre, kapitele, robnike, tlakovce in rastline, vse to pa ponazarja njegov način gradnje in ustvarjanja v odprtem prostoru.



V študiji za regulacijo Ljubljane, ki jo je po naročilu mestne občine izdelal leta 1929, je Plečnik zarisal glavne poteze prihodnjega mesta, ki jih je nato uresničil več kot trideset let: preoblikovanje parka Tivoli in Rožnika, ureditev nabrežij Ljubljance in Gradaščice, prenovo Ljubljanskega gradu in Grajskega griča. Predvidel je tudi zasaditev novih drevoredov, ki bi v urbanistično celoto povezali ulice in

PLEČNIK'S GREEN LJUBLJANA

Plečnik's oeuvre in Ljubljana is extensive and diverse. He is primarily known as an architect, even though two-thirds of his works are connected with planning and designing open urban space. In Ljubljana, Plečnik created a number of parks, squares, streets, embankments, and even gardens, and therefore this area of his productive life deserves special attention.

During his study travels through Italy, Plečnik became acquainted with the art and architectural monuments there, and undoubtedly also with Renaissance garden architecture. During the eighteen years he stayed in Vienna and Prague, he became familiar with Viennese and Czech garden art, parks, and gardens, which clearly left a great mark on his later work. In designing the Charles Borromeo Fountain, he already envisaged vegetation as an equal compositional element in addition to the obelisk and sculptural decoration. The pinnacle of his creative efforts in this area is the projects he completed at Prague Castle, where both the main castle building and its surroundings (i.e., courtyards, gardens, vantage points, and pavilions providing views of the city) were renovated following his designs between 1920 and 1934.

When he returned from Prague to Ljubljana in 1920, he created a home for himself in a one-storey house with a garden in the Tmovo suburbs. Later on, he added a one-storey cylinder-like extension, a veranda, and a sunroom, and connected the house directly to the garden that he designed himself. He incorporated many old and newly built elements brought from elsewhere, such as columns, capitals, edgings, and paving stones, as well as plants into his garden, which illustrates his landscape design style.

In his 1929 study for the urban development plan of Ljubljana that was commissioned by the City of Ljubljana, Plečnik outlined the main features of the future city, which he then continued to implement over the next thirty years or more: he reshaped Tivoli Park and Rožnik

1 Vrt ob Plečnikovi hiši (Muzej in galerije mesta Ljubljane).
Garden at the Plečnik House (Ljubljana Museum and Galleries).

2 Drevored topolov pred Staro tehniko (Muzej novejšje zgodovine).
Row of poplars in front of the old Technical Faculty (National Museum of Contemporary History).



3 Drevoreda topolov in javorjev na Levstikovem trgu (Urbanistični inštitut Republike Slovenije). Rows of poplars and maples on Levstik Square (Urban Planning Institute of the Republic of Slovenia).

4 Stopnišče pred cerkvijo svetega Florijana in Ulica na Grad (foto: B. Zupančič). Staircase in front of Saint Florian's Church and Castle Street (photo: B. Zupančič).



trge in usmerjali poglede na znamenite mestne motive. V načrtu za severni del mesta – Svetokriški okraj – je še posebej poudaril pomen odprtih zelenih površin – parkov in vrtov; ta del mesta je hotel urediti kot vrtno mesto. Plečnikova vsakodnevna pot je potekala od doma na Karunovi ulici do Aškerčeve ceste, kjer je poučeval na oddelku za arhitekturo v stavbi Stare tehnike, ki je bila v letih 1920 in 1921 zgrajena po njegovih načrtih. Ob stavbi je Plečnik na cestni strani dal zasaditi topolov drevored, kar je pomenilo začetek tovrstnega urejanja uličnega prostora v tem delu mesta.

Leta 1926 je bil po njegovem načrtu, na katerega je vrisal drevesa in jih celo poimenoval, preurejen Šentjakovski trg, danes Levstikov trg. Nekoč enoten trg je preuredil v dva oblikovno različna dela. Del trga je uredil s tlakovano hojnico pred cerkvijo in kuliso topolov, ki zapirajo prostor trga. Drugi del trga med cerkvijo in cesto je uredil kot odprto peščeno površino in jo omejil z mejniki v obliki krogel, med katere je zasadil kroglaste javorje. V sredini je kot prostorsko dominantno postavil steber z Marijinim znamenjem in vodnjak, za njim pa je s skupino različnih dreves ustvaril zeleno ozadje trga.

Med letoma 1933 in 1934 je preuredil Ulico na Grad, ki vodi z Gornjega trga mimo cerkve svetega Florjana na Grajski hrib. Zaprl je glavni vhod v cerkev z ulične smeri, v nišo postavil kip svetega Janeza Nepomuka, delo Francesca Robbe, in ob niši zasadil drevo. Nov vhod v cerkev je uredil skozi stranski vhod na začetku Ulice na Grad, pred njim pa zgradil vogalno stopnišče s kamnitimi stebriči, ki ustvarja neke vrste »trg« pred cerkvijo. Ulico na Grad je tlakoval s prodniki, os je poudaril z linijo granitnih kock, ki se v prečni smeri širi do obstoječih hiš. Pred vhodi je uredil podeste s stopnišči. Ob robu ulice je zasadil drevesa, ki členijo ulični prostor in usmerjajo pogled na zeleno grajsko pobočje.

Plečnik je načrtoval tudi temeljito preureditev ljubljanskega gradu in Grajskega hriba. Napravil je načrt za prenovno obstoječega gradu in zgraditev monumentalnega dostopa po stopnišču z Mestnega trga za mestno hišo na Grad. Pozneje je predlagal celo, da bi grad porušili in na njegovem mestu zgradili monumentalno palačo slovenskega parlamenta. Od vsega načrtovanega mu je uspelo le parkovno urediti grajsko planoto, s kostanjevim drevoredom povezati grajsko poslopje in rondo javorjev na planoti Šanc. S stopnišči, mostovži, preboji v obzidju in balkonom s stebriči je preuredil obrambni nasip ter uredil sprehajališča in razgledne ploščadi, s čimer je – tako kot v Pragi – odprl poglede na mesto.

Hill, designed the embankments of the Ljubljanica and Gradaščica Rivers, and renovated the castle and Castle Hill. He also envisaged new tree-lined avenues that would connect the streets and squares into an urban whole, and that would also direct people's views towards the best-known city motifs. His plan for the northern part of the city (i.e., the Holy Cross district) in particular emphasises the importance of green open areas (parks and gardens); he wanted to convert this area into a garden city.

Plečnik walked every day from his home on *Karunova ulica* (Karun Street) to *Aškerčeva ulica* (Aškerc Street), where he taught in the architecture department in the old building of the Technical Faculty, which was built between 1920 and 1921 based on his designs. He added a row of poplars along the side of the building facing the street, which represents the beginning of such street design in this part of the city.

In 1926 *Šentjakovski trg* (Saint James Square, now *Levstikov trg*, Levstik Square) was reworked according to his plan, in which he even drew and named the trees. He converted the previously uniform square into two differently styled parts. In one part of the square, he placed a paved footpath in front of the church against the backdrop of poplars, which close up the square area. He designed the second part of the square between the church and the road as an open gravel area delineated by boundary stones in the form of cannonballs, between which he planted maple trees with round crowns. He placed a column with the statue of the Virgin Mary and a fountain in the centre, forming a spatial dominant, and also created a green background behind it made of various trees.

Between 1933 and 1934 Plečnik reworked *Ulica na Grad* (Castle Street), which leads from *Gornji trg* (Upper Square) past Saint Florian's Church to Castle Hill. He closed off the main entrance to the church from the street, placed a statue of Saint John of Nepomuk by Francesco Robba in a niche, and planted an adjacent tree. He also built a new, side entrance to the church at the beginning of Castle Street and created a corner staircase with stone columns in front of it, creating a kind of "square" in front of the church. He had Castle Street paved with cobbles



Zoisova cesta je bila leta 1927 po Plečnikovih načrtih preurejena z drevoredoma, in sicer z drevoredom stebrih hrastov ob zidovih na zunanjih straneh ceste in drevoredom kroglastih javorjev ob cestišču. Drevoreda sta nadomestila posekan kostanjev drevored. V peščeni površini med drevoredi je tlakovana hojnica. Pred Zoisovo hišo, kjer cesta spremeni smer, je Plečnik postavil spomenik Žigi Zoisu v obliki piramide, ki usmerja pogled na zvonik Šentjakobske cerkve na Levstikovem trgu. Trnovski most je bil po Plečnikovih načrtih zgrajen med letoma 1931 in 1932 kot začetek sprehajalne osi od Trnovske cerkve do Kongresnega trga. Zasnoval ga je kot trg pred cerkvijo in nanj posadil brezov drevored. Vogale mostu je poudaril s piramidami, ob njih pa posadil vrbe, ki usmerjajo pogled na cerkev na eni strani oziroma na Emonsko cesto z drevoredom brez na drugi. Med letoma 1931 in 1932 je uredil strugo Gradaščice od izliva v



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Ljubljanico do Trnovskega mostu. Obe nabrežji reke je povezal s Petelinjo brvjo. Po nabrežjih je simetrično speljal poti do reke, kjer je ob vodi uredil terase za perice, ki so v reki prale perilo. Ob Eipprovi ulici brezov drevored soustvarja ulični prostor in poudarja linijo predmestnih hiš ob njej. Tudi v Trnovskem pristanu je Plečnik uredil terase in tako omogočil neposreden dostop do reke, na nabrežju pa je zasadil drevored vrb žalujk, ki s svojimi obsežnimi krošnjami oblikujejo prepoznavno podobo obrečnega prostora.

Plečnik je bil eden od zagovornikov ohranitve rimskega zidu na Mirju v času, ko so se nekateri zavzemali za njegovo porušenje. Po njegovih načrtih je bil nato med letoma 1928 in 1938 zid obnovljen in preurejen. Stara



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and accentuated its axis with a line of granite blocks that extends transversally towards the houses. He had trees planted along the edge of the street, breaking up the street space and directing people's views onto the green slopes of Castle Hill.

Plečnik also planned a thorough renovation of Ljubljana Castle and Castle Hill. He produced a plan for the renovation of the castle building and the construction of a monumental staircase leading from behind the town hall on *Mestni trg* (Town Square) up to the castle. He later even suggested demolishing the castle and building a monumental palace for the Slovenian Parliament on its site. From all of these planned projects he only managed to landscape the castle plateau into a park. He connected the castle complex and the circle of maple trees via a chestnut-lined avenue on Šance (the Redoubt). He reshaped this embankment with staircases, ramps, openings in the walls, and a balcony with columns. In addition, he laid out walkways and observation decks, opening up views onto the city (just like in Prague).

In 1927, *Zoisova cesta* (Zois Street) was landscaped with two rows of trees on each side following Plečnik's designs: column-like oaks along the walls set back from

- 1 **Ureditev obzidja na Šancah** (foto: B. Zupančič). Walls in the Redoubt area (foto: B. Zupančič).
- 2 **Zoisova cesta s Zoisovim spomenikom in drevoredi** (foto: B. Zupančič). Zois Street with the Zois monument and rows of trees (foto: B. Zupančič).
- 3 **Gradaščica in perišče ob njej** (foto: B. Zupančič). The Gradaščica and the laundry area (foto: B. Zupančič).



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mestna vrata v rimsko mesto je preoblikoval, tako da jih je nadgradil, ena z ločnim obokom, druga s piramido, tretja pa je obdal s stebri. Ob notranjščini zidu je uredil park z antičnimi izkopeninami, na zunanji strani ob cesti pa je dal zasaditi topolov drevored, ki ga danes ni več.

Preureditev samostanskega kompleksa Križank (1952–1956) je bila Plečnikovo zadnje večje delo v Ljubljani. V obodni zid na vogalu Zoisove in Emonske ceste je vgradil Aškerčev spomenik, obzidje je na vseh straneh večkrat predrl in v odprtine vgradil okna z mrežami, ki omogočajo pogled na dvorišča z lapidarijem, zeleno teraso in letno gledališče. Polkrožni zid z nišama na vogalu Emonske ceste in Vegove ulice je oblikoval kot kuliso ob Trgu francoske revolucije. Na križišču je bil leta 1929 postavljen Ilirski steber kot osni poudarek za poglede z Vegove ulice in Rimske ceste. Trg, ki je obdan s kuliso topolov in vrb, se na južni strani odpira v Emonsko cesto, na severni pa v Vegovo ulico. Ulici sta obsajeni z drevoredom kroglastih javorjev, ki se nadaljuje po Zoisovi cesti do Levstikovega trga.

- 4 **Trnovski most z drevoredom bréz** (Wikimedia Commons).
Trnovo Bridge with a row of birches on each side (Wikimedia Commons).

- 5 **Trnovski pristan s terasami in drevoredom vrb** (foto: B. Zupančič).
Trnovo Quay with terraces and a row of willows (photo: B. Zupančič).

- 6 **Pogled na rimski zid in park za njim** (Wikimedia Commons).
Roman wall and the park behind it (Wikimedia Commons).

- 7 **Križanke z notranjim dvoriščem in zeleno teraso** (foto: B. Zupančič).
Križanke outdoor theatre with its interior courtyard and green terrace (photo: B. Zupančič).



the street and maple trees with round crowns along the street. These trees replaced the line of chestnuts that had been cut down. A paved footpath was laid out on the gravel surface between the rows of trees. Plečnik erected a monument to Sigismund Zois in front of the Zois House, where the street changes direction. The monument has a pyramid shape and directs views to the belfry of Saint James' Church on Levstik Square.

Plečnik also designed *Trnovski most* (the Trnovo Bridge), which was built between 1931 and 1932 as the beginning of a walking axis leading from John the Baptist Church to *Kongresni trg* (Congress Square). He envisaged it as a square in front of the church and planted a row of birch trees on each side of the bridge. He accentuated its corners with pyramids and planted willow trees next to them in order to direct views towards the church on the one side, and *Emonska cesta* (Emona Street) with its birch-lined avenue on the other. Between 1931 and 1932, he regulated the riverbed of the Gradaščica in the section extending from the point where it flows into the Ljubljanica River to the Trnovo Bridge. He connected both sides of the river with *Petelinja brv* (the Rooster Bridge). From both banks he laid out symmetrical paths down to the river and designed terraces along the water for women doing laundry in the river. A row of birches on each side of *Eipprova ulica* (Eypper Street) helps create the street space and accentuates the line of suburban houses along the street. Plečnik also had terraces built in the area of *Trnovski pristan* (Trnovo Quay), which provided direct access to the river, and had a row of weeping willows planted on the bank; with their large crowns, the trees create a distinctive landscape along this section of the river.

Plečnik was among those that advocated the preservation of the Roman walls in the Mirje area at the time when some advocated their removal. Between 1928 and 1938 the walls were renovated and redesigned according to his plans. He reworked the old city gates in the Roman town by adding an arched vault to one and a pyramid to the other, and he enclosed the third one with columns. He created a park with ancient finds inside the walls and planted a row of poplars outside the walls, along the street; the poplars are no longer there today. Changes to *Križanke* (the monastery of the Order of Teutonic Knights, 1952–1956) were among Plečnik's last major projects in Ljubljana. He inserted a statue dedicated to the Slovenian poet Anton Aškerc in the surrounding walls on the corner of *Zoisova cesta* (Zois Street)



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Na Vegovi ulici, ob objektu Narodne in univerzitetne knjižnice, je Plečnik na ostankih mestnega obzidja uredil razgledno teraso s klopni in drevesi, ob terasi na Trgu francoske revolucije pa je postavil spomenik Simonu Gregorčiču. Po letu 1932 je v liniji mestnega obzidja pred Glasbeno matico uredil teraso z »Matičnim parkom«, na kamnit zid s konfini pa je na visoke podstavke namestil herme slovenskih skladateljev. V ritmu konfinov je dal zasaditi brezov drevored, za spomeniki pa bukovo živo mejo, ki se je danes že razrasla v drevesa.

Vegova ulica se izteče na Kongresni trg, ki ga je Plečnik uredil po letu 1928. Na novo je bila tlakovana tržna ploščad, pred pročeljem cerkve je bilo postavljeno Robbovo znamenje Svete trojice, po sredini trga je bil nameščen niz stebrih svetilk, leta 1938 pa je bila v osi Vegove ulice postavljena še vremenska hišica. Park je bil po letu 1940 preurejen – kostanjeve drevorede so nadomestil s platanami, ob urejenih poteh sta bila postavljena vodnjak in spomenik demonstracijam.

Leta 1932 je bila po Plečnikovih načrtih urejena Gledališka stolba – stopnišče s stebrom svetilko v sredini, ki povezuje Kongresni trg z nabrežjem Ljubljanice. Po Plečnikovih načrtih je bilo leta 1937 k obstoječi stavbi filhar-



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and Emona Street, he created several openings in the walls from all sides and inserted grated windows in them, and opened up views to the courtyards with a stone monument display area, a green terrace, and an outdoor theatre. Plečnik designed the semi-circular wall with two niches on the corner of Emona Street and Vegova ulica (Vega Street) as a backdrop to Trg francoske revolucije (French Revolution Square). In 1929 the Illyria Column was erected at this intersection as a prominent axis feature, attracting views from Vega Street and Rimska cesta (Rome Street). The square, surrounded by a backdrop of poplars and willow trees, opens into Emona Street to the south and Vega Street to the north. These two streets are lined with maple trees with round crowns that continue along Zojs Street up to Levstik Square.

Along the National and University Library on Vega Street, Plečnik created an observation terrace with benches and trees on the remnants of the city walls, and erected a monument to the Slovenian poet Simon Gregorčič next to the terrace on French Revolution Square. After 1932 he designed a terrace in front of the Music Society building with the "Music Society Park" along the lines of the former town walls, and he placed herms of Slovenian composers on tall columns on the stone wall with boundary stones edging the park. He had birches planted in line with the boundary stones, and a beech hedge behind the busts, which has now developed into fully grown trees.

Vega Street ends in Congress Square, which Plečnik designed after 1928. He repaved the square platform and placed the statue of the Holy Trinity by Francesco Robba in front of the church's facade. In addition, he added street lighting columns along the axis of the square, and in 1938 he placed a weather house at the end of Vega Street. The park was further reshaped after 1940. He replaced the chestnut-lined avenues in Park Zvezda (Star Park) with plane trees and placed a fountain and a monument to demonstrations next to neatly arranged footpaths.

In 1932 Gledališka stolba (the Theatre Steps), with street lighting columns in the middle, was built following Plečnik's designs. The steps connect the Congress Square level with the embankment of the Ljubljanica River. In 1937 a backstage area was added to the existing Slovenian Philharmonic building and a new river facade with

1 Pogled na Ilirski steber in Vegovo ulico v ozadju (foto: B. Zupančič). Illyria Column and Vega Street in the background (photo: B. Zupančič).

2 Park pred Glasbeno matico s hermami skladateljev in razrastlimi drevesi (foto: B. Zupančič). Park in front of the Music Society building with herms of Slovenian composers and fully grown trees (photo: B. Zupančič).

3 Pogled na Kongresni trg in park Zvezda po letu 1940, ko so bili kostanjevi drevoredi odstranjeni (Zgodovinski arhiv Ljubljana). Congress Square and Star Park after 1940, when the chestnut-lined avenues were removed (Ljubljana Historical Archives).

monije ob rečni strani dozidano zaodrje in oblikovano novo pročelje z arkadnim hodnikom, ob nabrežju Ljubljani-
nice pa so bili zasajeni topoli, ki sledijo ritmu opornikov
ob rečni strugi.

Čevljarski most, ki ga je Plečnik zgradil med letoma 1931
in 1932, povezuje Jurčičev trg z ulico Pod trančo. Most,
ki je oblikovan kot stebna dvorana na vodi, je prvotno
nameraval prekrito s pergolo.

Gerberjevo stopnišče z razglednima podestoma nad
reko, zgrajeno med letoma 1932 in 1933, povezuje ulič-
no raven s pristaniškimi arkadami – Makalonco – ob reki.
Stebne svetilke na stopnišču in terasah poudarjajo različ-
ne ravni mestnega prostora ob reki.



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an arcaded passage was designed. Poplars were planted
along the Ljubljanica following the sequence of buttresses
along the riverbed. All of this was completed based on
Plečnik's designs.

Čevljarski most (the Cobbler Bridge), which Plečnik built
between 1931 and 1932, connects Jurčičev trg (Jurčič
Square) with Pod trančo (Jail Street). The bridge is de-
signed like a pillared hall over the water, even though
originally Plečnik planned to cover it with a pergola.

Gerberjevo stopnišče (the Gerber Steps), with two ob-
servation decks above the river, was built between 1932
and 1933, and connects the street level with the port ar-
cades (now housing the Makalonca cafe) along the river.
The column lamps on the staircase and terraces empha-
sise the different levels of urban space along the river.

When the old stone Špitalski most (Hospital Bridge) be-
came too narrow because of increased traffic and was
planned for demolition, Plečnik solved the problem by
adding pedestrian bridges on both sides with staircases
leading down to a lower terrace next to the river. He



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**4 Gledališka stolba, pogled s Kongresnega trga proti nabrežju Ljubljani-
nice (foto: B. Zupančič).**

Theatre Steps seen from Congress Square towards the Ljubljana (photo: B. Zupančič).

**5 Čevljarski most (foto: B. Zupančič).
Cobbler Bridge (photo: B. Zupančič).**

**6 Makalonca in Gerberjevo stopnišče (foto: B. Zupančič).
Makalonca cafe and the Gerber Steps (photo: B. Zupančič).**

**7 Tromostovje s topoli na nabrežju Ljubljani-
nice (foto: B. Zupančič).
Triple Bridge with poplars along the Ljubljana (photo: B. Zupančič).**

Ko je postal star kamnit Špitalski most zaradi povečanega prometa preozek in so ga nameravali porušiti, je Plečnik težavo rešil tako, da je staremu mostu dodal dva stranska mostova za pešce, s katerih vodijo stopnišča na spodnjo teraso ob reki. Vse tri mostove, ki jih je zasnoval kot trg ob vstopu v staro mesto, je povezal v celoto z enotno oblikovanimi balustrskimi ograjami in svetilkami, med mostovi pa so bili na spodnji rečni terasi zasajeni topoli, ki usmerjajo pogled na ljubljanski grad in Robbov vodnjak na Mestnem trgu ter Frančiškansko cerkev na Prešernovem trgu.

Med letoma 1940 in 1942 so bile na nabrežju med Tromostovjem in Zmajskim mostom zgrajene tržnice kot kamnita utrdba ob vodi. Na rečni strani je Plečnik za pročeljem z okni uredil hodnik. Na drugi strani, vzdolž Vodnikovega in Pogačarjevega trga, sega arkadno stebrišče od Tromostovja do Zmajskega mostu. Stavbni niz tržnic prekinjata stebni lopi, ki vzpostavljata prostorski stik med trgovino in reko.

Pogačarjev trg med stolnico, semeniščem in škofijo je Plečnik med letoma 1929 in 1930 preuredil v dveh nivojih. Zgomjo ploščad ob stolnici so pretlakovali z geometrijskim vzorcem v kombinaciji kamnitih plošč, kock in prodnikov. Razliko v nivojih stolnice in nabrežja so premostil s stopniščem, na vrhu tega pa sta bila zasajena topola in postavljeni kamniti konfini.

Leta 1940 je Plečnik preurejal Ambrožev trg, kamor je prestavil Hrenov križ iz leta 1622. Trg je zasadil s kostanjevimi drevoredi, na terasi, vzporedno z nabrežjem Ljubljani-
nice, pa je uredil park, ki je z osjo naravnani na Hrenov križ.



1 Pročelje Plečnikovih tržnic in stebrno lopo z okni ob Ljubljanici (foto: B. Zupančič). Facade of Plečnik's covered market with windows and a loggia with columns along the Ljubljanica (photo: B. Zupančič).

2 Pogačarjev trg s stopniščem, mejniki in topoli ob stolnici (foto: B. Zupančič). Pogačar Square with the staircase, boundary stones, and poplars next to the cathedral (photo: B. Zupančič).

3 Hrvatski trg s kamnitim obodnim zidom (foto: B. Zupančič). Croatia Square with the surrounding stone wall (photo: B. Zupančič).



Na nasprotnem nabrežju je ob Ljubljanici uredil Vrazov trg. Proti župnijskemu vrtu ga je zaprl z zidano ograjo, v katero so vzdani niša z vodnjakom in okna z mrežami, ki omogočajo pogled na vrt in okolico. Na spodnji terasi ob reki dopolnjuje trg parkovno urejena rečna promenada, ki se konča pri rečni zapornici.



designed all three bridges as squares at the entrance to the old town and connected them into a whole with uniformly shaped balustrades and lamps. On the lower river terrace poplars were planted between the bridges, directing views towards Ljubljana Castle, the Robba Fountain on *Mestni trg* (Town Square), and the Franciscan Church on *Prešernov trg* (Prešeren Square).

Between 1940 and 1942, the covered market was built on the river bank between *Tromostovje* (the Triple Bridge) and *Zmajski most* (the Dragon Bridge) like a stone fortress along the river. On its river side, Plečnik designed a hall along the river behind of the facades with windows. On the other side facing *Vodnikov trg* (Vodnik Square) and *Pogačarjev trg* (Pogačar Square), an arcaded colonnade extends from the Triple Bridge to the Dragon Bridge. The built-up sequence of the market is broken by two loggias with columns that create a spatial contact between the two squares and the river.

Between 1929 and 1930 Plečnik reworked *Pogačarjev trg* (Pogačar Square) between the cathedral, the seminary, and the bishop's residence at two levels. He had the upper platform next to the cathedral repaved in a geometrical pattern using a combination of flagstones, cubes, and cobbles. The difference between the level of the cathedral and the river bank was solved with a staircase, on top of which two poplars were planted and stone boundary markers were placed.

In 1940 Plečnik reworked *Ambrožev trg* (Ambrož Square) and moved a 1622 stone cross dedicated to Thomas Chrön there. Plečnik planted the square with chestnuts and created a park on the terrace parallel to the Ljubljanica's bank, with its axis directed towards the Chrön Cross. On the opposite bank he designed *Vrazov trg* (Vraz Square) along the Ljubljanica River. He closed it off from the parish garden with a stone wall, in which he installed a niche with a fountain and grated openings that provide views of the garden and its surroundings. On the lower terrace along

V tem delu mesta je bil po Plečnikovem načrtu med letoma 1938 in 1939 urejen tudi Hrvatski trg. Obstoječi park je Plečnik preuredil kot amfiteater in ga obdal s kamnitim opomim zidom v obliki ovala. V notranjosti je uredil krožno pot in dal zasaditi trato, z diagonalnimi potmi pa je park povezal z okolico. Na robu parka, proti cerkvi svetega Petra, stoji spomenik padlim borcem v prvi svetovni vojni iz Šentpeterske fare, delo arhitekta Vladimirja Šubica. Plečnik je med letoma 1937 in 1938 uredil spominski park velikanov slovenske zgodovine – Navje. V park so prenesli posmrtno ostanke in spominska obeležja zaslužnih Slovencev. Plečnik je od starega pokopališča ohranil arkadno lopo, v park razmestil nagrobnike, zgradil vhodno stopnišče in postavil štiri stebre, ki so prej stali pred pročeljem Glasbene matice na Vegovi ulici.

Višek pietetne kulture je Plečnik izkazal pri urejanju poslovnega kompleksa Žale, ki je bil zgrajen med letoma 1937 in 1940. Plečnik ga je zasnoval kot mesto mrtvih z vhodnim stebriščem, mrtvaškim odrom, poslovilno

the river, the square is complemented by a river promenade with a park-like layout that ends at the sluice.

In this part of the city, *Hrvatski trg* (Croatia Square) was also reworked between 1938 and 1939 following Plečnik's designs. Plečnik reshaped the existing square as an amphitheatre and surrounded it by an oval stone wall. Inside he created a circular path and planted a lawn, and he connected the park to its surroundings through diagonal footpaths. The edge of the park, towards Saint Peter's Church, features a monument to the soldiers from Saint Peter's Parish that fell in the First World War, and which was designed by architect Vladimir Šubic.

Plečnik created a memorial park dedicated to prominent figures from Slovenian history at Navje Cemetery between 1937 and 1938. The remains and tombstones of notable Slovenians were moved to the park. Plečnik retained the arcaded loggia from the old cemetery, built a new entrance staircase, and rounded off the tombstones and the park with four columns that used to stand in front of the Music Society building on Vega Street.

Plečnik demonstrated the highest regard for the dead with his design of Žale Cemetery, which was built between 1937 and 1940. He envisaged it as a city of the dead with an entrance colonnade, a bier, a farewell hall, and funeral chapels. The complex, which includes an equal share of vegetation, benches, shrines, a fountain, and column lamps, has a comprehensive design and can be rightfully called "All Saints Garden."

Already in his urban development plan of the city Plečnik proposed very ambitious ideas for Tivoli Park, from placing university buildings in the park to building the parliament there, none of which he ultimately realized. His most radical change to the park involved replacing the famous former Lattermann Avenue, which connected *Cankarjeva cesta* (Cankar Street) to Tivoli Castle, with the promenade. Between 1931 and 1933 Plečnik replaced the tree-lined avenue with a wide gravel promenade with column lamps in the middle and benches on its edges. The gravel area's lack of protection from



4 Navje, pokopališče in park (foto: B. Zupančič).
Navje cemetery and park (photo: B. Zupančič).

5 Žale, pogled skozi propileje v Vrt vseh svetih (foto: B. Zupančič).
Žale Cemetery, view of All Saints Garden through the propylaea (photo: B. Zupančič).



dvorano in poslovnimi objekti – vežicami. Kompleks, ki v zasnovi enakovredno vključuje tudi rastje, klopi, znamenja, vodnjak in stebne svetilke, je celostno oblikovan in upravičeno imenovan tudi »Vrt vseh svetih«.

Za Tivoli je Plečnik že v urbanističnem načrtu predlagal zelo ambiciozne zamisli, od postavitve univerzitetnih objektov v parku do gradnje parlamenta, česar pa ni uresničil. Najbolj radikalen poseg v tem parku je bila ureditev sprehajališča na mestu starega znamenitega Lattermanovega drevoreda, ki je povezoval Cankarjevo cesto s Tivolskim gradom. Plečnik je obstoječi drevored med letoma 1931 in 1933 nadomestil s široko peščeno promenado s stebnimi svetilkami po sredini in klopami ob robnikih. Osončena peščena površina brez drevoreda sprva pri meščanih ni bila dobro sprejeta, pozneje pa je postala središče družabnega življenja v mestu in ena od najprepoznavnejših Plečnikovih ureditev. Po letu 1933 je na zemljišču trikotne oblike med Lattermanovim drevoredom in železniško progo uredil otroško igrišče, danes imenovano trikotni park. Na geometrijsko urejeni površini je med drevoredoma postavil klopi, med tratnimi polji pa svetilke, ki poudarjajo os, v katero je umestil okrogli bazen s skulpturo dečka z gosko. Leta 1933 je Plečnik na jasi amfiteatske oblike ob poti na Rožnik zasnoval letno gledališče. Na zgornji plato je postavil star kamnit vodnjak s pozlačeno nimfo, pod njim pa je uredil avditorij s terasami. Vodnjak je bil leta 1983 prestavljen na Ribji trg. Med letoma 1933 in 1938 je Plečnik preuredil okolico ene od najstarejših cerkva v Ljubljani, cerkev svetega Jerneja v Šiški. Ob cerkvi je uredil stopnišče z vretenasto svetilko, staro lipo pred cerkvijo pa vključil v celostno podobo trga.

Ob cerkvi svetega Frančiška Asiškega v Šiški, ki je bila zgrajena med letoma 1924 in 1928, je v ritmu stranskih pročelij zasadil topolova drevoreda. Tudi ob cerkvi svetega Mihaela v Črni vasi, ki je bila zgrajena med leto-



1 Plečnikova promenada – Jakopičevo sprehajališče v Tivoliju (foto: B. Zupančič)
Plečnik or Jakopič Promenade in Tivoli Park (photo: B. Zupančič).

2 Trikotni park v Tivoliju (foto: B. Zupančič).
Triangular park in Tivoli Park (photo: B. Zupančič).

3 Cerkev svetega Jerneja v Šiški z lipo v ozadju (foto: B. Zupančič).
Saint Bartholomew's Church in the Šiška district with a linden tree behind it (photo: B. Zupančič).

the sun was not received well by residents, but later it became the centre of Ljubljana's social life and one of Plečnik's best-known designs. After 1933 Plečnik created a playground, known today as the "triangular park," in the triangular plot between Lattermann Avenue and the railway. In this geometrically regular area he added benches between the lines of trees and placed lamps between the grassy sections that accentuate the axis, along which he inserted a round pool with a statue of a boy with a goose. In 1933 Plečnik designed an outdoor theatre on the amphitheatre-shaped clearing along the road to Rožnik Hill. He placed an old stone fountain with a gilded nymph on the upper level and laid out an auditorium with terraces beneath it. In 1983 the fountain was moved to Ribji trg (Fish Square).

Between 1933 and 1938 Plečnik reshaped the surroundings of one of Ljubljana's oldest churches: Saint Bartholomew's Church in the Šiška district. He built a staircase with a spindle-shaped lamp next to the church and included the old linden tree in front of the church in the square's overall composition.

Plečnik planted a row of poplars along two sides of Saint Francis of Assisi Church in the Šiška district, which was built between 1924 and 1928. He also planted rows of poplars next to Archangel Michael's Church in Črna Vas, among which various trees grew in front of the staircase. Unfortunately, the vegetation has been removed in both cases.

- 4** Drevored topolov ob cerkvi svetega Frančiška Asiškega v Šiški, danes odstranjen (Muzej novejše zgodovine).

Row of poplars along Saint Francis of Assisi Church in the Šiška district (National Museum of Contemporary History).

- 5** Topolovi drevoredi ob stopnišču cerkve svetega Mihaela na Barju, danes odstranjeni (Zgodovinski arhiv Ljubljana).

Former poplar rows along the stairs of Archangel Michael's Church in the Ljubljana Marsh (Ljubljana Historical Archives).



- 6** Prvotna zasaditev bukove žive meje za hermo Jakoba Petelina Gallusa ob Vegovi v parku pred Glasbeno matico (Zgodovinski arhiv Ljubljana).

Original beech hedge behind the herm of Jacobus Gallus in the park in front of the Music Society building along Vega Street (Ljubljana Historical Archives).

- 7** Današnje stanje zasaditve, razrast žive meje v drevesa (foto: D. Pergovnik).
Current state of vegetation, with the hedge grown out into trees (photo: D. Pergovnik).

ma 1937 in 1939, so bili zasajeni topolovi drevoredi, med katerimi je pred stopniščem rastle različno drevje. Žal je bilo rastje do danes v obeh primerih odstranjeno. Plečnik je imel pomembno vlogo pri soustvarjanju javnega odprtega mestnega prostora, ki ga je v enotno kompozicijo oblikoval tako, da je grajene prvine neločljivo povezoval z naravnimi. V nasprotju s Prago, kjer je lahko gradil z dragocenejšimi materiali in je kamnite arhitekturne elemente dal izdelati po naročilu, je v Ljubljani v nove prostorske ureditve pogosto vgrajeval stare grajene dele, vedno pa je v oblikovanje zunanjih prostorov vključeval tudi zelene prvine. Tudi pozneje, ko ni več risal sam, so njegovi študentje in sodelavci sledili njegovemu zgledu in za vse zasnove v odprtem prostoru izdelali tudi načrte zasaditve.

Njegove ureditve so danes stare od šestdeset do devetdeset let. V tem času se je rastje, ki ga je vključeval v svoje ureditve, zelo razrastlo in spremenilo prvotno podobo ali pa je bilo celo odstranjeno. Zato je za razumevanje in interpretiranje tega zelo pomembno poznavanje izvirnih načrtov in izvedenih del, po katerih bo mogoče celostno rekonstruirati zasnove in nadomestiti manjkajočo ali preobraženo rastje, ki je v letih od nastanka pa do danes med vsemi prvini najbolj spremenilo svojo podobo. Rastje je zato tudi največkrat napačno interpretirano ali celo prezrto, čeprav je bilo v Plečnikovih ureditvah odprtega prostora izjemno pomemben gradnik mestnega prostora, po katerem so prepoznavne njegove ureditve, z njimi pa tudi Ljubljana.



Plečnik played an important role in helping shape the public urban open space, which he combined into a uniform composition by inseparably connecting built elements with natural ones. In contrast to Prague, where he was able to use more valuable materials and have stone architectural elements custom made, in Ljubljana he often incorporated old parts of buildings into new spatial designs, and he always included green elements in his landscape designs. Even later on, when he no longer drew his own designs, his students and colleagues followed his example and also provided vegetation plans for all landscape designs.

His designs are sixty to ninety years old today. During this time, the vegetation he included in his designs has grown extensively and altered the original composition or has been removed altogether. In order to understand and interpret this, it is thus very important to know the original plans and the works completed. Based on this it will be possible to comprehensively reconstruct the designs and replace the missing or altered vegetation, which since its creation has changed its appearance the most among all of the elements. Accordingly, vegetation tends to be incorrectly interpreted or even neglected, even though Plečnik regarded it as an extremely important building block of urban space, which his landscape designs and hence Ljubljana are so well-known for.

PLEČNIKOVA LJUBLJANA – ARHITEKTURA MESTA

PLEČNIK'S LJUBLJANA: THE CITY'S ARCHITECTURE

Poleg arhitektovih urbanističnih in krajinskih intervencij so Plečnikove arhitekturne stvaritve v Ljubljani kultura dediščina izjemnega pomena. Pri večini Plečnikovih stavb, naj gre za nove gradnje ali prenove, lahko občudujemo neločljivost arhitekturnih rešitev in njihove »vraščенost« v mestni prostor. V pričujočem sestavku bomo na konkretnih primerih pokazali, kako je Plečnikova ljubljanska arhitektura zgled prilagajanja okolju in hkratnega pozitivnega vplivanja na njegovo kakovost. Druga tema, ki jo bomo obdelali, je Plečnikov način upoštevanja ne le potreb mestnega življenja, temveč tudi vrednot urbanosti, kot jih izraža njegova arhitektura. Pri tem bomo predstavili njegov koncept posvetnih in sakralnih javnih stavb, ki so že od nekdaj eden od najpomembnejših mestotvornih gradnikov v zahodni civilizaciji. Posvetne javne stavbe so od klasičnih časov naprej posebej skrbno oblikovane palače, in Plečnik je tudi v Ljubljani zgledno sledil tej tradiciji. Kot je pravilno ugotavljal France Stelè v *Architecturi perennis*¹⁵, podobno velja za cerkve: bistvo cerkvene arhitekture je v združitvi koncepta božje hiše in zbirališča verske skupnosti. To dvojno nalogo je naš arhitekt vzorno izpolnil v dveh ljubljanskih cerkvah – v cerkvi svetega Mihaela na Barju in cerkvi svetega Frančiška Asiškega v Šiški, kar Ljubljano postavlja ob bok Dunaju in Pragi, ki se ponašata s svetovno znanima Plečnikovima cerkvama – cerkvijo Svetega duha in cerkvijo Srca Jezusovega.

Tretja tema bo posvečena značilnostim arhitekturnega oblikovanja, katerega mojster je bil Plečnik, in loku, ki mu je zaradi njegovega večdesetletnega neprekinjenega delovanja v slovenski prestolnici, mogoče slediti prav v Ljubljani. Na konkretnih primerih bomo pokazali, katere arhitekturne prijeme je uporabljal.

Znano je, da Plečnik ni v celoti sledil nobeni arhitekturni teoriji. Med vsemi je še najbolj upošteval Semperjevo temeljno delo¹⁶ in pri tem ga ni motilo, da so Semperjevo teorijo že pred koncem devetnajstega stoletja večinoma šteli za zastarelo.¹⁷ Znano je, da je Otto Wagner, Plečnikov učitelj na dunajski likovni akademiji, Plečnika ob svoji upokojitvi leta 1913 predlagal za svojega naslednika,¹⁸ torej mu je bil ta zelo blizu, čeprav učenec ni v celoti upošteval učiteljevih arhitekturnih napotkov. Pozneje, med obema vojnama, je Plečnik v izjavah in še bolj z delom zavračal funkcionalistično arhitekturo, kot sta jo utemeljevala Le Corbusier in mednarodno združenje CIAM. Zanj je značilen izraziti estetski občutek, na primer za gradiva, teksturo, igro odprtih in zaprtih oblik, svetlobne učinke, detajle. To vse prispeva k temu, da občinstvo njegovo arhitekturo sprejema, se z njo poistoveti, hkrati pa lahko iz nje z nekoliko bolj poglobljenim razumevanjem razbere tudi njene manj očitne pomena.

V čem je torej čar Plečnikovega arhitekturnega ustvarjanja? Kako je našemu arhitektu uspelo, da njegovo arhitek-

Alongside his urban-planning and landscape contributions to the city, Jože Plečnik's architectural designs in Ljubljana are considered examples of architectural heritage of outstanding importance. With the majority of Plečnik's buildings, whether newly constructed or adapted, one can admire the contiguity of architectural solutions and their "embeddedness" in urban space. This chapter uses specific examples to show how Plečnik's architecture in Ljubljana can serve as a model for adapting architecture to the environment, while also positively influencing its quality.

Another topic discussed in this chapter is how Plečnik took into account not only the needs of urban life, but also and primarily urban values, as attested in his architecture. Presented here is his concept of secular and religious public buildings, which since time immemorial have been one of the most important building blocks of towns in western civilization. Since Classical Antiquity, secular public buildings have primarily included carefully designed edifices, and Plečnik also followed this tradition as a model in Ljubljana. As correctly established by France Stelè in his *Architectura perennis*,¹⁵ something similar applies to churches: the essence of church architecture lies in combining the concept of a house of God and a venue where the religious community can gather. Plečnik fulfilled this double task in an exemplary manner in two churches in Ljubljana: Archangel Michael's Church in the Ljubljana Marsh and Saint Francis of Assisi Church in the Šiška district. This places Ljubljana side by side with Vienna and Prague, which boast two world-famous churches designed by Plečnik: Holy Spirit Church (Vienna) and Sacred Heart Church (Prague).

The third topic focuses on the characteristics of architectural design that Plečnik excelled at, and the series of designs that can be traced in Ljubljana due to his several decades of continuous work in the Slovenian capital. Specific examples are used to show the architectural methods and approaches he applied.

It is a known fact that Plečnik did not completely adhere to any architectural theory. He paid most heed to Semper's seminal work,¹⁶ disregarding the fact that Semper's theory was already largely considered obsolete by the end of the nineteenth century.¹⁷ It is well known that Otto Wagner – Plečnik's teacher at the Vienna Academy of Fine Arts – appointed Plečnik as his successor when he retired in 1913,¹⁸ which means he felt very close to Plečnik, even though he did not fully follow his teacher's architectural guidance. Later on, during the interwar period, in his statements and even more so with his work, Plečnik rejected the functionalist architecture promoted by Le Corbusier and CIAM. Plečnik had a pronounced aesthetic feeling for materials, texture, the play of open

turo še danes sprejemamo kot nekaj lepega, razumljivega in »svojega«? Plečnik se v resnici ni ubadal s tem, da bi oblikoval nacionalno arhitekturo, kot so to počeli nekateri drugi arhitekti na prelomu devetnajstega in dvajsetega stoletja. Tudi vprašanja o »iskreni« arhitekturi v smislu razkrivanja arhitekturne konstrukcije ga ni obremenjevalo. To pa ne pomeni, da ni upošteval oblikovalskih pravil o različni obravnavi nosilnih in nošenih členov ter stavbnega skeleta in ovoja.

Dejstvo je, da je slovenski arhitekt Jože Plečnik deležen velikega zanimanja strokovne javnosti. Kako veliko je to zanimanje, lahko ponazorimo s številom knjig, člankov in drugih publikacij, ki se nanašajo nanj in ki jih hranijo slovenske knjižnice – vzajemni katalog vsebuje 1211 enot knjižničnega gradiva, ki ustreza ključni besedi »Jože Plečnik«. Od tega je večina gradiva (978 enot) v slovenskem jeziku.¹⁹ Da publikacije, posvečene Plečniku, hranijo tudi velike (splošne) svetovne knjižnice, je očitno iz števila publikacij v washingtonski Kongresni knjižnici (petinštirideset enot) in Avstrijski narodni knjižnici (sedemšestdeset enot). O tem, kako je Plečnik zanimiv za najširšo javnost, pa se lahko prepričamo z obiskom najbolj razširjenega spletnega brskalnika, ki nam postreže s približno sto šestdeset tisoč zadetki, tudi če iskalno zahtevo zapišemo s slovenskimi šumniki.²⁰ V Ljubljani sicer še ni bila opravljena nobena študija, v kateri bi ugotavljali, kako se obiskovalci in domačini odzivajo na Plečnikove stvaritve. Glede na število obiskovalcev ljubljanskih posebnosti, kot so Plečnikove tržnice in Tivolska promenada, glede na priljubljenost velike čitalnice Narodne in univerzitetne knjižnice med študenti, število razglednic Ljubljane, na katerih je glavni motiv Tromostovje, in število vsakodnevnih sprehajalcev ob bregovih Ljubljane v Trnovem bi lahko sklepali, da je Plečnik med Ljubljančani in turisti izjemno dobro sprejet.

Kako močno se posameznik zanima za arhitekturo, je odvisno od njegove odprtosti, radovednosti in občutka za estetiko, in nič drugače ni z zanimanjem za Plečnikovo arhitekturo. Če se omejimo na strokovno zanimanje za Plečnika, lahko govorimo o treh zvrsteh strokovnih pogledov nanj. Označimo jih lahko kot poznavalske, umetnostnozgodovinske in arhitekturne. Poznavalci se poglobljajo predvsem v razlaganje Plečnikovih ambicij in vzorov, ki so nanj vplivali, prizadevajo si pojasniti njegov odnos do naročnikov in sopotnikov ter razložiti podrobnosti z njegove življenjske poti, ki naj bi tako ali drugače vplivale na njegovo ustvarjanje. Za umetnostnozgodovinski pogled je značilno predvsem pojasnjevanje arhitektovega umetniškega izražanja, njegovega posebnega arhitekturnega oziroma oblikovalskega jezika, razlaganje posameznih razvojnih faz v umetniškem zorenju. Arhitekto po drugi strani pritegne predvsem Plečnikov način oblikovanja arhitekturnega oziroma mestnega prostora, umeščanja posamičnih elementov v prostor ter razlaganje njegovih arhitekturnih in urbanističnih struktur in oblikovalskih načel. Najbolj skrajne arhitekturne razlage Plečnikovega dela so tiste, ki se ukvarjajo s pojasnjevanjem pravil v njegovih arhitekturnih razmerjih.²¹

Nas zanima predvsem odgovor na vprašanje, kako »običajen« ljubitelj vsega, kar je lepo in zanimivo, sprejema in razume stavbe, ulice, detajle in ambiente, ki jih je ustvaril naš arhitekt. Da se lahko čim bolj posvetimo občutenju in razumevanju Plečnikove arhitekture, se bomo poskušali

and closed forms, light effects, details, and so on. On the one hand, all of this helps the public accept and identify with his architecture, and, on the other, it also makes it possible to identify its less obvious meanings if analysed somewhat more thoroughly.

What makes Plečnik's architectural designs so attractive? Why is his architecture still perceived as something beautiful, understandable, and "Slovenian" even after all these years? Plečnik did not really focus on designing a national architecture like some other architects did around 1900. He was also not bothered by the issue of "honest" architecture in the sense of revealing architectural construction. However, this does not mean he did not follow the design rules regarding the different treatment of load-bearing and non-load-bearing elements, and the building frame and envelope.

The fact is that the architect Jože Plečnik has attracted great interest among the professional community. The extent of this interest can be illustrated by the number of books, articles, and other publications on this Slovenian architect held by Slovenian libraries; the COBISS database includes 1,211 units of library material matching the key phrase *Jože Plečnik*. The majority of this material (978 units) is published in Slovenian.¹⁹ Large (general) libraries outside Slovenia also hold publications dedicated to Plečnik; for example, the Library of Congress in Washington, DC holds forty-five units and the Austrian National Library holds sixty-seven. The extent to which Plečnik is of interest to the general public can be determined through the most popular online search engine, which returns approximately 160,000 hits for the architect, even if his name is spelled with Slovenian diacritics.²⁰ However, no study has been carried out in Ljubljana to evaluate how visitors and locals respond to Plečnik's designs. Based on the number of people visiting sites in Ljubljana, such as Plečnik's covered market and the Tivoli Promenade, the wide use of the National and University Library by students, the number of Ljubljana postcards featuring the Triple Bridge as the main motif, and the number of people strolling the banks of the Ljubljanica River on a daily basis, it can be concluded that Plečnik is exceptionally well received by Ljubljana residents and tourists.

The extent to which individuals are interested in architecture depends on their openness, curiosity, and feeling for aesthetics; this is no different when it comes to interest in Plečnik's architecture. Taking only professional interest in Plečnik into account, one can identify three types of professional perspectives on him: expert, art-history, and architectural. Experts primarily focus on explaining Plečnik's ambitions and the role models that influenced him, and they try to explain his attitude towards clients and contemporaries, as well as details from his personal life that might have influenced his work in one way or another. The art-history perspective seeks to interpret the architect's artistic expression and his special architectural or design language, and to explain individual developmental stages in his maturation as an artist. In contrast, architects are primarily interested in Plečnik's method of shaping architectural or urban space and positioning individual elements in space, as well as explaining his architectural and urban-planning structures and design principles. The most extreme explanations of Plečnik's

vživeti v vlogo radovednega ljubitelja njegove arhitekture, to je nekoga, ki je poleg Ljubljane že videl nekaj najpomembnejših Plečnikovih del na Dunaju, v Pragi in še kje. Če vprašanje o sprejemanju in razumevanju Plečnikovega ustvarjanja s strani slehernika prevedemo v strokovno terminologijo, gre za problem Plečnikove estetike in deloma za učinkovanje njegovih stvaritev v smislu bolj ali manj očitnih simbolnih sporočil njegove arhitekture, ki na našega ljubitelja delujejo predvsem na čustveni ravni.

Nič novega ne povemo, če zagovarjamo stališče, da vsaka oblika ali prostorski pojav, s katerim človek pride neposredno v stik, v nas sproži določene čustvene odzive. Doživljamo ga lahko kot prijetno, neprijetno ali nevtralnno izkušnjo. Arhitekti, ki so mojstri svojega poklica, znajo čustvene odzive, ki jih v nas sprožajo pogledi na prostorske ureditve in še bolj gibanje v njih oziroma zadrževanje v takih prostorih, spretno izkoriščati tako, da se »uporabniki« prostora v njem čutimo udobno, sprejeto, v sozvočju z okolico ali pa, prav nasprotno, smo nad nepričakovanimi učinki presenečeni tako, da se v prostoru čutimo podrejene, neznatne, omejene ali celo izgubljene.

Prav temu je namenjen pregled Plečnikove arhitekture v Ljubljani. Poskušali bomo prikazati arhitektumi in tudi duhovni pomen, ki ga pozoren opazovalec lahko razbere iz njegovih stvaritev. Pri tem bomo spoznali Plečnikovo uporabo strukturmih in dekorativnih elementov, mešanje arhitekturnih slogov, motivov in vzorov, kar vse vpliva na odnos prebivalcev in obiskovalcev do prostora mesta. Predstavili bomo tudi vrednote, ki jih je Plečnik kot ustvarjalec bolj ali manj odkrito posredoval s svojo arhitekturo in ki nam še danes, toliko let po svojem nastanku, dajejo občutek smisla, estetskega zadovoljstva in identitete.

Upajmo, da bo tak pogled na Plečnikovo Ljubljano dodatno prispeval k boljšemu razumevanju arhitektovega dela ter tudi k javni razpravi o različnih interpretacijah in vrednotenju njegove arhitekturne dediščine.

Cerkev svetega Frančiška Asiškega v Šiški (1924–1956²²)

Župnijska cerkev svetega Frančiška je danes del širšega središča Ljubljane, ob nastanku pa je stala v ljubljanskem predmestju, ki je bilo do leta 1914 samostojna občina Spodnja Šiška.²³ Z lokacije cerkve lahko razberemo, da je bila postavljena na obrobje pretežno delavskega predmestja, kjer so bile nekdanje dolge njivske parcele prečno razdeljene v vzorcu šahovnice. Stavbišče za novo župno cerkev bratov frančiškanov zavzema približno polovico stavbnega bloka med ulicama, ki potekata od severa proti jugu, daleč proč od glavne šišenske prometnice – Celovške ceste –, cerkev pa obdaja tudi precej velik vrt. Nekoliko podrobnejši opis lokacije je pomemben zato, da razumemo, zakaj je Plečnik za svoje prvo večje cerkveno naročilo v Ljubljani izbral obliko cerkve, kot jo vidimo danes. Po eni strani ga zemljišče prostorsko ni tako utešnjavalo kot v dunajskem Ottakringu, ko je gradil cerkev Svetega duha prav tako za delavsko četrt. Po drugi strani mu za postavitev cerkve ni bil na voljo prostran trg, na katerem je zgradil svojo najznamenitejšo cerkev Srca Jezusovega v Pragi. V šišenskem predmestju Ljubljane je moral rešiti vprašanje, kako cerkev prostorsko poudariti, jo narediti dominantno, čeprav nanjo ni bila usmerjena nobena pomembna ulična poteza niti ni bila umeščena

work are those that focus on explaining the rules in his architectural proportions.²¹

Of primary interest here is answering how “typical” admirers of everything that is beautiful and interesting receive and understand the buildings, streets, details, and ambiances designed by Plečnik. In order to focus on experiencing and understanding Plečnik’s architecture as much as possible, the goal is to put oneself in the role of a curious admirer of his architecture; that is, someone that has already seen several major works by Plečnik in Vienna, Prague, and elsewhere, not only in Ljubljana.

If the issue of an individual’s reception and understanding of Plečnik’s designs is translated into expert terminology, this becomes the issue of Plečnik’s aesthetics and partly of the effects his designs have in the sense of more or less obvious symbolic messages conveyed by his architecture, which have a primarily emotional effect on the admirer mentioned above.

It is common knowledge that any form or spatial phenomenon that people come in direct contact with triggers certain emotional reactions in them: they can experience it as pleasant or unpleasant, or may simply be neutral towards it. Architects that are masters of their profession know how to skilfully use the emotional reactions triggered in people when they look at spatial designs, and especially when they move or linger within these spaces: to make the “users” of space feel comfortable, accepted, and in tune with the surroundings, or, on the contrary, surprised by the unexpected effects, subordinate, minute, limited, or even lost.

This is what this overview of Plečnik’s architecture in Ljubljana is dedicated to. I seek to demonstrate the architectural and also spiritual importance that an attentive observer can identify in Plečnik’s designs. Presented here are his use of structural and decorative elements, and mix of architectural styles, motifs, and models, which all affect residents’ and visitors’ relationship to Ljubljana’s urban space. In addition, I also discuss the values that Plečnik more or less openly conveyed as a designer through his architecture and that even after all of these years since its creation continue to provide a feeling of order, aesthetic satisfaction, and identity.

It is hoped that such a perspective on “Plečnik’s Ljubljana” will contribute further to a better understanding of Plečnik’s work, as well as to a public discussion on various interpretations and evaluations of his architectural heritage.

Saint Francis of Assisi Church in the Šiška district (1924–1956²²)

Today the parish church dedicated to Saint Francis of Assisi is part of Ljubljana’s wider centre, whereas upon its completion it was part of Spodnja Šiška, which until 1914 had the status of an independent municipality.²³ The location of the church indicates it was placed on the edge of a predominantly working-class suburb, where the former long tilled fields were divided transversely in a checkerboard pattern. The lot for the new parish church covers approximately half of the block between two streets running in a north–south direction, far from the main Šiška thoroughfare, *Celovška cesta* (Klagenfurt Street). The church is surrounded by a fairly large churchyard. A somewhat more detailed description of the location is required in order to understand why Plečnik chose

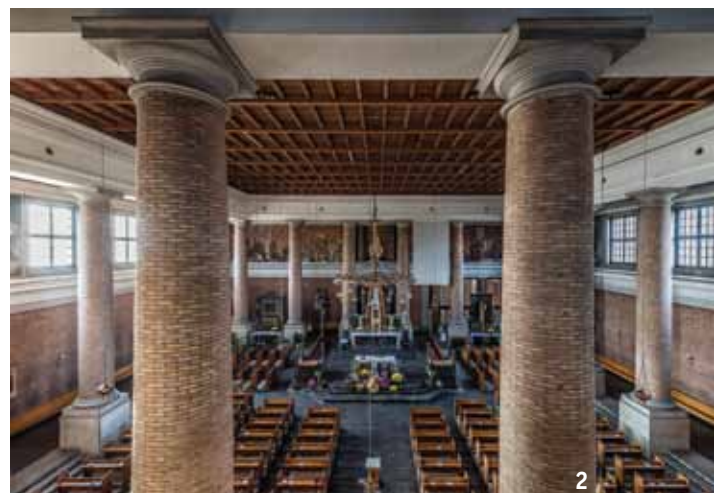


- 1** Cerkev svetega Frančiška Asiškega (foto: B. Zupančič). Saint Francis of Assisi Church (photo: B. Zupančič).
- 2** Notranjost cerkve svetega Frančiška Asiškega, pogled proti glavnemu oltarju (foto: B. Zupančič). Interior of Saint Francis of Assisi Church, facing the main altar (photo: B. Zupančič).

v prostor trga. To zadrego je rešil na dva načina, in sicer najprej s precej izstopajoče oblikovanim glavnim pročeljem ob Verovškovi ulici – z motivom dvojnega timpanona, katerega osrednji del podpirajo štirje mogočni stebri. Prezbiterski del, ki stoji v zaledju druge (Aljaževe) ulice, pa je prav tako odločno oblikoval z izstopajočim rizalitom, zaključenim s timpanonom, nad katerim se dviga mogočen in nenavadno oblikovan zvonik. Zasnovan je iz treh delov: na kvadratni osnovi na vrhu strehe je postavljen cilindrični osrednji del zvonika. Njegov zunanji obod sestavlja dvanajst visokih dorskih stebrov, ki nosijo zadnje, nekoliko ožje nadstropje zvonika v obliki cilindričnega stebrnega tempieta s konično streho. Zvonik že od daleč pritegne našo pozornost, če ne drugače s tem, da v mislih iščemo njegove vzporednice v italijanskih romanskih campanillih – na primer v Pisi ali baročni različici v zvoniku mavzoleja Ferdinanda II. v Gradcu.²⁴

Notranjščina cerkve s svojo prostostjo in posebnim ubranim vzdušjem pusti v obiskovalcu izjemen vtis. Plečnik je ustvaril enotno kubično cerkveno ladjo, ki je z vseh štirih strani obdana z mogočnimi opečnimi stebri – po šest jih stoji na vsaki strani. Cerkev torej nima prezbiterja – glavni oltar, oba stranska in dve prižnici, oblikovani kot starokrščanska ambona, pomaknjeni naprej v prostor ladje in s treh strani obdani s klopmi za vernike. Vloga obodnega stebrišča ni samo poudariti monumentalnost prostora in njegove razsežnosti, temveč tudi nositi lesen kasetiran strop in ločiti glavno ladjo od ozkega hodnika, ki na treh straneh obdaja cerkveno ladjo. Na četrti, vhodni, strani dodatni stranski nizki stebri podpirajo pevski kor

this design for his first major commission for a church in Ljubljana. On the one hand, he was not as spatially constrained as in Vienna's Ottakring district, where he had built Holy Spirit Church (also in a working-class district), and, on the other, he did not have a spacious square at his disposal like in Prague, where he had built his best-known religious building: Sacred Heart Church. In Ljubljana's Šiška district he had to solve the problem of how to make the church spatially prominent and dominant, even though no major street led to it and it was not located on a square. He solved this problem in two ways. First, he designed a fairly striking main facade along *Verovškova ulica* (Verovšek Street) with the motif of a double tympanum, the central part of which is supported by four grand



in hkrati uokvirjajo naš pogled proti glavnemu oltarju, ko stopimo v cerkev. Tla obodnega hodnika so za tri stopnice višja od tal cerkvene ladje, prav tako je glavni oltar za štiri stopnice dvignjen nad prostor s klopni za vernike. Tako je Plečnik rešil vprašanje dobre vidnosti oltarja z vseh strani, kar je sicer njegov učitelj Wagner teoretično in praktično utemeljeval s konceptom osrednje, s kupolo prekrivane cerkve.²⁵

Občutenje cerkvene notranjosti je še posebej čarobno takrat, ko skozi velika stranska okna nad stebriščem prihaja pojenjujoča večerna svetloba. Takrat medeninaste svetilke – ob osrednjem lestencu jih je še dvanajst, in vsaka je drugače oblikovana – zberejo svetlobo večernih žarkov in zažarijo kot zvezde na nebesnem svodu. Čeprav se obiskovalcu na prvi pogled zdi, da lahko celotno notranjost zaobjame z enim pogledom, nam sprehod po obodnem hodniku razkrije veliko zanimivega – za glavnim oltarjem je vzdolž zadnje stene umeščena kapela žalostne Matere božje. V nasprotju z glavno ladjo ima kapela banjast obok, ki na strani proti glavni ladji sloni na nizu opečnih stebrov. Tudi oltar s sliko Pieta je za Plečnika nekoliko nenavadno oblikovan, in ga na kratko lahko opišemo kot dvonadstropni baldahin eliptičnega tlorisa. Naj povzamemo: zunanost le v splošnih obrisih nakazuje notranjo ureditev prostora in je neposredno ne odseva. Prav tako ne vidimo celotne nosilne konstrukcije – leseni strop ni podprt le s prekladami, ki jih nosijo notranji stebri, temveč je hkrati obešen na jekleno strešno konstrukcijo. Cerkvi dajejo posebno vrednost skrbno oblikovani detajli in notranja oprema.

Cerkev svetega Mihaela na Ljubljanskem barju (1922²⁶–1939)

Če primerjamo cerkev svetega Frančiška in tisto, posvečeno svetemu Mihaelu, takoj ugotovimo, da sta namenjeni različnim vernikom, to je delavskim in podeželskim. To dokazujeta tako patrocinjata kot tudi njuna arhitektura. Sveti Frančišek je bil ustanovitelj frančiškanskega reda,

columns. Second, he also designed the chancel section, which stands at some distance from *Aljaževa ulica* (Aljaž Street), very prominently, with a striking projecting section finished with a tympanum, above which a magnificent and unusually shaped belfry rises. The belfry consists of three parts. The cylindrical central part is placed on a square base on top of the roof and its periphery is composed of twelve tall Doric columns that support the last, somewhat narrower floor of the belfry in the shape of a cylindrical tempietto column with a conical roof. The belfry attracts attention from afar, if nothing else, by enticing the observer to think about and look for parallels in Italian Romanesque campaniles, such as the one in Pisa, or in the Baroque variant of the bell tower at the Mausoleum of Emperor Ferdinand II in Graz.²⁴

With its special, harmonious atmosphere, the spacious interior of the church leaves a striking impression on the visitor. Plečnik created a uniform, cubic nave surrounded by grand brick columns on all four sides (six on each side). Thus, the church has no chancel and its main altar, both side altars, and two pulpits designed in the old Christian style are set forward into the nave and surrounded by pews on three sides. The surrounding columns not only accentuate the monumental character of the place and its dimensions, but also support the wooden coffered ceiling and separate the nave from the narrow corridor that surrounds it on three sides. On the fourth, entrance side, additional lower side columns support the choir and frame the visitor's view towards the main altar when entering the church. The floor of the surrounding corridor is three steps higher than the floor of the nave, and the main altar is raised four steps above the pew section. In this way, Plečnik ensured good visibility of the altar from all sides, which his teacher Otto Wagner theoretically and practically substantiated with the concept of a church with a central dome.²⁵

The church's interior has an especially magical effect when the waning evening light comes in through the large side



1 Cerkev svetega Mihaela na Ljubljanskem barju, pogled na glavno pročelje z zvonikom (foto: B. Zupančič). Archangel Michael's Church in the Ljubljana Marsh, main facade with the bell tower (photo: B. Zupančič).



2

2 Notranjost cerkve svetega Mihaela na Ljubljanskem barju, pogled proti glavnemu oltarju (INDOK center Direktorata za kulturno dediščino Ministrstva za kulturo).

Interior of Archangel Michael's Church in the Ljubljana Marsh, facing the main altar (INDOK Cultural Heritage Centre, Directorate of the Slovenian Ministry of Culture).

ki je že od svojih začetkov naprej deloval predvsem v mestih ter se ukvarjal z versko in siceršnjo oskrbo nižjih slojev in celo revežev. Za svetega Mihaela (nadangela) sicer ne moremo reči, da je značilno vezan na kmečki stan ali kmečka opravila, je pa dejstvo, da od vseh sedemdesetih slovenskih cerkva s tem patrocinijem le ena stoji v mestu.²⁷ Cerkev sveti Mihael na Barju še danes, po vseh širitvah mestnega ozemlja Ljubljane, spada pod Črno vas v Mestni občini Ljubljana. V pregled Plečnikove Ljubljane smo jo vključili zato, ker je ob svojem nastanku spadala v župnijo Trnovo, predvsem pa zato, ker gre za stvaritev, ki je med širšo javnostjo znana kot eno od najlepših Plečnikovih del, saj se je drži pridih »slovenskosti«. Cerkev v idilični barjanski pokrajini je našemu arhitektu dala priložnost, da nas kljub gmotnim in tehničnim težavam pri gradnji kar najbolj prepričljivo nagovori z arhitekturno mojstrovino, ki izraža njegova najgloblja verska čustva. Kakšen je ta dvogovor z obiskovalcem, tudi če ne deli Plečnikovega verskega prepričanja, bomo poskušali pojasniti v nadaljevanju.

Cerkev je zaradi svojega značilnega zvonika hitro vidna, naj se ji približujemo s severovzhodne ali jugozahodne smeri. Kmalu zagledamo še njeno dvonadstropno glavno stavbo, umeščeno vzdolž ceste. Stavba ima položno streho z globokim napuščem. Zvonik je postavljen v os stavbnega kvadra, prav tako v osi stoji zunanje, sorazmerno široko enoramno stopnišče, ki vodi v nadstropje in h glavnemu vhodu v cerkev. Ko stopamo po stopnišču oziroma njegovih dvakrat dvanajstih stopnicah, pridemo skozi ločno odprtino v zvoniku do prav tako ločno oblikovanega vhoda v cerkev. Preseneti nas, ko se pred nami odpre cerkvena ladja, v kateri je oltarni prostor umeščen nasproti vhoda v sredini daljše ladijske stranice. Cerkev tako udejanja dva ključna odstopa od »običajnih« cerkva – ladja je prečna in cerkev ni »pravilno usmerjena«, saj njen »prezbiterij« ni naravnani proti vzhodu, temveč proti severozahodu. Vemo, da je nekaj let starejša cerkev v Bogojini v Prekmurju prav tako »napačno« usmerjena in da je tudi sicer Plečnik veliko razmišljal o »prečni« arhitekturni zasnovi,²⁸ ki jo je končno uresničil v barjanski cerkvi. Tako lahko razumemo, da je bilo našemu arhitektu slepo sledenje pravilom tuje in da se je ravnal predvsem po tem, kako izraziti vodilno misel svoje arhitekture ter kako se hkrati čim bolj vklopiti v danosti prostora in časa.

windows above the colonnade. This is when the brass lamps – there are twelve more in addition to the central chandelier, and each has a different shape – collect the evening rays and shine like stars in the sky. Even though at first glance it seems one can embrace the entire interior with one look, walking through the hall that runs around the central part reveals many more interesting things, such as Our Lady of Sorrows Chapel behind the main altar, along the back wall. In contrast to the nave, this chapel is barrel vaulted with a series of brick columns on the side pointing towards the nave. The design of the altar with a painting featuring the *Pietà* is also somewhat unconventional for Plečnik and can be briefly described as a two-storey baldachin with an elliptic layout.

To sum up, the exterior indicates the interior spatial layout only in general strokes and does not reflect it directly. In addition, the load-bearing structure is not visible in full; the wooden ceiling rests on the architraves supported by internal columns and is also suspended from the steel roof structure. Carefully designed details and interior furnishings also provide additional value to the church.

Archangel Michael's Church in the Ljubljana Marsh (1922²⁶–1939)

When comparing Saint Francis of Assisi Church and the one dedicated to Archangel Michael, it soon becomes clear they are intended for two different groups of churchgoers: workers and the rural population. This is indicated by both their patron saints and their architecture. Saint Francis of Assisi was the founder of the Franciscan order, which from the very beginning primarily operated in towns, providing religious and general care to the lower classes and even the poor. As far as Archangel Michael is concerned, he was not typically associated with the rural population or farming activities, but nonetheless only one of the sixty-seven Slovenian churches dedicated to him stands in a town.²⁷ Even today, after all the expansions of Ljubljana's urban territory, Archangel Michael's Church in the Ljubljana Marsh still belongs to the village of Črna Vas (in the Municipality of Ljubljana but outside the city limits). It is included in this overview of Plečnik's work in Ljubljana because it belonged to the Parish of Trnovo when it was built, and, first and foremost, because it is considered one of Plečnik's most beautiful works by the general public, and also because it has a flair of "Slovenianness" to it. The church in an idyllic marsh landscape gave the architect an opportunity to address the user as convincingly as possible through an architectural masterpiece that reflects his deepest religious beliefs, despite the financial and technical problems that arose during its construction. The nature of this dialogue with visitors, even if they do not share Plečnik's religious beliefs, is explained below.

Due to its distinctive bell tower, the church is easily visible from afar if approached from the northeast or the southwest. Soon after that, the visitor can spot its two-storey main building along the road. The building has a gently sloping roof with wide overhanging eaves. The bell tower stands on the axis of the building's rectangular layout, as does the external, correspondingly wide single-flight stairway leading upwards to the church's main entrance. Climbing the stairway, or its two sets of twelve steps, visitors pass through an arched opening in the bell tower to



Vodilna misel pri cerkvi svetega Mihaela je podobna tisti, ki jo je izražal v vsej svoji sakralni umetnosti: kako s prostorsko in likovno govorico opisati idealen svet božjega učlovečenja in hkrati verujočim kazati pot k zveličanju. Najpreprostejša metafora za prvo je enotna cerkvena ladja z oltarnim delom, pomaknjenim globoko med vernike, za drugo pa pot oziroma dviganje posameznika od teme k svetlobi. Barjanska cerkev uresničuje obe arhitekturni metafori.

Tudi sicer je cerkev svetega Mihaela polna simbolov, prispodob in arhitekturnih referenc. V uvodu smo omenili število dvanajst, ki ga srečamo pri stopnicah in še pri stebrih v cerkveni notranjosti. Kot eno od najbolj znanih referenc lahko omenimo cerkveni zvonik, ki spominja na primorsko zvončnico.²⁹ Notranja oprema in dekoracija sta v tem pogledu še posebej bogata in njuni posamezni pomeni so lepo razloženi v sodobni literaturi.³⁰ Poleg izrazitega Plečnikovega občutka za oblikovanje celote in detajlov in za harmonično uporabo gradiv taka prefinjena simbolna govorica vsekakor prispeva k vsesplošnemu sprejemanju te stvaritve s strani domače in tuje javnosti. Vseeno pa lahko opozorimo tudi na vidik, ki je bil morda doslej med razlagalci Plečnikove arhitekture premalo poudarjen, in sicer da pri cerkvi svetega Mihaela kot gradivo prevladujeta kamen in les. Prvi predvsem v zunanosti cerkve, drugi v njeni notranjosti. Njima sta podrejena opeka in beton – predvsem zadnji je v notranjosti »preoblečen« s pomočjo zanimive barvne dekoracije. Kamen in les sta pridobljena z odvzemanjem materiala, konkretno s klesanjem oziroma tesanjem. Zato ju na čustveni ravni dojemamo kot »živ« gradivo, saj nosita znamenja svoje obdelave, sledi rok mojstrov, ki so ju izdelovale. Opeka in beton sta oblikovana s pomočjo modelov, lahko bi rekli industrijsko ulita, zato sta bolj »neosebna«, manj »živa«. Plečnik je s kombiniranjem kamna in opeke tudi

arrive at the likewise arched main entrance into the church. Surprisingly, the nave opens up before them, with the altar section placed opposite the entrance along the longer side of the nave. Hence, the church deviates from “ordinary” churches in two ways: its nave is transverse and it does not have the “proper orientation” because its chancel is oriented towards the northwest instead of the east. It is well known that the church in Bogojina in Prekmurje designed by Plečnik several years earlier is also not oriented in the “proper” direction and that Plečnik thought a lot about “transverse” architectural design,²⁸ which he finally implemented with the church in the Ljubljana Marsh. This implies that Plečnik was not in favour of blindly following rules and that he was primarily concerned with how to express the guiding principle of his architecture and how to integrate it at the same time with the reality of a given time and space as much as possible. With Archangel Michael's Church, his guiding principle is similar to the one expressed in all of his religious works: how to use the language of space and visual arts to describe an ideal world of divine incarnation, while showing the faithful the path to redemption. The simplest metaphor for the former is a uniform nave with the altar section set deeply among the congregation, and the metaphor for the latter is the path, or raising the individual from darkness to light. The church in the Ljubljana Marsh realizes both of these architectural metaphors.

In general, Archangel Michael's Church is full of symbols, metaphors, and architectural references. The number twelve already mentioned connected with the stairway can also be found with the columns inside the church. One of the best-known architectural references is the bell tower, which resembles a Littoral bell gable.²⁹ The church has rich interior furnishings and decoration, individual meanings of which are well explained in contemporary literature.³⁰ In addition to Plečnik's distinctive feeling for designing the whole and its details, and for the harmonious use of materials, such sophisticated symbolic language definitely contributes to the universal acceptance of this creation both in Slovenia and internationally. Nonetheless, another aspect can be emphasized here, which the interpreters of Plečnik's architecture might not have sufficiently highlighted before: the predominant material used for this church is stone and wood – the former primarily for the exterior and the latter for the interior. Subordinate to these two materials are brick and concrete; in the interior, the concrete in particular is “disguised” through the use of interesting colour decoration. The stone and wood were obtained by removing material; specifically, through chiselling or hewing. Therefore, at an emotional level they are perceived as “living” materials because they show traces of their reworking, or the skilled hands that produced them. Brick and concrete represent industrially cast materials formed with the use of moulds, which is why they are more “impersonal” and less “alive.” By combining stone and brick, Plečnik also achieved incredible visual effects on the facade of the National and University Library. With regard to the load-bearing walls of Archangel Michael's Church, these effects are even stronger because they are more “rustic” and because they can be experienced up close both outside and inside. As mentioned above, the interior concrete columns (which like the ones outside are made

1 Cerkev svetega Mihaela na Ljubljanskem barju, detajl stene z menjavo kamnov in opeke (foto: B. Zupančič). Archangel Michael's Church in the Ljubljana Marsh, wall detail with alternating stone and brick (photo: B. Zupančič).

pri pročelju Narodne in univerzitetne knjižnice dosegel neverjetne plastične učinke. Za nosilne stene cerkve svetega Mihaela lahko rečemo, da so ti učinki še toliko močnejši, ker so bolj »rustikalni« in jih tako zunaj kot znotraj doživimo popolnoma od blizu. Znano je, da je Plečnik kot nosilno konstrukcijo uporabil pokonci postavljene navadne betonske kanalizacijske cevi, dodatno ojačane z vlitim betonom. Za te stebre smo že rekli, da so barvno okrašeni po Plečnikovi zamisli. Pri tem ne gre le za semperjanski koncept »menjave snovi«,³¹ ampak predvsem za arhitektovo ustvarjalno oživitve sicer mrtvega, neizraznega gradiva, ki tako postane nosilec dodatnega simbolnega pomena. Prav zaradi navdihnjene uporabe »živih« gradiv, kot sta kamen in les, in »oživljanja« betona se lahko še danes vsakdo poistoveti s to Plečnikovo umetnino.

Palača Vzajemne zavarovalnice (1928–1930)

Palačo Vzajemne zavarovalnice smo v svoj kratki pregled vključili kot primer velikomestne poslovno-stanovanjske palače, to je stavbnega tipa, ki v sodobnem mestu pomembno soustvarja urbano podobo in določa značaj mesta. Plečnik ni dobival veliko takih naročil, zato je zanimivo pogledati, kako je hkrati upošteval vsakdanje potrebe mestnega življenja in soustvarjal vrednote urbanosti. Palača zavzema vogalno zemljišče ob izteku Miklošičeve ceste v trg pred železniško postajo (zdaj Trg OF). Ta najsevernejši del Miklošičeve ceste so povezali s kolodvorskim trgom prav ob koncu dvajsetih let prejšnjega stoletja ob gradnji zavarovalniške palače in njej nasproti stoječe palače Grafika. Arhitekta zadnje sta Vladimir Šubic in Marjan Mušič, kiparski okras je prispeval Frane Jurkovič. Pri načrtovanju zavarovalnice pa je Plečniku pomagal Franc Tomažič, njegov tedanji asistent na tehniški fakulteti, kiparski okras pa je delo Ivana Pengova.

of ordinary concrete sewage pipes reinforced with cast concrete) feature colour decoration following Plečnik's designs. This goes beyond Semper's concept of "material transformation"³¹ and primarily has to do with the architect's creative animation of dead, expressionless material, which in this way becomes the bearer of an additional, symbolic meaning. Precisely because of his inspired use of "living" materials, such as stone and wood, and "animation" of concrete, anyone can identify with Plečnik's masterpiece even today.

The Mutual Insurance Company Building (1928–1930)

The insurance building is included in this brief overview as an example of a grand business and residential building typical of big cities – that is, a building type that significantly helps shape the modern cityscape and defines a city's character. Plečnik did not receive many commissions like this, and so it is interesting to see how he took into account the everyday needs of urban life and helped shape urban values.

The building is located on the corner plot where *Miklošičeva cesta* (Miklošič Street) meets the square in front of the railway station (now *Trg OF*, Liberation Front Square). This northernmost part of Miklošič Street was extended to connect with this square at the end of the 1920s, when the insurance building and counterpart across the street, the Grafika Building, were being constructed. The latter was designed by the architects Vladimir Šubic and Marjan Mušič, and the decorative architectural sculpture was contributed by the sculptor Frane Jurkovič. In planning and designing the insurance building, Plečnik was assisted by his assistant lecturer at the Technical College at that time, Franc Tomažič, and the decorative sculpture was created by Ivan Pengov.

2 Pogled na iztek Miklošičeve ceste s palačo Grafika in palačo Vzajemne zavarovalnice (foto: B. Zupančič).
End of Miklošič Street with the Grafika Building and the Mutual Insurance Company Building (photo: B. Zupančič).





1

Glavni pogledi na palačo zavarovalnice se obiskovalcu odpirajo, ko prihaja iz smeri ljubljanske železniške postaje. Hkrati se mu ponuja primerjava z bližnjo palačo Grafika. Obe stavbi sta horizontalno deljeni, vendar ima Grafika štiri pasove – visoko pritličje, različno oblikovana nadstropna pasova –, pri čemer ni jasno, s čim je ta delitev utemeljena, in podstrešni venec. Zavarovalnica ima le tri pasove: podstavek, ki obsega pritličje z mezaninom, stebriščni pas s tremi nadstropji in zaključni pas s strešnim vencem. Oblikovanje pritličnega in nadstropnega pasu pročelja odraža delitev palače na poslovni in stanovanjski del. Zavarovalnica ima prisekan vogalni del, kar ustvarja dodatno tretjo ulično pročelje s tremi okenskimi osmi in glavnim vhodom v pritličju. Grafika se, nasprotno, zaključuje s pravokotnim vogalom. Vogalna zasnova palače zavarovalnice je poudarjena tudi v notranjosti z ovalno vhodno vežo, ki ponazarja prehod med javnim prostorom ulice in reprezentančnim stebnim stopniščem. Modernistični motiv valjasto zaključenega vogalnega pročelja, ki še bolj poudari neprekinjeno oblikovanje zunanega ovoja stavbe, je Plečnik uporabil pri Zacherlovi hiši na Dunaju. Pri ljubljanskem primeru valjast zaključek ni prišel v poštev, ker se pročelji sekata pod ostrim kotom. Podobno kot pri dunajski predhodnici je Plečnik tudi v ljubljanskem primeru uporabil motiv mezanina kot prehoda med podstavkom in nadstropji. Kot so zapisali poznavalci Plečnika, naj bi vogalni vhod v zavarovalnico s svojo lego privabljal podeželane, ki naj bi v glavno mesto prihajali predvsem z vlakom.³² Taka prozaična razlaga se ne sklada s Plečnikovim razumevanjem arhitekture niti ne pojasnjuje, zakaj nam stavba še danes vzbuja občutek, da v njej domuje trdna, zaupanja vredna ustanova. Vogalno pročelje mimoidoče nagovarja predvsem s tem, da stavba »odstopa« delček svojega prostora javnosti, kar



2

The main views of the insurance building open up from the direction of the Ljubljana railway station. At the same time, the visitor can compare the building to the nearby Grafika Building. Both are divided horizontally, but the Grafika Building has four tiers – a raised ground floor, two differently configured pairs of floors (whereby it is unclear what justifies this type of division), and the floor along the cornice – whereas the insurance building only has three: the base comprising the ground floor with a mezzanine, a pillared tier with three floors, and the concluding tier with the cornice. The facade's design emphasizes the building's division into business and residential parts. The building has a bevelled corner section, which creates an additional, third facade with three window axes and the main entrance on the ground floor. In contrast, the Grafika Building concludes with a rectangular corner. The corner design of the Mutual Insurance Company Building is also highlighted on the inside with an oval lobby, which represents a transition between the public space of the street and the grand pillared staircase. Plečnik used the modernist motif of a rounded corner facade, which further accentuates the continuous design of the building's external shell, on the Zacherl Building in Vienna, but in the Ljubljana case this was not possible because the two facades intersect at a sharp angle. Similar to its Viennese predecessor, Plečnik also used the mezzanine as a transitional zone between the base and the upper floors for the Ljubljana building. According to Plečnik specialists, the location of the corner entrance into the insurance building was intended to attract rural people that primarily arrived in the capital city by train.³² This prosaic explanation does not correspond to Plečnik's understanding of architecture, nor does it clarify why even today the building continues to give the impression that it houses a solid and trustworthy institution. The corner facade attracts the attention of passers-by primarily by "offering" part of its space to the public, which leaves an impression of generosity, while its side facades create an effect of transparency and thus "predictability" and openness to the public. The strongest message about the institution's solidity is conveyed by semi-columns as the main facade motif. They are placed on a strong base clad in stone as a symbol of solidity and provide support to the concluding tier. The facade clearly reflects the

- 1** Notranjost Vzajemne zavarovalnice, pogled na reprezentančno stopnišče (foto: B. Zupančič). Interior of the Mutual Insurance Company Building, grand staircase (photo: B. Zupančič).
- 2** Vzajemna zavarovalnica, detajl friza pod strešnim napuščem (foto: B. Zupančič). Mutual Insurance Company Building, detail of the frieze below the cornice (photo: B. Zupančič).

daje vtis velikodušnosti, hkrati se njeni stranski pročelji ponujata pogledom kot pregledni in zato »predvidljivi«, odprti javnosti. Najmočnejše sporočilo trdnosti ustanove pa dajejo polstebri kot glavni pročelni motiv. Postavljeni so na močen, s kamnom kot simbolom trdnosti obložen podstavek in podpirajo zaključni pas. Pročelje jasno izraža trdnost konstrukcije in hkrati upošteva pravila klasične arhitekturne estetike, saj je močno vertikalno členjeno (česar ni mogoče v celoti trditi za sosednjo palačo Grafika) in še dodatno estetsko zanimivo, saj stebri, ograje, balkoni, okenske preklade in drugi arhitektonski detajli ustvarjajo igro osvetljenih in osenčenih delov ter »mehkih« prehodov med njimi, še posebej, če jih med premikanjem opazujemo od daleč ali od blizu. Pozornemu opazovalcu prav tako ne uidejo lepo izdelani kiparski okras: antična vaza nad glavnim vhodom, lepo stilizirana upodobitev Marije z otrokom³³ na severnem pročelju in na podstrešnem frizu ob zaključku polstebrov figure mladeničev v antični opravi, nad katerimi stojijo otroške figure, oba niza pa v venec povezujeta dekorativna trakova. Sporočilo takega okrasja lahko razumemo tako: slovenska omika in s tem tudi podjetništvo temeljita na antičnem izročilu in krščanskih vrednotah, njen sedanji razcvet je odvisen od tega, kako je tem vrednotam zavezana mladina, in na njihovih ramenih sloni tudi prihodnost rodov, ki šele prihajajo.

Narodna in univerzitetna knjižnica (1930–1941)

Palača NUK, kot knjižnico imenujemo Ljubljančani, je ena od najslavnejših ter v strokovni in poljudni publicistiki najbolj upoštevanih Plečnikovih stvaritev. Tudi ob načrtovanju je bila deležna velike pozornosti in polemik. Podobno kot pri prizadevanju za ohranitev Rimskega zidu (1928–1938) sta tudi pri zagovarjanju projekta za NUK sodelovala Plečnik in France Stelè.³⁴ Kako se stavba umešča v urbani prostor Stare Ljubljane ter kakšna je formalna in simbolna govorica njene zunanosti, so na podlagi raziskav največjih poznavalcev Plečnikovega dela, to je Damjana Prelovška in Petra Krečiča³⁵, raziskovali tudi tuji strokov-

structure's firmness, while taking into account the rules of Classical architectural aesthetics – that is, it is heavily vertically segmented (which cannot be entirely claimed for the neighbouring Grafika Building) and is additionally interesting from an aesthetic point of view because its columns, balustrades, balconies, window architraves, and other architectural details create a play of illuminated and shaded parts and “gentle transitions” between them, especially when observed from afar or up close while moving. Attentive observers will also notice the elegant architectural sculpture: a Classical vase above the main entrance, a beautifully stylized depiction of the Virgin and Child³³ on the northern facade, and figures of young men clad in Classical garments along the frieze below the roof, on top of the semi-columns, above which stand figures of children; both series of figures are connected with decorative ribbons. The message of this decoration may be understood as follows: Slovenian culture and hence also entrepreneurship are based on the tradition of Classical Antiquity and Christian values, and their current prosperity also depends on how young people are committed to these values, whereby the future of the coming generations also rests on their shoulders.

National and University Library (1930–1941)

The National and University Library building, also known as “NUK” among Ljubljana residents, is one of Plečnik’s best-known designs and one that has been most frequently included in research and popular publications. Already in the planning stage, it received a great deal of attention and was the subject of much controversy. As with the efforts for the preservation of the Roman walls (1928–1938), the project for the National and University Library was advocated by Plečnik and France Stelè.³⁴ Based on studies performed by the two greatest specialists in Plečnik’s work, Damjan Prelovšek and Peter Krečič,³⁵ experts outside Slovenia have also examined the building’s positioning in the urban space of Ljubljana’s old town, and the formal and symbolic language of its ex-



3 Narodna in univerzitetna knjižnica, pogled na palačo z Novega trga (foto: B. Zupančič). National and University Library, seen from New Square (photo: B. Zupančič).



1 Narodna in univerzitetna knjižnica, detajl pročelja z okni ter menjavo kamnov in opeke (foto: B. Zupančič).
National and University Library, facade detail with windows and alternating stone and brick (photo: B. Zupančič).

2 Narodna in univerzitetna knjižnica, detajl kljuke (foto: B. Zupančič).
National and University Library, door handle (photo: B. Zupančič).

3 Notranjost Narodne in univerzitetne knjižnice, pogled na stebriščni peristil (foto: B. Zupančič).
Interior of the National and University Library, peristyle (photo: B. Zupančič).

njaki³⁶. Ker nam ta pregled ne dopušča, da bi podrobno povzemali že objavljene interpretacije, bomo predstavili le nekaj poudarkov in dodali še kakšen zanimiv pogled na to, kako je Plečnik zasnoval NUK v smislu služenja javnemu (tudi mestotvornemu) namenu in kako prek te mojstrovine še danes nagovarja širšo javnost.

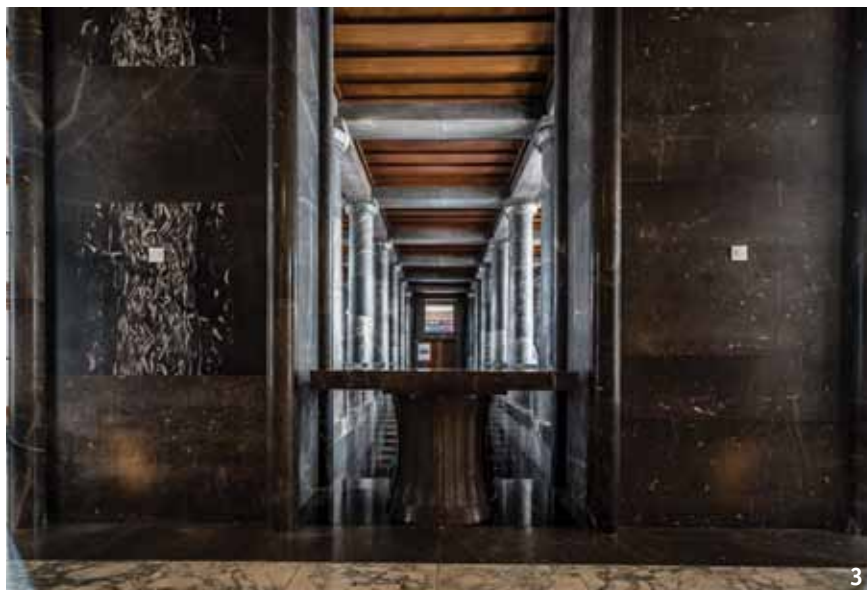
Opazovalcu se palača NUK z vseh smeri kaže kot velika kubična stavba, njena pojavnost je oblikovana kot izstopajoča celota, kot nenavaden in mogočen spomenik, lahko bi rekli kot jeruzalemski tempelj. Naj se ji približujemo s severa ali juga, nam poglede pritegneta predvsem veliki okni čitalnice – tisto na vzhodni strani ali zahodni. Še najbolj monumentalen vtis dobimo, če prihajamo od Ljubljaniče navzgor po Novem trgu. Severno pročelje krasí prostorsko izmaknjen, monumentalni portal. Zanimivo je, da lahko pri palači kljub njeni klasični monumentalnosti prepoznamo le nekaj prvin, ki spadajo v repertoar klasične arhitekture. To so na primer tridelna vodoravna delitev zunanosti: spodaj je pritličje v rustikalni izvedbi, na vrhu pas atike z zaglajenim ometom in antikiziranim okrasnim vencem, vmes pa so nadstropja, pri katerih je Plečnik uporabil oblogo, sestavljeno iz nepravilnega vzorca kamnov in opeke, pri katerih plastičnost izvedbe še poudarjajo dvokrilna okna, oblikovana kot nekakšni erkerji. Klasična sta tudi jonska stebra, ki podpirata okenski prekladi velike čitalnice. Enako velja za glavna vhodna vrata, ki spominjajo na vrata panteona. Nekoliko bolj zakrit klasični motiv predstavljajo kamnite spolije, ki jih je Plečnik dal vgraditi v zunanost knjižnice. Gre za ostaline antične Emone in Knežjega dvorca, najdene med gradnjo NUK. Antična tradicija vgrajevanja spolij se je skozi stoletja ohranila in njen globlji pomen, ki presega zbiranje in ohranjanje starin, je verjetno vodil Plečnika, da je zavestno uporabil metaforo gradnje novega na starem.

terior.³⁶ Because the spatial constraints of this overview do not allow a detailed summary of interpretations already published, only a few main highlights are presented here alongside an interesting perspective or two on how Plečnik designed NUK in the sense of serving a public purpose (as well as that of constructing urbanity) and how he still speaks to the general public through this masterpiece even today.

The NUK building is perceived from all directions as a large cubic structure; its form is designed as a conspicuous whole, an unusual and magnificent monument or even the Temple of Jerusalem. Whether approached from the north or south, what primarily catches one's eye is the two large windows of the reading room (the one to the east or west). The strongest impression of its grandness can be obtained when coming from the Lju-



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4 Notranjost Narodne in univerzitetne knjižnice, pogled na veliko čitalnico z lestencem.

Interior of the National and University Library, large reading room with chandelier.

5 Narodna in univerzitetna knjižnica, detalj slovenskega grba nad glavnim vhodom (foto: B. Zupančič).

National and University Library, Slovenian coat-of-arms above the main entrance (photo: B. Zupančič).

Glavni »zaklad« tega nenavadnega templja se skriva v notranjosti. Do njega pridemo skozi mogočna vrata in vežo, potruditi se moramo in se povzpeti po temnem stopnišču, ne sme nas začarati sveti gozd stebriščnega peristila. Končno se nam odprejo vrata v prostrano, vendar domačno, vabljivo in svetlo dvorano glavne čitalnice (dvorana je postavljena prečno na os palače in ponazarja različico prečne cerkvene ladje), v kateri se lahko napojimo ob izviru znanja in modrosti prednikov. Plečnik je preračunano postavil glavni pult za izposajo knjig prav v središče čitalnice. Če bi ga vodila funkcionalnost, bi ga verjetno postavil v bližino dvigala, s katerim dostavljajo knjige iz skladišča. Plečnikova rešitev seveda izhaja iz drugačnega motiva, iz razumevanja, da je znanje pot v prihodnost. To je vzrok za to, da je predaja knjig v središču dogajanja, kar še dodatno poudarja mogočen lesteneč, podoben tistim, ki jih je Plečnik postavil nad oltarje svojih cerkva. Poseben ključ za razumevanje Plečnikove arhitekture so detajli, na katere ne smemo gledati kot na posamezno okrasje. Nad glavnim vhodom nas pozdravi stiliziran slovenski grb s Triglavom in morjem kot prepoznavnim simbolom Slovenije, katere ena od glavnih ustanov je Narodna in univerzitetna knjižnica. Težka, z bakreno pločevino obita vrata se odprejo, ko pritisnemo na kljuko v obliki konja. Ne vemo, ali je vzor zanjo konj svetega Jurija,

bljanica River upwards through *Novi trg* (New Square). Its northern facade features a protruding monumental portal. It is interesting that, despite its classical monumental character, the building contains only a few elements that belong to the Classical architecture repertoire; for example, the exterior is divided into three horizontal parts: the rustic ground floor below, the upper tier at the top with smooth plaster and a decorative frieze in the Classical style, and the upper floors in between, which Plečnik covered in irregular patterns of stone and brick, the plasticity of which is enhanced by double-pane windows shaped like some sort of bay windows. Another classical feature is the two Ionic columns supporting the architraves of the large reading room window. The same applies to the main door, which is reminiscent of the Roman Pantheon's door. A somewhat less obvious classical motif is the stone spolia that Plečnik built into the library's exterior. These are remnants from ancient Emona and the Princely Court, found during the library's construction. The ancient practice of installing spolia has been preserved over the centuries and it must have been its deeper meaning, which goes beyond collecting and preserving antiquities, that inspired Plečnik to intentionally use the metaphor of building something new atop something old.

The biggest "treasure" of this unusual temple is hidden inside. It can be reached through the magnificent door and the vestibule, up the dark staircase, where one must not be bewitched by the sacred forest of the peristyle. Finally, the doors open into the spacious, but still homey, inviting, and bright hall of the main reading room (the hall is positioned transversally to the building's axis and exemplifies a version of a transverse church nave), where one can draw from the source of knowledge and wisdom of past generations. Plečnik intentionally placed the main lending desk right in the centre of the reading room. If he had been guided by functionality, he would have probably placed it near the lift that delivers books from the storage area. Plečnik's solution of course stems from a different motive: his understanding that knowledge is a path to the future. This is also why handing over books is placed at the centre of activity, which further accentuates the magnificent chandelier, similar to the ones Plečnik placed over the altars of his churches.



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zavetnika Ljubljane, ali konj s pročelja Markove bazilike v Benetkah, ali lipicanec kot simbol Slovenije. Nad stranskim portalom vzhodnega pročelja stoji mogočna figura preroka Mojzesa, delo Lojzeta Dolinarja. Ni odveč poudariti, da je Mojzes nosilec zakona, zapisanega v božjih zapovedih.

Plečnikove tržnice (1939–1942)

Tržnice prostorsko nadaljujejo nekoliko starejše Tromostovje (1929–1932). Nastale so ob urejanju desnega brega Ljubljane, vzdolž nekdanjega, po potresu podrtega liceja, na prostor katerega so po prvi vojni preselili odprto tržnico. Precej zanemarjeno območje je bilo nujno treba urediti, in mesto je to naročilo Plečniku. Nastal je žlahten mestni prostor, ki ga radi obiskujejo številni meščani, obiskovalci in ponudniki. Ljubljanska tržnica je predvsem po zaslugi Plečnikove rešitve ohranila značaj in privlačnost tradicionalnih tržnic.

Kaj je pri Plečnikovih tržnicah tako domiselnega, da se vsakomur priljubijo in jih z veseljem obiskuje? Če nanje pogledamo kot na celoto, opazimo, da je Plečnik kot izhodiščno zamisel uporabil temo antične agore oziroma pokrite kolonade (stoe). Tako prispodobo še okrepi stavba cvetličarne, pred katero se znajdemo, ko zavijemo s Tromostovja proti tržnicam. Tukaj je aluzija na antiko oziroma palladijanski klasicizem skoraj enopomenska: cvetličarna je oblikovana kot tempieto z močnim dvojnimi timpanonom – zunanji je podprt s korintskimi slopi, notranji z jonskimi stebri. Za tempietom stoji na obe strani odprta dolga kolonada kot vezni člen med cvetličarno in tržnicami. Njej vzdolž Pogačarjevega trga sledi zahodno krilo tržnic v obliki enojne kolonade, odprte proti trgu. V dolž reke so nanizani prodajni prostori, katerih okna in vrata se odpirajo v kolonado. Zahodno krilo tržnic se konča na mestu, kjer je Plečnik predvidel Mesarski most³⁷, in se zrcalno nadaljuje v vzhodnem krilu vzdolž Vodnikovega trga. Kolonadi v loku sledita rečnemu zavoju v potezi od Tromostovja do Zmajskega mostu. Z enega ali drugega konca se optično združujeta v enotno telo, ko pa se sprehajamo ob njiju, se nam na treh mestih ponujajo zanimivi pogledi na drugi breg reke. Poleg že omenjene cezure za Mesarski most sta v sredi vsakega krila postavljeni odprti dvonadstropni loži, ki po višini presegata višino kolonad in imata plitvo »tempeljsko« strešino.

Tržno pročelje je obdelano v gladkem svetlem ometu. Rečno pročelje, ki je dvonadstropno, ima spodnji pas obložen v grobi rustiki, taki so tudi pasovi ob polkrožnih oknih v zgornji etaži. Polkrožna okna so na splošno druga značilnost tržnic, tako na tržni strani kot na rečni. Na tržni strani so v sredini vsakega okna umeščena vrata v prodajalne in taka oblika spominja na srednjeveške prodajalne. Tudi celotno rečno pročelje naj bi spominjalo na srednjeveško obzidje, čeprav je Plečnikova ideja tržnic in Mesarskega mostu bližje Vasarijevemu pokritemu sprehajališču in Ponte Vecchio v Firencah. Od svojega zgleada pa je Plečnikova rešitev zanimivejša v tem, da obiskovalcem preko stopnic ob boku Tromostovja omogoča neposreden dostop do pokrite poti tik nad gladino reke, tako da tržnice nudijo sprehod v dveh ravneh – na rečni strani na spodnji ravni ob reki ter na zgornji vzdolž Kresije, ljubljanske stolnice, semenišča in odprte tržnice.

Na podlagi vsega povedanega lahko končamo, da so Plečnikove tržnice tako dobro obiskana znamenitost Lju-

Details provide a special key to understanding Plečnik's architecture and they should not be regarded as individual decoration. The visitor is greeted by a stylized Slovenian coat of arms with Mount Triglav and the sea above the main entrance as a distinctive symbol of Slovenia, one of the main institutions of which is also the National and University Library. The heavy door, clad in copper plates, opens when pressing down the handle in the shape of a horse. It is unclear whether the handle is modelled on the horse of Ljubljana's patron saint, Saint George, the horse on the facade of Saint Mark's Basilica in Venice, or the Lipizzaner as a Slovenian symbol. A magnificent figure of Moses sculpted by Lojze Dolinar stands above the side portal on the eastern facade. It should be mentioned that Moses is the bearer of the law inscribed in the Ten Commandments.

Plečnik's Covered Market (1939–1942)

The covered market is a spatial continuation of the slightly older *Tromostovje* (Triple Bridge; 1929–1932). It was built as part of the work carried out on the right bank of the Ljubljanica River, along the site of a former lyceum that was pulled down after the 1895 earthquake and where the open market was moved to after the First World War. It was urgent to redevelop the significantly neglected area, and the city commissioned Plečnik to do it. This resulted in a lively urban area popular among residents, visitors, and vendors. It is primarily thanks to Plečnik that the Ljubljana Market has retained the character and appeal of traditional markets.

What makes Plečnik's covered market so special that everyone becomes fond of it and likes to visit it? When looked at as a whole, one can see that Plečnik used the Classical agora or covered colonnade (or stoa) as his basic theme. This metaphor is further enhanced by the flower shop building, which the visitor ends up in front of when turning from the Triple Bridge towards the

1 Plečnikove tržnice, pogled na cvetličarno (foto: B. Zupančič). Plečnik's covered market, flower shop (photo: B. Zupančič).



2 Plečnikove tržnice, pogled na rečno pročelje (foto: B. Zupančič).
Plečnik's covered market, river facade (photo: B. Zupančič).

3 Plečnikove tržnice, pogled na ložo (foto: B. Zupančič).
Plečnik's covered market, loggia (photo: B. Zupančič).



bljane zato, ker že tako slikovitemu mestnemu jedru dajejo vtis dostojanstva, ki temelji na upoštevanju klasičnih arhitekturnih pravil. Hkrati izražajo tudi družbene vrednote, kolikor jih je mogoče izraziti z arhitekturo, in to tako, da zagotavljajo prostorski okvir ne le za kupce in prodajalce, temveč tudi za srečevanje in sproščeno druženje.

Žale – Vrt vseh svetih (1937–1940)

Še bolj kot Plečnikove tržnice Ljubljančani radi obiskujejo Žale, mestno pokopališče. Obiskujemo jih ne samo

market. Here, the allusion to Classical Antiquity or Palladian classicism is almost unambiguous: the flower shop is designed as a *tempietto* with a pronounced double tympanum – the external one is supported by Corinthian piers and the interior one by Ionic columns. Behind the *tempietto* stands a long colonnade open on both sides, which along *Pogačarjev trg* (Pogačar Square) gradually passes into a colonnade that is open only toward the open market because shops are placed along the river, with windows and doors opening towards the square. The western wing of the market ends where Plečnik envisaged *Mesarski most* (the Butcher Bridge)³⁷ and continues in a mirrored fashion on the eastern wing along *Vodnikov trg* (Vodnik Square). The two colonnades follow the curve of the river in an arch from the Triple Bridge to *Zmajski most* (the Dragon Bridge). They optically merge into a uniform whole from both ends and, when strolling along them, attractive views of the opposite bank open up to the visitors in three places. In addition to the caesura already mentioned for the Butcher Bridge, the middle of each wing features a two-storey open loggia that is taller than the colonnade and has a low “temple-like” roof.

The market's facade is finished in smooth light plaster. The lower storey of the two-storey river facade has a rough rustic finish, as does the area below the semi-circular windows on the upper floor. The semi-circular windows are the second general feature of the market on both sides (the one along the river and the one opening towards the square). On the side opening towards the square, a door to the shops is placed in the middle below each window, which was typical of medieval stores. The

za praznik vseh svetih ter takrat, ko k zadnjemu počitku spremljamo svojce, prijatelje in znance, temveč vse leto, ob vseh urah dneva. Ljubljančani se spominjamo časov, v katerih je bil Vrt vseh svetih več kot desetletje zaprt (1979–1991), saj so takrat na drugem koncu pokopališča uredili novo pogrebno dvorano tik ob krematoriju. Njena arhitektura ponazarja to, kar po besedah Franceta Stelèta nasprotuje Plečnikovi ideji: »Hladen, vsestransko dognan račun je obvladal ta važen sodobni arhitekturni problem in ga zajel tako popolno, da je zanj obstajal samo še mrlič, živi človek s svojim čustvi pa je bil potisnen daleč v ozadje.«³⁸ Plečnikovo zamisel je Stelè opisal tako: »Zasnova je vrt poslednjega slovesa in poslednje tolažbe, Vrt vseh svetnikov naj bi se imenoval. Pred njegovo dušo je vstala naša domovina s svojo idilično značilnostjo, z belimi cerkvicami in mičnimi kapelicami ob poti ... vijugasta pot skozi vrt s kapelicami ... naj bodo naše individualne mrtvašnice.«³⁹ Če ta koncept opišemo z arhitekturno-poznavalskimi besedami, lahko rečemo, da je naš arhitekt standardno rešitev enotne pokopališke dvorane razbil na posamezne, individualno oblikovane mrliške vežice in jih umestil v krajinsko arhitekturno urejen park. Toda ali nam Vrt vseh svetih res sporoča tako sporočilo? Kakšen je njegov globlji pomen? Če ga želimo razumeti, se moramo po njem sprehoditi z odprtimi očmi in srcem.

Ko se Žalam bližamo po kostanjevem drevoredu, nas Vrt vseh svetih povabi Kristus kralj.⁴⁰ Njegova figura prestoluje na veličastnem vhodu z dvanadstropnim stebriščem. Vrt se nam pokaže kot »mesto v malem« z osrednjim trgom in molilnico. Prednjo je postavljen baldahin na štirih stebrih. Molilnico s palladijskim portalom lahko razumemo kot starokrščanski kolumbarij, to je zgradbo, v kateri so v zidnih vdolbinah nameščene žare s pepelom pokojnih, le da so tukaj stilizirane žare postavljene v okenske odprtine na zunanjih in ne na notranjih stenah molilnice.⁴¹ Po vrtu so nanizane vežice oziroma kapele.

entire river facade was supposed to be reminiscent of the town's medieval walls, even though Plečnik's idea of the market and the Butcher Bridge is closer to the Vasari Corridor and the Ponte Vecchio in Florence. Plečnik's solution is more interesting than its role model because it provides visitors direct access to a covered walkway right above the river's surface via the stairs flanking the Triple Bridge; this means that the market makes it possible to stroll the area at two levels: at the lower level along the river and at the upper level along Kresija (the Provincial Administration Building), Saint Nicholas' Cathedral, the seminary, and the open market.

Based on the above, it can be concluded that Plečnik's covered market is such a popular site in Ljubljana because it adds an impression of dignity to the already picturesque city centre by taking into account Classical architectural rules. At the same time, it also expresses social values (to the extent they can be expressed with architecture) by providing a spatial framework not only for shoppers and vendors, but also for meeting others and socializing in a relaxed atmosphere.

Žale Cemetery: All Saints Garden (1937–1940)

Žale Cemetery is even more popular among Ljubljana residents than Plečnik's covered market. They visit it not only for All Saints' Day or when they accompany their loved ones to their final resting place, but throughout the year, at all times of day. The locals still remember when All Saints Garden was closed for more than a decade (1979–1991) because a new funeral hall was constructed at the other end of the cemetery, right next to the crematorium. Its architecture illustrates what, according to France Stelè, contradicts Plečnik's idea: "Cold, thorough, complete reason took control over this important modern architectural problem and captured it so

1 Vrt vseh svetih, pogled na vhodno stebrišče s figuro Kristusa kralja (foto: B. Zupančič). All Saints Garden, entrance colonnade with the statue of Christ the King (photo: B. Zupančič).



2 Vrt vseh svetih, kapela svetega Frančiška, detajl napušča in venca (foto: B. Zupančič).
All Saints Garden, Saint Francis Chapel, cornice and frieze detail (photo: B. Zupančič).

3 Vrt vseh svetih, dvojna kapela svetega Jožefa in svetega Antona – pogled na celoto (foto: B. Zupančič).
All Saints Garden, Saints Joseph and Anthony Chapel, complete structure (photo: B. Zupančič).



Vsaka od njih je posvečena drugemu svetniku – najprej zavetnikom ljubljanskih cerkva od svetega Nikolaja, zavetnika stolnice, do svetega Jurija, zavetnika grajske kapele. Temu so dodani trije patrocinjii, in sicer sveti Andrej, sveti Ahac, zavetnik Kranjske, ter Adam in Eva, pri katerih lahko zavetje najdejo predstavniki drugih ver in ateisti. Kapele se razlikujejo po velikosti, arhitekturnih vzorih, ki jim sledijo, oblikah strešin, oknih, obdelavi sten in dekoraciji. Tri kapele so dvojne, z dvojnimi vhodi in vsaka z drugačno notranjo opremo. Vsa oprema je skrbno izdelana po Plečnikovih načrtih.

Skozi oblikovanje kapel lahko sledimo arhitekturni zgodovini, ki se začne pri svetem Ahacu, kupolasti kapeli v obliki gomile, namenjeni pokopu še nekrščenih otrok. Sledijo ji kapela svetega Janeza kot pomanjšan grški tempelj, kapela svetega Jakoba in kapela Marije, pri katerih prepoznamo

comprehensively that only the deceased was what mattered, whereas the living individual with his feelings was pushed into the background.”³⁸ Stelè described Plečnik’s idea as follows: “He designed a garden for a final farewell and final consolation, which was to be called All Saints Garden. In his mind, our homeland rose with its idyllic features, little white churches, and charming little chapels along the roads . . . a winding path through a garden with little chapels . . . let these be our individual mortuaries.”³⁹ If this concept is described in the words of an architectural specialist, Plečnik broke the standard solution of a uniform funeral hall into separate, individually designed mortuaries and placed them in a park arranged according to landscape architecture principles. However, does All Saints Garden truly convey such a message? What is its deeper meaning? In order to understand it, one must walk through it with open eyes and an open heart.

When approaching Žale Cemetery along the chestnut-lined avenue, visitors are invited into All Saints Garden by Christ the King.⁴⁰ His figure dominates the magnificent entrance to a two-storey colonnade. The area opens up before the visitor like a “miniature-city” with a central square and a prayer chapel, in front of which there is a baldachin on four columns. The prayer chapel with a Palladian portal can be interpreted as an old Christian columbarium (i.e., a building where cinerary urns are stored in niches in the wall); the only difference here is that stylized urns are placed in the window openings in the exterior walls, not the interior ones.⁴¹ Mortuaries or chapels are scattered across the area, with each dedicated to a different saint – first to the patron saints of Ljubljana churches, from Saint Nicholas, the patron saint of the cathedral, to Saint George, the patron saint of the castle chapel. Added to these are three other religious figures: Saint Andrew, Saint Acacius (the patron saint of Carniola), and Adam and Eve (for all other religions and atheists). The chapels differ in size, the architectural models they follow, the shape of the roofs, windows, wall



prvine bizantinskega sloga – sem bi lahko šteli tudi kapelo svetega Andreja. Kapela svetega Petra je oblikovana kot indo-islamska grobnica, kapeli svetega Krištofa ter Adama in Eve pa še najbolj spominjata na renesančni klasicizem. Zgodovino arhitekture sklenejo kapelice, v katerih prepoznamo stopnje v razvoju Plečnikove arhitekture. Kot prisposodbo za njegovo dunajsko obdobje lahko označimo kapelo svetega Frančiška, in to zaradi secesijsko valovitega napušča in vegetabilnega venca pod njim. Pri kapelah svetega Cirila in Metoda, svetega Jurija in svetega Nikolaja je uporabljen motiv rozete, in tega srečamo v številnih Plečnikovih študijah sakralne arhitekture. Stranska okna kapele svetega Nikolaja spominjajo na Plečnikov zimski vrt v Tmovem. Motiv hiše v hiši je Plečnika nenehno zaposloval in vnašal ga je v cerkvene notranjščine, uporabil pri tržnicah in še kje. V najbolj čisti obliki ga je udejanjil v dvojni kapeli svetega Jožefa in svetega Antona, pri kateri v baldahinski lopi stoji manjši stavbni kvader z dvema celicama. Ideja o hiši v hiši izvira iz koncepta grškega templja, v katerem šotorasta streha na stebrih prekriva najsvetejše – grajeno cello.⁴² Sprehod po zgodovini arhitekture, kot ga ponazarja Vrt vseh svetih, nam pojasnjuje tudi to, da se je Plečnikovo ustvarjanje na koncu vmilo k izvoru. Tudi mi se iz Vrta vseh svetih vračamo po poti, po kateri smo prišli. Iznad slavnostnega stebrišča nas, s hrbtom naslonjena na Kristusa kralja, pozdravlja Marija zavetnica s plaščem. Plečnikovo in njeno sporočilo se glasi, da smo ob smrti vsi enaki ter da bo ob zadnji uri vsak deležen milosti in tolažbe.

Sklep

Plečnikova arhitektura je nenadomestljiv prispevek k prepoznavnosti in estetski izraznosti ljubljanskega mestnega prostora. Plečnikove nazore in občutenje najbolj izraža njegova cerkvena arhitektura – poleg cerkev svetega Frančiška in svetega Mihaela, ki smo ju vključili v pregled, so pomembne še notranje ureditve in manjše intervencije v devetih cerkvah na širšem območju mesta. Z njimi je arhitekt uresničeval zamisel o vključevanju vernikov v »svetost« prostora skupnosti. Za javne stavbe – v pregledu sta predstavljeni palača Vzajemne zavarovalnice ter Narodna in univerzitetna knjižnica – je značilno, da je del celote večkrat namenjen stanovanjem ali po svoji naravi izključuje prisotnost javnosti. V takih primerih Plečnikova arhitektura sledi drugačnim ciljem – s svojo posebej skrbno oblikovano zunanostjo in tistim delom notranjosti, ki je dostopen javnosti, izraža pomen ustanove in njeno vlogo za širšo skupnost. Govorimo lahko o tem, da arhitektura postane izraz zgodovinske ali celo nacionalne zavesti. Pri tretji skupini – kot primera smo izbrali Plečnikove tržnice in Vrt vseh svetih na Žalah – so javne stavbe v celoti namenjene javnosti in nudijo »streho« dejavnostim, ki bi sicer lahko potekale na »običajnih« krajih. Pri njih se najbolj kaže Plečnikova ustvarjalna poetika. Z njo je arhitektura postala srečališče nas vseh, ne glede na prepričanje, gmotni položaj, izobrazbo, ter na koncu tudi zatočišče, ki združuje žive in mrtve.

Posebna značilnost Plečnikovega odnosa do arhitekture je, da je znal tudi najbolj vsakdanje naloge »povzdigniti« tako, da je uporabil presežno arhitekturno oblikovanje ter edinstvene in premišljene detajle in opremo, kar je celoti dalo nov, globlji pomen. Izrazit primer takega arhitekturnega presežka je stavba delavnic v zaledju Vrta vseh

finish, and decoration. There are three double chapels, with double entrances and each with different interior furnishings. All of the furnishings were made with great precision following Plečnik's design.

The chapels offer a tour of architectural history, which begins with Saint Acacius' Chapel in the shape of a dome or a mound, intended for the burial of children not yet baptized. This is followed by Saint John's Chapel in the form of a miniature Greek temple, and Saint James's Chapel and Virgin Mary Chapel, which contain elements of the Byzantine style (as does Saint Andrew's Chapel). Saint Peter's Chapel is designed like an Indo-Islamic tomb, whereas Saint Christopher's Chapel and Adam and Eve Chapel feature elements of Renaissance classicism, at most. The history of architecture is rounded off by chapels that reflect individual developmental stages of Plečnik's architecture. Saint Francis's Chapel can be described as a metaphor for his Vienna period, thanks to its Secession-style undulating cornice and the vegetative frieze beneath it. The chapels of Saints Cyril and Methodius, Saint George, and Saint Nicholas feature a rosette motif, which can be found in many of Plečnik's studies of religious architecture. The side windows of Saint Nicholas' Chapel are reminiscent of Plečnik's sunroom in Tmovo. The motif of a house within a house was constantly on Plečnik's mind, and he incorporated it in the church interiors, the covered market, and elsewhere. In its purest form, he integrated it into the double chapel of Saint Joseph and Saint Anthony, in which a smaller cubical building with two cells stands inside a baldachin-like shelter. The idea of a house inside a house stems from the concept of the Greek temple, in which a tent-like roof on columns covers a built cella⁴² inside. A walk through the history of architecture in All Saints Garden also shows that Plečnik's creative work returned to its source in the end.

Visitors leave the area along the same path they used to enter it. The Virgin of Mercy greets them from above the ceremonial colonnade, with her back leaning against Christ the King. Her and Plečnik's message is that everyone is equal when we die, and everyone will receive mercy and consolation when our final hour arrives.

Conclusion

Plečnik's architecture is an irreplaceable contribution to the profile and aesthetic expressiveness of Ljubljana's urban space. Plečnik's views and sensitivity are reflected the most in his church architecture: in addition to Saint Francis of Assisi Church and Archangel Michael's Church included in this overview, the interior design and minor modifications in nine other churches in the city's wider area are also important. Through them Plečnik realized his idea of incorporating believers into the "sanctity" of the communal space. His public buildings (presented here are the Mutual Insurance Company Building and the National and University Library) are characterized by the fact that a part of the whole is dedicated to residential use or that its nature excludes the presence of the public. In these cases, Plečnik's architecture pursues different goals: through its carefully designed exterior and the part of the interior accessible to the public, it expresses the building's significance and its role for the wider community. One could say that architecture becomes an expres-



1 Vrt vseh svetih, delavnica – pogled na celoto (foto: B. Zupančič). All Saints Garden, workshop, complete structure (photo: B. Zupančič).

svetih. Oblikovana je spet kot različica hiše v hiši: strešni napušč na štirih koncih podpirajo prostostoječi slopi. Glede presežka v oblikovanju omenimo medokenska polja z bogato »intarziranim« okrasjem iz črno-bele keramike in friz pod napuščem z upodobitvami svetopisemskih prizorov, svetnikov, pomembnih slovenskih oznanjevalcev vere, skratka – zunanost delavnice pripoveduje o verskem nauku in vlogi Slovencev pri njegovem razširjanju.⁴³ V pričujoči razpravi smo predstavili nekaj mogočih razlag Plečnikovih stvaritev. V literaturi o Plečniku lahko najdemo številne dodatne ali drugačne razlage, kar dokazuje, kako večplastna in pomensko bogata je njegova arhitektura. Pri njej občudujemo, kako so velike oblike nepogrešljiv del mestne krajine, obenem pa kako se notranja logika stavbe, kot se izraža v razmerjih in razporeditvi celote, zrcali v odnosih med celoto ter deli in detajli. Za Plečnikovo arhitekturo ni značilna samo igra nasprotij med strukturo in ovojem, ampak tudi med elementi, sestavljenimi iz modularnih, vlitih gradnikov (opeke, betonske sestavine), ter »izklesanimi« deli iz kamna in lesa. Celotno delo izraža prizadevanje, kako preseči golo zadovoljevanje potreb, čemur je v glavnem sledila moderna arhitektura v prvi polovici dvajsetega stoletja. V nasprotju z njo lahko Plečnikovo ustvarjanje označimo kot arhitekturo govorico vrednot, ki se izražajo skozi pravila in tradicijo, kar arhitekturo naredi razumljivo. Vendar se je Plečnik kot velik ustvarjalec s pravili in tradicijo vedno znova poigral, iskal je njihove meje in kršil dogme. Kljub »prekrškom« ali prav zaradi njih njegovo arhitekturo občutimo kot lepo, jo sprejemamo in se z njo zlahka poistovetimo. Je izraz javnosti, nosilec mestnosti. Njegov slog s svojo samostojno naravo prispeva k »berljivosti« pomena, in to smo v tej razpravi želeli predstaviti tudi širši javnosti.

sion of historical or even national awareness. In the third group, in which Plečnik's covered market and All Saints Garden at Žale Cemetery were selected as examples, public buildings are intended for the public alone, accommodating activities that would otherwise take place in "ordinary" places. This is where Plečnik's creative poetics comes most to the fore. With it, architecture has turned into a meeting place for everyone, regardless of their beliefs, financial situation, and education, and is ultimately also a haven that brings together the living and the dead. A special feature of Plečnik's relationship to architecture is that he was good at "elevating" even the most mundane tasks by using outstanding architectural design and unique details and furnishings, which gave a new and deeper meaning to the whole. A distinctive example of such an outstanding architectural achievement is the building housing the carpentry workshops at the back of All Saints Garden. It is designed as another version of a house inside a house: the roof's eaves are supported by free-standing piers on four ends. Among the outstanding design achievements are the fields between the windows featuring rich black-and-white ceramic decorative "intarsia" and the frieze below the cornice with depictions of biblical scenes, saints, and important Slovenian religious figures; in short, the workshop's exterior narrates the story of the religious doctrine and the role of Slovenians in spreading it.⁴³

This overview presents some of the possible interpretations of Plečnik's artefacts. Literature on Plečnik contains many additional or different interpretations, which shows how multi-layered and semantically rich his architecture is. What can be admired with his architecture is how large forms create an inseparable part of the urban landscape and how at the same time the building's internal logic, expressed in the proportions and the layout of the whole, is mirrored in the relationship between the whole, its parts, and their details. Plečnik's architecture is characterized not only by a play of contrasts between the structure and its outer envelope, but also a play between elements composed of modular or cast building blocks (i.e., brick or concrete elements) and parts "carved" from stone and wood. The entire work reflects the effort to go beyond the mere satisfaction of needs, which was largely followed by modern architecture in the first half of the twentieth century. In contrast with this, Plečnik's works can be described as an architectural language of values expressed through rules and tradition, which makes architecture understandable. However, as a great artist, Plečnik constantly played with rules and tradition, seeking their limits and violating dogmas. Despite his "transgressions" or in fact exactly because of them, people experience his architecture as beautiful, accept it, and find it easy to identify with. It is an expression of the public and a bearer of the urban character. Through its independent nature, Plečnik's style contributes to the "readability" of meaning, which is what this overview also seeks to present to the general public.

Opombe

- ¹ Jože Plečnik, Študija regulacije severnega dela Ljubljane, *Dom in svet*, 42(3), 1929.
- ² Jože Plečnik, Študija regulacije severnega dela Ljubljane, *Dom in svet*, 42(3), 1929, priloga 4.
- ³ Glej prvo poglavje.
- ⁴ Jože Plečnik, Študija regulacije severnega dela Ljubljane, *Dom in svet*, 42(3), 1929.
- ⁵ Vilko Fajdiga, France Jesenovec (ur.), *Naš Bežigrad: v luči zgodovine, kulture, gospodarstva*, Ljubljana, 1940.
- ⁶ Vlado Valenčič, Regulaijski načrti severnega dela Ljubljane, *Kronika*, 1968, str. 102.
- ⁷ Jörg Stabenow, *Jože Plečnik Städtebau im Schatten der Moderne*, Wiesbaden, 1996.
- ⁸ Ebenzer Howard, *Garden cities of tomorrow*, London, 1889.
- ⁹ Jože Plečnik, Študija regulacije Ljubljane in okolice, *Dom in svet*, 42(5), 1929, priloga 4.
- ¹⁰ Do tedaj je v središču mesta uresničil tri pomembne načrte: Šentjacobski trg, danes Levstikov trg, prenovu Kongresnega trga s parkom Zvezda in preureditev Trga francoske revolucije.
- ¹¹ Jörg Stabenow, *Jože Plečnik Städtebau im Schatten der Moderne*, Wiesbaden, 1996.
- ¹² Oto Wagner, *Die Grossstadt: Eine Studie über diese*, Dunaj, 1911.
- ¹³ Renate Banik – Schweitzer, *Urban visions, plans and projects, 1890–1937*.
- ¹⁴ France Stelè, *Esej o arhitekturi*, Naponi, 1952, str. 128.
- ¹⁵ France Stelè, Anton Trstenjak, Jože Plečnik, *Architectura perennis*, Ljubljana, 1941, str. 24.
- ¹⁶ Gottfried Semper, *Der Stil in den technischen und tektonischen Künsten*, I. knjiga, Frankfurt, 1860, II. knjiga, München, 1863.
- ¹⁷ Poglobljen vpogled v odnos Plečnika do Semperjeve arhitekturne doktrine je prispeval Damjan Prelovšek v prispevku Plečnik and Semper; glej Damjan Prelovšek, Plečnik and Semper, v Zdenek Lukeš, Damjan Prelovšek, Tomáš Valena (ur.) *Josip Plečnik – an Architect of Prague Castle*, Praga, 1997, str. 209–214.
- ¹⁸ To se, žal, ni uresničilo predvsem zaradi nasprotovanja prestolonaslednika Franca Ferdinanda kot znanega nasprotnika wagnerjanskega modernega stavbarstva in zagovornika neogotskega sloga, katerega najvidnejši predstavnik na Dunaju je bil Ferdinand Schmidt; glej Theodor Brückler, *Thronfolger Franz Ferdinand als Denkmalpfleger: Die »Kunstakten« der Militärkanzlei im Österreichischen Staatsarchiv (Kriegsarchiv)*, Dunaj- Köln-Weimar, 2009, str. 67–68.
- ¹⁹ Cobiss – spletni vzajemni katalog, dostop 30. 10. 2016. Za primerjavo navajamo število zadetkov s ključno besedo »France Prešeren« (največji slovenski pesnik), to je 1065 enot gradiva, od tega 843 v slovenščini.
- ²⁰ Spletni brskalnik Google, dostop 29. 10. 2016. Za primerjavo navajamo še podatke za iskalno zahtevo »Ljubljana« – 55 milijonov zadetkov in za »Tromostovje« 175 tisoč zadetkov.
- ²¹ Kot primer navajamo nekoliko starejšo razlago modularnosti Plečnikovega Peklenskega dvorišča v Križankah, glej Tine Kurent, Čarovniška mathesis v Plečnikovem Peklenskem dvorišču, *Varstvo spomenikov*, 31, 1989, str. 137–146.
- ²² Prve letnice v oklepajih pomenijo leto izdelave prvega načrta, zadnje pa leto dokončanja. Ker se je v številnih primerih opremljanje Plečnikovih stvaritev zavleklo, so lahko časovni razponi med načrtovanjem in dokončanjem zelo dolgi. Različni viri navajajo različna datiranja, zato smo največkrat uporabili tista iz odloka o razglasitvi del Jožeta Plečnika v Ljubljani za spomenik državnega pomena, *Uradni list RS*, št. 51/2009.
- ²³ Vlado Valenčič, *Ljubljanske ulice*, Ljubljana, 1980, str. 22.
- ²⁴ Mavzolej je eno od najpomembnejših del poznega manierizma oziroma zgodnjega baroka v Avstriji, zvonik je nastal po zamisli in pod vodstvom arhitektov Giovannija Pietra de Pomisa in Antonia Pozza, 1616–1639; glej Horst Schweigert (ur.) *Die Kunstdenkmäler Österreichs, Gradec-Dunaj*, 1979, str. 24. Plečnik je med svojim šolanjem v Gradcu vsekakor spoznal tudi to arhitekturno stvaritev.
- ²⁵ Vzor take zasnove je Wagnerjeva cerkev svetega Leopolda v Steinhoffu na Dunaju, 1902–1907. O tem glej tudi članek Josepha Augusta Luxa, Zum modernen Kirchenbau, *Der Architekt, Monatshefte für Bau- und Raumkunst*, XI, 1905, str. 5.
- ²⁶ Podatek o izdelavi prvega načrta je povzet po publikaciji Damjan Prelovšek, *Cerkev svetega Mihaela na Ljubljanskem barju*, Ljubljana, 2012, str. 6.

Notes

- ¹ Jože Plečnik, Študija regulacije severnega dela Ljubljane, *Dom in svet*, 42(3), 1929.
- ² Jože Plečnik, Študija regulacije severnega dela Ljubljane, *Dom in svet*, 42(3), 1929, supplement 4.
- ³ See chapter I.
- ⁴ Jože Plečnik, Študija regulacije severnega dela Ljubljane, *Dom in svet*, 42(3), 1929.
- ⁵ Vilko Fajdiga, France Jesenovec (eds.), *Naš Bežigrad: v luči zgodovine, kulture, gospodarstva*, Ljubljana, 1940.
- ⁶ Vlado Valenčič, Regulaijski načrti severnega dela Ljubljane, *Kronika*, 1968, p. 102.
- ⁷ Jörg Stabenow, *Jože Plečnik Städtebau im Schatten der Moderne*, Wiesbaden, 1996.
- ⁸ Ebenzer Howard, *Garden cities of tomorrow*, London, 1889.
- ⁹ Jože Plečnik, "Študija regulacije Ljubljane in okolice," *Dom in svet*, 42(5), 1929, supplement 4.
- ¹⁰ Up to that point he had carried out three important projects in the city centre: *Šentjacobski trg* (Saint James Square or today's *Levstikov trg*, Levstik Square), *Kongresni trg* (Congress Square) and its *Park Zvezda* (Star Park), and *Trg francoske revolucije* (French Revolution Square).
- ¹¹ Jörg Stabenow, *Jože Plečnik Städtebau im Schatten der Moderne*, Wiesbaden, 1996.
- ¹² Oto Wagner, *Die Grossstadt: Eine Studie über diese*, Vienna, 1911.
- ¹³ Renate Banik-Schweitzer, *Urban visions, plans and projects, 1890–1937*.
- ¹⁴ France Stelè, *Esej o arhitekturi*, Naponi, 1952, p. 128.
- ¹⁵ France Stelè, Anton Trstenjak, & Jože Plečnik, *Architectura perennis*, Ljubljana, 1941, p. 24.
- ¹⁶ Gottfried Semper, *Der Stil in den technischen und tektonischen Künsten*, volume I, Frankfurt, 1860, volume 2, Munich, 1863.
- ¹⁷ Deeper insight into Plečnik's views on Semper's architectural doctrine was provided by Damjan Prelovšek in his article "Plečnik and Semper"; cf. Damjan Prelovšek, "Plečnik and Semper", in Zdenek Lukeš, Damjan Prelovšek, & Tomáš Valena (eds.), *Josip Plečnik – An Architect of Prague Castle*, Prague, 1997, pp. 209–214.
- ¹⁸ Unfortunately, this did not come to pass, largely because of objections from the heir apparent, Franz Ferdinand, who was a known opponent of Wagner's modern architecture and a supporter of the Gothic Revival style, the most prominent representative of which in Vienna was Ferdinand Schmidt; cf. Theodor Brückler, *Thronfolger Franz Ferdinand als Denkmalpfleger: Die "Kunstakten" der Militärkanzlei im Österreichischen Staatsarchiv (Kriegsarchiv)*, Vienna, 2009, pp. 67–68.
- ¹⁹ Cobiss online catalogue, accessed 30 October 2016. For comparison, the number of hits for the key phrase *France Prešeren* (the greatest Slovenian poet) is 1,065, of which 843 are in Slovenian.
- ²⁰ Google, accessed 29 October 2016. For comparison, the number of Google hits for *Ljubljana* is 55,000,000 and 175,000 for *Tromostovje* (Triple Bridge).
- ²¹ An example of this is the somewhat older explanation of the modularity of Plečnik's *Peklensko dvorišče* (Courtyard of Hell) at the Križanke Outdoor Theatre in Ljubljana; cf. Tine Kurent, "Čarovniška mathesis v Plečnikovem Peklenskem dvorišču," *Varstvo spomenikov*, 31, 1989, pp. 137–146.
- ²² The first year in the brackets refers to the year the first plan was created, and the second refers to the year of completion. In many cases, finishing Plečnik's interior design took much longer than anticipated, and so the time spans between planning and completion may be very long. Various sources use various dates, and therefore this chapter uses the ones provided in the decree designating Jože Plečnik's work in Ljubljana as a cultural monument of national importance (*Official Gazette of the Republic of Slovenia*, no. 51/2009).
- ²³ Vlado Valenčič, *Ljubljanske ulice*, Ljubljana, 1980, p. 22.
- ²⁴ The mausoleum is one of the most important works of Late Mannerism or the Early Baroque in Austria. The bell tower was designed by and constructed under the supervision of the architects Giovanni Pietro de Pomis and Antonio Pozzo (1616–1639); cf. Horst Schweigert (ed.), *Die Kunstdenkmäler Österreichs*, Graz, 1979, p. 24. During his studies in Graz, Plečnik most certainly also became acquainted with this architecture.

- ²⁷ Podatek je povzet po *Registru kulturne dediščine*, <http://rkd.situla.org> (dostop 5. 11. 2016).
- ²⁸ Damjan Prelovšek, *Cerkev svetega Mihaela na Ljubljanskem barju*, Ljubljana, 2012, str. 9 in 12, in Tomáš Valena, *O Plečniku – Prispevki k preučevanju, interpretaciji in popularizaciji njegovega dela*, Celje, 2013, str. 203–206.
- ²⁹ O tem na primer govori vodnik po Plečnikovi Ljubljani, Andrej Hrausky, Janez Koželj, Damjan Prelovšek, *Plečnikova Ljubljana – vodnik po arhitekturi*, Ljubljana, 1996, str. 127.
- ³⁰ Damjan Prelovšek, *Cerkev svetega Mihaela na Ljubljanskem barju*, Ljubljana, 2012, str. 36–48.
- ³¹ Ákos Moravánszky, *Arhitektursture, Arhitektov bilten*, 175–176, 2007, str. 105.
- ³² Andrej Hrausky, Janez Koželj, Damjan Prelovšek, *Plečnikova Ljubljana – vodnik po arhitekturi*, Ljubljana, 1996, str. 144.
- ³³ Treba je dodati, da je Marija zavetnica Slovenije in da je Plečnik podoben motiv uporabil tudi v svoji sakralni umetnosti; glej na primer upodobitev v delu France Stelè, Anton Trstenjak, Jože Plečnik, *Architectura perennis*, Ljubljana, 1941, str. 209.
- ³⁴ France Stelè, Načrt za Univerzitetno knjižnico v Ljubljani. *Dom in svet*, 45, 5–6, 1932, in France Stelè, *Projekt Univerzitetne biblioteke ljubljanske*, Ljubljana, 1933.
- ³⁵ Damjan Prelovšek, *Josef Plečnik: 1872–1957: architectura perennis*, Salzburg, 1992; Peter Krečič, *Jože Plečnik*, Ljubljana, 1992.
- ³⁶ Omenjamo le dva, in sicer Jörg Stabenow, *Jože Plečnik Städtebau im Schatten der Moderne*, Braunschweig-Wiesbaden, 1996, str. 135–147, in Monika Pemič, *Fassadenstrategien bei Plečnik: Erörterung an drei Beispielen. Zbornik za umetnostno zgodovino (nova vrsta)*, 39, 2003 str. 146–173.
- ³⁷ Most kot sodobna interpretacija Plečnikove zamisli je bil zgrajen leta 2010 po načrtih skupine ATELIERarhitekti d. o. o. (Jurij Kobe, Samo Mlakar, Rok Žnidaršič).
- ³⁸ France Stelè, Anton Trstenjak, Jože Plečnik, *Architectura perennis*, Ljubljana, 1941, str. 152.
- ³⁹ France Stelè, Anton Trstenjak, Jože Plečnik, *Architectura perennis*, Ljubljana, 1941, str. 152–153.
- ⁴⁰ Dvojni kip Kristusa kralja in Marije zavetnice s plaščem – parafraza Janusa z dvema obrazoma – je delo Borisa Kalina.
- ⁴¹ Tako primerjavo najdemo v knjigi Łukasz Galusek, Monika Rydiger, Jacek Purchla, Peter Krečič, Friedrich Achleitner, *Jože Plečnik: architekt i wizjoner / architect and visionary: 1872–1957*, Krakow, 2006, str. 324.
- ⁴² Glavni zaprt notranji prostor klasičnega templja.
- ⁴³ Friz je delo Slavka Pengova in je izdelan v kombinaciji freske in sgraffita. Celotna pripoved »kliček« po natančni ikonografski in zgodovinski predstavitvi, najboljše v okviru podrobne ikonografske študije Vrta vseh svetih. Glede na to, da je Plečnik načrtoval celotno opremo kapel, je najverjetneje pripravil tudi osnutke za Pengovove upodobitve.
- ²⁵ An example of such a design is Wagner's Saint Leopold's Church at Steinhof in Vienna (1902–1907). For more information, see Joseph August Lux's article "Zum modernen Kirchenbau," in *Der Architekt, Monatshefte für Bau- und Raumkunst*, 11, 1905, p. 5.
- ²⁶ The year of the first plan made is taken from Damjan Prelovšek's publication *Cerkev sv. Mihaela na Ljubljanskem barju*, Ljubljana, 2012, p. 6.
- ²⁷ According to *Register kulturne dediščine* (Slovenian Cultural Heritage Register), <http://rkd.situla.org> (accessed 5 November 2016).
- ²⁸ Damjan Prelovšek, *Cerkev svetega Mihaela na Ljubljanskem barju*, Ljubljana, 2012, pp. 9 and 12, and Tomáš Valena, *O Plečniku – Prispevki k preučevanju, interpretaciji in popularizaciji njegovega dela*, Celje, 2013, pp. 203–206.
- ²⁹ For more on this see, for instance, the guide to Plečnik's works in Ljubljana: Andrej Hrausky, Janez Koželj, & Damjan Prelovšek, *Plečnikova Ljubljana – vodnik po arhitekturi*, Ljubljana, 1996, p. 127.
- ³⁰ Damjan Prelovšek, *Cerkev svetega Mihaela na Ljubljanskem barju*, Ljubljana, 2012, pp. 36–48.
- ³¹ Ákos Moravánszky, *Arhitektursture, Arhitektov bilten*, 175–176, 2007, p. 105.
- ³² Andrej Hrausky, Janez Koželj, Damjan Prelovšek, *Plečnikova Ljubljana – vodnik po arhitekturi*, Ljubljana, 1996, p. 144.
- ³³ It should be noted that the Virgin Mary is Slovenia's patron saint and that Plečnik also used a similar motif in his religious works; see, for instance, his depiction in France Stelè, Anton Trstenjak, & Jože Plečnik, *Architectura perennis*, Ljubljana, 1941, p. 209.
- ³⁴ France Stelè, "Načrt za Univerzitetno knjižnico v Ljubljani." *Dom in svet*, 45, 5–6, 1932, and France Stelè, *Projekt Univerzitetne biblioteke ljubljanske*, Ljubljana, 1933.
- ³⁵ Damjan Prelovšek, *Josef Plečnik: 1872–1957: architectura perennis*, Salzburg, 1992; Peter Krečič, *Jože Plečnik*, Ljubljana, 1992.
- ³⁶ For example, Jörg Stabenow, *Jože Plečnik Städtebau im Schatten der Moderne*, Braunschweig, 1996, pp. 135–147, and Monika Pemič, "Fassadenstrategien bei Plečnik: Erörterung an drei Beispielen." *Zbornik za umetnostno zgodovino (nova vrsta)*, 39, 2003 pp. 146–173.
- ³⁷ As a modern interpretation of Plečnik's original idea, this bridge was built in 2010 following designs by ATELIERarhitekti d.o.o. (Jurij Kobe, Samo Mlakar, and Rok Žnidaršič).
- ³⁸ France Stelè, Anton Trstenjak, & Jože Plečnik, *Architectura perennis*, Ljubljana, 1941, p. 152.
- ³⁹ France Stelè, Anton Trstenjak, & Jože Plečnik, *Architectura perennis*, Ljubljana, 1941, pp. 152–153.
- ⁴⁰ The double statue of Christ the King and the Virgin of Mercy – a paraphrase of Janus with two faces – was made by the Slovenian sculptor Boris Kalin.
- ⁴¹ Such a comparison can also be found in Łukasz Galusek, Monika Rydiger, Jacek Purchla, Peter Krečič, & Friedrich Achleitner, *Jože Plečnik: architekt i wizjoner / architect and visionary: 1872–1957*, Krakow, 2006, p. 324.
- ⁴² The entire central structure of a classical temple.
- ⁴³ The frieze was made by Slavko Pengov as a combination of frescoes and sgraffito. The entire narrative demands a detailed iconographic and historical presentation, preferably as part of a detailed iconographic study of All Saints Garden. Considering that Plečnik designed all of the chapels' furnishings, he most likely also produced drafts for Pengov's artworks.

Varstvo *Protection*

PLEČNIKOVE
DEDIŠČINE DANES
IN JUTRI

OF PLEČNIK'S
HERITAGE TODAY AND
TOMORROW

Plečnikov opus v Ljubljani je kulturna dediščina izjemne vrednosti, zato je bil že leta 2009 razglašen za kulturni spomenik državnega pomena. Razen redkih izjem so Plečnikova dela danes dobro ohranjena, nekatera, na primer njegova hiša v Trnovem, so bila tudi popolnoma prenovljena. Plečnikova Ljubljana ima tudi širši pomen za družbo, zato je Slovenija leta 2011 skupaj s Češko začela postopek za nominacije stavbnih in urbanističnih del arhitekta Jožeta Plečnika za vpis na Unescov seznam svetovne kulturne in naravne dediščine.

Plečnik's oeuvre in Ljubljana is an example of cultural heritage of exceptional value, which is why it was already declared a cultural monument of national importance in 2009. With a few exceptions, his works have been well preserved, and some, such as his house in Trnovo, have been fully renovated. Plečnik's work in Ljubljana is also important for society as a whole, and therefore in 2011 Slovenia and the Czech Republic launched the nomination procedure for including Jože Plečnik's architectural and urban-planning works on the UNESCO World Heritage List.



PLEČNIKOVA LJUBLJANA – KULTURNI SPOMENIK DRŽAVNEGA POMENA

PLEČNIK'S LJUBLJANA: A CULTURAL MONUMENT OF NATIONAL IMPORTANCE

Plečnikovo preoblikovanje Ljubljane med letoma 1922 in 1945 je z naročili in finančno podporo mestni gradbeni urad pod vodstvom načelnika Matka Prelovška. Arhitektovo vizijo preнове mesta je od vsega začetka spremljal, podpiral in razlagal tudi tedanji konservator in umetnostni zgodovinar France Stelè, ki je leta 1941 o Plečniku izdal tudi obsežno monografijo *Architectura perennis*. Plečnikovo delo so že pred vojno, zlasti pa po njej nadaljevali njegovi učenci, ki so sodelovali z mojstrom, pozneje pa prevzemali pomembne funkcije v načrtovalskih uradih.

Druga svetovna vojna in starost sta ustavili Plečnikovo preoblikovanje Ljubljane. Pedagoško delo in ustvarjanje nove Ljubljane je po letu 1945 prevzel Plečnikov učenec in diplomant Edvard Ravnikar. Arhitekt nove generacije, šolan tudi pri Le Corbusieru, je vsebinska izhodišča predhodnikov dopolnil in nadgrajeval v več kot petih desetletjih soustvarjanja Ljubljane, ko se je iz Plečnikovega učenca ter nadzornika pri gradnji Narodne in univerzitetne knjižnice korak za korakom razvil v edinega umetniško doraslega učenca velikega arhitekta, ki je deloval na Du-

žoje Plečnik's reworking of Ljubljana between 1922 and 1945 was supported by commissions and financial assistance from the town construction office headed by Matko Prelovšek. From the very beginning, the architect's vision for renovating the town was also monitored, supported, and explicated by the chief conservator and art historian France Stelè, who also published an extensive volume on Plečnik in 1941 titled *Architectura perennis*. Even before the Second World War, and especially after it, Plečnik's work had been continued by his students, who collaborated with the master and then later assumed important functions in planning offices.

The Second World War and old age put a halt to Plečnik's reshaping of Ljubljana. His teaching duties and the creation of a new Ljubljana after 1945 were taken over by Plečnik's former student, Edvard Ravnikar. This architect of a new generation, who had also studied with Le Corbusier, complemented and built upon the principles of his predecessor in more than five decades of cooperation in shaping Ljubljana, during which he gradually developed from being Plečnik's student and the



1 Tromostovje (foto: D. Prelovšek, INDOK center Direktorata za kulturno dediščino Ministrstva za kulturo).
Triple Bridge (photo: D. Prelovšek, INDOK Cultural Heritage Centre, Directorate of the Slovenian Ministry of Culture).



2

2 Žale – okras oltarja molilnice, 1942 (foto: B. Zupančič).
Žale: altar decoration in the oratory, 1942 (photo: B. Zupančič).

naju, v Pragi in Ljubljani. Plečnik in Ravnikar sta tudi med zaslužnimi, ki so vsebinsko izoblikovali ljubljansko šolo za arhitekturo v vseh razsežnostih, od oblikovanja knjig in plakatov do stavb s poudarjenimi detajli in urbanističnih vizij.

Po smrti je Plečnik za nekaj časa utonil v pozabo, nova generacija slovenskih arhitektov pa se je popolnoma preusmerila v moderno funkcionalistično smer. Tudi po svetu njegovo delo ni imelo veliko občudovalcev, saj je veljal za konservativnega umetnika, ki ni sledil času niti ni sprejemal izzivov moderne dobe. Kakovost njegovega dela so ponovno odkrili šele postmodernisti v osemdesetih letih, ki so v času, ki je bil popolnoma nenaklonjen tradiciji, v Plečnikovi inovativni uporabi klasičnih elementov prepoznali novo kakovost in univerzalno vrednost. Plečnika sta tedaj tujini prvič predstavila dunajski arhitekt Boris Podrecca in kustos François Burkhardt na veliki razstavi v Pompidoujevem centru v Parizu leta 1986. Tej razstavi so sledile številne predstavitve v različnih evropskih prestolnicah.

Po osamosvojitvi Slovenije so Plečnikova podoba in njegove stavbe dobile mesto tudi na državnih simbolih in prvih slovenskih bankovcih.

Nova zakonodaja na področju varovanja kulturne dediščine je omogočala zelo detajlno pravno zaščito, na podlagi katere je bil med letoma 2007 in 2008 pripravljen, leta 2009 pa sprejet odlok o razglasitvi del arhitekta Jožeta Plečnika v Ljubljani za kulturne spomenike državnega pomena. S tem odlokom je bila Plečnikova Ljubljana uradno zaščiten kot »materializirani koncept ureditve, ki simbolno označuje slovensko kulturno, univerzitetno, gospodarsko in politično glavno mesto, ter kot pomemben del slovenske naselbinske dediščine«¹ in prostor, oplemeniten z avtorskimi inventivnimi arhitekturami.

construction supervisor for the National and University Library into the only artistically mature student of this great architect, who worked in Vienna, Prague, and Ljubljana. Plečnik and Ravnikar are also among those that deserve credit for conceptualizing the Ljubljana school of architecture in all of its dimensions, from designing books and posters to buildings with an emphasis on details and urban-planning visions.

After his death, Plečnik sank into oblivion for some time and the new generation of architects completely reoriented themselves toward modernist functionalism. There were also not many admirers of his work internationally because he was considered a conservative architect that did not keep pace with the time and did not accept the challenges of the modern age. The quality of his work was rediscovered only by the postmodernists in the 1980s, when, during a time that was completely disinclined toward tradition, they recognized a new quality and universal value in Plečnik's innovative use of classical elements. This is also when Plečnik's work was first exhibited abroad, by the Viennese architect Boris Podrecca and the curator François Burkhardt, at the large-scale exhibition at the Pompidou Centre in Paris in 1986. This exhibition was followed by many presentations in various European capitals.

After Slovenia became independent, Plečnik's reputation and his buildings also obtained a place on national symbols and on the first Slovenian banknotes.

New legislation in cultural heritage protection has made possible very detailed legal protection, based on which a protection act was prepared in 2007 and 2008, and then adopted in 2009, declaring Jože Plečnik's works in Ljubljana cultural monuments of national importance. This decision meant that the concept of "Plečnik's Ljubljana" was officially protected as a "materialized concept of an arrangement that symbolically marks Slovenia's cultural, university, economic, and political capital and as an important part of Slovenian settlement heritage,"¹ and as a space enriched by his inventive architecture.

PRENOVA PLEČNIKOVE HIŠE V LJUBLJANI

Leta 2009 je dobila status kulturnega spomenika državnega pomena tudi Plečnikova hiša v Trnovem, v kateri je arhitekt prebival od dvajsetih let do svoje smrti leta 1957. Danes je spremenjena v muzej in odstira pogled v njegov osebni svet. Današnjo podobo je dobila postopoma. Sprva je Plečnik staro tipično trnovsko hišo le prenovil, pozneje ji je dodal prizidek. Celota ponazarja njegovo predstavo o domu. Plečnik je bil skromen, in to skromnost izraža tudi njegova hiša, v kateri je na duhovit način uporabil številne elemente in drobce s svojih gradbišč. V njej je preizkušal različne motive, materiale in strukture, določeni prostori in oprema v njej pa napovedujejo tudi njegova poznejša dela. Njegova hiša ponazarja čas, v katerem je živel, v njej lahko od blizu spoznavamo način njegovega življenja. Njegov dom je svet majhnega merila, domačega vzdušja, drobnih detajlov in zgodb, ki nam velikega mojstra odkrivajo v novi luči.

Predmestno hišo na Karunovi ulici je leta 1915 kupil Plečnikov brat Andrej, da bi si v njej ustvarili skupni dom vsi trije bratje in sestra Marija. Plečnik se je v hišo vselil v začetku dvajsetih let, ko se je vrnil iz Prage v Ljubljano. Sprva si je uredil tri sobe na podstrešju, pritličje pa je oddajal. Da bi se lahko vselili še brata in sestra, je leta 1924 zasnoval načrt za razširitev hiše. K obstoječemu poslopju je prizidal nenavaden valjast stolp, za kar so ga morda navdihnili spomini na potovanje po Italiji. Stolpu je čez nekaj let na severni strani dodal stebriščno vstopno vežo



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in nadstrešnico do Karunove ulice. Ko je južno ob ulici kupil še sosednjo hišo, je prizidal tudi zimski vrt, nato pa je ves kompleks povezal z velikim vrtom, ki je bil zanj zelo pomemben. Plečnik je v hiši večino časa živel sam z gospodinjjo, zahodni del stavbnega kompleksa, prostore ob ulici, pa je oddajal trgovcem in drugim stanovalcem. Ko je Plečnik leta 1957 umrl, je hišo podedoval njegov nečak Karel Matkovič. Ohranil jo je tako, kot je bila v času

RENOVATION OF THE PLEČNIK HOUSE IN LJUBLJANA

In 2009 the Plečnik House in Ljubljana's Trnovo district was declared a cultural monument of national importance. This is where the architect lived from the 1920s until his death in 1957. Today it has been converted into a museum and it reveals a view into his personal world. The building only gradually acquired the appearance it has today. Plečnik originally simply renovated the old house, which was typical of Trnovo, and later added an addition. The entire structure illustrates his concept of



1

a home. Plečnik was frugal, and this frugality is also expressed by his house, in which he used many elements and small pieces from his construction sites in a playful manner. He tried out various motifs, materials, and structures in it, and certain rooms and furnishings in it are also harbingers of his later work. Plečnik's house illustrates the time in which he lived, and in it one can recognize his lifestyle up close. His home is a microcosm, a world of domestic spirit, small details, and stories, which allow the great master to be seen in a new light.

The suburban house on *Karunova ulica* (Karun Street) was purchased in 1915 by Plečnik's brother Andrej in order to create a shared home for all three brothers and their sister Marija. Plečnik moved into the house at the beginning of the 1920s, when he returned from Prague to Ljubljana. Initially he arranged the three attic rooms for himself and rented out the ground floor. To make it possible for his brothers and sister to move in, he designed a plan to expand the house in 1924. He added an unusual columnar tower to the existing ground floor, which may have been inspired by memories of his travels in Italy. After a few years, he added a vestibule with columns to the north side of the tower and a pergola extending to

1 Plečnikova hiša, pogled s Karunove ulice proti Trnovski cerkvi (Muzej in galerije mesta Ljubljane). Plečnik House, view from Karun Street towards Saint John the Baptist Church in Trnovo (Ljubljana Museum and Galleries).

2 Plečnikova hiša, prizidek v obliki stolpa (Muzej in galerije mesta Ljubljane). Plečnik House, tower-shaped extension (Ljubljana Museum and Galleries).



3

3 Plečnikova hiša, zimski vrt (Muzej in galerije mesta Ljubljane). Plečnik House, sunroom (Ljubljana Museum and Galleries).

4 Plečnikova hiša, pogled na novo vstopno vežo (Muzej in galerije mesta Ljubljane). Plečnik House, new vestibule (Ljubljana Museum and Galleries).

arhitektovega življenja, kar je razvidno tudi s fotografij iz tega časa. Leta 1974 je hišo dobil v upravljanje ljubljanski arhitektumski muzej, danes pa skrbijo zanjo Muzej in galerije mesta Ljubljane. Leta 2012 se je Mestna občina Ljubljana lotila prenove, ki je bila končana leta 2015.² Cilj prenove je bil ohraniti Plečnikov dom v čim bolj avtentičnem stanju, obenem pa tudi pridobiti novo vstopno območje za obiskovalce ter dodatne muzejske, pedagoške in študijske prostore. Plečnikova hiša je bila namreč zelo majhna in ni dopuščala vodenih ogledov več kot sedmim obiskovalcem hkrati. Za večje skupine in dodatno izobraževanje je bil zato ob vhodu urejen prostor za obiskovalce, v katerem sta sprejemnica in majhna trgovina, v pritličju pa še razstavni prostor in prostori za pedagoške programe ali predavanja.

Plečnikova hiša je izjemna pričevalka časa, v katerem je arhitekt živel, saj je ohranjena v svoji izvorni podobi. Hiša je palimpsest materialov in njihovih sestavljank iz proce-

Karun Street. When he purchased the adjacent house further south along the street, he also added a winter garden and then connected the entire complex with a large garden, which was very important for him. For most of his time there, Plečnik lived alone in the house with his housekeeper, and he rented out the western part of the building complex, the part along the street, to shopkeepers and other residents.

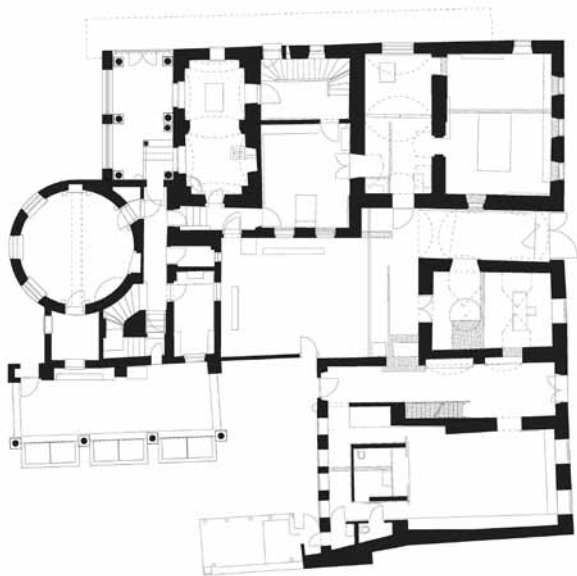
When Plečnik died in 1957, the house was inherited by his nephew, Karel Matkovič. He preserved it as it was during the architect's life, which is also clear from period photos. In 1974 the house was acquired by the Ljubljana Architecture Museum, and today it is maintained by Ljubljana Museum and Galleries. In 2012, the City of Ljubljana began renovating the property, and this work was completed in 2015.² The goal of the renovation was to preserve the Plečnik House in as authentic a state as possible and at the same time to create a new entry area for visitors and additional museum, teaching, and study areas. This is because the Plečnik House was very small and unable to accommodate guided tours of more than seven people at a time. A visitors' area was therefore arranged near the entrance for larger groups and additional study activities, where there is a reception desk and a small shop, and on the ground floor a display area and an area for teaching or lectures were set up.

The Plečnik House is an exceptional witness to the time in which the architect lived because it is preserved in its original form. The house is a palimpsest of materials and their jigsaw-like components from construction processes, special methods that he tested, and reuse of architectural elements from various construction sites. It was intentionally built in a very modest manner, and so we also wished to preserve and present it in this way.

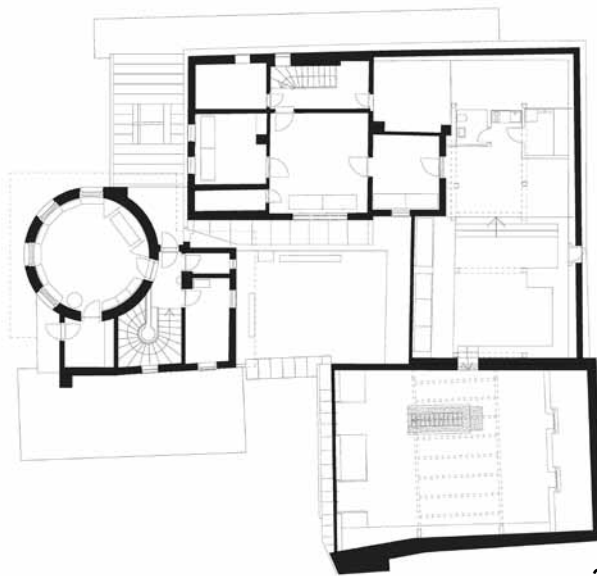
The Plečnik House enjoys the highest level of protection in Slovenia, and so it was necessary to carry out the project professionally, which took a full eight years alto-



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sov gradnje, preizkusov posebnih obdelav in ponovne uporabe arhitekturnih elementov z različnih gradbišč. Namenoma je bila zgrajena zelo skromno, zato smo jo tako želeli tudi ohraniti in predstaviti.

Plečnikova hiša ima najvišjo stopnjo zaščite v naši državi, zato se je bilo treba projekta lotiti strokovno, kar je v celoti trajalo osem let. Treba je bilo urediti lastniška razmerja, izseliti najemnike in pripraviti vse strokovne podlage za delo. Hiša je bila v zelo slabem stanju, tako da je bilo treba prenoviti njeno konstrukcijo in instalacije ter zagotoviti požarno varnost.

Najprej so bili izdelani natančni posnetki stavbe in na podlagi natančnih sondiranj tudi konservatorski načrt. Dodatna sondiranja so potekala tudi pozneje, v času prenove. V konservatorskem načrtu je bila opravljena valorizacija celote in posameznih prostorov, ki je bila izjemno pomembna osnova za naše delo. Prenova je potekala v tesnem sodelovanju z Zavodom za varstvo kulturne dediščine Slovenije in odgovorno konservatorko Ireno Vesel.

Celoten kompleks Plečnikove hiše je sestavljen iz treh delov – iz Plečnikovega domovanja, ki je ohranjeno in predstavljeno tako, kot je bilo v času njegovega življenja; dela ob Karunovi ulici, v katerem so danes vhod v muzej, veža in trgovina, in vrta, ki je ohranjen tak, kot je vedno bil.

Kompleks smo prenavljali v celoti, toda glede na pomen, stanje in posege zelo različno. Plečnikovo domovanje ob Karunovi ulici 4 smo prenovili v skladu s sodobnimi standardi, predvsem z restavratorskimi posegi. Njegov dom smo konstrukcijsko sanirali, prenovili vse instalacije, vgradili sistem za požarno zaščito muzejskih zbirk in zaščito pred vlago. Tudi po prenovi je ta del ostal bolj ali manj tak, kot je bil na fotografijah iz leta 1957. Večji posegi so potekali na območju stanovanjskih in muzejskih prostorov ob Karunovi ulici. Tam smo uredili manjši zunanji atrij, ki je skupaj s stanovanjskimi prostori v vogalu kompleksa omogočil povezavo vseh programov v pritličju in popolnoma novo organizacijo muzeja. V neizkoriščenem delu stavbe smo nekaj izjemno lepih obokanih prostorov izkoristili za posebne vsebine. V vse prostore smo uvedli dnevno svetlobo in jih povezali s krožno prostorsko zanko. Obstoječo tlorisno zasnovo ob Karunovi ulici smo odprli in na novo povezali, osrednji obokan prostor smo namenili vstopni točki in trgovinici, ki se kot loža odpira

gether. It was necessary to put its ownership structure in order, to evict renters, and to prepare an expert basis for the work. The house was in very poor condition, and so it was necessary to renovate its structure and installations, and to ensure fire safety.

To start with, detailed photos were taken of the building and a conservation plan was also drawn up based on precise sampling. Additional sampling also took place later during the renovation. The conservation plan included appraisal of the entire complex and individual parts of it, which provided an exceptionally important basis for our work. The appraisal of the individual elements of the building, especially those in less important rooms, was made on an ongoing basis during the planning.

The entire Plečnik House complex is comprised of three parts: Plečnik's home, which is preserved and presented just as it was during his life; the part along Karun Street, where the entry to the museum, vestibule, and shop are located today; and the garden, which is preserved as it always was.

The complex was completely renovated, but in very diverse ways with regard to the importance, condition, and work carried out. Plečnik's living quarters at Karun

1 Plečnikova hiša, tloris pritličja z rušitvami (Muzej in galerije mesta Ljubljane). Plečnik House, ground floor layout with planned demolition (Ljubljana Museum and Galleries).

2 Plečnikova hiša, tloris nadstropja z rušitvami (Muzej in galerije mesta Ljubljane). Plečnik House, upper floor layout with planned demolition (Ljubljana Museum and Galleries).

3 Plečnikova hiša, prenovljena vrata – vhod v muzej (Muzej in galerije mesta Ljubljane). Plečnik House, renovated door and museum entrance (Ljubljana Museum and Galleries).



3



4 Plečnikova hiša, kuhinja (Muzej in galerije mesta Ljubljane). Plečnik House, kitchen (Ljubljana Museum and Galleries).

na vse štiri strani. Na južno stran smo umestili prostore za pedagoške dejavnosti in sanitarije, v izjemno lepih prostorih ob arhitektovem domovanju pa uredili majhne muzejske prostore, v katerih sta predstavljena arhitektovo življenje in delo. Koncept predstavitve Plečnikovega opusa smo prilagodili obstoječim prostorskim kvaliteta. V tesnem sodelovanju s predstavniki muzeja in kustosinjo Ano Porok smo predstavili Plečnikovo življenje in delo na Dunaju, v Pragi in predvsem v Ljubljani. V posebnem obokanem prostoru – nekdanji kuhinji –, smo predstavili arhitektove neuresničene vizije za Ljubljano.

Odpiranje stanovanjskih prostorov je odstrlo nekaj zanimivih detajlov, ki jih morda lahko pripišemo tudi Plečniku. Čeprav ni v teh prostorih nikoli prebival, lahko domnevamo, da je lepe okenske niše v vogalni sobi ob Karunovi ulici zasnoval, ko je obnavljal zunanjo opečno pročelje hiše. Vse odločitve so zahtevale veliko preverjanj in usklajevanj na mestu samem. Nekatero zamisli so se pojavile tudi sproti. Muzejska ureditev pritličja se nadaljuje v nadstropje, kjer smo v majhnih sobah arhitektovega prvotnega bivališča uredili prostore začasne razstave in delovne prostore za kustose, ki pripravljajo razstave. Preko dveh stopnišč smo mansardni del, ki je popolnoma prehodni, povezali s pritličjem.

Medtem ko so v sprednjem delu potekale večje prostorske spremembe, smo v najpomembnejšem in najbolj varovanem zadnjem delu kompleksa, v katerem so prostori arhitektovega domovanja, skrajno previdno izvedli konstrukcijske utrditve, vgradili nove instalacije ter restavrirali stavbno pohištvo in notranjo opremo. V tem delu smo poskušali posege kar najbolj omejiti, da bi ohranili čim bolj avtentično vzdušje. Okrepitev konstrukcije smo poskušali zmanjšati, vse trase in položaje novih instalacij pa izvesti tako, da bi čim manj motile avtentičnost prostorov. Za vse trase instalacij smo preverjali najbolj optimalne možnosti in iskali rešitve, ki bi bile čim manj destruktivne.

Zaradi pomena celotnega kompleksa in zahtevnosti projekta je pri prenovi sodelovala zelo interdisciplinarna ekipa strokovnjakov z različnih področij, v kateri se je muzejska stroka povezala z naročnikom, arhitekti, konservatorji in restavradorji. Posebej je treba poudariti konstruktivno vlogo naročnika – Mestne občine Ljubljana – in vseh predstavnikov muzeja, s katerimi smo dolgo usklajevali program prihodnjega muzeja.

Street no. 4 were renovated in line with modern standards, primarily using restoration techniques. His house was structurally repaired, all of the installations were replaced, and a fire safety system was built in for the museum collections as well as a humidity protection system. After the renovation, this part remained more or less as it had been when it was photographed in 1957. More major work was carried out in the residential and museum areas along Karun Street. There a small external atrium was set up; together with the residential areas in the corner of the complex, this made it possible to connect all of the elements on the ground floor and create a completely new museum layout. In the unused part of the building, some exceptionally attractive vaulted areas were used for special content. Daylight was introduced into all of the rooms, which were connected with a free plan. The existing layout along Karun Street was opened up and connected anew, and the central vaulted area was designated for an entry point and small shop, which opens up like a booth in all four cardinal directions. On the south side we set up rooms for teaching and restrooms, and in exceptionally attractive rooms next to Plečnik's living quarters we arranged small museum areas presenting the architect's life and work. The concept for presenting Plečnik's oeuvre was worked out in line with the spatial qualities of the existing premises. In close cooperation with museum representatives and curator Ana Porok, we have presented Plečnik's life and work in Vienna, in Prague, and especially in Ljubljana. A special vaulted room (the former kitchen) presents the architect's unrealized visions for Ljubljana.

Opening up the residential areas revealed certain interesting details that may possibly also be ascribed to Plečnik. Even though he did not live in these rooms, it can be surmised that he designed the attractive window niches in the corner room on Karun Street when he renovated the external brick facade of the house. All of the decisions required a great deal of checking and coordination on site. Some ideas also arose during the process.

The museum arrangement set up on the ground floor continues into the upper floor, where we set up spaces for temporary exhibitions and work areas for the curators preparing them in the small rooms of the architect's original living area. We connected the attic area, which can be completely traversed, with the ground floor via two staircases.

Whereas major spatial changes were made in the front area, in the most important and most protected back area of the complex, where the architect resided, we very carefully carried out structural reinforcement, new installations, and restoration of the trim and other furnishings. In this part, we sought to limit the modifications as much as possible in order to preserve as authentic an atmosphere as possible. We tried to limit structural reinforcement, and all of the routes and positioning of the new installations were carried out so as to disturb the authenticity of the rooms as little as possible. When positioning the installations, we checked the best options and looked for solutions that would be the least destructive. Because of the importance of the entire complex and the demanding nature of the project, a very interdisciplinary team of experts from various areas was involved in the renovation. Museology experts joined forces with the



1 Plečnikova hiša, delovna soba in spalnica v pritličju (Muzej in galerije mesta Ljubljane). Plečnik House, ground-floor office and bedroom (Ljubljana Museum and Galleries).

2 Plečnikova hiša, delovna miza (Muzej in galerije mesta Ljubljane). Plečnik House, desk (Ljubljana Museum and Galleries).



contracting authority, architects, conservation experts, and restoration specialists. It is necessary to emphasize the constructive role played by the contracting authority (the City of Ljubljana) and all of the museum representatives, with whom we spent much time coordinating the activities for the future museum.

The project presented the team with major dilemmas. How much ought to be preserved in the areas that underwent major changes in order to create a new environment for new content? How should all of the new changes be designed so that their language does not overlap too much with Plečnik's authorial expression? Finally, how should new elements be designed so that they can still express the spirit of the present and portray new life in an old package? The creation of architecture is always a path into the unknown, whether it involves building something new or freeing up space inside old built structures. Specifically, we never know how a room will come to life when it is finished. In the case of the Plečnik House, we can conclude that our task was successful and that we created the kind of museum that this great architect also deserves.

Projekt je ekipo postavljajal pred velike dileme. Koliko ohraniti v delih, ki so bili deležni večjih sprememb, da se ustvari novo okolje za nove vsebine? Kako oblikovati vse nove posege, da se z govorico ne približamo preveč Plečnikovemu avtorskemu izrazu? In kako zasnovati novo, da kljub vsemu izraža duha našega časa, da označi novo življenje v stari lupini? Ustvarjanje arhitekture je vselej pot v neznano. Naj gre za gradnjo novega ali osvobajanje prostora znotraj starih pozidanih struktur. Nikoli namreč ne vemo, kako bo prostor zaživel, ko bo končan. V primeru Plečnikove hiše se lahko pohvalimo, da nam je naloga uspela in da smo uredili muzej, kakršnega si véliki arhitekt tudi zasluži.

PROJEKT NOMINACIJE PLEČNIKOVIH STAVBNIH IN URBANISTIČNIH DEL ZA VPIS NA UNESCOV SEZNAM SVETOVNE KULTURNE IN NARAVNE DEDIŠČINE

THE PROJECT TO NOMINATE PLEČNIK'S ARCHITECTURAL AND URBAN PLANNING WORK FOR INCLUSION ON THE UNESCO WORLD HERITAGE LIST

Republika Slovenija in Češka republika od konca leta 2011 sodelujeta pri pripravi projekta nominacije stavbnih in urbanističnih del arhitekta Jožeta Plečnika za vpis na Unescov seznam svetovne kulturne in naravne dediščine. Koordinacijo dela pri projektu vodita ministrstvi za kulturo obeh držav, v sodelovanju z nacionalnimi delovnimi skupinami in strokovnjaki s področja varstva kulturne dediščine. V Sloveniji pri Ministrstvu za kulturo od septembra 2013 deluje uradno imenovana delovna skupina, v kateri so poleg predstavnikov ministrstva še predstavniki Zavoda za varstvo kulturne dediščine Slovenije, Muzeja za arhitekturo in oblikovanje, Muzeja in galerij mesta Ljubljana – Mestnega muzeja Ljubljana, Mestne občine Ljubljana in zunanji strokovnjak. Plečnikova dediščina v Sloveniji že zdaj uživa najvišjo stopnjo zaščite, saj je njegov izbrani opus v Sloveniji že več let z odlokom razglašen za spomenik državnega pomena. Dodana vrednost vpisa na Unescov seznam svetovne dediščine, ki spodbuja tovrstne projekte v državah po vsem svetu, je nedvomno umeščanje slovenske kulturne dediščine v mednarodni kontekst – med spomenike in spomeniška območja, ki jim je priznana izjemna univerzalna vrednost, njihova ohranitev pa je pomembna za celotno mednarodno skupnost in bistveno presega lokalni ali nacionalni pomen. S tem Slovenija prispeva k ozaveščanju in promociji kulturne dediščine ter omogoča primerjavo v širšem prostoru. Še več, tovrstna promocija neposredno

Since 2011, Slovenia and the Czech Republic have been cooperating on a project to nominate Plečnik's architectural and urban planning work for inclusion on the UNESCO World Heritage List. The task is being coordinated by both countries' ministries of culture, which are cooperating through national working groups and experts in cultural heritage protection. The officially designated working group at Slovenia's Ministry of Culture has been active since September 2013; in addition to representatives from the ministry, it also includes representatives of the Institute for the Protection of Cultural Heritage of Slovenia, the Museum of Architecture and Design, Museum and Galleries of Ljubljana (City Museum of Ljubljana), the City of Ljubljana, and an external expert.

Plečnik's heritage in Slovenia already enjoys the highest level of protection because his selected oeuvre in Slovenia was already declared a monument of national importance many years ago. The added value of addition to the UNESCO World Heritage List, which promotes such projects in countries throughout the world, is clearly the positioning of Slovenian cultural heritage in an international context – among monuments and monument sites that are recognized as having exceptional universal value, and whose preservation is important for the entire international community and fundamentally transcends local or national importance. In this way, Slovenia is contributing to the awareness and promotion of cultural heritage, and making possible a broader spatial comparison. Moreover, this kind of promotion has a direct impact on its attraction for visitors from Slovenia and abroad, especially with regard to cultural tourism because the brand profile of world heritage is priceless in this context.

The working title of the "serial" transnational nomination of Plečnik's architectural and urban-planning works, which includes his works in Ljubljana and Prague, is *The timeless humanistic architecture of Jože Plečnik in Ljubljana and Prague*. The proposal from the Slovenian side encompasses Plečnik's architectural work and spatial arrangements: Archangel Michael's Church in Črna Vas in the Ljubljana Marsh, the promenade along the banks and bridges of the Ljubljanica River, *Vegova ulica* (Vega Street) with the National and University Library, All Saints' Garden at Žale Cemetery, and Saint Francis of Assisi Church in Ljubljana's Šiška district. The proposal from the Czech side includes Sacred Heart Church in Prague's

3 Notranjost cerkve svetega Mihaela na Barju (foto: D. Prelovšek, INDOK center Direktorata za kulturno dediščino Ministrstva za kulturo).
Interior of Archangel Michael's Church in the Ljubljana Marsh (photo: D. Prelovšek, INDOK Cultural Heritage Centre, Directorate of the Slovenian Ministry of Culture).



vpliva na njeno privlačnost za slovenske in tuje obiskovalce, zlasti na področju kulturnega turizma, saj je prepoznavnost znamke svetovne dediščine v tem kontekstu neprecenljiva.

Delovni naslov tako imenovane serijske transnacionalne nominacije Plečnikov stavbnih in urbanističnih del, ki vključuje njegova dela v Ljubljani in Pragi, je *Brezčasna humanistična arhitektura Jožeta Plečnika v Ljubljani in Pragi*. Predlog slovenske strani obsega naslednja Plečnikova arhitekturna dela in prostorske ureditve: cerkev svetega Mihaela v Čmi vasi na Barju, promenado ob nabrežjih in mostove čez reko Ljubljanico, Vegovo ulico z Narodno in univerzitetno knjižnico, Vrt vseh svetih na pokopališču Žale in cerkev svetega Frančiška Asiškega v Šiški. Češka stran je za vpis predlagala cerkev srca Jezusovega na Vinogradih v Pragi (*Kostel Nejsvětějšího Srdce Páně na Vinohradech*), medtem ko so Hradčani, najpomembnejše Plečnikovo delo v Pragi, že vpisani na Unescov seznam svetovne dediščine v okviru praškega zgodovinskega središča.

Predlog za vpis vključuje širše Plečnikove urbanistične ureditve in ulične poteze ter tudi njegove posamične stavbne mojstrovine. Arhitekt je pustil neizbrisen pečat v obeh novonastajajočih srednjeevropskih mestih, ki sta med obema svetovnima vojnoma dobili pomembno vlogo. Praga je postala prestolnica nove države, Ljubljana pa središče Dravske banovine. Plečnik je posegal v že grajen mestni prostor, ki je bil zaznamovan s stavbnim tkivom različnih zgodovinskih obdobj. V Pragi posebej izstopa njegova prenova celotnega kompleksa praškega gradu, ki je bil zgrajen že v devetem stoletju, bil v obdobju Karla IV. popolnoma prenovljen v slogu visoke gotike, med obema vojnoma pa preurejen v rezidenco češkega predsednika Tomáša Masaryka. Ljubljana pa je izjemen primer zgodovinskega mesta, ki se je na antičnih ruševinah razvijalo od srednjega veka naprej, bilo v sedemnajstem in osemnajstem stoletju barokizirano, se v devetnajstem stoletju razširilo zunaj srednjeveških zidov, nato pa je bilo po velikem potresu leta 1895 temeljito prenovljeno in modernizirano. Plečnik je med obema vojnoma mesto temeljito preoblikoval in nadgradil ter mu dal popolnoma nov značaj, zaradi česar danes Ljubljano med obema vojnoma imenujemo kar Plečnikova Ljubljana. Plečnikova urbana prenova Ljubljane in Prage sta od dvajsetih let prejšnjega stoletja potekali vzporedno, kar se kaže tudi v podobnih rešitvah in variacijah (na primer praška cerkev je prototip poznejše šišenske cerkve svetega Frančiška, pri ureditvah notranjih dvorišč na praškem gradu pa se je arhitekt med drugim zgledoval po zasnovah Ljubljanskega Kongresnega trga). Mesti se še danes razvijata na podlagi Plečnikovih urbanističnih konceptov, ki so pravzaprav le okrepili izvirne značilnosti prostora, nastale v preteklih obdobjih.

Vsi arhitekturni spomeniki, javni prostori in urbanistične celote, ki so predlagani v projektu nominacije, so nastali v zrelem arhitekturnem ustvarjalnem obdobju ter se večinoma še vedno uporabljajo za prvotne namene, so v javni lasti, javno dostopni in v dobrem stanju. Predlog vključuje različne tipe stavb, od posvetnih do sakralnih, ki ponazarjajo širok razpon arhitektovega ustvarjanja, njegov strokovni pristop k načrtovanju, pri katerem se je enako posvečal celoti kot tudi detajlom (v smislu *Gesamtkunstwerk*).

Arhitekt je v svoji rodni Ljubljani skoraj štiri desetletja deloval na področju urbanizma in arhitekture. Ukvarjal



Vinohrady district; the architect's work at Prague Castle in the Hradčany district (Plečnik's most important work in Prague) is already on the UNESCO World Heritage List as part of Prague's historical centre.

This proposal includes Plečnik's broader urban-planning contributions and street designs, as well as his individual architectural masterpieces. The architect left an indelible impression on these newly rising central European towns, both of which took on important roles in the interwar period. Prague became the capital of a new state, and Ljubljana was the capital of Yugoslavia's Drava Province. Plečnik intervened in an urban fabric that was already built, marked by architectural material from various historical periods. In Prague it is his renovation of the entire castle complex that stands out in particular; this was built in the ninth century, was completely renovated under Charles IV in the Gothic style, and was rearranged into the residence for Czechoslovak President Tomáš Masaryk in the interwar period. Ljubljana is an exceptional example of a historic town that developed on ancient ruins from the Middle Ages onward, underwent Baroque renovation in the seventeenth and eighteenth centuries, expanded beyond its medieval walls in the nineteenth century, and was then thoroughly reworked and modernized following the great earthquake of 1895. During the interwar period, Plečnik thoroughly reshaped

1 Cerkev svetega Frančiška v Šiški (foto: D. Prelovšek, INDOK center Direktorata za kulturno dediščino Ministrstva za kulturo).
Saint Francis of Assisi Church in the Šiška district (photo: D. Prelovšek, INDOK Cultural Heritage Centre, Directorate of the Slovenian Ministry of Culture).

2 Ilirski steber (foto: D. Prelovšek, INDOK center Direktorata za kulturno dediščino Ministrstva za kulturo).

Illyria Column (photo: D. Prelovšek, INDOK Cultural Heritage Centre, Directorate of the Slovenian Ministry of Culture).

se je celovitim urbanističnim načrtovanjem, projektiral je manjše urbanistične ureditve, na primer trge in parke in arhitekturo mostov, stavb, spomenikov, odkrival pa je tudi neizkoriščene možnosti mesta. Reka Ljubljanica s promenado ob nabrežjih in z mostovi, ki jih je gradil med letoma 1928–1942, je postala eden od glavnih ljubljanskih urbanih motivov. Plečnik je Ljubljano ponovno vključil v urbani prostor tako, da je uredil rečna nabrežja in razgledne ploščadi, zgradil brvi in mostove, ki jih je zasnoval kot široke trge, javne prostore, namenjene različnim mestnim dejavnostim. Ob reki je na ključnih točkah mesta načrtoval javne stavbe, tržnico in pristane, s čimer je starejšo arhitekturo povezal z novonastalimi mestnimi prostori, zasnovanimi v sredozemskem duhu.



Poteza Vegove ulice je nastajala postopoma med letoma 1927–1942. Plečnik je pri načrtovanju te poteze povezal v celoto arhitekturo različnih obdobj – ostanke rimskega zidu, ozko ulično zasnovu in stavbe srednjeveškega mesta ter del mesta, ki se je izoblikoval v devetnajstem stoletju. Ob tej magistrali je preuredil starodavni križevniški samostan v poletno gledališče, na Trg francoske revolucije postavil Napoleonov obelisk, v zeleni park ob Glasbeni matici umestil serijo kipov slavni skladateljev, zgradil svojo mojstrovino – Narodno in univerzitetno knjižnico, antični tempelj učenosti –, ulico pa sklenil s preureditvijo Kongresnega trga, ki s pravilno geometrijsko zasnovo povezuje uršulinsko baročno cerkev in nabrežje Ljubljanice kot del srednjeveškega mesta.

Vrt vseh svetih na Žalah (1936–1942) je Plečnik zasnoval kot del ljubljanske nekropole. Z veličastnim vhodnim slavolokom, molilnico in mrljiškimi vežicami, od katerih je vsaka enkratno samostojno arhitekturno delo, je ustvaril svojstveno umetniško delo, mesto mrtvih kot nasprotje

the town and added to it, giving it a completely new character, because of which the Slovenians dubbed the town “Plečnik’s Ljubljana” during the interwar period. Plečnik’s urban renewal of Ljubljana and Prague took place sequentially starting in the 1920s, which is also seen in the similar solutions and variations employed (e.g., the Prague church is a prototype of the later Saint Francis of Assisi Church in Ljubljana’s Šiška district, and the architect recalled, among other things, the design of *Kongresni trg* (Congress Square) in Ljubljana in his arrangement of the inner courtyard of Prague Castle). Even today both towns continue to develop on the basis of Plečnik’s urban-planning concepts, which more or less only reinforced the original characteristics of the spaces created in prior periods.

All of the architectural monuments, public spaces, and urban aggregates proposed in the nomination project were created during the architect’s mature creative period; they are mostly still being used for their original purpose, are publicly owned and publicly accessible, and are in good condition. The proposal includes various types of buildings, from secular to sacred, which displays the broad range of the architect’s creativity and his professional approach to planning, in which he dedicated as much attention to the whole as to the details (in the sense of a *Gesamtkunstwerk*).

Plečnik was involved in urban planning and architecture in his native Ljubljana for nearly four decades. He dealt with comprehensive urban planning, designed smaller urban projects – for example, squares, parks, bridges, buildings, and monuments – and also discovered unexploited opportunities in the town. The Ljubljanica River with the promenade along its banks and bridges, which he built between 1928 and 1942, has become one of the main motifs of the town. Plečnik reintegrated the Ljubljanica River into the urban space by landscaping the riverbank and setting up viewing platforms, as well as building footbridges and road bridges that he designed as broad squares and public spaces intended for various urban activities. At key points in the town he planned public buildings, a market, and piers along the river, whereby he connected older architecture with newly emerging urban spaces designed in the Mediterranean spirit.

The character of Vega Street was gradually created between 1927 and 1942. In his planning, Plečnik connected the architecture of various periods into a whole, including remnants of the Roman town wall, the narrow street layout and buildings from the medieval era, and part of the town that was designed in the nineteenth century. Along this main street he converted the old Teutonic Knights’ monastery into a summer theatre, he set up an obelisk honoring Napoleon on *Trg francoske revolucije* (French Revolution Square), he installed a series of statues of six prominent composers in the green park next to the Music Academy, he built his masterpiece – the National and University Library, a temple of learning that recalls Antiquity – and he concluded the street with the rearrangement of Congress Square, the rectangular geometric design of which connects the Baroque Holy Trinity Church and the banks of the Ljubljanica River as parts of the medieval town.

Plečnik designed All Saints’ Garden at Žale Cemetery (1936–1942) as part of Ljubljana’s central cemetery.

mesta živih. Močno simbolno sporočilo podpira intimni okvir iz zelenja, z izmenjavanjem svetlobe, senc in zelene barve pa je Plečnik ustvaril vzdušje enakosti pred Bogom in spoštovanja vseh ljudi.

Cerkev svetega Mihaela na Ljubljanskem barju (1937–1939) je nastala v specifični kulturni krajini z majhno nosilnostjo tal in močno omejenimi sredstvi, kar je arhitekt nadgradil s svojo ustvarjalnostjo. Cerkev je postavil na pilote, težo od stavbe ločenega zvonika je zmanjšal s polkrožnimi odprtini, kamen je uporabil le v osrednjem delu cerkve in na vogalih, vmes je vgradil lesene stene. V cerkvi je uporabil številne posvetne elemente, z neobičajno postavitvijo svetišča z oltarjem na daljši strani cerkvene ladje pa je skupnost vernikov močnejše povezal z duhovnikom pred oltarjem.

Cerkev svetega Frančiška (1924–1931) je nekoliko predelan prvotni projekt za cerkev svetega Srca Jezusovega v Pragi, ki velja za eno od najizvirnejših sakralnih stavb dvajsetega stoletja. V delavsko sosesko umeščena cerkev svetega Frančiška je svojevrstno preoblikovana starokrščanska bazilika. Arhitekt je z izrazitim zvonikom in zasnovano notranjosti, v kateri je osrednji oltar postavil skoraj v središče cerkve, uvedel nov tip svetišča in ga nadgradil s samosvojim simbolnim jezikom.

Večplastni simbolni pomen Plečnikove arhitekture, njegova vizija preoblikovanja provincialnega mesta v prestolnico in načrtovanje mesta po potrebah uporabnika se v Ljubljani najbolj prepričljivo izražajo v dveh izbranih urbanih oseh: urbani osi Vegove ulice od Trnovske cerkve do Kongresnega trga in vodni poti Ljubljanice od današnjega Trnovskega pristana do vodne zapornice. Mesto simbolno sestavljata mesto živih in mesto mrtvih, ki ga ponazarja Vrt vseh svetih na pokopališču Žale.

With a magnificent triumphal entry arch, a prayer chapel, and funeral chapels, each of which is a unique and independent architectural work, he created a one-of-a-kind work of art, a town of the dead as a contrast to the town of the living. The strong symbolic message is supported by its intimate frame of greenery, and Plečnik created an atmosphere of equality before God and respect for all people with alternating light, shade, and green colours.

Archangel Michael's Church in the Ljubljana Marsh (1937–1939) was created in a special cultural landscape where the ground has little bearing capacity and greatly limited resources, which the architect creatively supplemented. The church stands on pillars, the weight of the building's free-standing bell tower is reduced with arched openings, stone was used only in the central part of the church and on its corners, and wooden walls stand between these. He utilized many secular elements in the church, and the unusual position of the sanctuary and altar on the long side of the church's nave creates a stronger connection between the congregation and the priest at the altar.

Saint Francis of Assisi Church is a somewhat reworked version of Plečnik's original project for Sacred Heart Church in Prague, which is considered one of the most original religious buildings of the twentieth century. This church in a working-class neighbourhood is Plečnik's reinterpretation of an old Christian basilica. With its prominent bell tower and interior design, in which the main altar is set almost in the middle of the church, Plečnik introduced a new type of sanctuary and developed it using his unique symbolic language.

The multilayered symbolic meaning of Plečnik's architecture, his vision of transforming a provincial town into a capital, and his town planning based on the needs of its



1 Pokopališče Žale, katafalk z baldahinom (foto: D. Prelovšek, INDOK center Direktorata za kulturno dediščino Ministrstva za kulturo). Žale Cemetery, catafalque with baldachin (photo: D. Prelovšek, INDOK Cultural Heritage Centre, Directorate of the Slovenian Ministry of Culture).



2 Rečna zapornica na Ljubljanici (foto: B. Zupančič).
Sluice on the Ljubljanica River (photo: B. Zupančič).

Jože Plečnik je neodvisno od sočasnih arhitekturnih trendov – na eni strani romantizma nacionalnih slogov in na drugi dominirajočega funkcionalizma –, ki so prevladovali v nacionalnih arhitekturnih slogih, razvil popolnoma svojstven in neprimerljiv arhitekturni jezik. Tega zaznamuje izjemno bogat simbolizem, ki ga prepoznavamo in razumemo še danes. Plečnikova dela vsebujejo elemente večne arhitekture (*architectura perennis*)³, ki nadgrajuje ter modernizira tradicionalne oblike in funkcije za nove rabe. Plečnik je v svojo arhitekturo vključeval elemente klasične arhitekture različnih slogov in obdobj in jih reinterpreteriral po svoje, posluževal se je tradicionalnih obrtniških znanj ter recikliral in inovativno uporabljal nove materiale.

Plečnikova arhitektura ponuja univerzalne rešitve za različna pereča vprašanja arhitekture in urbanizma skozi čas, zato je vedno aktualna. V preteklosti so v Plečnikovi arhitekturi odkrivali predvsem njene posamične poteze – od monumentalnosti, dosežene z uporabo preprostega materiala v razmeroma majhnem obsegu, do ustvarjanja človeškega merila, nad čimer so se navduševali postmodernisti. V današnjem času Plečnikovo ustvarjanje dodatno cenimo predvsem zaradi humanistične vrednosti njegovih javnih prostorov, občutljivosti za zgodovinske kontekste in načrtovanje krajine znotraj urbanih središč. Njegovo arhitekturo razumemo v aktualnem kontekstu trajnostnega razvoja, spoštovanja okolja in zlasti razumevanja arhitekture kot dejavnika kakovosti življenja prebivalcev. Pogoj za uspeh nominacije in vpis Plečnikovih del na Unescov seznam svetovne dediščine je utemeljitev kriterijev, s katerimi predlagamo vpis izbranih arhitekturnih del. Predlagana dela so mojstrovine človeškega ustvarjalnega genija, izjemni arhitekturni dosežki, ki imajo izjemno univerzalno vrednost.

Na Unescov seznam svetovne dediščine je bilo do zdaj vpisano le malo enot dediščine dvajsetega stoletja, še posebej malo je arhitekturnih del iz tega obdobja. Vpis Plečnikovih del na seznam svetovne dediščine bo arhitekta tudi uradno postavil ob bok največjim imenom svetovne arhitekture dvajsetega stoletja, kot so Antonio Gaudí, Oscar Niemeyer, Walter Gropius, Gunnar Asplund, Victor Horta, Gerrit Rietveld, Ludwig Mies van der Rohe, Luis Barragán, August Perret, Max Berg in Jørn Utzon. Po več kot desetletju priprav in več različicah nominacije so šele julija 2016 svoje mesto na seznamu dobila izbra-

users are most convincingly expressed in two selected urban axes: that of Vega Street running from Saint John the Baptist Church in the Trnovo district to Congress Square, and the course of the Ljubljanica River from *Trnovski pristan* (the Trnovo Quay) to the sluice gates. The town is symbolically composed of the town of the living and the town of the dead, which is illustrated by All Saints' Garden at Žale Cemetery.

Independently of contemporary architectural trends – the romanticism of national styles on the one hand, and dominant functionalism on the other – that predominated in that period, Jože Plečnik developed a completely original and incomparable architectural language. This is marked by an exceptionally rich symbolism that can still be recognized and understood today. Plečnik's works contain elements of "perennial architecture" (*architectura perennis*)³, which builds upon and modernizes traditional forms and functions for new use. In his architecture, Plečnik included elements of classical architecture from various styles and periods and reinterpreted them in his own way, he made use of traditional crafts, and he recycled and innovatively used new materials.

Plečnik's architecture offers universal solutions to various pressing issues in architecture and urban planning through time, and so it always remains current. In the past, critics primarily focused on the individual characteristics of Plečnik's architecture: from its monumentality, achieved through the use of simple material to a relatively small extent, to creation on a human scale, which postmodernists were enthusiastic about. Plečnik's creations are also valued today, especially because of the humanistic value of his public places, their sensitivity to the historical context, and landscaping inside urban centres. Today his architecture is understood in the current context of sustainable development, respect for the environment, and especially the understanding of architecture as a factor in residents' quality of life.

A condition for success in nominating and adding Plečnik's works to the UNESCO World Heritage List is justifying the criteria used for his selected works. The proposed works are masterpieces of human creative genius; they are exceptional architectural achievements that have exceptional universal value. To date, only a few heritage units from the twentieth century have been added to the UNESCO World Heritage List, and especially few architectural works from this period. Adding Plečnik's works to this list will also officially set the architect alongside the greatest names in world architecture of the twentieth century, such as Antoni Gaudí, Oscar Niemeyer, Walter Gropius, Gunnar Asplund, Victor Horta, Gerrit Rietveld, Ludwig Mies van der Rohe, Luis Barragán, August Perret, Max Berg, and Jørn Utzon. After more than a decade of preparation and several different nominations, it was only in July 2016 that the work of the Swiss-French architect Le Corbusier received its place on the list for his contributions to modernism, and the addition of selected architectural works by Frank Lloyd Wright is expected next year. The efforts of the Slovenian and Czech teams are timely and also confirm the change in understanding and valuation of the architectural oeuvres of creators that were active in more than one country and that especially contributed to the history of modern architecture as it is understood today.

na dela švicarsko-francoskega arhitekta Le Corbusiera za svoj prispevek k modernizmu, vpis izbranih arhitekturnih del Franka Lloyd Wrighta pa se pričakuje prihodnje leto. Prizadevanja slovenske in češke ekipe so aktualna ter potrjujejo tudi spremenjeno razumevanje in vrednotenje arhitekturnih opusov ustvarjalcev, ki so delovali na ozemlju več držav in so posebej prispevali k zgodovini sodobne arhitekture, kot jo razumemo danes.

Prihodnost Plečnikove dediščine v Ljubljani

Projekt nominacije izbranih Plečnikovih del za vpis na Unescov seznam svetovne dediščine prispeva k izboljššanemu – celovitemu in koordiniranemu – varovanju, predstavljanju in razumevanju dediščine vélikega arhitekta v prihodnje. Med poglavitnimi partnerji projekta, ki razumejo vse razsežnosti in pomen vpisa na seznam svetovne dediščine, sta Muzej za arhitekturo in oblikovanje ter Muzej in galerije mesta Ljubljane – Mestni muzej Ljubljana, projekt pa pomembno podpira tudi Mestna občina Ljubljana.

Muzej za arhitekturo in oblikovanje je eden od najstarejših evropskih muzejev za arhitekturo in oblikovanje. Leta 1972 ga je v skrbi za Plečnikovo zapuščino kot Arhitekturni muzej Ljubljana ustanovila Mestna občina Ljubljana. Leta 2010 je ustanoviteljske pravice prevzela država, Muzej za arhitekturo in oblikovanje danes kot državni javni zavod deluje kot vitalno arhitekturno in oblikovalsko središče, ki vpeto v mednarodno dogajanje obiskovalcem na dinamičen in privlačen način omogoča razumevanje pretekle in prihodnje arhitekture. Muzej in galerije mesta Ljubljane, ustanoviteljica katerega je Mestna občina Ljubljana, je leta 2010 prevzel upravljanje Plečnikove hiše v Trnovem, v kateri je arhitekt vse od leta 1921 do svoje smrti živel in ustvarjal. Kustodiat za arhitekturo in oblikovanje Muzeja in galerij mesta Ljubljane bdi nad Plečnikovo hišo, ob muzejskem in raziskovalnem delu pa sta pomembni tudi pedagoška dejavnost in povezovanje v mednarodne platforme arhitekturnih muzejev. Kompleks Plečnikovih hiš na Karunovi 4 in 6 skupaj z vrtom z lapidarjem je bil med letoma 2013 in 2015 na pobudo Mestne občine Ljubljana zgledno celovito prenovljen. S prenovno je poleg osvežene predstavitve arhitektovega bivališča pridobil tudi nove razstavne in druge prostore, za nominacijo pa je najpomembnejši študijski center za raziskovanje Plečnikovega dela.

Mestna občina Ljubljana je Plečnikovo dediščino prepoznala kot eno od pomembnejših vrednot prestolnice, s svojimi dejavnostmi na področju razvoja kulture in turizma v mestni občini pa zagotavlja tudi primeren uradni okvir.

Za prihodnost Plečnikove dediščine v Ljubljani bo ključno upravljanje, ki bo strokovno podprto z dolgoročno vizijo in koordinirano z enega mesta. Čas je, da kompleks prenovljene Plečnikove hiše v Trnovem nadgradimo v uspešno nominacijo in da se arhitekt tako ne le simbolno vrne domov, ampak tudi vstopi v panteon univerzalno prepoznane kulturne dediščine.

The future of Plečnik's heritage in Ljubljana

The project to nominate selected works by Plečnik for addition to the UNESCO World Heritage List is contributing to improving comprehensive and coordinated protection, and the presentation and understanding of the heritage of this great architect in the future. Among the main partners in the project, who understand all of the dimensions and the importance of addition to the World Heritage List, are the Museum of Architecture and Design, and Museum and Galleries of Ljubljana (City Museum of Ljubljana), and the project also enjoys important support from the City of Ljubljana.

The Museum of Architecture and Design is one of the oldest museums of architecture and design in Europe. It was founded by the City of Ljubljana in 1972 as the Ljubljana Architecture Museum to safeguard Plečnik's heritage. In 2010 the state assumed its founder's rights, and today the Museum of Architecture and Design is a public institution at the national level that serves as an essential architectural and design centre and is involved in international events to allow visitors to understand the past and future of architecture in a dynamic and attractive manner. Museum and Galleries of Ljubljana, which was founded by the City of Ljubljana, assumed management of the Plečnik House in the Trnovo district in 2010; this is where the architect lived and worked from 1921 until his death. The Museum and Galleries of Ljubljana curators for architecture and design are responsible for the Plečnik House; in addition to museum work and research, an important part of their job is also education and developing ties in international platforms of architecture museums. The Plečnik House complex, located at *Karunova ulica* (Karun Street) nos. 4 and 6, together with a small park containing a stone monument collection, was given an exemplary and full renovation in 2013 and 2015 at the initiative of the City of Ljubljana. The renovation included not only a new presentation of the architect's home, but also new display and other areas, and the most important aspect for the nomination is a center for the study of Plečnik's work.

The City of Ljubljana has recognized Plečnik's heritage as one of the capital's most important values, and it is also ensuring an appropriate official framework for this heritage through its culture and tourism development activities in the municipality.

For the future of Plečnik's heritage in Ljubljana, a key issue will be management that enjoys expert support with a long-term vision and coordination from one place. It is time for the renovated Plečnik House complex in the Trnovo district to be developed into a successful nomination and for the architect to thus not only symbolically return home, but to also enter the pantheon of universally recognized cultural heritage.

Unescov seznam svetovne dediščine

Unescov seznam svetovne dediščine (*World Heritage List*: <http://whc.unesco.org/en/list>) je bil vzpostavljen na podlagi Konvencije o varstvu svetovne kulturne in naravne dediščine (1972). Na seznamu je trenutno 1052 spomenikov in spomeniških območij v 165 državah, od tega 814 v kategoriji kulturne, 203 v kategoriji naravne dediščine, petintrideset pa je mešanih vpisov. Štiriintrideset območij je transnacionalnih (sklenjenih čezmejnih območij ali območij, ki imajo več sestavnih delov v različnih državah in jih obravnavamo kot vsebinsko celoto), petinpetdeset je ogroženih (na ločenem seznamu *World Heritage in Danger*), s seznama svetovne dediščine sta bila doslej zbrisana dva spomenika. Slovenija ima na Unescovem seznamu svetovne dediščine vpisane tri enote. Škocjanske jame v letošnjem letu praznujejo tridesetletnico vpisa (in dvajsetletnico ustanovitve regijskega parka, upravljavca te dediščine). V zadnjih letih sta bili vpisani dve spomeniški območji v kategoriji kulturna dediščina, in sicer leta 2011 »Prazgodovinska kolišča okoli Alp« (v tem okviru devet kolišč v dveh skupinah na lgu na Ljubljanskem barju) ter leta 2012 »Dediščina živega srebra v Almadénu in Idriji« (tehniška dediščina dveh nekdanjih največjih rudnikov živega srebra na svetu). Oba projekta sta bila serijska transnacionalna nominacija, v prvem primeru je Slovenija sodelovala v skupini šestih držav pod vodstvom Švice, projekt s Španijo pa je uspešno vodilo Ministrstvo za kulturo.

The UNESCO World Heritage List

The UNESCO World Heritage List (<http://whc.unesco.org/en/list>) was established on the basis of the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage. The list currently contains 1,052 monuments and monument areas in 165 countries, of which 814 are classified as cultural heritage, 203 as natural heritage, and thirty-five as mixed units. Thirty-four areas are transnational (contiguous cross-border areas or containing multiple parts that are treated as a whole in various countries), fifty-five are threatened (on the separate list World Heritage in Danger), and to date two monuments have been removed from the World Heritage List.

There are three Slovenian units on the UNESCO World Heritage List. This year is the thirtieth anniversary of the addition of Škocjan Caves to the list (and it is also twenty years since the park that manages this heritage was founded). In recent years, two memorial areas were added as cultural heritage: "Prehistoric Pile dwellings around the Alps" (including nine pile dwellings in two groups near Ig in the Ljubljana Marsh) in 2011, and in 2012 "Heritage of Mercury: Almadén and Idrija" (comprising the technical heritage of two of the formerly largest mercury mines in the world). In both cases, a series of related monuments in various countries were also nominated for the list. In the first case, Slovenia cooperated with a group of six countries led by Switzerland, and the second project with Spain was successfully headed by the Slovenian Ministry of Culture.

Opombe

- ¹ Odlok o razglasitvi del arhitekta Jožeta Plečnika v Ljubljani za kulturne spomenike državnega pomena. *Uradni list RS*, št. 51/2009.
- ² Prenovo Plečnikove hiše v Ljubljani so vodili Maruša Zorec, Maša Živec in Matjaž Bolčina (Arrea, arhitektura d. o. o.) ter Irena Vesel, odgovorna konservatorica (Zavod za varstvo naravne in kulturne dediščine Ljubljana). Prenovo vrta so vodile dr. Ana Kučan in Mojca Kumer (studio Akka d. o. o.) ter Darja Pergovnik, odgovorna konservatorica (Zavod za varstvo naravne in kulturne dediščine Ljubljana).
- ³ Poimenovanje je uvedel France Stelè ob pripravi publikacije, posvečene Plečnikovemu imenovanju za častnega meščana Ljubljane. Iz *philosophia perennis* je izpeljal njeno družico *architectura perennis*, knjigo s tem naslovom pa je leta 1941 likovno opremil in uredil Plečnik.

Notes

- ¹ Odlok o razglasitvi del arhitekta Jožeta Plečnika v Ljubljani za kulturne spomenike državnega pomena (Protection act, declaring the works of the architect Jože Plečnik in Ljubljana cultural monuments of national importance), *Official Gazette of the Republic of Slovenia*, no. 51/2009.
- ² The renovation of the Plečnik House in Ljubljana was headed by Maruša Zorec, Maša Živec, and Matjaž Bolčina (Arrea, arhitektura d.o.o.) and Irena Vesel as the conservation expert in charge (Ljubljana Institute for the Protection of Natural and Cultural Heritage). The renovation of the garden was headed by Ana Kučan and Mojca Kumer (studio Akka d.o.o.) and Darja Pergovnik as the conservation expert in charge (Ljubljana Institute for the Protection of Natural and Cultural Heritage).
- ³ This term was created by France Stelè when he prepared a publication dedicated to naming Plečnik an honorary citizen of Ljubljana. He coined the phrase *architectura perennis* based on the term *philosophia perennis* 'perennial philosophy', and his 1941 book with this title was illustrated and edited by Plečnik.

Sprehod *A walk*

PO PLEČNIKOV
LJUBLJANI

THROUGH PLEČNIK'S
LJUBLJANA

Jože Plečnik je s svojimi mestnimi ureditvami in arhitekturnimi stvaritvami v tridesetih letih svojega delovanja vtisnil mestu prepoznaven pečat, po katerem je dobilo vzdevek Plečnikova Ljubljana. V zadnjem desetletju posveča Mestna občina Ljubljana ohranjanju Plečnikove dediščine posebno pozornost. Z njeno podporo je bila celovito prenovljena njegova hiša oziroma muzej, prenovljen je bil Trnovski pristan, po njegovih načrtih pa je bila izvedena tudi rekonstrukcija Kongresnega trga. V arhitektovem duhu so bila celovito preoblikovana nabrežja Ljubljanice in postavljeni novi mostovi čez Ljubljanico, za kar je Center za sodobno kulturo v Barceloni leta 2012 Mestni občini Ljubljana in avtorjem ureditev podelil prestižno evropsko nagrado za mestni javni prostor. Najpomembnejša Plečnikova dela v Ljubljani predstavljamo v obliki treh sprehodov: Ob Ljubljanici, Od Trnovega do Južnega trga in Druga Plečnikova dela.

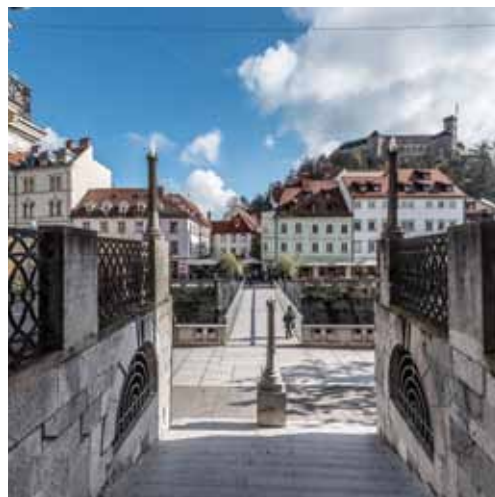
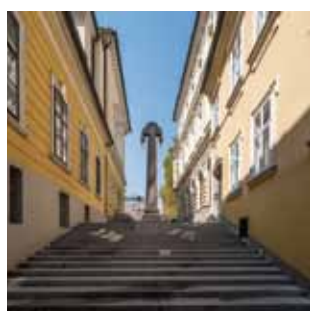
Jože Plečnik's urban layouts and architectural designs spanning thirty years of his active life left a distinctive mark on the city, based on which it was dubbed "Plečnik's Ljubljana." Over the past decade, the City of Ljubljana has been dedicating special attention to the preservation of Plečnik's heritage. With its support, Plečnik's house has been thoroughly renovated (and converted into a museum), and Trnovski pristan (the Trnovo Quay) area and Kongresni trg (Congress Square) were reconstructed based on Plečnik's designs. The banks of the Ljubljanica were comprehensively reworked and new bridges were built across the river based on the architect's ideas, for which in 2012 the City of Ljubljana and the designers received the prestigious European Prize for Urban Public Space from the Barcelona Centre of Contemporary Culture. Plečnik's most important works in Ljubljana are presented here in the form of three walking tours: Along the Ljubljanica, From Trnovo to South Square, and Other works by Plečnik.

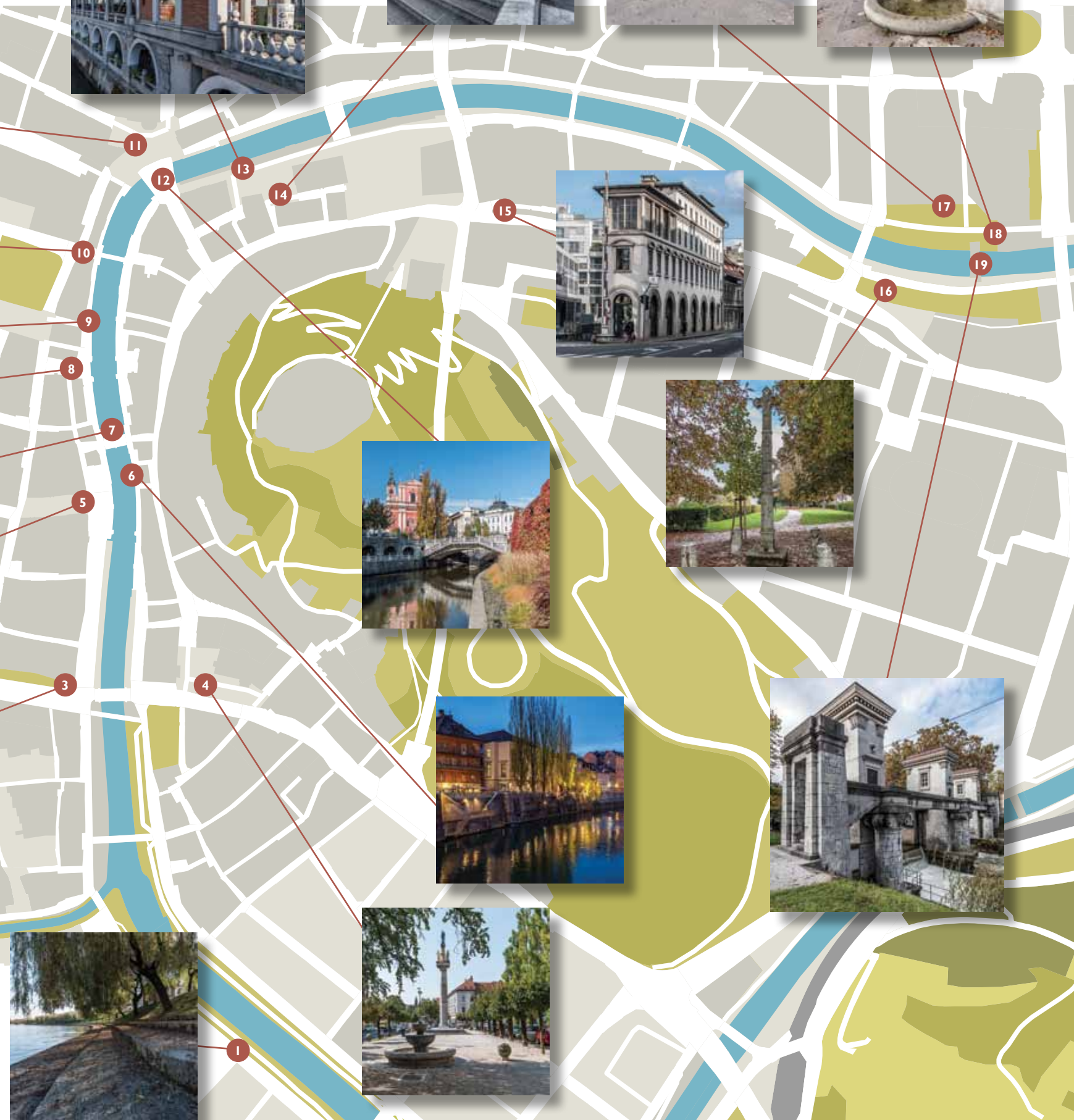


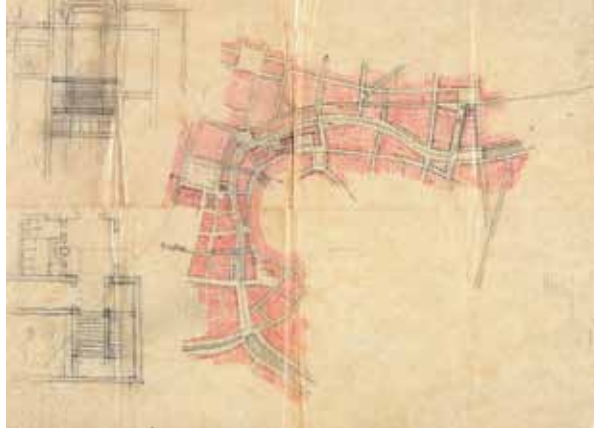


Ob Ljubljani

Along the Ljubljanica







Plečnikov predlog za prekritje Ljubljane, okrog leta 1921 (Muzej in galerije mesta Ljubljane).
Sketch for covering the Ljubljana River channel, around 1921 (Ljubljana Museum and Galleries).

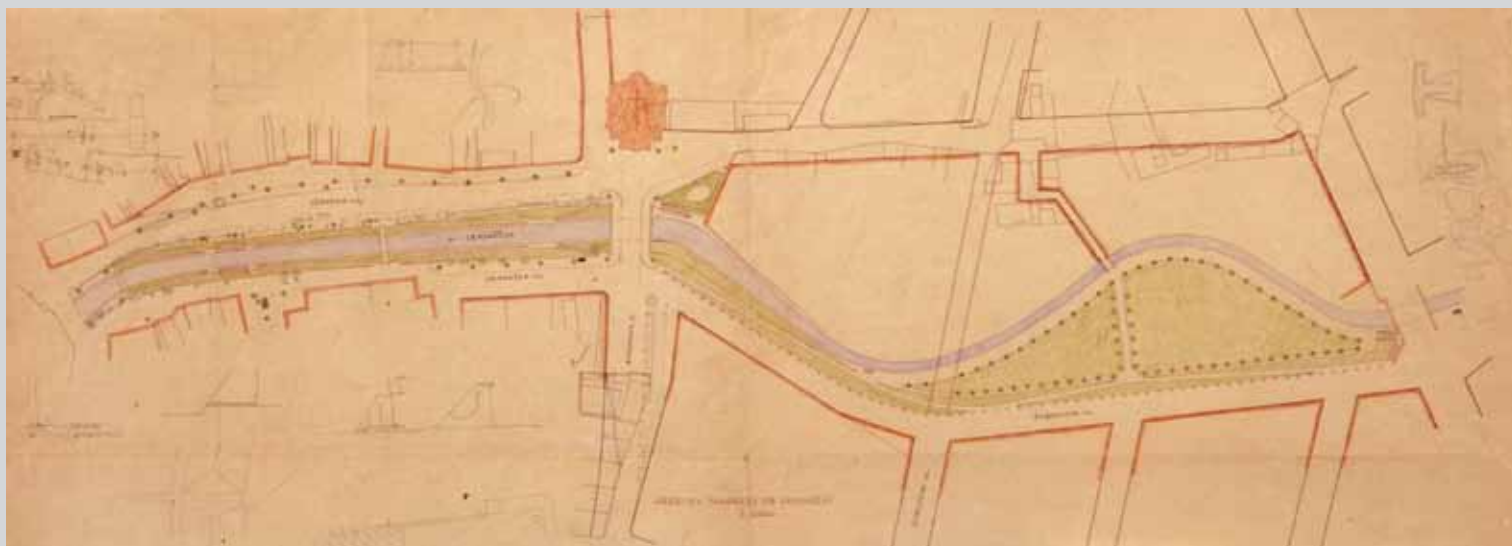
1 *Trnovski pristan* Trnovo Quay



- ▲ Nabrežje s terasami in drevoredom vrb žalujk na mestu nekdanjega pristanišča (foto: B. Zupančič).
Riverbank with terraces and a row of weeping willows at the former port site (photo: B. Zupančič).
- ◀ Pomol na izlivu Gradaščice v Ljubljano (foto: B. Zupančič).
Pier where the Gradaščica flows into the Ljubljana (photo: B. Zupančič).

2 *Gradaščica* The Gradaščica

Načrt ureditve nabrežij ob Gradaščici (Muzej in galerije mesta Ljubljane).
Plan for landscaping the Gradaščica's banks (Ljubljana Museum and Galleries).



3 *Zoisova ulica* Zois Street



◀ Pogled po Zoisovi cesti s spomenikom Žigi Zoisu v obliki piramide (foto: B. Zupančič).
Zois Street with a pyramid-shaped monument to Sigismund Zois (photo: B. Zupančič).



4 *Levstikov trg* Levstik Square



Levstikov trg z Marijinim stebrom in vodnjakom (foto: B. Zupančič).
Levstik Square with the Marian column and a fountain (photo: B. Zupančič).



▲ Utrjeno obrežje Gradaščice (foto: B. Zupančič).
Reinforced embankment of the Gradaščica (photo: B. Zupančič).

◀ Petelinja brv čez Gradaščico (foto: B. Zupančič).
Rooster Bridge across the Gradaščica (photo: B. Zupančič).

5 *Novi trg* New Square



◀ Pogled proti Narodni in univerzitetni knjižnici (foto: B. Zupančič).
National and University Library (photo: B. Zupančič).

▼ Pogled proti nabrežju Ljubljanice (foto: B. Zupančič).
Banks of the Ljubljana River (photo: B. Zupančič).



6 *Nabrežja Ljubljanice* The banks of the Ljubljana



▲ Hribarjevo nabrežje – pogled proti Tromostovju (foto: D. Wedam).

Hribar Embankment, view towards the Triple Bridge (photo: D. Wedam).

▶ Hribarjevo nabrežje z rečnim pročeljem stavbe Slovenske filharmonije (foto: B. Zupančič).

Hribar Embankment with the river facade of the Slovenian Philharmonic building (photo: B. Zupančič).



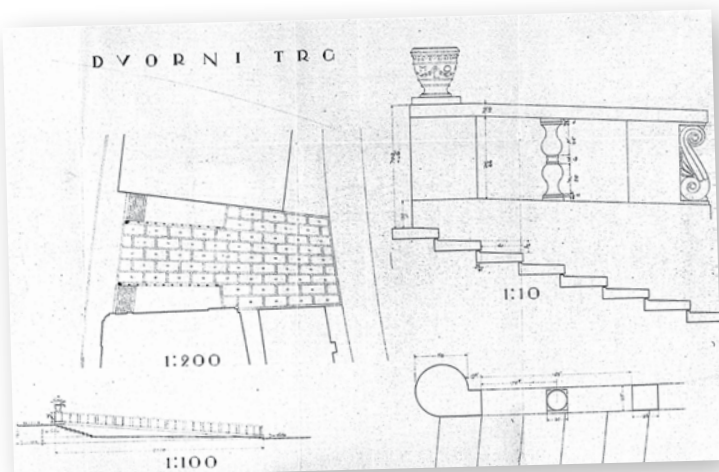
7 Čevljarški most The Cobbler Bridge



Pogledi na most z detajli ograje in stebrne svetilke (foto: B. Zupančič).
Bridge with details of the balustrade and column lamps (photo: B. Zupančič).



8 Dvorni trg Court Square



- ▲ Načrt Dvornega trga (Muzej in galerije mesta Ljubljane).
Plan for Court Square (Ljubljana Museum and Galleries).
- Današnja ureditev trga po načrtih arhitekta Mateja Vozliča, 2002 (foto: B. Zupančič).
Today's square as designed by architect Matej Vozlič, 2002 (photo: B. Zupančič).

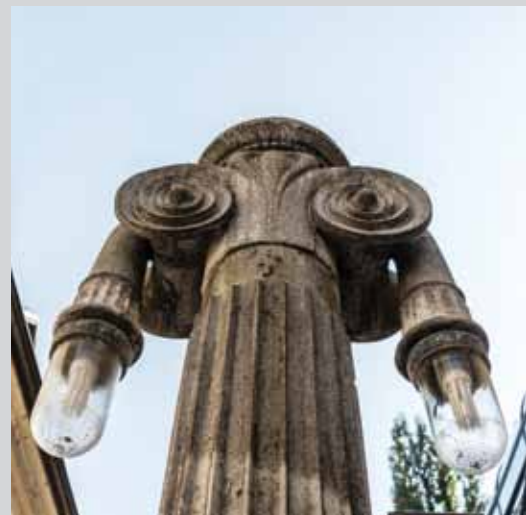




9 *Gledališka stolba* The Theatre Steps

Stopnišče, ki povezuje Kongresni trg z nabrežjem Ljubljane, in detajl stebrne svetilke (foto: B. Zupančič).

Steps connecting Congress Square with the banks of the Ljubljana, and column lamp detail (photo: B. Zupančič).



10 *Gerberjevo stopnišče* The Gerber Steps



Stopnišče v podaljšku Šubičeve ulice in brv čez Ljubljano (foto: B. Zupančič).

Steps east of Šubic Street and the bridge across the Ljubljana (photo: B. Zupančič).





11 *Prešernov trg* Prešeren Square



▲ *Prešernov trg s Tromostovjem* (foto: B. Zupančič).
Prešeren Square with the Triple Bridge (photo: B. Zupančič).

◀ *Načrt Prešernovega trga s Tromostovjem in stopniščem pred cerkvijo ter prestavljenim Prešernovim spomenikom, 1929* (Muzej in galerije mesta Ljubljane).

Plan for Prešeren Square with the Triple Bridge, the steps in front of the church, and the Prešeren statue, with its proposed relocation, 1929 (Ljubljana Museum and Galleries).



▲ *Pogled na stopnišče pred frančiškansko cerkvijo* (foto: B. Zupančič).

Steps in front of the Franciscan church (photo: B. Zupančič).

◀ *Korošček križ v loretski kapeli cerkve Marijinega oznanjenja s Plečnikovim portretom v zgornjem medaljonu, 1943* (foto: B. Zupančič).

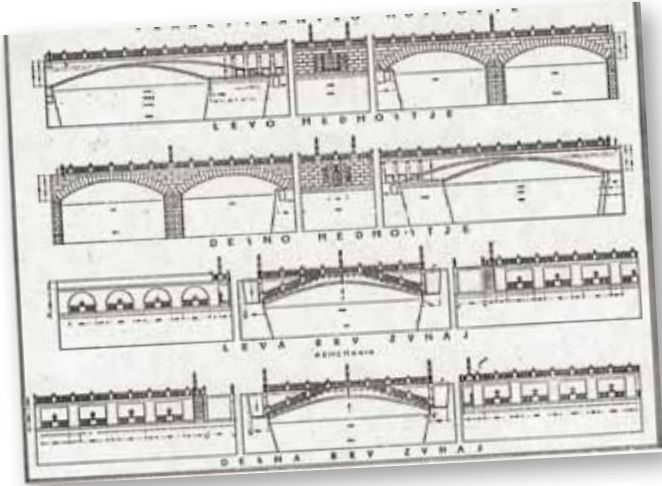
Korošec Cross with Plečnik portrayed in the upper medallion in the Loreto Chapel of Annunciation Church (photo: B. Zupančič).

◀ *Steburna svetilka v notranjščini frančiškanskega samostana, 1933* (foto: B. Zupančič).

Column lamp inside the Franciscan monastery, 1933 (photo: B. Zupančič).



12 Tromostovje The Triple Bridge



► Načrt Tromostovja, 1929–1932 (foto: M. Kambič)
Plan for the Triple Bridge, 1929–1932 (photo: M. Kambič).

◄ Pogled na Tromostovje in detajli mostov (foto: B. Zupančič in M. Kambič).
Triple Bridge and details of the bridges (photo: B. Zupančič and M. Kambič).

▼ Trafika ob Tromostovju na začetku Petkovškovega nabrežja, torzo Plečnikovega načrta arkad ob reki (foto: B. Zupančič).
Newsagent's next to the Triple Bridge at the beginning of the Petkovšek Embankment, Plečnik's unfinished plan for the river arcades (photo: B. Zupančič).



13 Plečnikove tržnice Plečnik's covered market



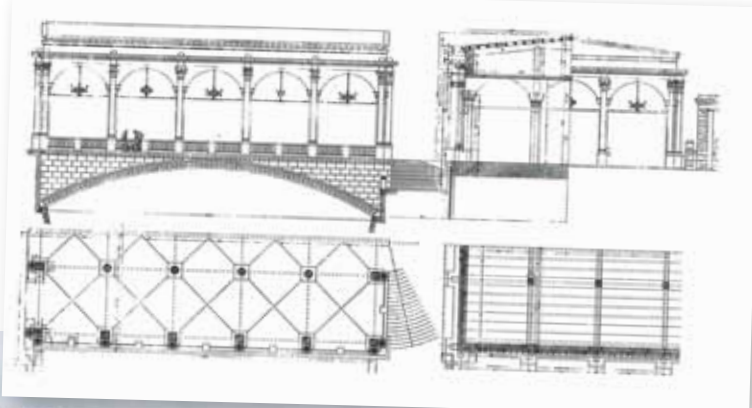
▲ Kolonada ob Vodnikovem trgu in Pogačarjevem trgu (foto: B. Zupančič).
Colonnade along Vodnik Square and Pogačar Square (photo: B. Zupančič).

▼ Rečno pročelje Plečnikovih tržnic (foto: B. Zupančič).
River facade of Plečnik's covered market (photo: B. Zupančič).



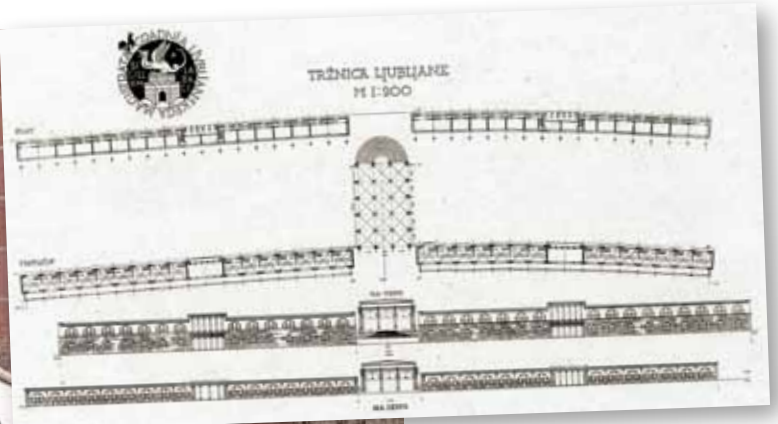
▶ Stopnišče v ribarnico (Zgodovinski arhiv Ljubljana, foto: B. Zupančič).
Steps to the fish shop (Ljubljana Historical Archives, photo: B. Zupančič).

▶ Zvonček – izvorno paviljon cvetličarne na začetku Plečnikovih tržnic (foto: B. Zupančič).
Zvonček, originally a flower-shop pavilion at the beginning of the covered market (photo: B. Zupančič).



▶ Načrt in maketa Plečnikovega Mesarskega mostu, 1940 (Muzej in galerije mesta Ljubljane).
Plan and the model of Plečnik's Butcher Bridge, 1940 (Ljubljana Museum and Galleries).

◀ Mesarski most po načrtih arhitekta Jurija Kobeta, 2010 (foto: B. Zupančič).
Butcher Bridge as designed by architect Jurij Kobe, 2010 (photo: B. Zupančič).



▲ Načrt Plečnikovih tržnic in Mesarskega mostu, 1939–1941 (Muzej in galerije mesta Ljubljane).
Plan for Plečnik's covered market and the Butcher Bridge, 1939–1941 (Ljubljana Museum and Galleries).



14 Pogačarjev trg Pogačar Square



◀ Pogled skozi arkado, ki povezuje stolnico s škofijsko palačo, proti tržnicam (foto: B. Zupančič).

View towards the covered market through the arcade connecting the cathedral with the bishop's residence (photo: B. Zupančič).

▼ Stopnišče in ploščad pred stolnico (foto: B. Zupančič).

Steps and the platform in front of the cathedral (photo: B. Zupančič).



◀ Škofov prestol in krstilnik v stolnici (foto: B. Zupančič).

Bishop's throne and baptismal font at the cathedral (photo: B. Zupančič).

◀ Kapela Svetega križa v stolnici (foto: B. Zupančič).

Holy Cross Chapel in the cathedral (photo: B. Zupančič).

15 *Peglezen* The Flatiron Building



- ▶ Pročelje s Poljanske ceste (foto: B. Zupančič).
Facade from Poljane Street (photo: B. Zupančič).
- ▼ Pročelje z Barvarske steze in detajl stopnišča (foto: B. Zupančič).
Facade from Dyer Alley and staircase detail (photo: B. Zupančič).



16 *Ambrožev trg* Ambrož Square

Ambrožev trg s Hrenovim križem (foto: B. Zupančič).
Ambrož Square with the Chrön Cross (photo: B. Zupančič).



17 *Hrvatski trg* Croatia Square



◀ Hrvatski trg s ptičje perspektive (foto: D. Gale).
Croatia Square, bird's eye view (photo: D. Gale).

▼ Pogled na trg z dvignjenim obodnim zidcem (foto: B. Zupančič).
Square with its raised surrounding wall (photo: B. Zupančič).



18 *Vrazov trg* Vraz Square



Ograja župnijskega vrta, danes vrta
negovalne bolnišnice z vodnjakom, in
detajl okna (foto: B. Zupančič).

Wall of the parish garden, today's
convalescent hospital garden with a
fountain and window detail (photo:
B. Zupančič).



19 Zapornica The Sluice

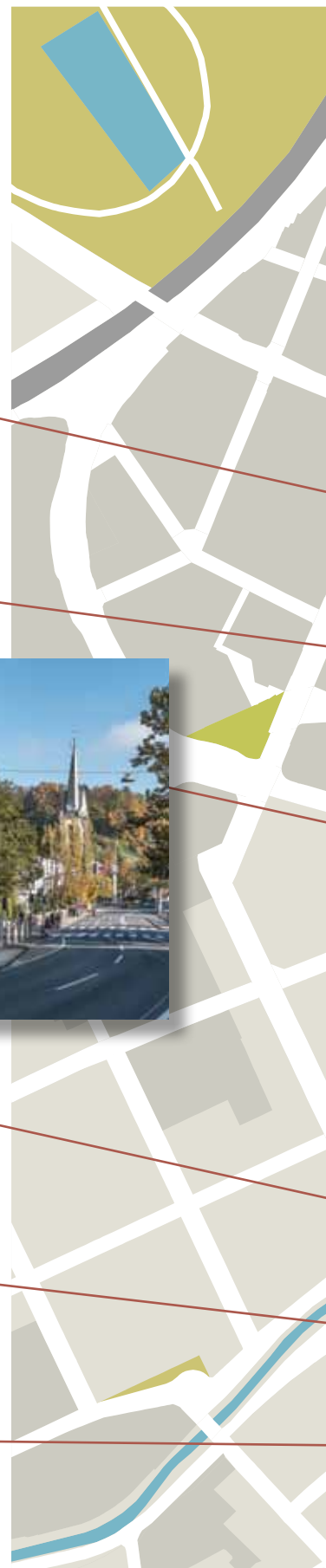
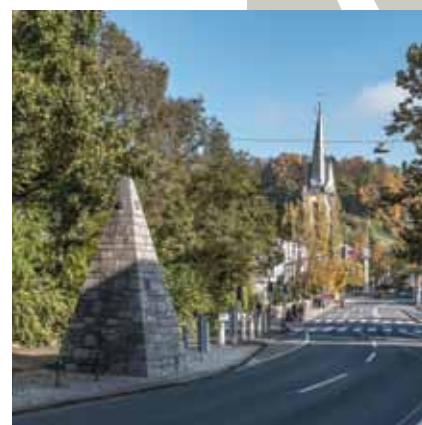


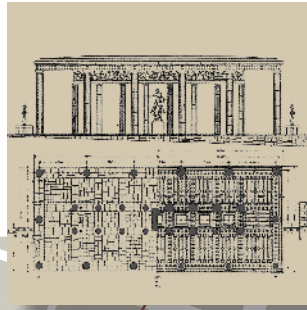
Pogled na zapornico z zahodne in vzhodne strani in detajli (foto: B. Zupančič).
View of the sluice from the west and east, and details (photo: B. Zupančič).

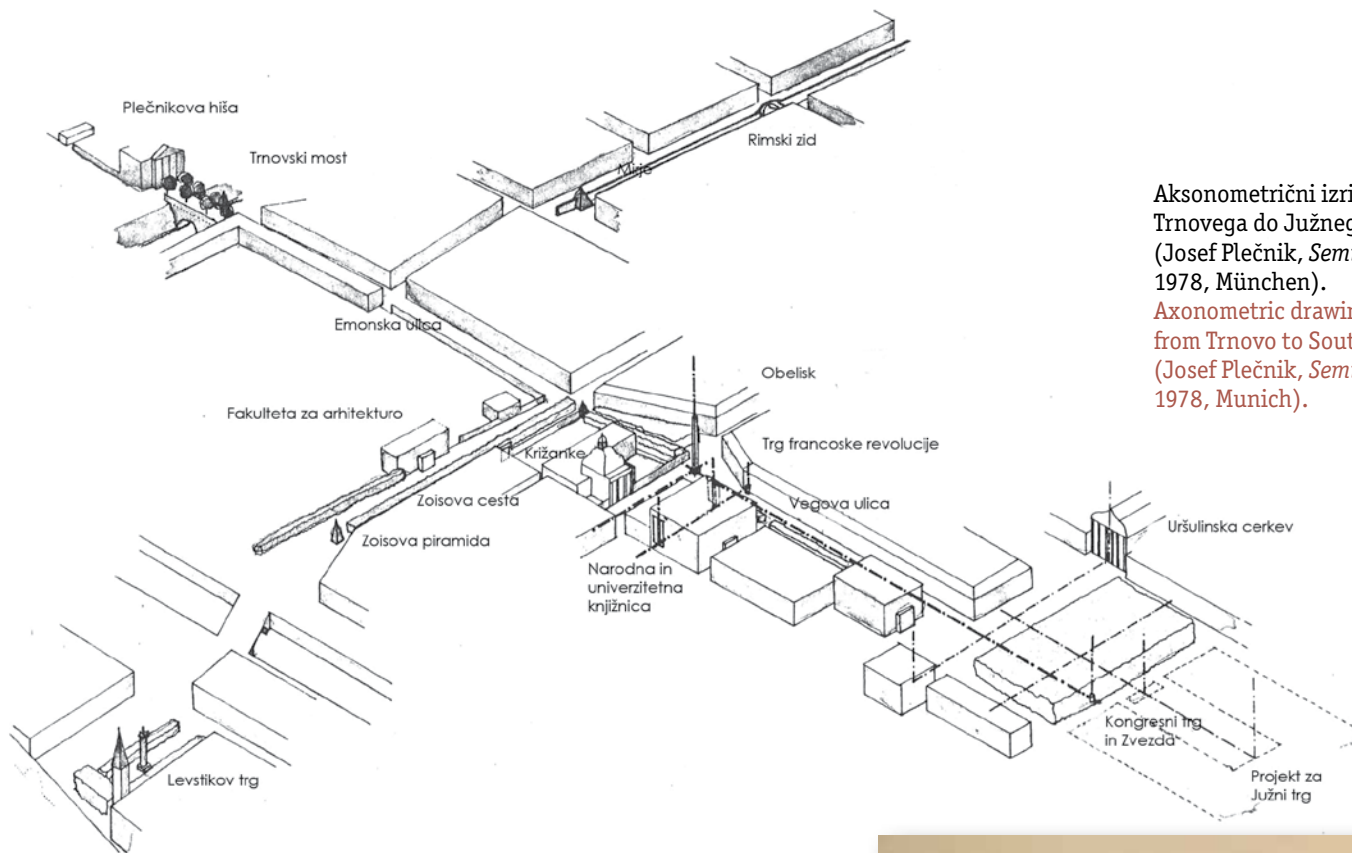


Od Trnovske cerkve do Južnega trga

*From the Trnovo church
to South Square*

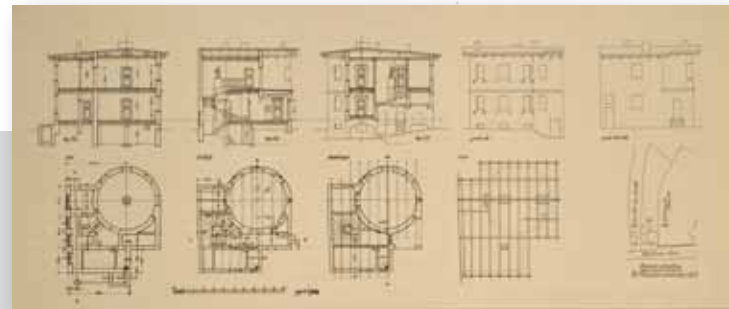






Aksonometrični izris poti od Trnovega do Južnega trga (Josef Plečnik, *Seminar in Laibach*, 1978, München).

Axonometric drawing of the route from Trnovo to South Square (Josef Plečnik, *Seminar in Laibach*, 1978, Munich).



1 Plečnikova hiša Plečnik's House



- ▲ Načrt, 1924 (Muzej in galerije mesta Ljubljane).
Plan, 1924 (Ljubljana Museum and Galleries).
- ◀ Zunanjščina in notranjščina prenovljene hiše (Muzej in galerije mesta Ljubljane).
Exterior and interior of the renovated house (Ljubljana Museum and Galleries).

2 Trnovska cerkev The Trnovo church

- ▶ Spominska plošča arhitektu Plečniku na pročelju Trnovske cerkve (foto: N. Goršič).
Memorial plaque dedicated to Plečnik on the facade of the Trnovo church (foto: N. Goršič).
- ▶ Lestenev v notranjščini cerkve (foto: N. Goršič).
Chandeliers inside the church (foto: N. Goršič).



3 *Trnovski most* The Trnovo Bridge



▲ Pogled na Gradaščico, Trnovski most in Trnovsko cerkev (foto: B. Zupančič).
The Gradaščica, the Trnovo Bridge, and the Trnovo church (photo: B. Zupančič).

▲ Pročelje Trnovske cerkve in most z brezovim drevoredom (foto: M. Kambič).

Facade of the Trnovo church and the bridge with a row of birches on each side (photo: M. Kambič).

▶ Ograja mostu s piramidama in svetilko v obliki vitke piramide v sredini (foto: B. Zupančič).
Bridge balustrade with two pyramids and a slender pyramid lamp in the middle (photo: B. Zupančič).



4 *Zoisova cesta* Zois Street



◀ Pogled po Zoisovi cesti proti Šentjakovski cerkvi (foto: B. Zupančič).

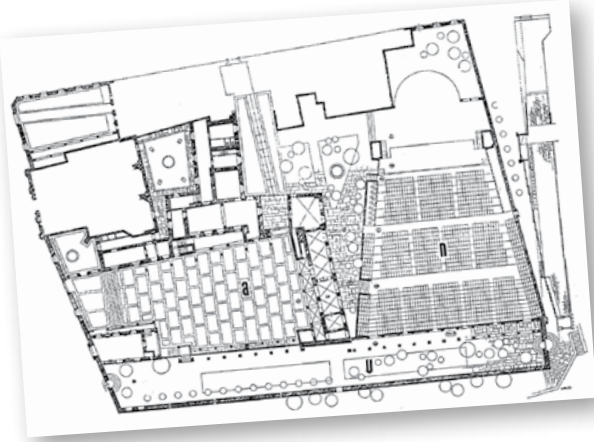
View of Zois Street towards Saint James Church (photo: B. Zupančič).

▼ Baldahin pred Fakulteto za arhitekturo (foto: N. Goršič).

Baldachin in front of the Faculty of Architecture (photo: N. Goršič).



5 Križanke The Križanke outdoor theatre



▲ Načrt preureditve Križank, 1952–1956 (Muzej in galerije mesta Ljubljane).
Plan for the changes to Križanke, 1952–1956
(Ljubljana Museum and Galleries).

Zunanje obzidje Križank s spomenikom Antonu Aškercu, vzdanimi portali, okni in detajli zidu (foto: B. Zupančič in N. Goršič).
External wall of the Križanke outdoor theatre with the Anton Aškerc statue, inserted portals, windows, and wall details (photo: B. Zupančič and N. Goršič).





- ▼ Glavno dvorišče (foto: B. Zupančič).
Main courtyard (photo: B. Zupančič).
- ◀ Peklenko dvorišče (foto: M. Kambič).
Infernal Courtyard (photo: M. Kambič).
- ▲ Stopnišče na galerijo (foto: B. Zupančič).
Steps to the gallery (photo: B. Zupančič).
- ▼ Plečnikov portret, delo Vladimire Bratuž (foto: B. Zupančič).
Plečnik's portrait by Vladimira Bratuž (photo: B. Zupančič).



- ▲ Letno gledališče (Foto: M. Kambič).
Outdoor theatre (foto: M. Kambič).
- ▶ Malo dvorišče z lapidarijem (foto: B. Zupančič).
Small courtyard with a stone monument display area (photo: B. Zupančič).

6 Trg francoske revolucije French Revolution Square



◀ Napoleonov obelisk, postavljen ob 120-letnici Ilirskih provinc (foto: B. Zupančič).

Napoleon Obelisk erected for the 120th anniversary of the Illyrian Provinces (photo: B. Zupančič).

▶ Detajl z Napoleonovo masko Lojzeta Dolinarja (foto: Ž. Okorn).

Detail of Napoleon's head by Lojze Dolinar (photo: Ž. Okorn).



▲ Pogled na trg z mestnim muzejem (foto: N. Goršič).
Square with the City Museum (photo: N. Goršič).

◀ Pergola z Gregorčičevim spomenikom Zdenka Kalina ob vstopu v park na obzidju pred Narodno in univerzitetno knjižnico (foto: B. Zupančič).
Pergola with Zdenko Kalin's monument to Simon Gregorčič at the park entrance in front of the National and University Library (photo: B. Zupančič).



7 Narodna in univerzitetna knjižnica The National and University Library



▲ Pogled na Narodno in univerzitetno knjižnico z Gradu (foto: B. Zupančič).
National and University Library, view from Ljubljana Castle (photo: B. Zupančič).

▼ Notranjščina z monumentalnim stopniščem proti veliki čitalnici in pogled proti razstavni dvorani (foto: B. Zupančič).
Interior with the monumental staircase leading to the large reading room and view towards the display hall (photo: B. Zupančič).



▲ Stranski vhod s kipom Mojzesa (foto: B. Zupančič).
Side entrance with Moses statue (photo: B. Zupančič).

▼ Pročelje z Gosposke in Turjaške ulice in detajl velikega okna (foto: B. Zupančič).
Facade from Gentry Street and Auersperg Street, and large window detail (photo: B. Zupančič).

▶ Velika čitalnica (foto: D. Prelovšek, Muzej in galerije mesta Ljubljane).
Large reading room (photo: D. Prelovšek, Ljubljana Museum and Galleries).



8 *Glasbena matica* The Music Society Building



Glasbena matica
in park s hermami
slovenskih
skladateljev (foto:
B. Zupančič).
Music Society
Building and
park with herms
of Slovenian
composers (photo:
B. Zupančič).



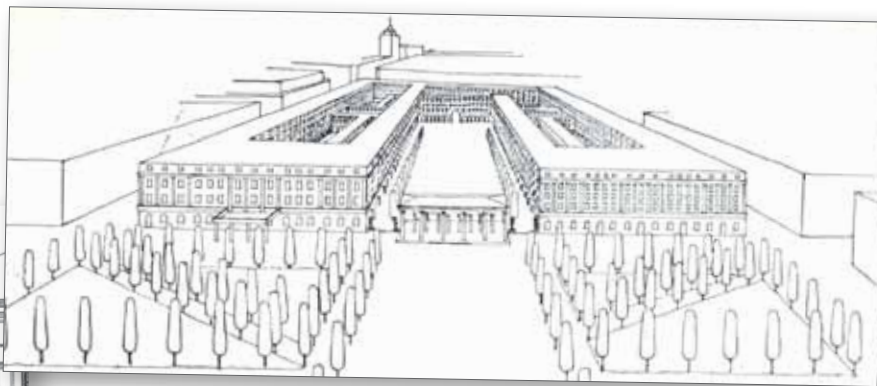
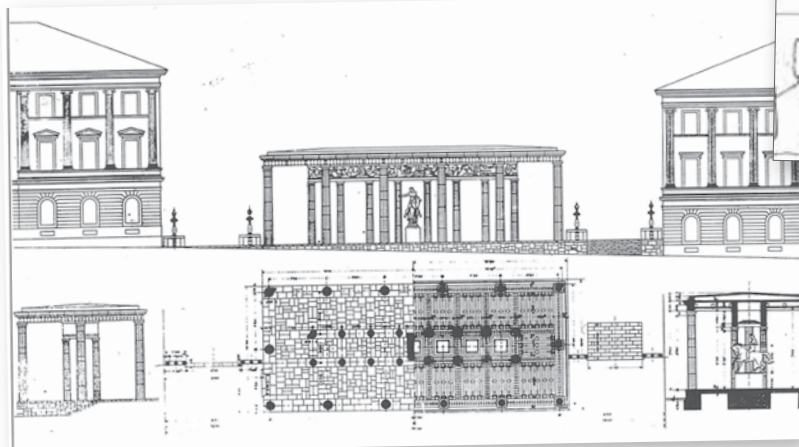
9 *Kongresni trg s parkom Zvezda* Congress Square with Star Park



- ▲ Kongresni trg s parkom Zvezda, okrog 1940 (Wikimedia Commons).
Congress Square with Star Park, around 1940 (Wikimedia Commons).
- ▶ Pogled na prenovljen trg in park Zvezda po Plečnikovih načrtih (Wikimedia Commons).
Square and Star Park renovated based on Plečnik's designs (Wikimedia Commons).



10 Propileje in Južni trg The propylaea and South Square



Neizvedena projekta za Južni trg v podaljšku parka Zvezda in Aleksandrove propileje ob vходу na trg, 1936 (Muzej in galerije mesta Ljubljane).

Unrealized projects for South Square at the end of Star Park and the King Alexander propylaea at the square entrance, 1936 (Ljubljana Museum and Galleries).



◀ Vremenska hišica v osi Vegove ulice (foto: B. Zupančič).
Weather house at the end of Vega Street (photo: B. Zupančič).

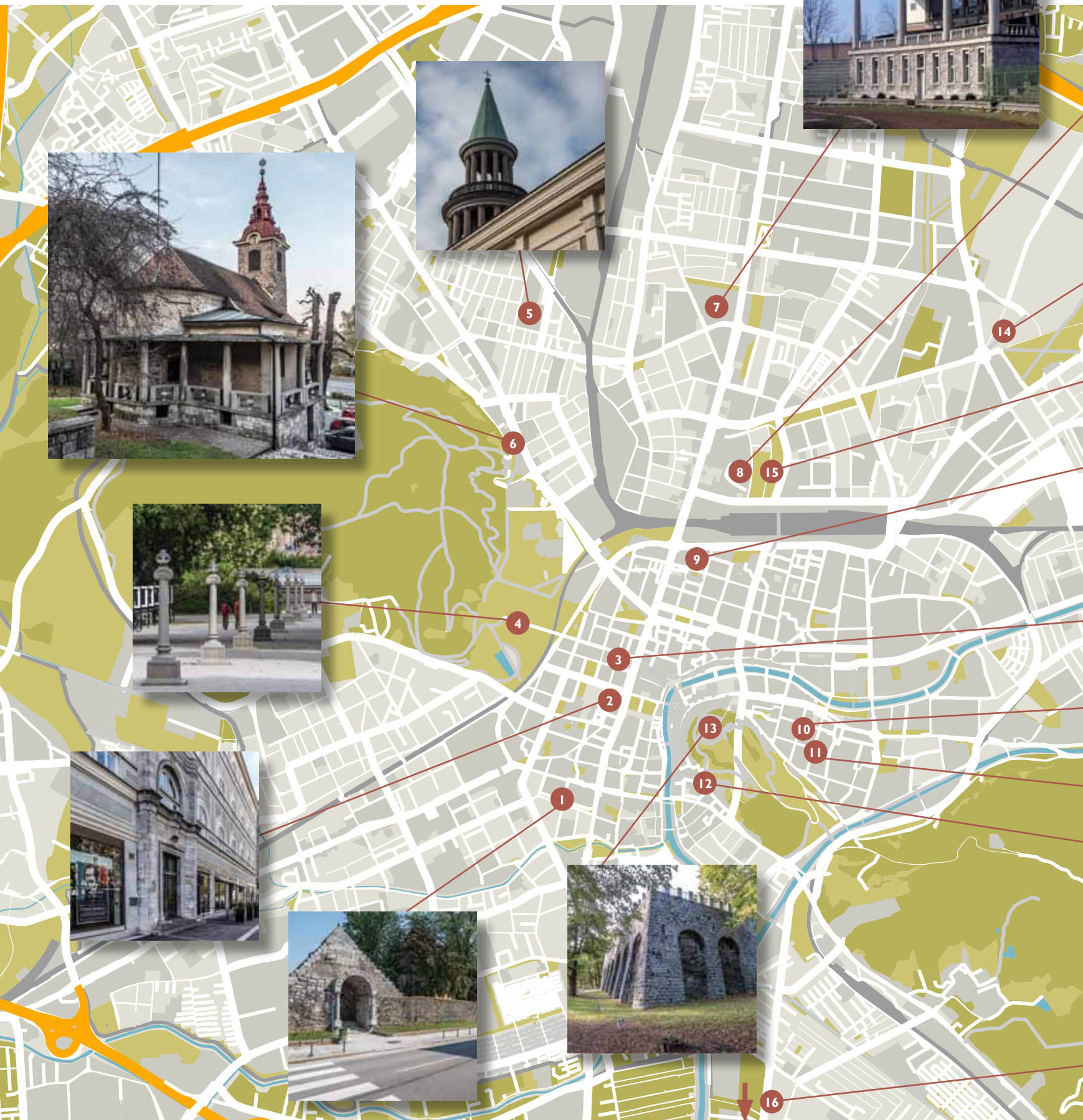
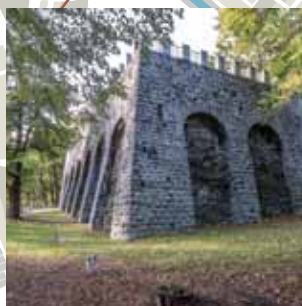


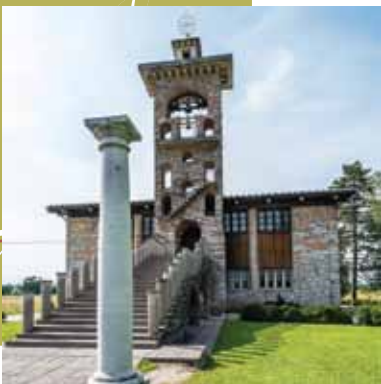
▼ Vodnjak in spomenik demonstracijam v parku Zvezda (foto: B. Zupančič).
Fountain and monument to demonstrations in Star Park (photo: B. Zupančič).



Druga Plečnikova dela

Other works by Plečnik





1 *Rimski zid* The Roman Wall



Pogled na rimski zid z ulice Mirje in ureditev parka znotraj obzidja (foto: B. Zupančič).
View of the Roman wall from Mirje and the park inside the walls (photo: B. Zupančič).

2 *Uršulinska gimnazija* The Ursuline Grammar School



Pročelje ob Šubičevi ulici, portal in detajl z vhodno kljuko (foto: B. Zupančič).
Facade along Šubičeva Street and detail of the entry door handle (photo: B. Zupančič).

3 *Ustavno sodišče* The Constitutional Court Building



Zunanjščina stavbe in pogled v notranjščino s stopniščem, notranjo vežo in detajlom stopniščnega okna (foto: B. Zupančič).

Building exterior and a view of the interior with the staircase, the vestibule, and a staircase window detail (photo: B. Zupančič).



4 *Park Tivoli* Tivoli Park



▲ Jakopičevo sprehajališče pred vojno in danes (Muzej novejšje zgodovine Slovenije in D. Pergovnik).

Jakopič Promenade before the war and now (National Museum of Contemporary History and D. Pergovnik).

◀ Trikotni park z vodnjakom in plastiko dečka z gosjo (foto: B. Zupančič).

Triangular park with a fountain and a statue of a boy with a goose (photo: B. Zupančič).

5 *Cerkev svetega Frančiška Asiškega v Šiški* Saint Francis of Assisi Church in the Šiška district



◀ Južno pročelje cerkve (foto: B. Zupančič).
South facade of the church (photo: B. Zupančič).



▲ Strop z lestencem (foto: B. Zupančič).
Ceiling with a chandelier (photo: B. Zupančič).



► Notranjščina cerkve in detajli (foto: B. Zupančič).
Church interior and details (photo: B. Zupančič).



6 *Cerkev svetega Jerneja* Saint Bartholomew's Church

Ureditev okolice cerkve s stopniščem in pokrito ložo (foto: B. Zupančič).
Church surroundings with the staircase and covered loggia (photo: B. Zupančič).



7 *Stadion* The stadium



▲ Glorieta – častna tribuna v notranjščini stadiona (Wikimedia Commons).

Gloriette, or VIP area in the stadium (Wikimedia Commons).

▲ Kolonada ob Dunajski cesti (foto: B. Zupančič).

Colonnade along Vienna Street (photo: B. Zupančič).

8 *Baragovo semenišče* Baraga Seminary



▶ Zunanjščina z glavnim vhomom, 1936–1938 (foto: B. Zupančič).

Exterior with the main entrance, 1936–1938 (photo: B. Zupančič).

9 Vzajemna zavarovalnica The Mutual Insurance Company Building



- ▲ Notranje stopnišče (foto: B. Zupančič).
Interior staircase (photo: B. Zupančič).
- ◀ Pročelje na vogalu Miklošičeve ceste in Trga OF in detajl pročelja pod napuščem (foto: B. Zupančič).
Facade on the corner of Miklošič Street and Liberation Front Square, and detail of the facade under the cornice (photo: B. Zupančič).

10 Vila Prelovšek The Prelovšek House



- ▲ Zunanje stopnišče na vrt (foto: B. Mihelič).
Exterior steps leading to the garden (photo: B. Mihelič).
- ▶ Dnevni prostor z jedilnico (foto: B. Mihelič)
Lounge with the dining room (photo: B. Mihelič).



11 Cerkev svetega Jožefa Saint Joseph's Church

- ▶ Notranjščina s Plečnikovim oltarjem (foto: B. Zupančič).
Interior with the altar designed by Plečnik (photo: B. Zupančič).
- ▼ Pogled z Zarnikove ulice (foto: B. Mihelič)
View from Zarnik Street (photo: B. Mihelič).

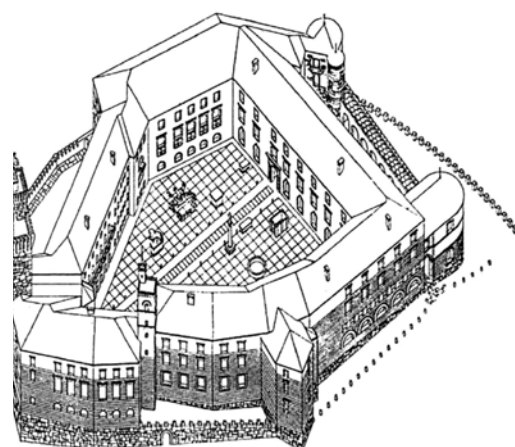


12 *Ulica na Grad in cerkev svetega Florjana* Castle Street and Saint Florian's Church

Stopnišni podest pred cerkvijo svetega Florjana in začetek ulice na Grad (foto: B. Zupančič).
Staircase landing in front of Saint Florian's Church and the beginning of Castle Street (photo: B. Zupančič).



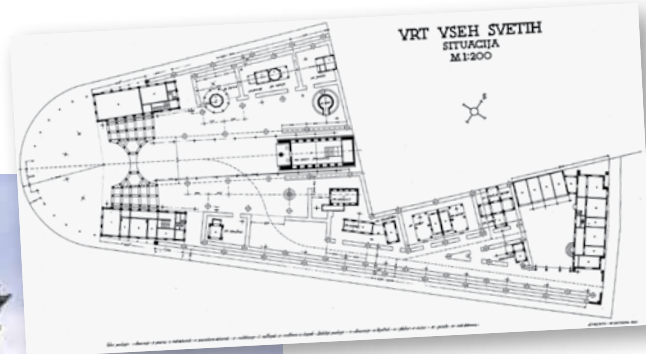
13 *Grad in Šance* Ljubljana Castle and the Redoubt



- ▲ Načrt prenove gradu z novim stolpom, 1932 (Muzej in galerije mesta Ljubljane).
Plan for the castle renovation with a new tower, 1932 (Ljubljana Museum and Galleries).
- ◀ Preureditev obrambnega nasipa na Šancah, 1931–1936 (foto: B. Zupančič).
Changes to the embankment at the Redoubt, 1931–1936 (photo: B. Zupančič).



14 Žale Žale Cemetery



- ▲ Načrt Vrta vseh svetih, 1937–1940 (Muzej in galerije mesta Ljubljane).
Plan for All Saints Garden, 1937–1940 (Ljubljana Museum and Galleries).
- ◀ Propileje – slovesen vhod v mesto mrtvih in detajl oboka (Muzej in galerije mesta Ljubljane).
Propylaea: a solemn entrance to the city of the dead, and arch detail (Ljubljana Museum and Galleries).
- ▼ Pogled v Vrt vseh svetih (foto: B. Mihelič).
All Saints Garden (photo: B. Mihelič).



- ▲ Katafalk z molilnico (foto: B. Zupančič).
Catafalque and prayer chapel (photo: B. Zupančič).
- ▶ Pročelje mizarskih delavnic (foto: B. Zupančič).
Facade of the carpentry workshops (photo: B. Zupančič).
- ◀ Kapela svetega Petra (foto: B. Zupančič).
Saint Peter's Chapel (photo: B. Zupančič).



15 Pokopališče Navje Navje Cemetery



▲ Vhod na pokopališče Navje (foto: P. Krečič).
Entrance to Navje Cemetery (photo: P. Krečič).



▶ Spominski park z nagrobniki in arkadno lopo (foto: B. Zupančič).
Memorial park with tombstones and the arcaded loggia (photo: B. Zupančič).



16 Cerkev svetega Mihaela na Barju Archangel Michael's Church in the Ljubljana Marsh



Zunanjščina cerkve s stopniščem in zvonikom in detajl strešnega napušča (foto: B. Zupančič).
Church exterior with the steps and bell tower, and eaves detail (photo: B. Zupančič).



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PLEČNIKOVA LJUBLJANA

1872–1957 

Leta 2017 mineva šestdeset let od smrti Jožeta Plečnika, največjega slovenskega arhitekta in enega od velikanov evropske arhitekture prve polovice 20. stoletja, ki je s svojimi deli zaznamoval tri prestolnice – Dunaj, Prago in še posebej Ljubljano. Mojstrovine njegove arhitekture v Ljubljani so edinstvene in brezčasne. Mestna občina Ljubljana ohranja spomin na velikega arhitekta s širjenjem poznavanja njegove umetnosti, skrbnim vzdrževanjem in prenovo njegove arhitekturne dediščine ter urejanjem mestnih prostorov po njegovih vizijah.

Plečnikovemu geniju gre zahvala, da je »arhitekturo dvignil v višave našega, vse umetnosti zaobjemajočega Parnasa« (M. Mušič, 1986).

The year 2017 marks the sixtieth anniversary of the death of Jože Plečnik, the greatest Slovenian architect and one of the giants of European architecture during the first half of the twentieth century, whose works left an impression on three European capitals: Vienna, Prague, and especially Ljubljana. His architectural masterpieces in Ljubljana are unique and timeless. The City of Ljubljana preserves the memory of this great architect by promoting his works of art, diligently maintaining and renovating his architectural heritage, and designing urban areas following his visions.

Plečnik's genius "has elevated architecture to the lofty heights of our Parnassus of all artistic endeavours" (M. Mušič, 1986).



Mestna občina
Ljubljana



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