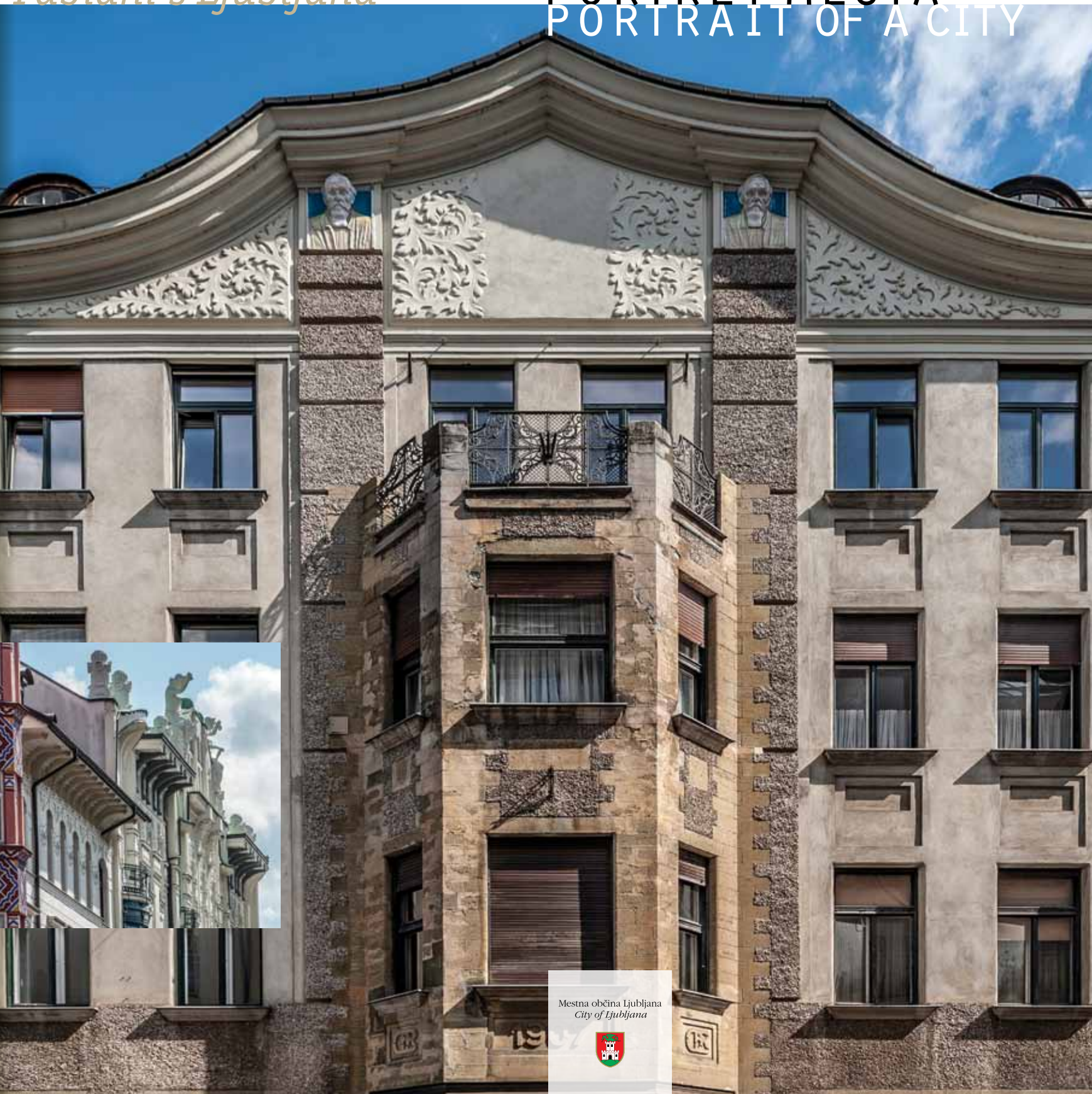


# LJUBLJANA

*Fabianiyeva*

*Fabiani's Ljubljana*

PORTRET MESTA  
PORTRAIT OF A CITY



Mestna občina Ljubljana  
City of Ljubljana



# LUBLJANA

*Ljubljana*

PORTRET MESTA  
PORTRAIT OF A CITY



# LJUBLJANA

## *Fabianijeva*

*Fabiani's Ljubljana*

*Vsebina*

ZBIRKA  
PORTRET MESTA

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PORTRAIT OF A CITY

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PORTRET MESTA  
PORTRAIT OF A CITY





Spoštovani!

Pred vami je tretja publikacija iz serije *Portret mesta*, tokrat posvečena Maksu Fabianiju in Fabianijevi Ljubljani.

V letu 2015 smo obeležili 150. obletnico rojstva Maksa Fabianija, arhitekta, ki je zaznamoval razvoj Ljubljane po velikem potresu, ki je naše mesto prizadel leta 1895. Med drugim je na lastno pobudo izdelal urbanistični načrt za Ljubljano, v

katerem je načrtoval tudi obvozno krožno cesto po Masarykovi, Njegoševi, Roški, Karlovški, Zoisovi, Aškerčevi in ob parku Tivoli. Njegov načrt – notranji cestni obroč – smo zaključili leta 2012 s postavitvijo Fabianijevega mostu, ki je povezal Roško in Njegošovo cesto. In prav tu, ob novem mostu, bo Fabiani dobil svoj spomenik. Dokončanje notranjega cestnega obroča nam je omogočilo tudi spremembo prometnega režima na osrednjem delu Slovenske ceste, ki je sedaj primer odličnega sožitja med mestnimi avtobusi, pešci in kolesarji.

Ljubljana je na pot trajnostnega razvoja stopila že leta 2007, ko smo skupaj z ekipo oblikovali vizijo mestnega razvoja do leta 2025 (Vizija Ljubljana 2025). Skrb za kakovostno življenje in čisto okolje je vpeto v naše vsakodnevno delo, s čimer prebivalcem in obiskovalcem mesta ustvarjamo pogoje za prijetnejše bivanje. Rezultate našega dela so kmalu začeli prepoznavati tudi izven naših meja; prejeli smo številna mednarodna priznanja in nagrade, najbolj pa smo ponosni na prestižni naziv **Zelena prestolnica Evrope 2016**, ki nam ga je podelila Evropska komisija. Po njenem mnenju smo uvedli največ sprememb v kakovosti življenja v najkrajšem času ter postali edina zelena prestolnica v Srednji in Jugovzhodni Evropi. Leto 2016 bo torej za Ljubljano in vse nas, ki tu živimo, zares posebno.

V Ljubljani spoštujemo zgodovino in znamo ceniti prispevke svojih prednikov pri razvoju in današnji podobi mesta. Publikacija *Portret mesta – Fabianijeva Ljubljana* je izjemna priložnost, da поблиže spoznamo arhitekta in njegove sodobnike, ki so pomembno soustvarili naše mesto in katerih delo lahko spremljamo na vsakem koraku.

Iskrena hvala vsem strokovnjakom, ki nam v tej publikaciji razkrivate pogled v delo, življenje in dosežke Maksa Fabianija ter njegov vpliv na razvoj sodobne Ljubljane.

Vabljeni k branju ter vabljeni v zame najlepše mesto na svetu – čisto, zeleno, varno, prijazno in strpno Ljubljano!

Zoran Janković  
župan Mestne občine Ljubljana



Dear Readers,

Before you is the third publication in the series *Portrait of a City*, dedicated this time around to Max Fabiani and his creations in Ljubljana.

In 2015 we observed the sesquicentennial of the birth of Max Fabiani – an architect that left a significant mark on the development of Ljubljana following the devastating earthquake that struck the town in 1895. Among

other things, he created an urban plan for Ljubljana at his own initiative, in which he also laid out a ring road following a route along *Masarykova cesta* (Masaryk Street), *Njegoševa cesta* (Njegoš Street), *Roška cesta* (Rog Street), *Karlovška cesta* (Karlovac Street), *Zoisova cesta* (Zois Street), *Aškerčeva cesta* (Aškerc Street) and Tivoli Park. His plan – an inner ring road – was completed in 2012 with the opening of the Fabiani Bridge, which connects Rog Street and Njegoš Street. It is precisely here, next to the new bridge, that Fabiani will now also receive a monument. The completion of the inner ring road also made it possible to change the traffic flow on *Slovenska cesta* (Slovenia Street), which is now a good example of how city buses, pedestrians and cyclists can coexist wonderfully together.

Ljubljana embarked on the path of sustainable development in 2007, when our team created a vision for the city's development until 2025 (the Ljubljana 2025 Vision). Concern for quality of life and a clean environment are part of our everyday work, creating the conditions that make the city an even better place to be for residents and visitors. The results of our work were also soon acknowledged beyond Slovenia's borders: we have received many international recognitions and awards, and we are especially proud that the European Commission named Ljubljana the **2016 European Green Capital**. The commission judged that Ljubljana had introduced the most changes to the quality of life in the shortest amount of time, thereby becoming the only green capital in central and southeast Europe. The year 2016 will therefore be a special one for Ljubljana and for all of us that live here.

In Ljubljana we respect history and know how to appreciate our predecessors' contributions to the city's development and its current image. The publication *Portrait of a City: Fabiani's Ljubljana* is an exceptional opportunity to learn more about this architect and his contemporaries that helped create our city and whose work we can admire at every step.

Sincere thanks to everyone that contributed to this publication, offering us insight into the work, life and achievements of Max Fabiani, and his influence on the development of modern Ljubljana.

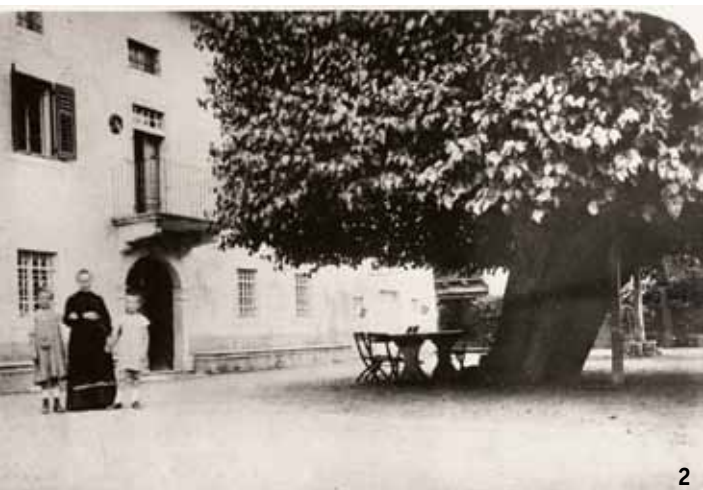
You are invited to enjoy reading this volume, and are invited to what I consider the most beautiful city in the world: clean, green, safe, friendly and tolerant Ljubljana!

Zoran Janković  
Mayor of the City of Ljubljana

## Namesto uvoda

Maks Fabiani,  
arhitekt, urbanist, teoretik in vizionar  
(1865–1962)

Leta 2015 je minilo 150 let od rojstva arhitekta Maksa Fabianija, enega ključnih arhitektov dunajske moderne arhitekture na prelomu 19. in 20. stoletja in ene ključnih osebnosti popotresne prenove Ljubljane.



Fabiani se je rodil leta 1865 v bogati družini v vasi Kobdilj na Krasu, mejni pokrajini, v kateri so prebivalci italijanske, nemške in slovenske narodnosti stoletja živeli skupaj v polni harmoniji.

Fabianijev oče je bil Slovenec, mati Carlotta Hofler pa je izhajala iz bogate tržaške aristokratske družine tirolskega porekla. V zakonu se jima je rodilo 14 otrok, Maks je bil dvanajsti po vrsti. Mati, ki je bila zelo pametna in odločna, si je prizadevala za dobro vzgojo in izobrazbo otrok, po njeni zaslugi so vsi govorili tri jezike, končali srednjo šolo, fantje tudi univerzitetne študije, in dosegli visoke položaje v družbi.<sup>1</sup>



## By way of an introduction

Max Fabiani,  
architect, urban planner, theorist and  
visionary (1865–1962)

The year 2015 marks the sesquicentennial of the birth of the architect Max Fabiani, one of the key architects of modern Viennese architecture in the transition between the nineteenth and twentieth centuries and one of the key personalities in the post-earthquake reconstruction of Ljubljana.

Fabiani was born in 1865 into a wealthy family in the village of Kobdilj on the Karst Plateau – a border region where residents of Italian, German and Slovenian ethnicity lived together for centuries in complete harmony.



Fabiani's father was Slovenian, and his mother Carlotta née Hofler came from a rich aristocratic Trieste family of Tyrolean origin. The couple had fourteen children, and Max was the twelfth. His mother, who was very shrewd and decisive, strove to rear and educate her children well, and it was thanks to her that all of them were trilingual, graduated from high school (and the boys from university) and achieved prominent positions in society.<sup>1</sup> Max Fabiani attended high school in Ljubljana, and in 1889 he graduated from the Vienna Technical College with a degree in architecture. Even before graduating, he worked as an assistant instructor at the Graz Technical College (from 1889 to 1891), and from 1891 to 1892 as an assistant instructor at Wilhelm Edler von Löw's architecture department for two urban planning courses: Urban Planning from Antiquity to the Present and Assessing Artistic Principles in Modern Urban Planning. During this time he became acquainted in detail with the work of Camillo Sitte, whose ideas had a great influence on him. After graduating, he worked at the same school as an assistant instructor under Karl König. Between 1892 and 1894 he travelled throughout Europe as a recipient of Austria's Ghenga scholarship, and in Rome he met Joseph Maria Olbrich, Gustav Klimt and Carl Mosler, who later became important members of the Secession movement in Vienna.



1 **Portret Maksa Fabianija, 1902 (Ustanova Maks Fabiani).**  
Portrait of Max Fabiani, 1902 (Max Fabiani Foundation).

2 **Družinska hiša v Kobdilju na Krasu s stoletno murvo na vrtu (fotoarhiv Eli Ferrari Sauli).**  
Fabiani's family house in Kobdilj on the Karst Plateau with a century-old mulberry in the yard (Elly Ferrari Sauli photo archives).

3 **Družinska slika pred hišo v Kobdilju, 1921 (fotoarhiv Seržantovih).**  
Family picture in front of the house in Kobdilj, 1921 (Seržant photo archives).

4 **Srečanje petih bratov Fabiani v Kobdilju (Ustanova Maks Fabiani).**  
The five Fabiani brothers meeting in Kobdilj (Max Fabiani Foundation).

5 **Diploma dunajske visoke tehniške šole (fotoarhiv Marca Pozzetta).**  
Vienna Technical College diploma (Marco Pozzetto photo archives).

6 **Portret Otta Wagnerja (Wikimedia Commons).**  
Portrait of Otto Wagner (Wikimedia Commons).



Maks Fabiani je srednjo šolo obiskoval v Ljubljani, iz arhitekture pa je leta 1889 diplomiral na visoki tehniški šoli na Dunaju. Že pred diplomom je delal kot asistent na tehnični visoki šoli v Gradcu (1889–1891), med letoma 1891 in 1892 pa je bil asistent na katedri za arhitekturo profesorja Wilhelma Edlerja von Lova pri dveh predmetih iz urbanizma: *Urbanizem od antike do sodobnosti* in *Vrednotenje umetniških principov v modernem urbanizmu*. V tem času se je podrobno seznanil z delom Camilla Sitteja, in njegove ideje so nanj močno vplivale. Po diplomi je bil na isti šoli asistent pri prof. Königu. Med letoma 1892 in 1894 je z avstrijsko štipendijo Carla Ghega potoval po Evropi in v Rimu spoznal Josepha M. Olbricha, Gustava Klimta in Karla Molla, poznejše predstavnike secesije.

Leta 1894 ga je Otto Wagner na pobudo J. M. Olbricha povabil, naj se zaposli v njegovem ateljeju. Tam je sodeloval pri projektu metropolitanske železnice in postal tesen Wagnerjev sodelavec. Dejavno je sodeloval tudi pri njegovih prizadevanjih za prenovo arhitekturne šole, ki jo je Wagner napovedal v nastopnem predavanju ob imenovanju za profesorja na dunajski akademiji za upodabljaljočo umetnost. Wagnerjeve ideje iz nastopnega govora je Fabiani nato povzel v uvodniku k prvi številki publikacije *Aus der Wagner Schule*.<sup>2</sup> V njem je napovedal nov pristop



In 1894, at Olbrich's initiative, Otto Wagner invited Fabiani to join him in his workshop. There he participated in the project for the metropolitan railway and worked closely with Wagner. He was also actively involved in Wagner's efforts to renovate the school of architecture, which Wagner announced in his inaugural lecture as a professor at the Vienna Academy of Fine Arts. Fabiani later summarised Wagner's ideas from this inaugural lecture in the introduction to the first issue of *Aus der Wagner Schule* (The Wagner School).<sup>2</sup> In it, he announced a new approach to the study of architecture that would meet the demands of modern life, and develop new knowledge of construction, new technologies and new modern materials: "Realism and truth are the new watchword: precise observation of nature and greater knowledge of its laws provide the basis for a completely new art."<sup>3</sup>

In 1895, Wagner presented his program for a new architecture in the booklet *Moderne Architektur* (Modern Architecture).<sup>4</sup> He advocated a break with the past and the creation of a new "modern" architecture that would suit the new needs and ideals of modern man.<sup>5</sup> These were ideas at the centre of architectural discussions at the end of the nineteenth century among young architects throughout Europe, and they fundamentally changed European art at the turn of the century. Even before Wagner, in 1894, the Belgian painter, designer and architect Henry Van de Velde created a kind of manifesto for a new architecture, *Déblaiement d'Art* (A Clean Sweep for Art), in Brussels, advocating a complete break with eclecticism<sup>6</sup> and the creation of a new art adapted to modern times. His ideas were also followed by Victor Horta and Paul Hankar, who are today considered the main representatives and founders of Art Nouveau in Belgium, from where the new style spread across Europe and beyond. Fabiani worked closely with Wagner in planning and writing the booklet, and probably even wrote some of it himself. He mentioned this in a letter to Nace Šumi, who was studying Slovenian architectural history: "Perhaps you would be interested in knowing that it was at Wagner's explicit wish that I wrote the publication *Moderne Architektur* at the Hütteldorf villa! The work stretched out over several weeks, and Wagner and I discussed every topic. He also completely entrusted me with the style and selection of examples . . ."<sup>7</sup>

In 1902, Fabiani became an architectural and art history advisor to Archduke Franz Ferdinand, the heir to the throne. That same year, he received his doctorate

7 **Fabianijev uvodnik k publikaciji *Iz Wagnerjeve šole* (Der Architekt, 1895).**  
Fabiani's introduction to the publication *From the Wagner School* (Der Architekt, 1895).

8 **Naslovnica knjige *Moderne Architektur*, 1895.**  
Cover of Wagner's book *Modern Architecture*, 1895.



k študiju arhitekture, ki bo ustrezal zahtevam modernega življenja, razvijal nova znanja o gradbenih konstrukcijah, novih tehnologijah in novih modernih materialih: »Realizem, resnica je novo geslo; natančno opazovanje narave, poglobljeno poznavanje njenih zakonov daje podlago za popolnoma novo umetnost.«<sup>3</sup>

Leta 1895 je Wagner svoj program nove arhitekture predstavil v knjižici *Moderne Architektur*.<sup>4</sup> Zavzel se je za prelom s preteklostjo in stvaritev nove »moderne« arhitekture, ki bo ustrezala novim potrebam in idealom sodobnega človeka.<sup>5</sup> To so bile ideje, ki so bile ob koncu 19. stoletja v središču arhitekturnih debat mlajše generacije arhitektov povsod po Evropi in so popolnoma

spremenile evropsko umetnost na prelomu stoletja. Že pred Wagnerjem, leta 1894, je belgijski slikar, oblikovalec in arhitekt Henry Van de Velde v Bruslju izdal neke vrste manifest nove arhitekture *Očiščenje umetnosti* (Déblaiement d'Art), v katerem se je zavzel za popoln prelom z eklekticizmom<sup>6</sup> in ustvarjanje nove, sodobnemu času prilagojene umetnosti, njegovim idejam pa sta sledila tudi Victor Horta in Paul Hankar, ki veljata za glavna predstavnika in ustanovitelja art nouveauja v Belgiji, od koder se je nov stil razširil po vsej Evropi in zunaj nje.

Fabiani je pri zasnovi in pisanju knjižice tesno sodeloval z Wagnerjem, del te pa verjetno tudi sam napisal. To je omenil v pismu raziskovalcu slovenske arhitekturne zgodovine prof. Nacetu Šumiju: »Morda bi Vas zanimalo, da sem na izrecno Wagnerjevo željo napisal v vili Hutteldorf publikacijo *Moderna arhitektura!* Delo se je raztegnilo na več tednov: z Wagnerjem sva se pogovorila o sleherni temi. Popolnoma mi je zaupal tudi glede sloga in izbire primerov /.../«<sup>7</sup>

Leta 1902 je Fabiani postal svetovalec prestolonaslednika Franca Ferdinanda za področje arhitekture in zgodovine umetnosti. Iste leta je na Dunaju doktoriral iz urbanizma na tehniški visoki šoli kot prvi, ki je za doktorat iz tehniških ved predložil disertacijo o urbanizmu. Zagovarjal jo je z dvema regulacijskima načrtoma, načrtom za Ljubljano in Bielsko (danes Biela na Poljskem). V poročilu k regulacijskemu načrtu za Bielsko je predstavil nekatera teoretska izhodišča in svoje razumevanje urbanizma.

Med letoma 1896 in 1910 je bil Fabiani asistent na dunajski tehniški univerzi, leta 1917 pa je bil imenovan za profesorja kompozicije. Ob tem je ves čas delal kot svo-



1

in urban planning at the Vienna Technical College and was the first student to submit a dissertation on urban planning. He defended his dissertation with two development plans, for Ljubljana and for Bielsko-Biala. His report for the development plan for Bielsko-Biala presented some theoretical premises and his perception of urban planning.

From 1896 to 1910, Fabiani was an assistant instructor at the Vienna Technical College, and in 1917 he was appointed a professor of architectural composition. During this time he continued to work as a freelance architect in Vienna, Trieste, Ljubljana and other Austro-Hungarian cities.

**1** Maks Fabiani z Wagnerjevimi študenti v Münchnu, 1897.

Max Fabiani with Wagner's students in Munich, 1897.

**2** Maks Fabiani, *Regulacija deželnega stolnega mesta Ljubljane*, Ljubljana, 1895.

Max Fabiani, *Urban development plan for the capital city of Ljubljana*, Ljubljana, 1895.

**3** Častni zlati doktorat, Dunaj, 1952.

"Golden doctorate" certificate, Vienna, 1952.



2



3





4



5

bodni arhitekt na Dunaju, v Trstu, Ljubljani in drugih avstro-ogrskih mestih.

Po prvi svetovni vojni je bil Fabiani imenovan za načelnika deželnega urada za obnovo Posočja. Odpovedal se je obetavni karieri, zapustil Dunaj in se vrnil na Kras, v Gori-

After the First World War, Fabiani was made head of the provincial office for reconstruction of the Soča Valley. He abandoned a promising career, left Vienna and returned to Gorizia and the Karst Plateau, where he dedicated himself to reconstructing the war-ravaged towns and villages in the Soča Valley. He nonetheless enjoyed a prominent reputation in Viennese academic circles until his old age, which is also testified to by the “golden doctorate” certificate awarded to him by the Vienna Technical College on his eightieth birthday.

Fabiani died in Gorizia at the age of ninety-seven.

Fabiani was an artist in the broadest sense of the word, a true Renaissance man. He was an architect, urban planner, designer, painter, writer, man of letters, philosopher and inventor, and especially a visionary, who believed that there is “no scientific obstacle other than time to prevent the realisation of fantastic programmes.”<sup>8</sup> He planned a water connection between the Danube and the Adriatic Sea, and he invented various tools and devices (e.g., a device for aiding walking in the hills,<sup>9</sup> a device for redirecting frontal air resistance on aircraft,<sup>10</sup> a wheel without a drive chain<sup>11</sup> and an aircraft that would allow non-motorised human flight).<sup>12</sup> In his booklet *Acma, l'anima del mondo* (*Acma, Soul of the World*), which he published toward the end of his life, he revealed his vision of the future, stating among other things: “In two thousand years, as I have already said, we can imagine that great contrasts and misunderstandings among the various peoples will be overcome; however, the peoples will not yet give up their forces to achieve their defence. This age begins with the transition from racial to general culture, a new assembling of populations is organised and the use of a single language understood by everyone is adopted. . . . There is a fantastic development of science and technology, es-

**4** *Akma, duša sveta*, 1949.

*Acma, Soul of the World*, English translation, Ljubljana, 2015.

**5** *Palača Artaria*, Dunaj, 1900–1901, arh. Maks Fabiani (foto: M. Kambič).

Artaria building, Vienna, 1900–1901, architect: Max Fabiani (photo: M. Kambič).

**6** *Bambergova hiša*, Ljubljana, 1906–1907, arh. Maks Fabiani (foto: B. Zupančič).

Bamberg building, Ljubljana, 1906–1907, architect: Max Fabiani (photo: B. Zupančič).



6

co, kjer se je posvetil prenovi med vojno prizadetih mest in vasi v Posočju. Kljub temu je imel do pozne starosti v dunajskih akademskih krogih izjemen ugled, kar dokazuje tudi zlati doktorat, ki mu ga je ob njegovi osemdesetletnici podelila dunajska visoka tehnična šola.

Umrli je v Gorici v sedemindesetletnem letu starosti. Fabiani je bil umetnik v najširšem pomenu besede, prvi renesančni človek. Bil je arhitekt, urbanist, oblikovalec, slikar in pisatelj, literat, filozof in izumitelj, predvsem pa vizionar, ki je verjel, da ni »nobene znanstvene ovire, ki bi oporekala realizaciji fantastičnih programov, razen časa«. <sup>8</sup> Načrtoval je vodno povezavo med Jadranskim morjem in reko Donavo, izumljal različna orodja in naprave, na primer napravo za pomoč pri hoji v hribe, <sup>9</sup> napravo za preusmerjanje frontalnega upora zraka pri letalih, <sup>10</sup> kolo brez verige, <sup>11</sup> letalsko napravo, s katero bi človek lahko poletel brez motorja, <sup>12</sup> v knjižici *Akma, duša sveta*, ki jo je objavil proti koncu svojega življenja, pa je med drugim razkril tudi svoje videnje prihodnosti: »V dva tisoč letih si obetamo, da bodo presežena velika nasprotja nerazumevanja med narodi, ti pa se še ne bodo odpovedali uporabi sile pri zagotavljanju obrambe. V tem obdobju se bo začel prehod od rasne kulture h globalni; vzpostavljale se bodo nove povezave med narodi in uvajal enoten jezik, ki ga bodo vsi razumeli /.../ Znanost, posebno kemija, tehnika in prevozna sredstva bodo neverjetno napredovali. Radio in televizija ter telepatske naprave bodo v splošni uporabi /.../« <sup>13</sup> In že danes se je izkazalo, da je imel v marsičem prav.

Kot arhitekt in urbanist je Fabiani deloval po vsej monarhiji. S svojim delom je odločilno zaznamoval tri pomembnejša avstro-ogrska mesta, Dunaj, Ljubljano in Trst, in celotno goriško regijo. Dela, ki jih je Fabiani ustvaril v avstrijskih, italijanskih in slovenskih mestih, so nekakšen most med tremi narodi, ki živijo v srednjeevropskem kulturnem območju od najstarejših časov.

Kljub ugledu, ki ga je Fabiani užival na Dunaju na prelomu 19. stoletja, je bilo njegovo delo dolgo skrito v Sittejevi in Wagnerjevi senci. Po zaslugi pokojnega tržaškega profesorja Marka Pozzetta pa je njegovo delo danes dobro prepoznavno in ovrednoteno ne samo pri nas, ampak tudi v srednjeevropskem kontekstu; tudi strokovna javnost mu priznava vodilno vlogo, ki jo je imel v oblikovanju dunajske moderne na prelomu 19. stoletja.

Marco Pozzetto je o Fabianiju zapisal, da je bil »urbanist po poklicu, arhitekt in stavbenik po izobrazbi, umetnik po občutljivosti/rahločutnosti in Srednjeevropjec po kultu-



pecially of chemistry and transportation. Radio-vision and telepathic communications are used . . .". <sup>13</sup> Today it can already be seen how right he was in many aspects.

As an architect and urban planner, Fabiani worked across the entire monarchy. His work had a key influence on three major Austro-Hungarian cities – Vienna, Ljubljana and Trieste – and the entire Gorizia region. The works that Fabiani created in Austrian, Italian and Slovenian towns serve as a kind of bridge between three nations that have lived in this central European cultural environment since time immemorial.

Despite the prestige that Fabiani enjoyed in Vienna at the end of the nineteenth century, his achievements were long overshadowed by those of Sitte and Wagner. It is to the credit of the late Marco Pozzetto, a professor in Trieste, that today Fabiani's work is well known and valued not only in Slovenia, but also in central Europe. The professional community also acknowledges the leading role that he played in shaping Viennese Art Deco at the end of the nineteenth century.

**1** Hiša Bartoli, Trst, 1908, arh. Maks Fabiani (foto: M. Kambič). Bartoli building, Trieste, 1908, architect: Max Fabiani (photo: M. Kambič).

**2** Trgovski dom v Gorici, 1905, arh. Maks Fabiani. Slovenian Commerce Centre in Gorizia, 1905, architect: Max Fabiani.



rik». Naslov te publikacije – *Fabianijeva Ljubljana* – pa naj bo poklon njegovemu delu, ki ga je opravil v Ljubljani v obdobju med potresom in začetkom prve svetovne vojne.

Breda Mihelič

## Opombe

- <sup>1</sup> Renato Ferrari, *Murva Ferrarjevih: stoletje miru na Krasu*, Trst, 2006.
- <sup>2</sup> *Iz Wagnerjeve šole*, publikacija, ki je izhajala od leta 1895, ko je Wagner prevzel vodstvo arhitekturne šole na dunajski akademiji, kot priloga k reviji *Der Architekt*.
- <sup>3</sup> Maks Fabiani, *Aus der Wagner Schule, Der Architekt*, 1895, str. 53.
- <sup>4</sup> Otto Wagner, *Moderne Architektur*, Dunaj, 1895.
- <sup>5</sup> Umetnosti lahko vlada samo potreba.
- <sup>6</sup> Henry van de Velde, *Déblaiement d'Art par H. van de Velde. Omé de lettrines et de culs-de-lampe dessinés et gravés par lui*, Bruselj, 1894.
- <sup>7</sup> Pismo je objavil dr. Nace Šumi v *Zborniku za umetnostno zgodovino*, Ljubljana, 1991.
- <sup>8</sup> Maks Fabiani, *Akma, duša sveta*, Ljubljana, 1949, str. 117 (ponatis 2015).
- <sup>9</sup> Leta 1912; Marco Pozzetto, *Maks Fabiani – vizije prostora*, 1997, Kranj, str. 223.
- <sup>10</sup> Leta 1943; Marco Pozzetto, *Maks Fabiani – vizije prostora*, 1997, Kranj, str. 351.
- <sup>11</sup> Leta 1949; Marco Pozzetto, *Maks Fabiani – vizije prostora*, 1997, Kranj, str. 353.
- <sup>12</sup> V letih 1948–1949; Marco Pozzetto, *Maks Fabiani – vizije prostora*, 1997, Kranj, str. 364.
- <sup>13</sup> Marco Pozzetto, *Maks Fabiani – vizije prostora*, 1997, Kranj, str. 172.

Pozzetto wrote that Fabiani was “an urban planner by profession, an architect and builder by education, an artist by sensitivity and a central European by culture.” The title of this publication, *Fabiani's Ljubljana*, is an homage to the work that he carried out in Ljubljana between the 1895 earthquake and the outbreak of the First World War.

Breda Mihelič

## Notes

- <sup>1</sup> Renato Ferrari, *Murva Ferrarjevih: stoletje miru na Krasu*, Trieste, 2006.
- <sup>2</sup> *Aus der Wagner Schule* started being published as a supplement to the journal *Der Architekt* in 1895, when Wagner assumed leadership of the architecture school at the Academy of Fine Arts.
- <sup>3</sup> Max Fabiani, *Aus der Wagner Schule, Der Architekt*, 1895, p. 53.
- <sup>4</sup> Otto Wagner, *Moderne Architektur*, Vienna, 1895.
- <sup>5</sup> Art may only be governed by need?
- <sup>6</sup> Henry van de Velde, *Déblaiement d'Art par H. van de Velde. Omé de lettrines et de culs-de-lampe dessinés et gravés par lui*, Brussels, 1894.
- <sup>7</sup> The letter was published by Nace Šumi in *Zbornik za umetnostno zgodovino* (Ljubljana, 1991).
- <sup>8</sup> Max Fabiani, *Akma, duša sveta*, Ljubljana, 1949, p. 117 (reprinted 2015).
- <sup>9</sup> In 1912: Marco Pozzetto, *Maks Fabiani – vizije prostora*, Kranj, 1997, p. 223.
- <sup>10</sup> In 1943: Marco Pozzetto, *Maks Fabiani – vizije prostora*, Kranj, 1997, p. 351.
- <sup>11</sup> In 1949: Marco Pozzetto, *Maks Fabiani – vizije prostora*, Kranj, 1997, p. 353.
- <sup>12</sup> In 1948–1949: Marco Pozzetto, *Maks Fabiani – vizije prostora*, Kranj, 1997, p. 364.
- <sup>13</sup> Marco Pozzetto, *Maks Fabiani – vizije prostora*, Kranj, 1997, p. 172.

# Ljubljana – Ljubljana:

PROVINCIALNO  
MESTO AVSTRO-  
OGRSKE MONARHIJE

A PROVINCIAL TOWN IN  
THE AUSTRO-HUNGARIAN  
MONARCHY

*Arhitekturni in urbanistični pomen Ljubljane v obdobju od potresa do konca avstro-ogrske monarhije je bolje razumljiv ob upoštevanju širšega prostorskega in časovnega okvira. Dosežke v urbanističnem in arhitekturnem razvoju mesta zelo dobro ponazori primerjava Ljubljane s sosednjimi deželnimi prestolnicami ter Trstom kot najpomembnejšim pristaniškim mestom monarhije.*

*The significance of Ljubljana's architecture and urban planning between the 1895 earthquake and the end of the Austro-Hungarian Monarchy can be better understood by taking into account the broader context in place and time. The achievements in the town's urban planning and architectural development can be clearly presented by comparing Ljubljana with neighbouring provincial capitals and with Trieste as the monarchy's most important port city.*

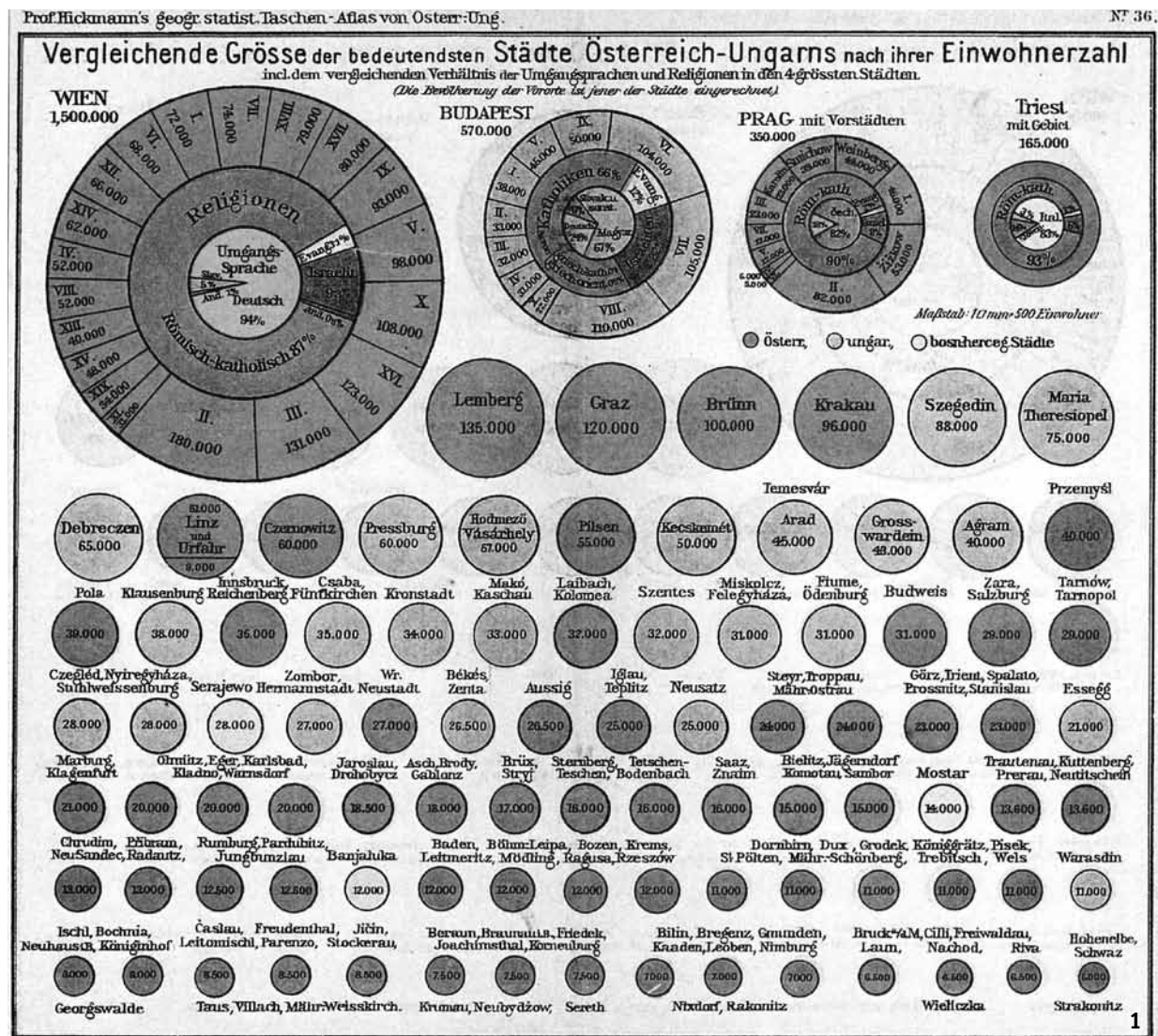


## Uvod

V 19. stoletju je v arhitekturnem in urbanističnem pogledu Dunaj vplival na večja in tudi na manjša kulturna središča v Srednji Evropi. Prvo med njimi je bila Budimpešta, ki se je v sorazmerno kratkem času razvila v moderno evropsko prestolnico. Šlo je za obdobje nekaj desetletij od ustanovitve dualne avstro-ogrske monarhije, to je od leta 1867 do leta 1900, ko je Madžarska praznovala tisočletnico obstoja ogrskega kraljestva. Budimpešta je lahko v tem času v marsičem tekmovala z Dunajem in njegovim bliščem »Gründerzeit«, pri čemer pojem *Gründerzeit* označuje čas hitre industrializacije in vzpona meščanstva v Srednji Evropi v obdobju od pomladi narodov do ustanovitve dualne monarhije. Na lestvici pomembnosti prestolnic Avstro-Ogrske lahko takoj za Budimpešto uvrstimo Prago, katere položaj slavne in mogočne prestolnice se je utrjeval od srednjega veka, še posebej pa od časa cesarja Rudolfa II. naprej. Vendar je Praga v primerjavi z Dunajem in tudi Budimpešto doživela nov urbanistični zagon šele na prelomu 19. in 20. stoletja, in to predvsem na račun izgradnje novih meščanskih četrti v čeških »nacionalnih« slogih, kot sta bila severnjaška nova renesansa in nato *Jugendstil*, ali kot so ga imenovali Čehi, *seces*. Avstrijska prestolnica tretjega reda je bil v 19. stoletju na primer Milano, v katerem so Avstrijci že v prvi polovici 19. stoletja, to je v obdobju po padcu Napoleona, tlakovali ceste, gradili mestne palače in kulturne ustanove. Urejanje Milana lahko razumemo kot nekakšen uvod v urejanje dunajske

## Introduction

From the point of view of architecture and urban planning, in the nineteenth century Vienna exerted an influence on both major and minor cultural centres in central Europe. The first among these was Budapest, which in a relatively short time developed into a modern European capital. This occurred in a few decades after the establishment of the dual Austro-Hungarian Monarchy – that is, between 1867 and 1900 – when Hungary celebrated the millenary of the Kingdom of Hungary. At this time, Budapest was able to compete with Vienna in many respects and its brilliant foundation era (Germ. *Gründerzeit*), referring to the period of rapid industrialization and the rise of the bourgeoisie in central Europe during the period from the Spring of Nations to the foundation of the dual monarchy. On the scale of importance of the Austro-Hungarian capitals, Prague can be ranked immediately after Budapest. Its status as a famous and powerful capital was already consolidated in the Middle Ages, and especially from the time of Emperor Rudolf II onwards. However, in comparison with Vienna and Budapest, Prague experienced a new urban planning impetus only around 1900, primarily thanks to building new middle-class neighbourhoods in Czech “national” styles, such as the northern Renaissance Revival and then Art Nouveau. Third-tier Austrian capitals in the nineteenth century included Milan, for example, where, following the defeat of Napoleon, the Austrians paved the streets and



1 Primerjalna velikost najpomembnejših mest Avstro-Ogrske glede na število prebivalcev (Prof. A. L. Hickmann's geographisch-statistischer Taschen-Atlas von Österreich-Ungarn, Dunaj, 1900).  
 Size comparison between the major towns in Austria-Hungary by population (Prof. A. L. Hickmann's geographisch-statistischer Taschen-Atlas von Österreich-Ungarn, Vienna, 1900).

Ringstrasse, kar pa je vsaj z avstrijske strani preprečilo gibanje za združitev Italije, ko je Milano skupaj z Lombardijo že leta 1859 prešel v okvir italijanskega kraljestva Sardinije.

V četrto kategorijo mest monarhije so spadala manjša regionalna središča, kot sta bila Gradec in Ljubljana, pogojno pa tudi Celovec.

Celovec je bil v obravnavanem času prestolnica dežele Koroške in Gradec štajerska prestolnica. Z vsebinskega stališča pa sta bili obe mesti po velikosti ter urbanistični zasnovi in vlogi podobni Ljubljani. Gorica ima v tem pogledu manj pomemben položaj tako v izhodišču kot tudi glede svojih razvojnih rezultatov. Trst pa ni bil pomemben samo kot veliko пристanišče, ampak je bil med letoma 1849 in 1918 tudi prestolnica avstrijske (pozneje avstrijsko-ilirske) kronovine Primorske (Küstenland). Trst velja tudi za izjemen vele mestni projekt poznega 18. stoletja in celotnega 19. stoletja, v katerem sta se dobro dopolnjevali makropolitčna in makroekonomska vizija na eni strani ter lokalna samoupravna in pragmatična politika mestnih oblasti na drugi. V tem pogledu je razvoj Trsta v 19. stoletju in do leta 1918 lahko še danes vzor za uspešno razvojno politiko.

Primerjalni pregled štirih izbranih mest, torej Gradca, Ljubljane, Celovca in Trsta, upošteva dva časovna preseka. Prvi zaznamuje čas pred letom 1848, torej pred izgradnjo južne železnice ter pred velikimi družbenimi in političnimi spremembami, ki jih je prinesla tako imenovana pomlad narodov. Drugi časovni presek pomeni razpad avstro-ogrske monarhije, ustanovitev novih držav Republike Avstrije in Kraljevine SHS oziroma Jugoslavije in priključitev Primorske h Kraljevini Italiji.

S kratko primerjavo želimo prikazati spremenjeno vlogo Ljubljane kot političnega, upravnega in kulturnega središča v zadnji četrtini 19. stoletja in začetku 20. stoletja ter odsev teh sprememb v urbanistični strukturi in arhitekturni podobi mesta, kar bo podrobneje predstavljeno v naslednjem poglavju.

### ***Ljubljana in druga mesta v predmarčni dobi***

Gradivo za ta del predstavitve primerjalne vloge Ljubljane je povzeto iz turističnega vodnika po avstrijskih deželah, ki ga je napisal Franz Tschischka, dunajski arhivar in direktor registrature dunajskega magistrata, zbiralec ljudskih pesmi in pravljic ter zgodovinar, ki je znan predvsem po zgodnjih predstavitev spomenikov Dunaja in drugih avstrijskih dežel. Njegov vodnik je izšel leta 1834 in njegov dolgi naslov se preveden v slovenščino glasi: »Družabnik na potovanju po cesarski državi – pripravljen na podlagi najnovejših in najbolj resničnih virov za potujoče vseh stanov in namenov«. <sup>1</sup> Ker gre za uglednega in razgledanega pisca, ni razlogov, da ne bi verjeli njegovim opisom mest, ki nas zanimajo.

Tschischka za Celovec pravi, da so leta 1809 Francozi v njem podrli obzidje, da mesto obdajajo štiri predmestja, da ima 12.421 prebivalcev in 894 hiš, krasijo ga velik pravokoten glavni trg, grad, deželni dvorec, sedež nadškofije, župna cerkev, stolnica in druge cerkve. V mestu delujejo družba za razvoj poljedelstva in umetnosti, prizivno in višje sodišče, licej s knjižnico, gimnazija, normalka, deklška in industrijska šola, splošna bolnišnica, gledališče in poleg manjših obrtnih obratov še pomembni tovarni.

built magnificent public buildings and cultural institutions in the first half of the nineteenth century. The plan for Milan can be understood as some kind of introduction to planning the *Ringstrasse* (Ring Road) in Vienna, which – at least from the Austrian point of view – was blocked by the movement to unite Italy after 1859, when Milan was incorporated into the Kingdom of Sardinia together with Lombardy.

The fourth category of towns in the monarchy included smaller regional centres, such as Graz and Ljubljana, and to some extent also Klagenfurt.

The architectural and urban planning significance of Ljubljana from the 1895 earthquake to the end of the Austro-Hungarian Monarchy in 1918 can be more easily understood by taking into account the broader spatial and temporal framework. The achievements in the urban planning and architectural development of the town are shown well by a comparison between Ljubljana and neighbouring provincial capitals, and Trieste as the monarchy's most important port town.

During the period under consideration, Klagenfurt was the capital of the province of Carinthia, and Graz the capital of Styria. Both of these towns were similar to Ljubljana in terms of their size, urban layout, and role. In this regard, Gorizia had a less significant position in terms of both its origin and development. Trieste was important not only as a large port, but also because it was the capital of the Austrian (later Austrian-Illyrian) crownland of the Littoral from 1849 to 1918. Trieste was also an exceptionally large urban project of the late eighteenth and entire nineteenth centuries, during which the macro-political and macroeconomic vision complemented the local self-administration and pragmatic policy of the town authorities. In this respect, the development of Trieste in the nineteenth century and until 1918 can still be viewed today as a model for successful developmental policy.

The comparative view of the four towns selected – Graz, Ljubljana, Klagenfurt, and Trieste – takes two points on the timeline into account. The first applies to the time before 1848; that is, before the construction of the Southern Railway and before the major social and political changes brought about by the Spring of Nations. The second point on the timeline applies to the breakup of the Austro-Hungarian Monarchy, the establishment of the new Republic of Austria and the Kingdom of the Serbs, Croats, and Slovenes or Yugoslavia, and the incorporation of the Littoral into the Kingdom of Italy.

A brief comparison illustrates the changed role of Ljubljana as a political, administrative, and cultural centre in the last quarter of the nineteenth century and at the beginning of the twentieth century, and the reflection of these changes in the urban structure and architectural character of the town, which is presented in greater detail in the next section.

### ***Ljubljana and other towns in the pre-March era***

The material for this part of presenting the comparative role of Ljubljana is taken from the tourist guide to the Austrian provinces written by Franz Tschischka, an archivist in Vienna and the director of registry at the Vienna town hall, collector of folk songs and folk tales, and a historian, especially known for his early presentation of the monuments

Za štajersko prestolnico Gradec navaja, da leži na bregu Mure, ki jo prečita dva mostova. Mesto obdajajo štiri predmestja, ima 40.000 prebivalcev in 3.650 hiš. V njem je 170 ulic in trgov, 22 cerkva, krasijo ga številne javne stavbe, kot so grad, deželni dvorec, rotovž, stalno gledališče, reduta, plemiške palače, sedež notranjeavstrijskega vojaškega poveljstva, sedež deželnega sodišča, nadškofija, univerza, muzej Joanneum, ustanovljen leta 1811, glasbena šola, risarska akademija, meščanska šola, šola za deklice, splošna bolnišnica in druge zdravstvene ustanove. Gradec premore več kot 30 tovarn, 120 obrtnih delavnic in 80 trgovin.

Za Trst je Tschischka napisal, da je pomembno pristaniško in trgovsko mesto ter hkrati glavno mesto avstrijskega Primorja, ki ga je cesar Karl VI. razglasil za odprto pristanišče, njegove pravice pa je še razširila Marija Terezija. Poleg starega mesta obsega terezijansko novo mesto s pravilno ulično zasnovo, temu pa sta dodana še jožefinsko mesto in franciscejsko predmestje s prostiranimi trgi, širokimi ulicami in lepimi stavbami. V času Marije Terezije je bil zgrajen Veliki kanal. Mesto ima več kot 50.000 prebivalcev, 34 trgov in 223 ulic. Med njimi je najlepši Glavni trg, mesto pa krasijo 10 cerkev, sinagoga, veliko novo gledališče, številni spomeniki, borza, reduta s kavarno, velika carinarnica, pošta, rotovž, staro gledališče in palače premožnih Tržačanov. V mestu je sedež gubernije, različnih sodišč, konzulatov in komisij, tu so pomorska šola in druge kulturne in znanstvene ustanove ter društva, knjižnice in bolnišnice. V pristanišču letno pristane več kot 8.000 velikih ladij, v mestu je 19 bank in zavarovalnic, 53 veletrgovcev, štiri ladjedelnice, številne tovarne in delavnice.

Za Ljubljano je Tschischka najprej omenil, da je leta 1820 tukaj potekal znameniti kongres Svete aliance, nato pa nadaljeval, da je v mestu sedež škofije, da ga obdajajo šest predmestij in da v njem živi 13.000 prebivalcev v 870 hišah. Ulice in trgi so večinoma ozki in nepravilni, toda ponekod z bogato okrašenimi pročelji in lepimi stavbami. V mestu je stolnica s Quaglievimi freskami, Jakobova cerkev z Robbovimi oltarji, nunska cerkev, lep »staronemški« rotovž, deželni dvorec, škofijski dvorec, palača knezov Auerspergov, lep drevored (gre za Lattermannov drevored, grad, šole, filharmonično društvo, deželni muzej in sprehajališče Zvezda). Ljubljana ima tudi tovarne fajanse in sladkorni rafineriji ter nekaj obrtnih delavnic in trgovin. Zaradi vsega naštetega je jasno, da je v primerjavi z drugimi mesti Trst v prvi polovici 19. stoletja v resnici spadal v najvišjo kategorijo in da se je po pomenu (čeprav ne



of Vienna and other parts of Austria. His guidebook was published in 1834 and its lengthy title, translated into English, reads "A Companion on Trips in the Austrian Imperial State. Prepared for Travelers of Every Social Status and Purpose Based on the Latest and Most Reliable Sources." Because he was a prominent and knowledgeable writer, there is no reason not to accept at face value his description of the towns of interest here.

For Klagenfurt, he stated that in 1809 the French pulled down the town walls, it was surrounded by four suburbs, it had a population of 12,421 living in 894 houses, and it featured a large rectangular main square, a castle, a provincial government building, the seat of an archdiocese, a parish church, a cathedral, and other churches. The town had societies for the development of agriculture and the arts, an appellate and higher court, a lyceum with a library, a high school, a normal school, a girls' school, a trade school, a general hospital, a theatre, and a couple of important factories in addition to many small workshops. For the Styrian capital Graz, he stated that it stood on the bank of the Mur River, which had two bridges. The town was surrounded by four suburbs and had a population of 40,000 living in 3,650 houses. The town had 170 streets and squares, twenty-two churches, and featured many public buildings, including a castle, a provincial government building, a town hall, a permanent theatre, a dancehall, nobles' palaces, the seat of the Inner Austrian Military Command, the seat of the provincial court, an archdiocese, a university, the Joanneum Museum established in 1811, a music school, a drawing academy, a vocational high school, a girls' school, a general hospital, and other healthcare institutions. Graz had over thirty factories, 120 workshops, and eighty shops.

For Trieste, Tschischka wrote that it was an important port and commercial town and that it was the capital of the Austrian province of the Littoral, that Emperor Charles VI had proclaimed it an open port, and that Empress Maria Theresa had further expanded its rights. In addition to its old town centre, it included the Theresian new town with a grid street plan, to which were also added suburbs created under Emperors Joseph II and Francis I with spacious squares, wide streets, and attractive buildings. The Grand Canal was built under Empress Maria Theresa. The town had a population of over 50,000, thirty-four squares, and 223 streets. Among

**1** Razglednica z Lattermanovim drevoredom, pred letom 1918 (Österreichische Nationalbibliothek). **Postcard of Latterman Avenue, before 1918 (Austrian National Library).**

**2** Načrt parka Zvezda in Kongresnega trga, 1829 (Zgodovinski arhiv Ljubljana). **Plan for Star Park and Congress Square, 1829 (Ljubljana Historical Archives).**





po velikosti in statusu) lahko kosal z Dunajem. Zato tudi ne preseneča, da so tam ob domačih stavbenikih delovali predvsem najpomembnejši dunajski arhitekti, kar velja tudi za inženirje, predvsem tiste, ki so skrbeli za izgradnjo in vzdrževanje pristanišča in velikih pristaniških naprav. Drugo mesto v naši primerjavi zaseda Gradec. Njegova primerjalna prednost izhaja predvsem iz dveh dejstev – že v prejšnjih obdobjih se je uveljavil kot intelektualno, kulturno in univerzitetno središče ne le Štajerske, ampak širšega (notranjega) avstrijskega prostora. Drugi vir graškega blagostanja tega časa pa je bilo njegovo sorazmerno cvetoče gospodarstvo, za katero lahko ugotovimo, da je že v prvi polovici 19. stoletja vsaj deloma prešlo iz manufakturne v industrijsko razvojno fazo.

Ljubljano lahko v tej družini uvrstimo na zadovoljivo tretje mesto, čeprav je bila v 30. letih 19. stoletja bolj zaspano in dolgočasno provincialno mesto kot pa cvetoča prestolnica dežele Kranjske. Tudi z gospodarskega vidika Ljubljana ni imela velike ponudbe, v urbanističnem pogledu pa je bolj počivala na starih lovorikah iz časov baroka in nekaterih pridobitvah iz časa, v katerem je bila prestolnica francoske Ilirije. Edini večji regulacijski posegi po ukinitvi Ilirskih provinc so se osredotočili na ureditev Kongresnega trga kot prvega večjega javnega urbanega prostora in Lattermanovega drevoreda, ki pomeni začetek mestnega parka Tivoli.

Celovec je zasedal zadnje mesto, in to tako s stališča urbanega razvoja kot njegove gospodarske in prometne osnove. Podobno kot so Ljubljano ob koncu 18. stoletja avstrijske oblasti osvobodile srednjeveškega obzidja, so v Celovcu naredile francoske oblasti v začetku 19. stoletja. Na mestu nekdanjega obzidja oziroma na zasutih obzidnih jarkih je nastal prostor za nove obodne ulice.

### Ljubljana v začetku 90. let 19. stoletja

Pred velikonočnim potresom je Ljubljana v primerjavi s predmarčnim obdobjem napredovala, vendar z majhnimi koraki. Izgradnja južne železnice je namreč prinesla nov veter v prostorsko koncepcijo pomembnejših središč, ki

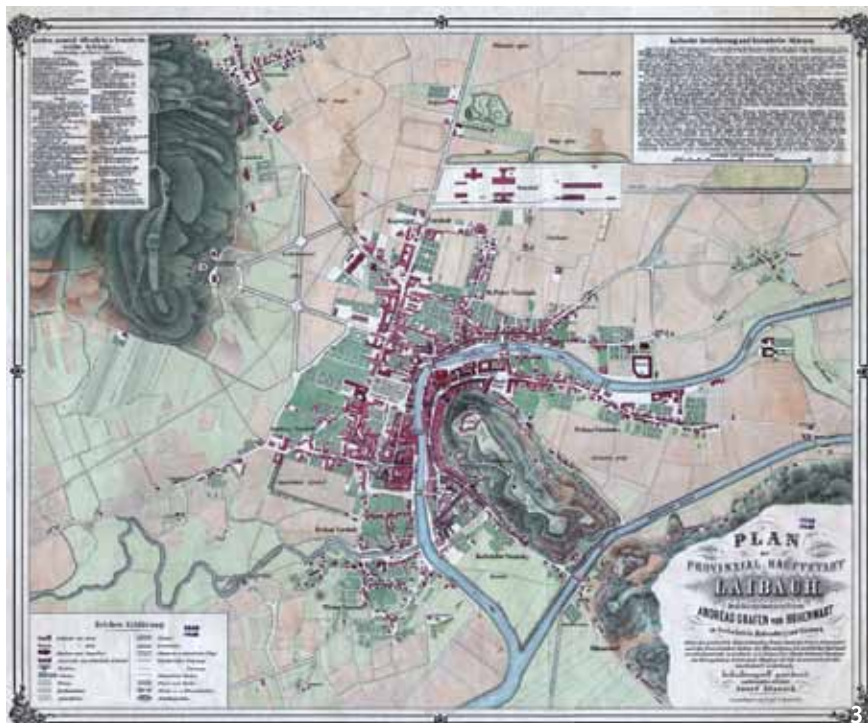
these, the most beautiful was *Piazza Grande* (Big Square), and the town also had ten churches, a synagogue, a large new theatre, many monuments, a stock exchange, a dancehall with a café, a large toll station, a post office, a town hall, an old theatre, and palaces belonging to wealthy citizens. The town was the seat of the province, various courts, consulates, and committees, and it also had a maritime school and other cultural and research institutions, as well as societies, libraries, and hospitals. Over eight thousand large ships docked at the port every year, and there were nineteen banks and insurance companies in the town, fifty-three wholesale merchants, four shipyards, and many factories and workshops.

For Ljubljana, Tschischka first mentioned that in 1820 the well-known Congress of the Holy Alliance was held there, and then he continued with the facts that the town was the seat of a diocese, that it was surrounded by six suburbs, and that it had a population of thirteen thousand living in 870 houses. The streets and squares were mostly narrow and irregular, but in places there were richly ornamented facades and attractive buildings. In the town there was a cathedral with frescoes by Giulio Quaglio, Saint James's Church with altars by Francesco Robba, a convent church, an attractive "old German" town hall, a provincial government building, a bishop's palace, the palace of the Princes of Auersperg, an attractive tree-lined avenue (*Lattermanov drevored*, Latterman Avenue), a castle, schools, a philharmonic society, a provincial museum, and *Park Zvezda* (Star Park). Ljubljana also had two faience factories and two sugar refineries, as well as several craftsmen's workshops and shops.

Based on everything listed, it is clear that, in comparison with other towns, in the first half of the nineteenth century Trieste truly belonged to the highest rank and in terms of its importance (although not in terms of its size or status) it was able to compete with Vienna. It is therefore also not a surprise that, alongside the town's native architects, especially the most prominent Viennese architects worked there; this was also true of engineers, especially for those involved in building and maintaining the port and major port infrastructure. Second place in this comparison goes to Graz. Its comparative advantage primarily stems from two factors: even in previous eras it had established itself as an intellectual, cultural, and university centre not only for Styria, but also for the broader area of Inner Austria. The second source of prosperity for Graz at that time was its relatively blossoming economy, which had at least partly shifted from manufacturing to industrial development by the first half of the nineteenth century.

In this company, Ljubljana can be ranked a satisfying third place, even though in the 1830s it was more of a sleepy, dull provincial town than the flourishing capital of the province of Carniola. From the economic aspect as well, Ljubljana did not offer a great deal, and in the urban planning sense it rested more on its old laurels from the Baroque and some accomplishments from the time when it was the capital of France's Illyrian Provinces. The only major planning changes after the abolition of the Illyrian Provinces focused on arranging *Kongresni trg* (Congress Square) as the first large public urban space and Latterman Avenue, which represented the beginning of the town's Tivoli Park.

3 Lutterottijev načrt deželnega glavnega mesta Ljubljane, 1860 (Narodna in univerzitetna knjižnica). Lutterotti's plan for the provincial capital Ljubljana, 1860 (National and University Library).





stala vzdolž železnice, kar velja tudi za Ljubljano, Maribor in Celje. Po tedanji navadi so železniške naprave postavili zunaj do tedaj pozidanega mesta, v Ljubljani precej severneje od mestnega jedra, v tedanjem šentpetrskem predmestju. Železniška postaja je delovala kot močen magnet ter je pospeševala pozidavo vmesnega prostora med starim mestom in kolodvorom.

Do preloma stoletja so urbanistično uredili in pozidali razmeroma veliko območje med starim mestnim jedrom in kolodvorom. Ta v izhodišču ruralni in deloma predmestni prostor se je po izgradnji južne železnice postopoma urbaniziral. Na križišču Dunajske in Celovške ceste je leta 1867 ljubljanski podjetnik Luka Tavčar zgradil Hotel Evropa. Načrte zanj je pripravil prestižen dunajski arhitekt Karel Tietz, ki je zasnoval tudi Grand Hotel Wien na dunajskem Kärtnerringu 9, zgrajenem leta 1871.<sup>2</sup> Zato ne preseneča, da sta si stavbi po slogu podobni. Hotel Evropa je dokaz, da je Ljubljana – sicer v skromnem obsegu, vendar vseeno – posnemala monumentalne dunajske vzore.

Vendar vloge osrednje povezave med postajo in Mestnim trgom, na katerem je bilo v tistem času še vedno težišče mestnega življenja, ni mogla opravljati Dunajska cesta, saj je tedaj potekala predaleč od mestnega jedra in je povrh vodila še precej zahodneje od železniške postaje. Očitno te vloge ne bi mogla prevzeti niti Kolodvorska ulica, čeprav se nahaja v osi postajnega poslopja. Pri tej je bil vzrok za neustreznost verjetno v tem, da bi jo bilo težko povezati z osrednjim mostom čez Ljubljaničo na prostoru sedanjega Tromostovja. Leta 1876 je mestni svet sprejel regulacijo okolice nekdanjega Mestsarskega mostu (zdaj Zmajski most) in v naslednjih letih so izvedli preboj srednjeveške Trubarjeve ceste (nekdanj Šempetrska cesta) in uredili povezavo z mestom na desnem bregu Ljubljanice ob nekdanjem liceju (danes Vodnikov trg). Tako so leta 1882 odprli Resljevo cesto. Ob njej so uredili dvostranski drevored in to novo mestno potezo povezali s šolskim drevoredom na drugi strani Ljubljanice v nov zelen javni prostor, namenjen mestnim promenadam. V naslednjih nekaj letih je ob Resljevi cesti nastalo učiteljsiše (1884) in v bližini, »na ledinik«, osnovna šola (1889), ki jo je zasnoval Franc Kaudela.<sup>3</sup> Vzdolž Resljeve so zasebniki zgradili tudi nekaj stanovanjskih hiš in vil, za katere so tedanji Ljubljančani menili, da so med najlepšimi v mestu. Mestni svet je v 80. letih sprejel še

Klagenfurt occupied last place, from the point of view of both urban development as well as its economic and traffic infrastructure. Just as the Austrian authorities freed Ljubljana of its medieval walls at the end of the eighteenth century, the French authorities did the same for Klagenfurt at the beginning of the nineteenth century. New peripheral streets were created in place of the former town walls and over adjacent filled moats.

### **Ljubljana at the beginning of the 1890s**

Before the earthquake on Easter Sunday, 1895, Ljubljana had made progress compared to the pre-March era, albeit in small steps. The construction of the Southern Railway blew new wind into the sails of the spatial conception of the major centres located along the line, and this also applied to Ljubljana, Maribor, and Celje. According to the customs of the time, the railway infrastructure was located outside the built-up area of the town. In the case of Ljubljana, this was considerably north of the town centre, in the Saint Peter suburb at the time. The railway station functioned as a powerful magnet and it accelerated construction in the area between the old town and the station.

By the twentieth century, a relatively large area between the old town and the station had been planned and built up. After the construction of the Southern Railway, the originally rural and partly suburban area was gradually urbanized. In 1897, the Ljubljana businessman Luka Tavčar built the Hotel Evropa at the intersection of *Dunajska cesta* (Vienna Street) and *Celovška cesta* (Klagenfurt Street). It was designed by the prestigious Viennese architect Karel Tietz, who had designed the Grand Hotel at *Kärntner Ring* (Carinthia Ring) no. 9 in Vienna, which was built in 1871.<sup>2</sup> It is therefore not surprising that the two buildings were similar in style. The Hotel Evropa is proof that Ljubljana – albeit in a more modest style, but nonetheless – was copying Vienna's monumental patterns. However, the role of the main connection between the station and *Mestni trg* (Town Square), which was still the centre of town life at that time, could not be fulfilled by Vienna Street because at that time its route was too far from the town centre and it also ran too far west of the station. It was also apparent that this role also could not be assumed by *Kolodvorska ulica* (Station Street) even

**1** Adam Stowikowski, *Panorama Ljubljane z Golovca, pred letom 1870* (Narodni muzej). Adam Stowikowski, *Panorama of Ljubljana from Golovec Hill, before 1870* (National Museum).

**2** Razglednica Kavarna Evropa na Ajdovščini, pred letom 1918 (Wikimedia Commons). *Postcard of the Europe Café on Ajdovščina Square, before 1918* (Wikimedia Commons).



3 Razglednica s panoramo Ljubljane med Resljevo in Kolodvorsko ulico, okrog leta 1885 (Österreichische Nationalbibliothek).  
**Postcard with a panorama of Ljubljana between Ressel Street and Station Street, circa 1885 (Austrian National Library).**

4 Razglednica Resljeve ulice s stanovanjskimi stavbami in vilami, pred letom 1918 (Digitalna knjižnica Slovenije – dLib.si).  
**Postcard of Ressel Street with apartment buildings and elegant houses, before 1918 (Digital Library of Slovenia, dLib.si).**



regulacijo predela na Taboru, kjer je bila načrtovana postavitev mestne pehotne vojašnice. Ta del nove urbanistične zasnove Ljubljane je v začetku 20. stoletja sklenil njen najpomembnejši del – Miklošičeva cesta, ki je po tem, ko je bil prebit še njen severni del, povežala predele na drugi strani Ljubljanice z železniško postajo in ob njej ležečim Miklošičevim parkom (nekdanj Slovenski trg).

Zanimivo je, da se je jugovzhodno od postajnega plosčja (v bližini nekdanjega tovornega kolodvora) razvila industrija: tovarna vžigalic in pozneje na njenem mestu pami mlin, mestna plinarna in elektrarna, kartonažna tovarna. V času, ko se mesto še ni razširilo po vsem prostoru do železniške postaje, je industriji taka lokacija ustrezala. Zato pa je severno od železniških tirov ostalo še veliko praznih zemljišč: do začetka prve svetovne vojne so pozidali le pas ob stari Dunajski cesti. Ob njej se je nahajalo staro mestno pokopališče svetega Krištofa, predel današnjega južnega Bežigrada pa je bil v celoti urbaniziran šele med obema vojnoma.

Med zahodnim lokom železniške proge, ki ga je južna železnica začrtala v dotlej nepozidanem prostoru pod Rožnikom in Šišenskim hribom, in Dunajsko cesto se je od 60. let naprej razvijala nova moderna mestna četrt. Osrednjo gradbeno dejavnost v tem delu Ljubljane je vodila Kranjska stavbinska družba<sup>4</sup>, ustanovljena leta 1873. Mestnim oblastem je že kmalu po ustanovitvi podala konkretne predloge za regulacijo ulic, današnje Cankarjeve, Tomšičeve, Beethovnovne in Erjavčeve. Viljem Treo je kot glavni stavbenik te družbe med drugim predlagal prestavitev izteka Tržaške ceste na Dunajsko cesto.<sup>5</sup> Ta mestna vpadnica je namreč s primorske strani prihajala v mesto po srednjeveški trasi preko današnje Rimske in Igriške ulice, kjer se je v Gradišču priključila na nekdanji rimski cardo, sedanjo Slovensko cesto. Treo je pripravil tudi skico regulacije tega dela mesta. Po njegovem predlogu bi tako izravnali podaljšek Tržaške ceste proti severu po trasi sedanje Prešernove ceste, nato pa bi se diagonalno po današnjem Valvasorje-

though it lay along the axis of the station building. The reason for its unsuitability probably lay in the fact that it would have been difficult to connect it to the main bridge across the Ljubljanica River at the site of what is now *Tromostovje* (the Triple Bridge). In 1876 the town council adopted a development plan for the area around the former *Mesarski most* (Butcher Bridge – now *Zmajski most*, the Dragon Bridge) and in the following years they extended the medieval *Trubarjeva cesta* (Trubar Street – formerly *Šempeterska cesta*, Saint Peter Street) and created a connection with the town along the left bank of the Ljubljanica River next to the former lyceum (today *Vodnikov trg*, Vodnik Square). Thus, in 1882, *Resljeva cesta* (Ressel Street) was opened up. A double tree-lined avenue was arranged along the street and this new feature of the town was connected with the school avenue on the other side of the Ljubljanica River into a new green public space intended for town promenades. In the following few years, a normal school was built on Ressel Street in 1884, and nearby, on fallow land, a primary school in 1889. The primary school was designed by Franc Kaudela.<sup>3</sup> Along Ressel Street, some residential buildings and detached houses were also privately built; these were considered to be among the most attractive





vem trgu mimo palače Kranjske hranilnice, zgrajene med letoma 1879 in 1880, po sedanji Tomšičevi cesti (tedanja Knafljeva cesta) priključila na Dunajsko cesto.

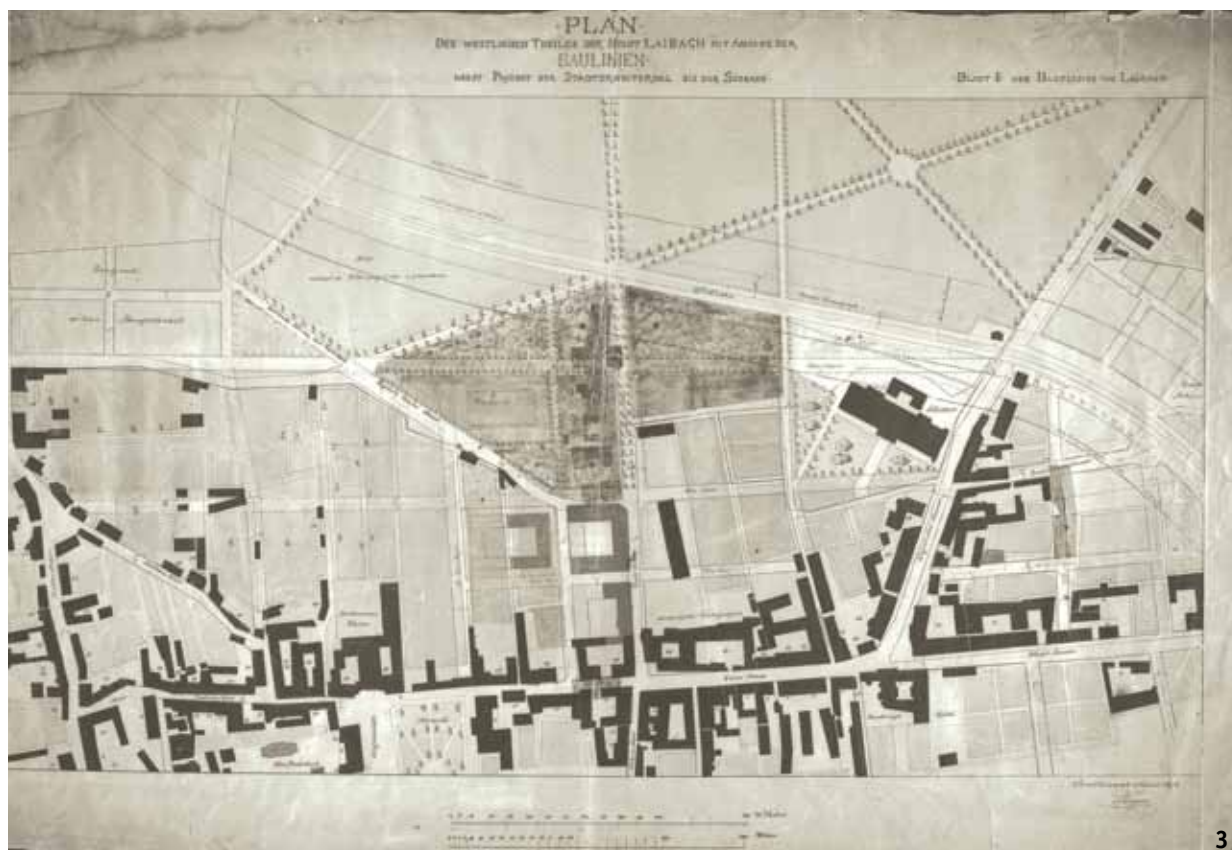
Na podlagi Treovega predloga je mestni inženir Adolf Wagner leta 1876 izdelal načrt za regulacijo ulic v zahodnem delu Ljubljane. Čeprav mestni svet načrta nikoli ni formalno sprejel,<sup>6</sup> je Kranjska stavbinska družba svoje gradbene načrte večinoma speljala po svojih zamislih na lokacijah, ki so jih sami ocenili kot najprimemnejše. Edino večje odstopanje se je zgodilo pri gradnji deželnega muzeja (današnji narodni muzej), za katerega je Kranjska stavbinska družba mestni občini podarila zemljišče. Na njem je bil leta 1888 zgrajen muzej, pred njim pa urejen park, v katerem so leta 1903 postavili Valvasorjev spomenik. Zaradi gradnje deželnega muzeja in novega deželnega gledališča (današnja opera) je bila »nova Tržaška cesta« z Dunajsko cesto povezana po trasi današnje Cankarjeve ceste (včasih Cesta cesarja Franca Jožefa).

Da mestne oblasti niso imele prave vizije o umeščanju javnih stavb v mestni prostor, dobro ponazarjajo zgodba



in Ljubljana at that time. In the 1880s, the town council also adopted a development plan for the Tabor neighbourhood, where the town's infantry barracks had to be built. At the beginning of the twentieth century, this part of the new urban plan for Ljubljana was also rounded off by its most important part: Miklošičeva cesta (Miklošič Street) – which, after its northern end was extended, connected the areas on the other side of the Ljubljanica River with the railway station and Miklošičev park (Miklošič Park; formerly Slovenski trg, Slovenian Square) next to it. It is interesting that industry developed southeast of the station building (near the former freight station): there was a match factory and later at its site a steam-powered mill, a gasworks and electrical station, and a paperboard factory. At a time when the town had not yet expanded across the entire area to the railway station, such a location suited industry. Thus, north of the railway line, there remained much vacant land: until the beginning of the

- 1 Razglednica Cankarjeve ulice, 1905 (Wikimedia Commons). [Postcard of Cankar Street, 1905 \(Wikimedia Commons\)](#).
- 2 Razglednica Kranjske hranilnice na Tomšičevi ulici, 1899, fotograf Ivan Kotar (Wikimedia Commons). [Postcard of the Carniola Savings Bank on Tomšič Street, 1899, taken by Ivan Kotar \(Wikimedia Commons\)](#).



- 3 Adolf Wagner, Mestni stavbni urad, *Regulacija ulic, stavbne črte in novogradnje v zahodnem delu Ljubljane*, 1876 (Zgodovinski arhiv Ljubljana). [Adolf Wagner, Town Building Office, Plan for streets, building line and new construction in western Ljubljana, 1876 \(Ljubljana Historical Archives\)](#).



4



5

4 Razglednica Deželnega muzeja (zdaj Narodni muzej), okrog leta 1907 (Wikimedia Commons).

Postcard of the Provincial Museum (now the National Museum), circa 1907 (Wikimedia Commons).

5 Ivan Jagodic, *Požar v deželnem gledališču*, 1887 (Muzej in galerije mesta Ljubljane).

Ivan Jagodic, *Fire at the provincial theatre*, 1887 (Ljubljana Museum and Galleries).

o požaru starega deželnega gledališča ob Kongresnem trgu in zadrege pri nadomestitvi tega z novo gledališko stavbo.<sup>7</sup> Kranjski deželni stanovi so leta 1765 po načrtih Lovrenca Pragerja postavili tako imenovano stanovsko gledališče ob poznejšem Kongresnem trgu. Gledališče se je sto let po tem preimenovalo v deželno gledališče in je leta 1887 v celoti pogorelo. Začele so se razprave o tem, ali je sploh smiselno gledališče ponovno postaviti na istem mestu glede na škodo, potrebe po večji dvorani, nove gradbene in protipožarne predpise (ki so bili glede gledališč še posebej strogi po požaru v dunajskem Ring-theatru in Narodnem gledališču v Pragi leta 1881). Da bi preverili različne možnosti, je kranjski deželni odbor naročil deželnemu stavbnemu inženirju Janu Vladimirju Hra-skyju, naj pripravi idejni načrt za gledališče na isti lokaciji. Lastniki lož pa so podobno naročilo, vendar za lokacijo v parku Zvezda, zaupali Vladimirju Walterju, arhitektu, ki je leta 1885 dokončal mestno gledališče v Celju. Končno so opustili obe možnosti in pogorišče na dražbi prodali Filharmonični družbi. Mesto je ponudilo tri lokacije za novogradnjo, vendar menda vse predaleč od mestnega središča, za zemljišče na sedanjem Krekovem trgu pa je očitno želelo iztržiti preveč. Končno so deželne oblasti s pomočjo donacije Kranjske hranilnice odkupile zemljišče na sedanji lokaciji ter med letoma 1890 in 1892 so zgradili

First World War, only the stretch along Vienna Street had been built up. Along it was the former Saint Christopher's Town Cemetery; the southern part of today's Bežigrad neighbourhood was fully urbanized only during the interwar period.

A new modern urban neighbourhood developed in the 1860s between the western arc of the railway line, which the Southern Railway traced through the as-yet undeveloped area below Rožnik Hill and Šiška Hill, and the former southern part of Vienna Street. The main construction activity in this part of Ljubljana was carried out by the Carniola Construction Company,<sup>4</sup> which was founded in 1873. Soon after it was established, it offered the town authorities concrete suggestions for laying out what are now *Cankarjeva cesta* (Cankar Street), *Tomšičeva ulica* (Tomšič Street), *Beethovnova ulica* (Beethoven Street), and *Erjavčeva cesta* (Erjavec Street). Wilhelm Treo was the company's chief architect and, among other things, he suggested that the end of *Tržaška cesta* (Trieste Street) be rerouted to intersect Vienna Street.<sup>5</sup> This radial road formerly followed its medieval route from the west, across today's *Rimska cesta* (Rome Street) and *Igriška ulica* (Ballcourt Street), where it passed through *Gradišče* (Gradišče Street) to join the former Roman *cardo*, today's *Slovenska cesta* (Slovenia Street). Treo also prepared a draft plan for this part of the town. He suggested that the extension of Trieste Street be straightened towards the north following the route of what is now *Prešernova cesta* (Prešeren Street) and that it then go diagonally across what is now *Valvasorjev trg* (Valvasor Square) past the Carniola Savings Bank building, built from 1879 to 1880, and then along what is now Tomšič Street (formerly *Knafljeva cesta*, Knaffel Street) to connect to Vienna Street.

Based on Treo's proposal, in 1876 the town engineer Adolf Wagner prepared a plan for the street layout in the western part of Ljubljana. Even though the town council never formally adopted the plan,<sup>6</sup> the Carniola Construction Company followed its own ideas and largely carried out their construction plans at locations that they judged most appropriate. The only major deviation occurred in the construction of the provincial museum (today's national museum), for which the Carniola Construction Company donated the land to the municipality. The museum was built at the site in 1888, and a park was laid out in front of it, in which a statue of Johann Weikhard von Valvasor was installed in 1903. Because of the construction of the provincial museum and the new provincial theatre (today the opera building), the "new Trieste Street" was connected to Vienna Street along the route of today's Cankar Street (formerly *Cesta cesarja Franca Jožefa*, Emperor Franz Joseph Street).

The fact that the town authorities did not have a proper vision for locating public buildings in the urban space is illustrated by the story of the fire in the old provincial theatre on Congress Square and the difficulties in replacing it with a new theatre building.<sup>7</sup> In 1765, the Carniolan Provincial Estates established the estates theatre at what later became Congress Square; it was built following a design by Lorenz Prager. One hundred years later, the theatre was renamed the provincial theatre, and in 1887 it burned to the ground. Discussions began on whether it made sense to rebuild the theatre at the same site con-

novo reprezentančno stavbo v bližini palače Kranjske hranilnice in deželnega muzeja. Vendar so gledališče umestili v mestni prostor, ne da bi izkoristili možnost, da bi novi kulturni ustanovi skupaj oblikovali nov reprezentančni mestni trg. Tretja reprezentančna stavba s kulturno vsebino v ožji okolici deželnega gledališča spet ni bila urbanistično povezana z njim. Na izteku današnje Cankarjeve ceste (nekdanj Cesta cesarja Franca Jožefa) v Tivoli je bil leta 1896 zgrajen Narodni dom (zdaj Narodna galerija) arhitekta Františka E. Škabrouta. Za ljubljansko stihjsko urejanje mesta v drugi polovici 19. stoletja je tako značilno, da ima vsaka od štirih palač v neposredni bližini (mednje štejemo še Kranjsko hranilnico) glavni vhod obrnjen na drugo ulico in na drugo stran neba. Tako je bolj po naključju kot na podlagi mestne politike nastal zameetek ljubljanske »kulturne četrti«. Sestavljale so ga posamezne



palače, za katere se zdi, da so bolj usmerjene vase kot v mestni prostor, ki jih obdaja.

Po drugi strani je res, da so kot posledica požara v starem deželnem gledališču v Ljubljani nastale tri nove reprezentančne javne stavbe: ob današnji Župančičevi ulici (slovensko) deželno gledališče Jana Vladimírja Hráskya in Antona J. Hrubyja, sodelavca arhitekturnega biroja Fellner und Helmer ter nato med letoma 1890 in 1891 na Kongresnem trgu, na prostoru nekdanjega deželnega gledališča, Filharmonija po načrtih Viljema Trea, glavnega stavbenika Kranjske stavbinske družbe (natečajni načrt je pripravil Adolf Wagner). Nazadnje se jima je pridružilo še Jubilejno gledališče cesarja Franca Jožefa (danes Drama) dunajskega arhitekta Alexandra Grafa ob Igriški ulici (1910–1911), ki so ga zgradili s pomočjo posebnega fonda Nemškega gledališkega društva.



sidering the damage, the need for a larger hall, and new construction and fire safety codes (which had been made especially strict for theatres following the fire at Vienna's Ring Theatre and Prague National Theatre in 1881). In order to investigate the various possibilities, the Carniolan provincial committee commissioned the provincial construction engineer Jan Vladimír Hráský to prepare a conceptual plan for a theatre in the same location. The loge owners commissioned a similar order, but for the location in in Star Park, from Vladimir Walter, the architect that completed the town theatre in Celje in 1885. In the end, both options were abandoned and the burned site was auctioned off to the Philharmonic Society. The town offered three locations for building a new theatre, but all of them were judged too far from the town centre, and apparently the asking price was too high for the land at what is now Krekov trg (Krek Square). Finally, with the help of a donation from the Carniola Savings Bank, the provincial authorities purchased land at the current location and built an impressive new building from 1890 to 1892, not far from the Carniola Savings Bank building and the provincial museum. However, they positioned the theatre in the urban space without utilizing the opportunity for the new cultural institutions to create a prominent new town square together. The third prominent building with a cultural function in the immediate vicinity of the provincial theatre also had no urban-planning connection with it. In 1896, the Slovenian Cultural Centre (now the National Gallery), designed by František Škabrou, was built at the end of Cankar Street at Tivoli Park. Ljubljana's uncoordinated development in the second half of the nineteenth century is thus characterized by the fact that

- 1 Razglednica s Kranjskim deželnim gledališčem (zdaj Opera), 1909 (Wikimedia Commons). [Postcard of the Carniolan Provincial Theatre \(now the Opera\), 1909 \(Wikimedia Commons\).](#)
- 2 Razglednica Narodnega doma (zdaj Narodna galerija) na Cankarjevi ulici, 1899 (Wikimedia Commons). [Postcard of the Slovenian Culture Centre \(now the National Gallery\) on Cankar Street, 1899 \(Wikimedia Commons\).](#)
- 3 Razglednica Slovenske filharmonije na Kongresnem trgu, 1900 (Wikimedia Commons). [Figure 16: Postcard of the Slovenian Philharmonic on Congress Square, 1900 \(Wikimedia Commons\).](#)
- 4 Razglednica Dramskega gledališča (nekdanje nemško Jubilejno gledališče), 1903 (Wikimedia Commons). [Postcard of the Drama Theatre \(formerly the German Jubilee Theatre\), 1903 \(Wikimedia Commons\).](#)





5 Razglednica s Koslerjevo pivovarno, 1866–1867 (Wikimedia Commons).  
**Postcard of the Kosler Brewery, 1866–1867** (Wikimedia Commons).

6 Razglednica s Tobačno tovarno, 1903 (Wikimedia Commons).  
**Postcard of the Tobacco Factory, 1903** (Wikimedia Commons).

7 Reklamni plakat za Pivovarno bratov Kosler, pred letom 1870 (Arhiv Republike Slovenije).  
**Advertisement for the Kosler Brewery, before 1870** (Archives of the Republic of Slovenia).

8 Panoramska razglednica Domobranske vojašnice na Roški cesti, 1915 (Wikimedia Commons).  
**Panoramic postcard of the Militia Barracks on Rog Street, 1915** (Wikimedia Commons).

Na kratko bomo predstavili še vprašanje umeščanja industrije v Ljubljani. Tako kot marsikje drugje je bilo tudi za slovenske dežele značilno, da prvi industrijski obrati niso nastali v mestih, temveč na podeželju, pač tam, kjer so bile na voljo surovine, vodna energija in poceni delovna sila. Šele po letu 1850 so nastali prvi večji industrijski obrati v mestih, njihovo nastajanje in razmah pa sta bila izrazitejša šele po letu 1870. Zaradi boljših transportnih možnosti se je industrija naselila v bližini železnice, v neposrednem zaledju glavnega kolodvora (npr. Bombažna predilnica in tkalnica), proge južne železnice (npr. Kolinska tovarna na vzhodu, Tobačna tovarna na zahodu), dolenske (npr. Hribarjeva tovarna pletenin) in gorenjske Rudolfove železnice proti Gorenjski in Trbižu (npr. Koslerjeva pivovarna v Spodnji Šiški, danes Pivovarna Union).

Na obrobju tedaj pozidanega mesta so se do konca stoletja naselile tudi vojašnice, na primer topniška vojašnica za Bežigradom (zgrajena med letoma 1896 in 1898 in podrti v 90. letih 20. stoletja), Domobranska vojašni-



each of the four prominent buildings in the immediate vicinity (including the Carniola Savings Bank) had its main entrance facing a different street and a different direction. Thus it was more by accident than on the basis of town policy that the beginnings of Ljubljana's "culture district" were formed. They comprised individual public buildings that seem more oriented toward themselves than toward the urban area surrounding them.

On the other hand, it is true that as a result of the fire in the old provincial theatre in Ljubljana three new prominent buildings were created. First, along today's Župančičeva ulica (Župančič Street), was the (Slovenian) provincial theatre, designed by Jan Vladimír Hráský and Antonín Hrubý, who worked for the Fellner and Helmer architectural bureau. Second was the Philharmonic building, built from 1890 to 1891 on Congress Square at the site of the former provincial theatre based on plans by Wilhelm Treo, the main architect of the Carniola Construction Company (the competition plan was prepared by Adolf Wagner). Finally, these were joined by the Emperor Franz Joseph Jubilee Theatre (today Drama), designed by the Viennese architect Alexander Graf and built along Ballcourt Street in 1910/11 with assistance from a special fund of the German Theatre Society.

A brief presentation of industrial siting in Ljubljana follows. As in many other places, in Slovenian ethnic territory it was typical that the first factories were not established in towns, but in the countryside, where there were sufficient raw materials, waterpower, and cheap labour available. It was only after 1850 that the first major industrial works were set up in towns, and their establishment and expansion strengthened only after 1870. Because of improved transport opportunities, industry relocated to nearby railway lines, in the direct proximity of the main station (e.g., the cotton mill), along the Southern Railway line (e.g., the Kolinska factory to the east, and the tobacco factory to the west), along the Lower Carniola line (e.g., the Hribar knitted goods factory), and along the Upper Carniola line (the Rudolf Railway) towards Tarvisio (e.g., the Kosler brewery in Spodnja Šiška, now the Union Brewery).

On the edge of the built-up town, military barracks were also built by the end of the nineteenth century; for example, the artillery barracks in the Bežigrad neighbourhood (built from 1896 to 1898 and pulled down in the 1990s), the militia barracks on Roška cesta (Rog Street, built from 1891 to 1899), and the town infantry barracks (formerly known as the Belgian barracks) on Metelkova ulica (Metelko Street, built from 1882 to 1895 based on plans by the town architect Adolf Wagner).



ca (nekdanj Brambovska vojašnica) na Roški (zgrajena med letoma 1891 in 1899), mestna pehotna vojašnica (nekdanj Belgijska vojašnica) na Metelkovi (zgrajena med letoma 1882 in 1895 po načrtih mestnega arhitekta Adolfa Wagnerja. Enako velja za mestne »higienske ustanove«, kot so bile mestna klavnica ob Poljanski cesti, prav tako zgrajena po načrtih Adolfa Wagnerja (1880–1881, porušena leta 2008), deželna bolnišnica ob Zaloški cesti (zgrajena leta 1895 po osrednjem načrtu arhitekta Kuna Waidmanna iz Zagreba in detajlnih načrtih deželnega inženirja Antona Klinarja<sup>8</sup>) in garnizijska bolnišnica prav tako ob Zaloški cesti.

The same is true of the town's "hygiene institutions," such as the town slaughterhouse along Poljanska cesta (Poljane Street), also designed by Adolf Wagner (built from 1880 to 1881, razed in 2008), the provincial hospital on Zaloška cesta (Zalog Street, built in 1885 following a main plan by Kuno Waidmann from Zagreb and details by the provincial engineer Anton Klinar),<sup>8</sup> and the garrison hospital, also on Zalog Street.

Ljubljana's utilities were poorly organized before the 1895 earthquake. Jan Vladimír Hráský contributed much to putting things in order; he was the provincial engineer, the head of hydraulic engineering for the Car-

**1** Razglednica mestne pehotne vojašnice na Metelkovi ulici, 1911 (Wikimedia Commons).  
**Postcard of the town infantry barracks on Metelko Street, 1911 (Wikimedia Commons).**

**2** Razglednica Deželne bolnice ob Zaloški cesti, 1918 (Panoramio Google Maps).  
**Postcard of the Provincial Hospital on Zalog Street, 1918 (Panoramio Google Maps).**

**3** Razglednica Vojaške bolnice ob Zaloški cesti, 1902 (Wikimedia Commons).  
**Postcard of the Military Hospital on Zalog Street, 1902 (Wikimedia Commons).**



Komunalno je bila Ljubljana pred potresom slabo urejena. K urejanju razmer je veliko prispeval Jan Vladimír Hráský, deželni inženir oziroma vodja vodnih zgradb kranjske deželne vlade ter hkrati mestni svetnik in predstojnik mestnega stavbnega urada. Z delnim izsuševanjem Barja so sicer nekoliko izboljšali poplavno izpostavljenost Ljubljane, vendar še ni prišlo do tega, da bi v samem mestu primerno uredili tok Ljubljanice in njenih pritokov. Mesto prav tako ni imelo dobre oskrbe s pitno vodo. Hráský je pripravil program izgradnje mestnega vodovoda in na tej podlagi je prve izvedbene načrte zanj leta 1888 pripravil inženir Oskar Smreker, v tistem času eden vodilnih stro-

niolan provincial government, and simultaneously a town councillor and head of the town building office. The partial draining of the Ljubljana Marsh somewhat reduced Ljubljana's vulnerability to flooding, but the course of the Ljubljanica River and its tributaries in the town itself was not yet suitably regulated. The town was also not well supplied with drinking water. Hráský prepared a concept for building a town water supply system, based on which in 1888 the engineer Oskar Smreker drew up initial plans for installing it. Smreker was one of the leading engineers of his time in the construction of water systems, and he worked in Germany, in Italy, and of course in the Austrian provinces. The pumping station (in the nearby village of Kleče) was built in 1890, and that was also when the first part of the Ljubljana water system started operating, expanding ever since.

The situation regarding sewage was even more critical. Some parts of the old town, such as *Stari trg* (Old Square) and *Mestni trg* (Town Square), and also Trubar Street and Poljane Street, already had covered sewers in the first half of the nineteenth century, but they were used more as storm drains. From the 1880s onwards, the planning of the town's streets – such as Ressel Street, *Zoisova ulica* (Zois Street), Cankar Street, Prešeren Street, and Erjavec Street – was accompanied by the





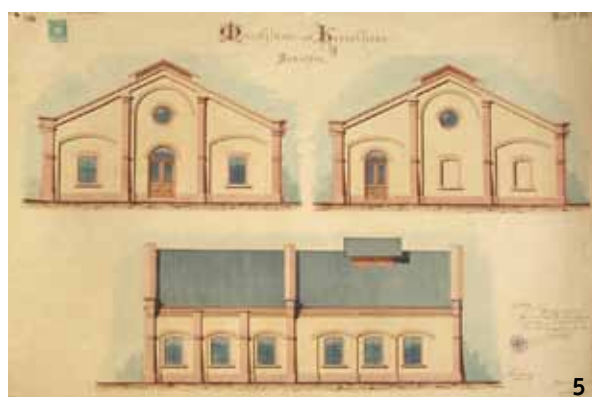


4 Razglednica s pogledom na Ljubljano pred Špitalskim mostom (danes Tromostovje), 1900 (Wikimedia Commons).

Postcard showing the Ljubljanica River in front of the Hospital Bridge (today the Triple Bridge), 1900 (Wikimedia Commons).

5 Oskar Smreker, Načrt za vodarno v Klečah, 1888 (Zgodovinski arhiv Ljubljana). Oskar Smreker, Plan for the pumping station in Kleče, 1888 (Ljubljana Historical Archives).

kovnjakov za gradnjo vodovodov. Deloval je v Nemčiji, Italiji in seveda v avstrijskih deželah. Vodarna (v Klečah) je bila zgrajena leta 1890, in takrat je začel delovati tudi prvi del ljubljanskega vodovoda, ki se je odtlej lepo širil. Stanje je bilo še bolj kritično na področju odvajanja fekalij. Posamezni deli starega mesta, kot so Stari in Mestni trg ter Trubarjeva in Poljanska cesta, so imeli pokrite kanale že v prvi polovici 19. stoletja, vendar bolj za odvajanje deževnice. Regulacijo mestnih ulic, kot so bile Resljeva, Zoisova, Cankarjeva, Prešernova in Erjavčeva, je od 80. let 19. stoletja naprej spremljalo polaganje prepustnejših kanalov, ki jih je bilo pozneje mogoče priključiti na kanalizacijsko mrežo. Načrt za sodobno izplakovalno kanalizacijo celo-



installation of better drainage channels, which were later able to be connected into the sewer network. A plan for a modern sewer system for the entire town was commissioned in 1898 from Hraský, who was already working as a professor at the technical college in Prague at the time. Hraský completed the plan in 1900. The first part of the sewer system came into operation in 1905, a wet well was built at the left Ljubljanica River bank in 1916, but Ljubljana did not receive a true sewer system until after the First World War. In place of a sewer system, in 1896 the town authorities decreed in the building code that all building owners had to provide flushing toilets and suitable septic tanks, for which the town provided financial support.<sup>9</sup>

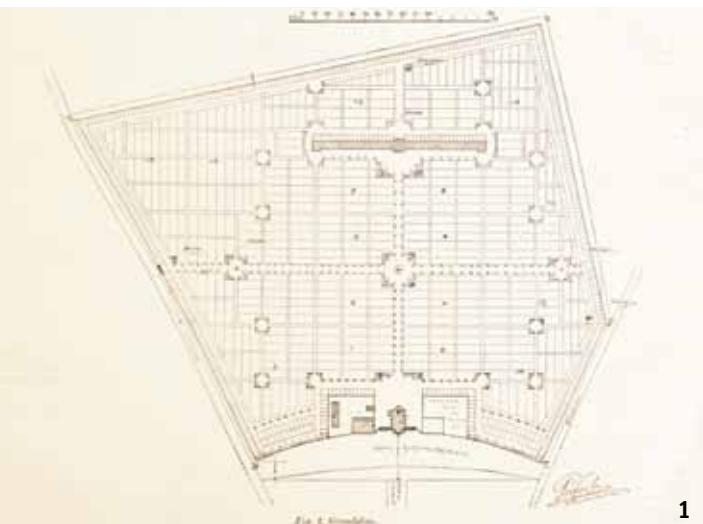
Ljubljana received other modern utilities after the 1895 earthquake, such as a (steam-driven) electric power plant, electric streetlights, and electric trams in 1898 and 1901. It is interesting that the town council selected the offer by the company Siemens und Halske, which carried out electrical engineering work on the power plant and the street lighting connected with it, to install steam engines and direct-current generators in the power plant even though in many other cases – including the power plant in Subotica – more advanced alternating current was already being used.<sup>10</sup> The reasons given for this were mostly economic. As it later turned out, direct current limited the use of electricity for the more powerful machinery required for industrial production.<sup>11</sup> Perhaps it was only a coincidence that, the same year that the town council decided to invest in the town power plant (1897), Siemens und Halske donated a festive chandelier and wall lights to the town, which adorned the newly renovated main hall in Ljubljana's town hall.<sup>12</sup>

The town authorities were also unable to solve the issue of the old cemetery at Saint Christopher's Church by the end of the century. For sanitary reasons it was no longer suitable for burials, and it was also blocking the town's expansion to the north. Ljubljana residents had to wait for a new town cemetery until 1906, when the cemetery at Holy Cross Church ("in the Ljubljana plain"; today's Žale Cemetery) was built based on plans by Ferdinand Trumler.<sup>13</sup>

Thus, at the beginning of the 1890s, Ljubljana was a relatively developed town with promising construction opportunities. This is also shown by the considerable increase in built-up land, the laying out of new streets, the arrangement of tree-lined avenues and parks, and the gradual increase in the number of new houses in the broader area: the number of houses grew from 1,002 in the town in 1857 to 1,292 in 1890; that is, it increased by 29%. The areas along Ressel Street and on the western edge of the town, including the neighbourhood with detached homes in Vrtača District, were especially attractive. What Wilhelm Treo had referred to as the "re-routing of Trieste Street" in the 1870s was realized in the form of a new town avenue called *Bleiweisova cesta* (Bleiweis Street, today Prešeren Street). This prominent street was thus laid out up to *Gospodsvetska cesta* (Maria Saal Street) even before Fabiani's proposal for laying out a Ljubljana ring road. In any case, the town's development was more random than not, and the town still adopted no comprehensive approach to planning urban territory and had no development plan in place. Public

tnega mesta so leta 1898 naročili pri Hraskyju, ki je takrat že služboval kot profesor na praški tehniški visoki šoli. Hrasky je projekt izdelal leta 1900. Prvi del kanalizacije je bil predan v uporabo leta 1905, leta 1916 so zgradili zbiralnik na levem bregu Ljubljanice, pravo kanalizacijo pa je Ljubljana dobila šele po prvi svetovni vojni. Namesto kanalizacije je mestna oblast leta 1896 s stavbnim redom predpisala, da morajo lastniki hiš poskrbeti za ureditev angleških stranišč in primernih greznic, kar je mesto tudi finančno podprlo.<sup>9</sup>

Druge sodobne komunalne pridobitve, kot so elektrarna (na pami pogon), električna cestna razsvetljava in električni tramvaj, je Ljubljana dobila po potresu, in sicer leta 1898 oziroma 1901. Zanimivo je, da se je mestni svet odločil za ponudbo izvajalca elektrotehničnega dela elektrarne in s tem povezane cestne razsvetljave podjetja Siemens und Halske, da se v elektrarno vgradijo pami stroji in agregati za enosmerni tok, čeprav so v tem času v veliko primerih, med drugim v elektrarni v Subotici, že uporabljali naprednejši dvosmerni tok.<sup>10</sup> Razlogi, ki so jih



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navajali, so bili predvsem gospodarske narave. Kot se je izkazalo pozneje, pa je enosmerni tok omejeval uporabo električnega pogona pri močnejših strojih, ki jih je zahtevala industrijska proizvodnja.<sup>11</sup> Morda je bilo le naključje, da je podjetje Siemens und Halske istega leta, ko se je mestni svet odločil o investiciji v mestno elektrarno (1897) mestu daroval svečani lestenec in stenske svetilke, ki so krasili takrat novourejeno veliko dvorano na ljubljanskem magistratu.<sup>12</sup>

Prav tako do konca stoletja mestnim oblastem ni uspelo rešiti vprašanja starega pokopališča pri svetem Krištofu, ki iz higienskih razlogov ni bilo več primerno za pokope in je poleg tega zaviralo razvoj mesta proti severu. Ljubljanci so morali na novo pokopališče čakati do leta 1906, ko je bilo predano v uporabo pokopališče pri Svetem križu (»na ljubljanskem polju« oziroma na današnjih Žalah), urejeno po načrtih arhitekta Ferdinanda Trumlerja.<sup>13</sup> Ljubljana je bila torej v začetku 90. let 19. stoletja sorazmerno razvito in za gradbeno dejavnost obetajoče mesto. To dokazuje tudi precejšnje povečanje stavbnih površin, regulacija novih ulic, urejanje drevoredov in parkov in zmerno povečanje števila novih hiš v širšem prostoru – njihovo število se je od leta 1857, ko sta v mestu stali 1002 hiši, do leta 1890 povečalo na 1292, to je za 29 %. Predvsem predela ob Resljevi cesti in na zahodnem



buildings were therefore built based more on the principle of land availability and price, and the main initiative was provided by the main developer and contractor: the Carniola Construction Company.

Several schools were built in the town, but there remained gaps, especially in vocational schooling and girls' schooling, not to mention colleges and universities. Before the 1895 earthquake, construction started on a modern general hospital, and this was finished only after the earthquake. Ljubljana lagged behind other comparable towns in the monarchy particularly with regard to municipal infrastructure and important institutions creating urban community.

The fact that the capital of Carniola needed not only a modern development plan and new building code, but also municipal infrastructure, is also confirmed by documents from when the post-earthquake building code was adopted. At that time, the procedure required adoption of the building code at the provincial level (in Ljubljana's case, by the Carniolan provincial assembly) and final confirmation by the minister of internal affairs in Vienna. The post-earthquake building code was in fact rejected at least twice by these bodies. Another source shows the reason for the rejection: apparently the provisions regarding expropriation of land in order to lay out streets and squares were too much to the detriment of those dispossessed.<sup>14</sup> The first version of the building code was submitted in June 1895, and the final version was adopted a year later.

Among the documents connected with the building code is a report by the university professor Max von Gruber, who at that time headed the hygiene department at the University of Vienna's Medical School. Gruber visited Ljubljana from July 10th to 12th, 1895 in order to ascertain for himself what the most pressing issues (in addition to earthquake recovery) were that the town authorities should address.<sup>15</sup> Gruber wrote that the town was comprised of three parts: the old town, the remainder of the town, and the part of the town in the Ljubljana Marsh. Regarding the old town, he stated that it was a typical example of former construction: the streets were narrow and dark, there was a significant danger of fires, epidemics, and the like, and the provisions for waste disposal were poor. There were open ditches serving as sewers in many yards and next to houses. Waste often

1 Ferdinand Trumler, *Tloris centralnega pokopališča pri Svetem Križu*, 1907 (*Der Bautechniker*, 1907).

Ferdinand Trumler, *Layout of the central cemetery at Holy Cross Church*, 1907 (*Der Bautechniker*, 1907).

2 Razglednica s stanovanjskimi vilami ob Erjavčevi ulici, 1899 (Wikimedia Commons).  
Postcard of elegant houses on Erjavceva Street, 1899 (Wikimedia Commons).

obrobju mesta, vključno s četrtjo z vilami na Vrtači, sta bila za tisti čas lepo urejena. To, kar je Viljem Treo v 70. letih imenoval »preložitev Tržaške ceste«, se je do 90. let uresničilo kot nova mestna avenija – Bleiweisova cesta (danes Prešernova cesta). Ta reprezentančna mestna ulica je bila tako še pred Fabianijevim predlogom za ureditev ljubljanskega cestnega obroča dejansko urejena do višine Gosposvetske ceste. Vseeno je bil mestni razvoj bolj stihijski kot ne, mesto še vedno ni imelo celovitejšega odnosa do urejanja mestnega prostora niti veljavnega regulacijskega načrta. Zato so javne stavbe gradili bolj po načelu razpoložljivosti in cenenosti zemljišč, glavno pobudo pa je imela največja investitorica in izvajalka – Kranjska stavbinska družba.

V mestu je bilo sicer zgrajenih kar nekaj šol, vendar so obstajale vrzeli, predvsem na področju obrtnega šolstva in šol za deklice, da ne govorimo o višjem in visokem šolstvu. Pred potresom so prav tako začeli graditi sodobno splošno bolnišnico, ki pa je bila končana šele po potresu. Predvsem pa je Ljubljana za drugimi primerljivimi mesti v monarhiji zaostala po komunalni opremljenosti in pomembnih mestotvornih ustanovah.

O tem, da je prestolnica Kranjske poleg modernega regulacijskega načrta in novega stavbnega reda močno potrebovala tudi komunalno ureditev, potrjujejo tudi dokumenti iz časa sprejetja popotresnega stavbnega reda. Postopek je namreč v tistem času zahteval sprejetje mestnih stavbnih redov na deželni ravni (v našem primeru v deželnem zboru Kranjske) in končno potrditev ministrstva za notranje zadeve na Dunaju. Popotresni stavbni red je bil namreč pri omenjenih pristojnih organih vsaj dvakrat zavrnjen. Iz drugega vira je razviden vzrok za zavrnitev – očitno so bile določbe glede odvzema lastništva nad zemljišči za potrebe regulacije ulic in trgov preveč v škodo razlaščenec.<sup>14</sup> Prva različica stavbnega reda je bila predložena junija 1895, končna pa je bila sprejeta čez leto dni.

flowed into neighbouring buildings. Toilets simply discharged into side lanes. From the financial point of view, it was exceptionally difficult to outfit existing buildings with suitable piping. It was therefore necessary to immediately begin rebuilding this part of the town. The proposed building code for this part of the town would have to completely satisfy sanitation requirements. The other part of the town was better in this regard; large gardens and yards extended everywhere, and the land was built up to only half or even a quarter of its capacity. Rental buildings – for example, those along Cankar Street (formerly Emperor Franz Joseph Street) or Prešeren Street (formerly Trieste Street) also had a favourable built-up ratio. Among them were some old buildings without special value or structural capacity. Plots of land were exceptionally cheap. A special issue was the marsh area: here there primarily stood forlorn and dilapidated shacks. His proposals for Ljubljana's building code included the following demands: it was necessary to ensure sufficient light and air for all spaces in a building, which among other things meant that windows could not be bricked up; apartments, including those in attics, needed to be insulated through the use of appropriate exterior and interior wall construction, and the same also applied to insulation for moisture protection; apartments had to be large enough and have an appropriate number of rooms, including their own kitchen and toilet, which meant that the building code had to define the smallest permissible size for an apartment; it was also necessary to provide for collection and removal of human waste and trash, and the town authorities had to ensure suitable construction sites for new buildings and to supervise implementation of the building codes in all respects. In his report, Gruber also suggested that the Ljubljanica River be suitably regulated and that main sewer lines be arranged on both banks of the river. He also supported the construction of a water supply system and a new provincial hospital.



3 Razglednica Bleiweisove ceste (zdaj Prešernova cesta), 1899 (Wikimedia Commons).  
Postcard of Bleiweis Street (now Prešeren Street), 1899 (Wikimedia Commons).

Med dokumenti, povezanimi s stavbnim redom, je ohranjeno poročilo univerzitetnega profesorja dr. Maksa von Gruberja, ki je v tem času vodil katedro za higieno medicinske fakultete dunajske univerze. Gruber je med 10. in 12. julijem 1895 obiskal Ljubljano in se na mestu samem prepričal, s katerim najbolj perečimi težavami (poleg popotresne obnove) se mora soočiti mestna oblast.<sup>15</sup> Tako Gruber piše o tem, da mesto sestavljajo trije deli: staro mesto, preostalo mesto in del mesta na Ljubljanskem barju. Za staro mesto pravi, da je tipičen primer nekdanje zazidave: ulice so ozke, temačne, vlada velika nevarnost požarov, epidemij in podobnega, za odstranjevanje odpadkov je slabo poskrbljeno. Na številnih dvoriščih in ob hišah so odprti jarki, ki služijo kot kanali. Nesnaga se velikokrat steka v sosednje stavbe. Stranišča se izlivajo kar v stranske komunske uličice. S finančnega stališča je izjemno težko obstoječe stavbe opremiti s primernimi napeljavami. Zato je nujno, da se takoj začne prezidava tega dela mesta. Predlog stavbnega reda za ta del mesta bi moral v celoti upoštevati higienske zahteve. Drugi del mesta je s tega stališča boljši, povsod se razprostirajo veliki vrtovi in dvorišča, zemljišča so pozidana le do polovice ali celo do četrtnine. Najemne stavbe, na primer tiste ob Cankarjevi cesti (nekdaj Cesta cesarja Franca Jožefa) ali Prešemovi cesti (nekdaj Tržaška cesta), imajo prav tako ugoden količnik zazidave. Vmes so nekatere stare stavbe brez posebne vrednosti in nosilnosti. Zemljišča so izjemno poceni. Posebno vprašanje je območje Barja – tukaj stojijo predvsem žalostne in propadajoče kolibe. Njegovi predlogi za ljubljanski stavbni red so obsegali te zahteve: zagotoviti je treba zadostno količino svetlobe in zraka za vse prostore v hišah, kar med drugim pomeni, da se okna ne sme zazidavati; stanovanja, tudi podstrešna, je treba toplotno zaščititi z uporabo primernih zidnih in stenskih konstrukcij, enako velja za zaščito pred vlago z izolacijami; stanovanja morajo biti tudi dovolj velika in imeti primerno število prostorov, vključno z lastno kuhinjo in straniščem, kar pomeni, da mora stavbni red določiti najmanjšo še dopustno velikost stanovanj; poskrbeti je treba tudi za zbiranje in odstranjevanje iztrebkov in odpadkov, mestne oblasti morajo zagotoviti primerna stavbišča za nove stavbe in imeti v vseh pogledih nadzor nad izvedbo stavbnega reda. Gruber je v poročilu še predlagal, naj se Ljubljana ustrezno regulira in naj se uredi zbira kanalizacija na obeh bregovih reke. Podprl je tudi izgradnjo vodovoda in nove deželne bolnišnice.

Mestna občina pod vodstvom župana Hribarja je v naslednjih 15 letih uspešno razrešila marsikatero od navedenih zahtev, kar je prav tako prispevalo k splošnemu izboljšanju komunalne opremljenosti, kakovosti življenja in tudi k lepši podobi mesta v očeh Ljubljančanov.

### **Ljubljana in druga mesta ob koncu monarhije**

Za primerjavo stopnje razvoja med štirimi izbranimi mesti ob koncu avstro-ogrskega obdobja, žal, ni na voljo podobnega vodnika, kot je bil Tschischkov. Namesto tega je bilo treba podatke za primerjavo zbrati iz več virov. Najprepričljivejši so statistični podatki o številu prebivalcev, in sicer za obdobje od prvega uradnega štetja do leta 1910, ko je bilo v monarhiji izvedeno zadnje štetje.<sup>16</sup>

Podatki kažejo, da je bil na začetku statističnega spremljanja, to je leta 1869, na prvem mestu Gradec, ki pa je

In the following fifteen years, the municipal authorities under the leadership of Mayor Ivan Hribar succeeded in meeting many of these demands, which also contributed to the general improvement of public amenities and the quality of life, as well as a more beautiful image of the town in the eyes of Ljubljana residents.

### **Ljubljana and other towns at the end of the monarchy**

Unfortunately, no guidebook similar to Tschischka's is available to compare the rate of development between the four selected towns at the end of the Austro-Hungarian era. Instead, it was necessary to collect data for comparison from several sources. The most indicative is statistical information on the population from the first official census until 1910, when the last census was carried out in the monarchy.<sup>16</sup>

The data indicate that, at the beginning of statistical surveys (i.e., in 1869), Graz stood in first place, but it lost this position to Trieste after 1900. The entire time, Ljubljana lagged behind Graz, but the ratio between them gradually became smaller (from 1:3 to 1:2.7). Klagenfurt maintained the same ratio with Graz the entire time: it initially stood at 1:1.2 and was only slightly larger in 1910, at 1:1.3. Overall, the population of the four towns at least doubled in just over half a century. The greatest population growth in terms of percentage was seen in Trieste and Ljubljana.

During the period examined (i.e., from the mid-nineteenth century to the end of the First World War), Klagenfurt obtained a ring road located where the town fortifications formerly stood. However, in terms of its size and the architectural ambition of the buildings built alongside it, it cannot be compared to Vienna's ring road at all. At the same time, Klagenfurt expanded spatially into its four suburbs; first toward the east, then toward the south after the railway station was built, and finally toward the west, especially along the canal connecting the town to Lake Wörth. The railway line from Maribor to Klagenfurt came into operation in 1868, and in five years it had been extended to Villach, Lienz, and Franzensfeste (now Fortezza, Italy). The station was built southeast of the old town. In 1867, the new *Bahnhofstrasse* (Station Street) was built, which connected the new part with the old town up to the east end of *Alter Platz* (Old Square). While laying out Station Street, the last remaining town gate from the sixteenth century was pulled down.<sup>17</sup> The majority of new monumental buildings were built outside the old town, starting with the courthouse in 1844 at *Heuplatz* (Hay Square), followed by the Carinthian provincial museum (the *Rudolfinum*, built from 1877 to 1884, designed by Gustav Gugitz from Klagenfurt), as well as the office of the Hüttenberg Ironworks Company at *Arnulfplatz* (Arnulf Square, built from 1873 to 1875, designed by Wilhelm Bäumer), which soon became the seat of the Carinthian provincial government, Saint John's Lutheran Church, a Gothic Revival structure (built from 1864 to 1866, designed by the architects Josef and Anton Bierbaum) along the *Lendkanal* (Wharf Canal), and finally in 1910 the Emperor Franz Joseph Jubilee Town Theatre with its Art Nouveau facade following characteristic plans designed by the Viennese architects Ferdinand Fellner and Hermann

### Število prebivalcev v obdobju 1869–1910 / Number of inhabitants in the 1869–1910 period.

	1869	1880	1890	1900	1910	Indeks / Index 1910/1869
Trst / Trieste	70.274	74.544	120.333	134.143	160.993	229
Gradec / Graz	81.119	97.791	112.069	138.080	151.781	187
Ljubljana	26.879	32.365	36.678	45.017	56.844	212
Celovec / Klagenfurt	23.302	27.137	29.511	36.057	45.161	194

prednost pred Trstom izgubil na prelomu stoletja. Ljubljana je ves čas zaostajala za Gradcem, vendar se je njen začetni zaostanek na koncu nekoliko zmanjšal (z 1 : 3 na 1 : 2,7). Celovec pa je ob vseh štetjih zaostajal v enakem razmerju. Njegov zaostanek je na začetku znašal 1 : 1,2 in leta 1910 malenkost več – 1 : 1,3. V celoti se je število prebivalcev štirih mest v dobri polovici stoletja povečalo vsaj za dvakrat. Največje povečanje, izraženo v odstotkih, sta dosegla Trst in Ljubljana.

Celovec je v obravnavanem obdobju, torej med sredjo 19. stoletja in do konca prve svetovne vojne, na prostoru nekdanjega obzidja dobil cestni obroč, vendar se ta po velikosti in arhitekturni ambicioznosti ob njem zgrajenih stavb še zdaleč ne more primerjati z dunajskim. Hkrati se je Celovec prostorsko razširil v svoja štiri predmestja, in to najprej proti vzhodu, po izgradnji železniške postaje bolj proti jugu in nazadnje še proti zahodu, predvsem ob kanalu, ki mesto povezuje z Vrbskim jezerom. Železniška proga Maribor–Celovec je bila odprta leta 1868 in čez pet let dokončana od Celovca do Beljaka, Lienza in Franzensfesta (danes v Italiji). Železniško postajo so postavili jugovzhodno od starega mesta. Leta 1867 so odprli novo Kolodvorsko cesto (Bahnhofstrasse), ki je povezala novi predel s starim delom mesta do vzhodnega izteka Starega trga (Alter Platz). Ob regulaciji Kolodvorske ceste so podrla zadnja ohranjena mestna vrata iz 16. stoletja.<sup>17</sup> Večina novozgrajenih monumentalnih stavb je nastala zunaj starega mesta, začeni s stavbo sodišča iz leta 1844 na Heuplatzu, sledil ji je koroški deželni muzej Rudolfinum (1877–1884, arhitekt Gustav Gugitz iz Celovca), nato palača Huttenberške železarske zveze na Arnulfplatzu (1873–1875, arhitekt Wilhelm Bäumer), ki je kmalu postala sedež koroške deželne vlade, neogotska evangeličanska cerkev svetega Janeza (1864–1866, arhitekta Josef in Anton Bierbaum) ob pristaniškem kanalu (Lendkanal) in končno Jubilejno mestno gledališče cesarja Franca Jožefa s secesijskim pročeljem po »tipskih« načrtih dunajskih arhitektov Ferdinanda Fellnerja in Hermanna Helmerja iz leta 1910 na Theaterplatzu. Med utilitarnimi stavbami omenimo novo deželno bolnišnico (1895) in mestno klavnico (1910), ki še vedno obratujeta. V industrijskem razvoju Celovec v tem času ni bil deležen velikega napredka. »Ekonomsko je Celovec zaostal, ko so se v deželi med drugimi vrstili znaki stagnacije na področju železo predelovalne industrije. V mestu ni bilo nobene take proizvodnje, pač pa so tu bivali lastniki fužin in deloma iz Celovca vodili in upravljali svoja podjetja.«<sup>18</sup>

V nasprotju s Celovcem si je Gradec svoj gospodarski položaj utrdil že v prvi polovici 19. stoletja s prehodom iz manufakturne v industrijsko fazo razvoja, kar mu je omogočalo dobro podlago za še večji gospodarski razmah

Helmer at *Theaterplatz* (Theatre Square). Among the utilitarian buildings, mention should be made of the new provincial hospital (1895) and the town slaughterhouse (1910), which are still in operation. Major advances were not made in Klagenfurt's industrial development during this time. "Klagenfurt's economy lagged behind because, among other things, there were signs of stagnation in the iron-processing industry in the province. There was no production of this type in the town, although foundry owners lived here and partially led and managed their companies from Klagenfurt."<sup>18</sup>

In contrast to Klagenfurt, Graz strengthened its economic position by the first half of the nineteenth century with the transition from manufacturing into the industrial phase of development, which provided the town with a good basis for even greater economic growth after the building of the Southern Railway and then two additional lines, which consolidated the importance of Graz as a transport and economic centre. Graz was primarily known for its metal processing and mechanical industries, and also for brewing, glass-making, and many small production workshops. Even more than for manufacturing, it was important as the number-two business, cultural, and administrative centre of Austria proper.<sup>19</sup> The town's ambitions to become a metropolis are reflected in new streets and squares in the former suburbs, the construction of new bridges and embankments on the Mur River, which was regulated in the town between 1874 and 1894, the construction of a new Gothic Revival town hall (built from 1886 to 1894 by the architects Alexander Wielemans and Theodor Reuter), obviously modelled on Vienna's town hall, and several business and residential buildings befitting a large town, which also imitated the style of those on Vienna's Ring Road. Some of the buildings were designed by Leopold Theyer, a professor at the state trade school in Graz; Theyer built in Ljubljana, *Filipov dvorec* (Filip Mansion)<sup>20</sup> and *Kresija* (the Provincial Administration Building), and he also renovated the main hall in the town hall. Graz received a new building with the Joanneum provincial museum together with a provincial library (built from 1890 to 1895 based on plans by August Gunolt), a monumental courthouse in the "German style" on the bank of the Mur River (built from 1889 to 1893, designed by Alexander Wielemans) and nearby a large new central post office (built from 1885 to 1887), the plans for which were created by the Viennese architect Friedrich Setz, who also prepared the plans for Ljubljana's new central post office. Just before the end of the century, Graz also received a large new town theatre (built from 1887 to 1899) designed by the Fellner und Helmer bureau in Vienna, and its construction was

po izgradnji južne železnice in nato še dveh prog, ki sta utrdili pomen mesta kot prometnega in gospodarskega središča. Gradec je bil znan predvsem po kovinsko-predelovalni in strojni industriji ter tudi po pivovarstvu, steklarstvu in številnih manjših proizvodnih obratih. Še bolj kot zaradi proizvodnje je bil pomemben kot drugo največje poslovno, kulturno in upravno središče ožje Avstrije.<sup>19</sup> Mestne ambicije po tem, da bi postal velemesto, ponazarjajo nove ulice in trgi v nekdanjih predmestjih, ureditev novih mostov in nabrežij Mure, ki so jo v mestu regularili med letoma 1874 in 1894, izgradnja nove neogotske mestne hiše, ki se je očitno zgledovala po dunajski mestni hiši (1886–1894, arhitekta Alexander Wielemans in Theodor Reuter), več velemestnih poslovno-stanovanjskih stavb, ki so prav tako posnemale slog dunajskega Ringa. Nekaj hiš je načrtoval tudi Leopold Theyer, profesor na graški državni obrtni šoli, ki je v Ljubljani zgradil Filipov dvor<sup>20</sup> in Kresijo, obnovil pa je tudi glavno dvorano v mestni hiši. Gradec je dobil novo stavbo štajerskega deželnega muzeja Joanneuma, skupaj z deželno knjižnico (1890–1895 po načrtih Augusta Gunolta), monumentalno, v »nemškem slogu« zgrajeno sodno palačo na obrežju Mure (1889–1893, arhitekt Alexander Wielemans) in v njeni bližini mogočno pošto centralo (1885–1887), za kateri je načrte izdelal dunajski arhitekt Friedrich Setz, ki je pripravil tudi načrte za ljubljansko glavno pošto. Tudi v Gradcu so tik pred prelomom stoletja po načrtih dunajskega biroja Fellner und Helmer zgradili veliko novo mestno gledališče (1887–1899), in tudi tam je gradnja finančno omogočila deželna hranilnica. Omeniti velja še veleblagovnico Kastner und Öhler (1894–1895) arhitekta Friedricha Sigmundta, ki je v Ljubljani zgradil Urbančevo veleblagovnico.

To, kar je Gradec bistveno ločilo od drugih prestolnic, je bilo njegovo visoko šolstvo in prek njega njegov intelektualni potencial. Trst in Ljubljana sta si v zadnjih desetletjih avstrijske monarhije močno prizadevala od



financed by the provincial savings bank. Mention should also be made of the Kastner & Öhler department store (built from 1894 to 1895) by Friedrich Sigmundt, who also built the Urban department store in Ljubljana.

The thing that distinguished Graz from other capitals was its university and thereby its intellectual potential. In the last decades of the Austrian Monarchy, Trieste and Ljubljana tried hard to obtain consent from Vienna to establish their own universities, but they did not succeed, primarily due to political and ethnic reasons. Graz had been a university centre since the seventeenth century. Its first faculty (the Faculty of Medicine) was founded in 1863; this was followed by other faculties, and in the second half of the nineteenth century Graz received a university, which was the third in the monarchy after Prague and Vienna. At the same time, the Graz technical college developed out of the Joanneum Museum. The two institutions soon received two new monumental public

**1** Razglednica Špitalske ulice s Kresijo in Filipovim dvorom, okrog leta 1900 (zbirka razglednic Milene Žnidaršič). Postcard of Hospital Street with the Provincial Administration Building and the Filip Mansion, around 1900 (Milena Žnidaršič postcard collection).

**2** Razglednica nekdanje Glavne pošte ob Slovenski cesti, 1906 (Digitalna knjižnica Slovenije – dLib.si). Postcard of the former Main Post Office on Slovenia Street, 1906 (Digital Library of Slovenia, dLib.si).



Dunaja dobiti soglasje za ustanovitev univerze, vendar predvsem iz politično-nacionalnih razlogov brez uspeha. Gradec je bil visokošolsko središče že od 17. stoletja naprej. Prva (medicinska) fakulteta je bila ustanovljena leta 1863, tej so sledile še druge, in tako je Gradec v drugi polovici 19. stoletja dobil univerzo, ki je bila za praško in dunajsko tretja v monarhiji. Vzporedno se je iz Joanneuma razvila graška tehniška visoka šola. Ustanovi sta kmalu dobili novi monumentalni palači, prvo, zgrajeno med letoma 1891 in 1895 po načrtih Karla Köchlina in Wilhelma von Rezorija (tudi avtorja prvega idejnega načrta za Kranjski deželni muzej v Ljubljani) in drugo med letoma 1885–1888 po načrtih Johanna Wista.

Gradec je pred Ljubljano in Celovcem prednjačil tudi po komunalni opremljenosti. Med drugim je prvi dobil električno razsvetljavo in tramvaj. V predmestju St. Leonhard je bila zgrajena največja splošna bolnišnica v monarhiji. Leta 1892 je začelo delovati osrednje mestno pokopališče, za katero je leta 1886 načrte izdelal arhitekt Carl Lauzil, direktor graške državne obrtne šole. Najpomembnejše pa je, da so mestne oblasti že dovolj zgodaj spoznale pomen dobre lokacijske in regulacijske politike. Tako so graško industrijo umeščale predvsem v predmestje na zahodnem bregu Mure, medtem ko je bilo vzhodno predmestje namenjeno četrti z vilami. Oba mestna predela sta bila med seboj dobro povezana z mostovi. Med letoma 1870 in 1900 se je razvoj osredotočil na predel južno od starega mesta. Za sprehajalce sta bila urejena grajski grič in mestni park na prostoru nekdanjega obrambnega jarka. Že leta 1875 je Josef Wastler za Gradec pripravil urbanistični načrt, kmalu mu je sledil še načrt graškega gradbenega urada.<sup>21</sup> Čeprav načrta nista bila uradno sprejeta, sta usmerjala mestni razvoj. Po letu 1880 so okoli mestnega jedra trasirali in postopoma izgradili sklenjen cestni obroč, ki so ga na severu in jugu povezali z novima mostovoma preko Mure. Skratka, v urbanističnem, arhitekturnem in komunalnem pogledu je bil Gradec precej razvitejši od Ljubljane, kaj šele od Celovca.

Trst je bil v obravnavanem obdobju med najbolj cvetočimi mesti Srednje Evrope.<sup>22</sup> Bil je gospodarsko močno, mondeno, v vseh pogledih udobno in lepo mesto. Hkrati so v njem zorele kali njegovega zatona v obliki močnega iredentističnega gibanja, ki je grozilo, da bo spodkopalo njegove primerjalne prednosti. Avstrijska oblast je veliko vložila v mesto, predvsem v njegovo pristaniško in drugo infrastrukturo. Med letoma 1879 in 1893 so po načrtih in pod vodstvom Friedricha Bömchesa, ki je bil prej višji inšpektor družbe Južna železnica, pozneje pa je postal vodja izgradnje tržaškega pristanišča in tudi njegov direktor, obnovili in na novo zgradili pristanišče s pomoli, valobrani in drugimi napravami. Ta dela so zahtevala tudi porušitev prvotne, res da provizorične glavne železniške postaje. Novo so zgradili leta 1887 po načrtih Wilhelma Flatticha, glavnega projektanta družbe Južna železnica. V zaledju pristanišča in železniške postaje so nastajali industrijski in predelovalni obrati, nova skladišča, veletrgovine in ladjedelnice. Med najprestižnejšimi je bila vsekakor ladjedelnica avstrijskega Lloydja, po beneškem zgledu imenovana Arsenal. Zgrajena je bila med letoma 1853 in 1860 po načrtih na Danskem rojenega arhitekta Hansa Christiana Hansena, starejšega brata bolj slavnega Theophila von Hansena, ki se je uveljavil kot eden glavnih arhitektov dunajskega Ringa.

buildings; the first was built from 1891 to 1895 following designs by Karl Köchlin and Wilhelm von Rezori (also responsible for the first draft plan for the Carniolan Provincial Museum in Ljubljana), and the second from 1885 to 1888 based on plans by Johann Wist.

Graz was also ahead of Ljubljana and Klagenfurt with regard to public amenities. Among other things, it was the first to receive electric lighting and trams. The largest hospital in the monarchy was built in Graz's St. Leonhard suburb. The town's central cemetery came into use in 1892; it was designed in 1886 by Carl Lauzil, the director of Graz's state trade school. Most important, however, was that the town authorities had already recognized the significance of good location and planning policy sufficiently early. Thus, Graz's industry was primarily placed in the suburb on the left bank of the Mur River, whereas the eastern suburb was reserved for neighbourhoods of detached houses. Both parts of the town were well-connected by bridges. Between 1870 and 1900, development concentrated on the section south of the old town. Castle Hill and the town park, located on top of the former defensive moat, were laid out for walkers. In 1875, Josef Wastler drafted an urban plan for Graz, shortly followed by another plan drafted by Graz building office.<sup>21</sup> Although they were not officially adopted, they directed the town's development. After 1880 a ring road was laid out and gradually built around the town core; to the north and south it was connected to the two new bridges over the Mur River. In short, from the urban planning, architectural, and public amenities points of view, Graz was significantly more developed than Ljubljana, let alone Klagenfurt.

During this period, Trieste was among the most flourishing towns in central Europe.<sup>22</sup> It was economically powerful and cosmopolitan, and was a comfortable and beautiful town in all respects. At the same time, the germs of its decline were developing in the form of a powerful iredentist movement, which threatened to undermine its competitive edge. The Austrian authorities invested a great deal in the town, especially in its port and other infrastructure. Between 1879 and 1893, following plans by Friedrich Bömches – who had previously been the senior inspector for the Southern Railway Company, and who was later in charge of building the port in Trieste and also served as its director – the port was renovated and rebuilt with breakwaters, jetties, and other infrastructure. This project also required demolishing the original (albeit provisional) central railway station. The new one was built in 1887 following plans by Wilhelm Flattich, the head project engineer for the Southern Railway Company. Industrial and processing plants, new warehouses, wholesale enterprises, and shipyards developed in the hinterland of the port and the railway station. Among the most prominent of these was the Austrian Lloyd company's Arsenal Shipyard, named after the Venetian Arsenal. It was built from 1853 to 1860 based on plans by the Danish-born architect Hans Christian Hansen, the elder brother of the well-known Theophil von Hansen, who made his reputation as one of the main architects of Vienna's Ring Road.

Large-scale construction and planning took place in Trieste. Buildings were created for banks, insurance companies, and the seats of other companies and offices.

V Trstu se je tudi sicer na veliko gradilo in urejalo. Nastajale so palače bank, zavarovalnic, sedežev drugih družb in uradov. Večinoma so načrte zanje pripravili znani dunajski arhitekti. Primer gradbene velikopoteznosti je tako imenovani Veliki trg (Piazza Grande, zdaj Piazza Unità d'Italia), na katerem ob mogočni mestni hiši arhitekta Giuseppeja Brunija (1871–1875) stoji palača avstrijskega Lloydja kot simbol gospodarske moči monarhije. Palačo so zgradili med letoma 1881 in 1883 po načrtih dunajskega arhitekta Heinricha von Ferstla.

Med komunalnimi pridobitvami Trsta omenimo le znameniti openski tramvaj, ki je povezoval središče mesta z Opčinami in to vlogo še vedno opravlja. Tramvaj je začel voziti leta 1902 kot kombinirani električni tramvaj in hkrati zobata železnica; še danes je velika tržaška znamenitost. Za Ljubljano ne bomo ponavljali tega, kar je zapisano v tem poglavju ali bo v naslednjih poglavjih, zato naj podamo le kratko oceno dosežkov štirih mest v drugi polovici 19. stoletja in v začetku prejšnjega stoletja.

Končna primerjava pokaže, da sta v tem času Trst in Gradec po vseh merilih urbanega razvoja še povečala prednost pred Ljubljano in Celovcem. Ljubljana je sicer napredovala v smeri, da postane nacionalna prestolnica, kar pa ji je uspelo šele v prihodnjih obdobjih. Tudi Celovec se je v moderno mesto razvil šele pred kratkim, in to predvsem na račun bližine turistično privlačnega Vrbskega jezera, kot podpora razvoju celovške univerze in na podlagi pametne mestne »zelen« politike. »Izguba« južne Štajerske po letu 1918 Gradcu očitno ni škodovala. V zadnjem obdobju je mesto še dodatno pridobilo mednarodno veljavo z vpisom na Unescov seznam svetovne dediščine in s tem, da je bilo leta 2003 evropska prestolnica kulture. Še največ je po letu 1918 izgubil Trst. Najprej je izgubil vlogo avstrijskega okna v svet, po priključitvi dela Primorske nekdanji skupni državi pa je izgubil še ožje gospodarsko zaledje in postal obmejno mesto. Kljub vsemu je ohranil svoj urbanistični in arhitekturni značaj, kar je prej rezultat načrtno mestne politike kot pomanjkanja sodobnih zamisli in sredstev.

## Opombe

- <sup>1</sup> Franz Tschischka, *Der Gefährte auf Reisen in dem österreichischen Kaiserstaate. Für Reisende jeden Standes und Zweckes nach den neuesten und bewährtesten Quellen bearbeitet*, Dunaj, 1834. O Tschischkovem vodniku je pisala tudi Melita Pivec Stelè, *Vodnik leta 1834 o Sloveniji*, *Kronika*, 1961, 9(3), str. 187–190.
- <sup>2</sup> Karl Tietz je bil učenec Teophila von Hansena. Leta 1866 so po njegovih načrtih zgradili Schneiderhaus na Kärnerringu 9, ki je bil kmalu preurejen v hotel (zdaj Hotel Ana). Renate Wagner-Rieger, *Wiens Architektur im 19. Jahrhundert*, Österreichischer Bundesverlag für Unterricht, Wissenschaft und Kunst, Dunaj, 1970, str. 199.
- <sup>3</sup> *Arhitektura in urbanizem v Ljubljani od omembe v pisnih virih leta 1144 do potresa 1895*, katalog razstave, Zgodovinski arhiv Ljubljana, 1994, str. 24.
- <sup>4</sup> Največ podatkov o dejavnosti družbe je na voljo v knjižici, izdani ob petindvajsetletnici družbe: *Denkschrift über die Thätigkeit der Krainische Baugesellschaft während des ersten Viertel-Jahrhundertes ihres Bestandes 1873–1898*, Ljubljana, 1898.
- <sup>5</sup> Vlado Valenčič, *Gradbeni razvoj Ljubljane od dograditve južne železnice do potresa leta 1895*, *Kronika*, 9(3), 1969, str. 136, in Jože Suhadolnik, *Arhitektura in urbanizem v Ljubljani v drugi polovici 19. stoletja (od 1848 do 1995) in arhivsko gradivo Zgodovinskega arhiva v Ljubljani*, *Kronika*, 48(3), 2000, str. 109.
- <sup>6</sup> Prav tam, str. 138 oziroma 111.

For the most part, the plans for them were prepared by Viennese architects. One example of ambitious architecture was Trieste's *Piazza Grande* (Big Square, now *Piazza Unità d'Italia*, Unity of Italy Square), where, next to the magnificent town hall designed by Giuseppe Bruni and built from 1871 to 1875, stands the office of the Austrian Lloyd company as a symbol of the monarchy's economic power. The structure was built from 1881 to 1883 and was designed by the Viennese architect Heinrich von Ferstel.

Among the public amenities of Trieste, it suffices to mention the well-known Trieste–Opicina tramway, which connected the town centre with the community of Villa Opicina, and still performs this function today. The tramway was put into operation in 1902 as a combination of an electric tram and a funicular. It is still a major attraction of Trieste today.

For Ljubljana there is no need to repeat what has already been noted in this chapter or what appears in the following chapters, and so it suffices to offer a brief assessment of the achievements of the four towns in the second half of the nineteenth century and the beginning of the twentieth century.

A final comparison shows that, by all measures of urban development, during this time Trieste and Graz increased their advantage over Ljubljana and Klagenfurt. Ljubljana made progress in the direction of becoming a national capital – which, however, it only achieved in later periods. Klagenfurt also developed into a modern town only recently, primarily thanks to the nearby tourist attraction of Lake Wörth, as support for the development of the university in Klagenfurt, and on the basis of smart urban "green" policy. The "loss" of Lower Styria after 1918 apparently did not harm Graz. In recent times the town has acquired additional international prestige through entry onto the UNESCO World Heritage List and by being designated the European Capital of Culture in 2003. It was Trieste that lost the most after 1918. First of all, it lost its role as the Austrian window to the world and, after the annexation of part of the Littoral by Yugoslavia it also lost its immediate economic hinterland and became a border town. Despite all of this, it retained its urban and architectural character, which is more the result of urban policy than a lack of modern ideas and means.

## Notes

- <sup>1</sup> Franz Tschischka, *Der Gefährte auf Reisen in dem österreichischen Kaiserstaate. Für Reisende jeden Standes und Zweckes nach den neuesten und bewährtesten Quellen bearbeitet*, Vienna, 1834. Tschischka's guidebook was also written about by Melita Pivec Stelè (*Vodnik leta 1834 o Sloveniji*, *Kronika*, 1961, 9(3), pp. 187–190).
- <sup>2</sup> Karl Tietz was a student of Teophil von Hansen. In 1866 the *Schneider'sche Haus* (Schneider Building) at Carinthia Ring no. 9 was built based on his plans, and was soon converted into a hotel (now the Grand Hotel). Renate Wagner-Rieger, *Wiens Architektur im 19. Jahrhundert*, Österreichischer Bundesverlag für Unterricht, Wissenschaft und Kunst, Vienna, 1970, p. 199.
- <sup>3</sup> *Arhitektura in urbanizem v Ljubljani od omembe v pisnih virih leta 1144 do potresa 1895*, exhibition catalogue, Zgodovinski arhiv Ljubljana, 1994, p. 24.
- <sup>4</sup> The most information about the company is available in the book issued for the company's twenty-fifth anniversary: *Denkschrift über die Thätigkeit der Krainische Baugesellschaft während*



- <sup>7</sup> O tem je podrobno pisal Damjan Prelovšek, Stavba deželnega gledališča v Ljubljani, *Kronika*, 1978, 28, str. 159–166.
- <sup>8</sup> Der Bautechniker; Zentralorgan für das österreichische Bauwesen, Zeitschrift für Bau- und Verkehrswesen, Technik und Gewerbe, Dunaj, 1895, str. 831.
- <sup>9</sup> Judita Šega, *Zdravstvene in higienske razmere v Ljubljani (1895–1910)*, Ljubljana, 1993, str. 89.
- <sup>10</sup> Fran Govekar, Miljutin Zamik (ur.), *Ljubljana po potresu; 1895–1910*, Ljubljana, s. a., str. 121.
- <sup>11</sup> Tako je bilo leta 1905 v Ljubljani registriranih 835 odjemalcev elektrike za razsvetljavo in 49 odjemalcev gonilnega toka (poleg mestne razsvetljave in tramvaja seveda). Prav tam, str. 125.
- <sup>12</sup> Jelka Pirkovič, Mestno dvorano prenavljajo, mar ne?, *Zgodovina za vse*, 1996, 2, str. 44.
- <sup>13</sup> Der Bautechniker; Zentralorgan für das österreichische Bauwesen, Zeitschrift für Bau- und Verkehrswesen, Technik und Gewerbe, Dunaj, 1907, str. 693–694.
- <sup>14</sup> Fran Govekar, Miljutin Zamik (ur.), *Ljubljana po potresu; 1895–1910*, Ljubljana, s. a., str. 134.
- <sup>15</sup> Avstrijski državni arhiv na Dunaju, zbirka Ministerium des Innern – 14 Bauwesen (Bauordnungen), 2962/95 Bauordnung der Landeshauptstadt Laibach.
- <sup>16</sup> Za Trst in Gradec so podatki povzeti po Williamu H. Hubbard, Der Wachstumsprozess in den Österreichischen Gross-Städten 1869–1910, v Peter Cristian Ludz (ur.), *Soziologie und Sozialgeschichte*, Opladen, 1972, str. 387. Za Celovec glej podatke na spletni strani avstrijskega statističnega urada Statistic Austria, za Ljubljano pa *Krajevni leksikon Slovenije*, II., Ljubljana, 1972, str. 297.
- <sup>17</sup> Podatki za Celovec so povzeti po Siegfriedu Hartwagnerju, *Klagenfurt – Stadt; ihre Kunstwerke, Historischen Lebens- und Siedlungsformen*, Celovec, 1994.
- <sup>18</sup> Avguštin Malle, Celovec – mesto na robu etičnih mej, *Od Maribora do Trsta 1850–1914*, Maribor, 1997, str. 85.
- <sup>19</sup> Podatki o mestnem razvoju Gradca so povzeti predvsem po publikaciji Gerharda M. Dienes (ur.), Graz, *Translokal – 9 Städte im Netz 1848–1918*, Gradec, 1996.
- <sup>20</sup> Filipov dvor ima v Gradcu svojega »dvojčka« – palačo graške hranilnice, imenovano »Kaiserhof« (1897), ki ima prav tako mešano stanovanjsko-poslovno namembnost, kavarno v pritličju in podobno arhitekturno oblikovanje.
- <sup>21</sup> Sokratis Dimitriou (ur.), *Stadterweiterung von Graz: Gründerzeit*, Gradec, 1979, str. 27.
- <sup>22</sup> Tudi za Trst je večina podatkov povzeta po publikaciji Gerharda M. Dienes (ur.), Graz, *Translokal – 9 Städte im Netz 1848–1918*, Gradec, 1996.
- des ersten Viertel-Jahrhunderts ihres Bestandes 1873–1898, Ljubljana, 1898.
- <sup>5</sup> Vlado Valenčič, Gradbeni razvoj Ljubljane od dograditve južne železnice do potresa leta 1895, *Kronika*, 9(3), 1969, p. 136, and Jože Suhadolnik, Arhitektura in urbanizem v Ljubljani v drugi polovici 19. stoletja (od 1848 do 1995) in arhivsko gradivo Zgodovinskega arhiva v Ljubljani, *Kronika*, 48(3), 2000, p. 109.
- <sup>6</sup> Ibid., pp. 111, 138.
- <sup>7</sup> For more detailed information, see Damjan Prelovšek, Stavba deželnega gledališča v Ljubljani, *Kronika*, 1978, 28, pp. 159–166.
- <sup>8</sup> Der Bautechniker; Zentralorgan für das österreichische Bauwesen, Zeitschrift für Bau- und Verkehrswesen, Technik und Gewerbe, Vienna, 1895, p. 831.
- <sup>9</sup> Judita Šega, *Zdravstvene in higienske razmere v Ljubljani (1895–1910)*, Ljubljana, 1993, p. 89.
- <sup>10</sup> Fran Govekar & Miljutin Zamik (eds.), *Ljubljana po potresu; 1895–1910*, Ljubljana, no year, p. 121.
- <sup>11</sup> In 1905 there were 835 registered electricity users for lighting in Ljubljana and forty-nine for powering machinery (in addition to the town lighting and the town trams, of course); *ibid.*, p. 125.
- <sup>12</sup> Jelka Pirkovič, Mestno dvorano prenavljajo, mar ne? *Zgodovina za vse*, 1996, 2, p. 44.
- <sup>13</sup> Der Bautechniker; Zentralorgan für das österreichische Bauwesen, Zeitschrift für Bau- und Verkehrswesen, Technik und Gewerbe, Vienna, 1907, pp. 693–694.
- <sup>14</sup> Fran Govekar & Miljutin Zamik (eds.), *Ljubljana po potresu; 1895–1910*, Ljubljana, no year, p. 134.
- <sup>15</sup> Austrian state archives in Vienna, collection: Ministerium des Innern – 14 Bauwesen (Bauordnungen), 2962/95 Bauordnung der Landeshauptstadt Laibach.
- <sup>16</sup> For Trieste and Graz, information is taken from William H. Hubbard, Der Wachstumsprozess in den Österreichischen Gross-Städten 1869–1910, in Peter Cristian Ludz (ed.), *Soziologie und Sozialgeschichte*, Opladen, 1972, p. 387. For Klagenfurt, see the information on the website of the Austrian Statistical Office, Statistic Austria, and for Ljubljana *Krajevni leksikon Slovenije*, vol. 2, Ljubljana, 1972, p. 297.
- <sup>17</sup> Information for Klagenfurt is taken from Siegfried Hartwagner, *Klagenfurt – Stadt; ihre Kunstwerke, Historischen Lebens- und Siedlungsformen*, Klagenfurt, 1994.
- <sup>18</sup> Avguštin Malle, Celovec – mesto na robu etičnih mej, *Od Maribora do Trsta 1850–1914*, Maribor, 1997, p. 85.
- <sup>19</sup> Information about the urban development of Graz is primarily taken from Gerhard M. Dienes (ed.), *Translokal – 9 Städte im Netz 1848–1918*, Graz, 1996.
- <sup>20</sup> The Filip Mansion has a counterpart in Graz: the office of the Graz savings bank, known as the *Kaiserhof* (built in 1897), also has a mixed residential and business character, with a café on the ground floor and a similar architectural style.
- <sup>21</sup> Sokratis Dimitriou (ed.), *Stadterweiterung von Graz: Gründerzeit*, Graz, 1979, p. 27.
- <sup>22</sup> For Trieste as well, most information is taken from Gerhard M. Dienes (ed.), *Translokal – 9 Städte im Netz 1848–1918*, Graz, 1996.

# Maks Fabiani

IN ROJSTVO  
MODERNE NARODNE  
PRESTOLNICE

Medtem ko je v prvem poglavju predstavljen razvoj mesta pred potresom leta 1895, se drugo poglavje osredotoča na obdobje po letu 1890 do začetka prve svetovne vojne. To je bil čas, v katerem se je Ljubljana iz provincialnega središča, ki je imelo bolj ali manj nemški značaj in podeželsko podobo, preobrazila v slovensko nacionalno prestolnico z vsemi lastnostmi modernega mesta. V tem obdobju sta mesto močno zaznamovali dve pomembni osebnosti, župan Ivan Hribar in arhitekt Maks Fabiani, v arhitekturi mesta pa se je uveljavil nov slog – secesija.

# Max Fabiani

AND THE BIRTH OF  
A MODERN NATIONAL  
CAPITAL

Chapter one presents the development of Ljubljana before the 1895 earthquake, and chapter two focuses on the period between 1890 and the start of the First World War. This was the period when Ljubljana transformed itself from a provincial centre with a more or less German character and a rural atmosphere into a Slovenian national capital with all of the qualities of a modern town. During this period, the town was strongly influenced by two important personalities, Mayor Ivan Hribar and the architect Max Fabiani, and a new style was established in the town's architecture: the Vienna Secession.



## Uvod

Obdobje na prehodu iz 19. v 20. stoletje je bilo eno najzanimivejših obdobji v zgodovini evropskih mest in tudi Ljubljane. To je bil čas velikih političnih in družbenih sprememb, emancipacijskih prizadevanj narodov in nacionalnih gibanj, hitre mestne rasti in razvoja meščanstva, gospodarskega napredka, tehnoloških inovacij, množične proizvodnje, razvoja znanosti in spremenjenega odnosa človeka do narave, kulturnega razcveta in novih idej v umetnosti, ki so se širile s pomočjo svetovne trgovine, svetovnih in mednarodnih razstav, tiska itd.

To je bil »včerašnji svet«, ki ga je Stephan Zweig<sup>1</sup> v svoji knjigi opisal tako:

»Vera v nepretrgani in nezadržni ‚napredek‘ je zares imela za tisto obdobje moč religije; v napredek so verovali bolj ali manj kot v sveto pismo, in njegov evangelij se je zdel neizpodbitno odkazan vsak dan z novimi čudeži znanosti in tehnike. Zares je bil proti koncu tega stoletja splošni vzpon vedno vidnejši, vedno hitrejši, vedno mnogovrstnejši. Ponoči so gorele po cestah električne žarnice namesto motnih leščerb, trgovine so prodrle s svojim zapeljivim novim bleskom v predmestja; že je lahko govoril človek s človekom v daljavo, že je čudovito naglo brzel dalje z vozom brez konja, že se je vzpel v zračne višave v uresničeni Ikarovi sanji. Udobje je prodiralo iz odličnih hiš v meščanske domove, ni bilo več treba nositi vode iz vodnjakov ali s hodnikov niti s težavo prižgati ognja na ognjišču; higiena se je širila, nesnaga je izginjala. Ljudje so postali lepši, močnejši, bolj zdravi, odkar je šport utrjeval njihova telesa; vedno redkeje si videl na cestah pohablence in nakazane ljudi. A vse te čudeže je ustvarila znanost, veliki varuh napredka. Tudi na socialnem področju je šlo navzgor: iz leta v leto je dobival posameznik nove pravice, sodstvo je ravnalo mileje in celo največji problem, beda širokih množic, se ni več zdel nepremagljiv. Vedno širši krogi so dobivali volilno pravico in s tem možnost, da zakonito branijo svoje koristi. Sociologi in znanstveniki so tekmovali, da bi pomagali proletariatu do čim bolj zdravega in srečnejšega življenja. Ali je torej čudno, če se je stoletje opajalo z lastnimi uspehi in občutilo vsako končano desetletje samo kot stopnjo v novo, še popolnejšo dobo? V povratek barbarstva, kot so vojne med narodi Evrope, so ljudje prav tako malo verovali kot v čarovnice in strahove.«

## Ljubljana – upravno, politično in gospodarsko središče Kranjske

Ljubljana je bila v drugi polovici 19. stoletja manjše provincialno središče in sedež deželne vlade. Ob popisu prebivalstva leta 1869 je imela komaj 26.879 prebivalcev. Čeprav se je njeno prebivalstvo do leta 1910 skoraj podvojilo, je bila na prehodu stoletja med pomembnejšimi avstro-ogrskimi mesti komaj na 28. mestu.<sup>2</sup> Prednjo so bila mesta, kot so Trst, Gradec, Linz, Plzen, Temišvar in celo Pulj. Danes je Ljubljana večino teh mest po številu prebivalcev že močno prehitela, saj kot državna prestolnica šteje že več kot 270.000 prebivalcev in se uvršča med srednje velika evropska mesta.

Ljubljansko meščanstvo je bilo v prvi polovici 19. stoletja pretežno nemško.<sup>3</sup> Nemščina je bila uradni jezik uprave in trgovine ter tudi pogovorni jezik meščanstva, ne samo

## Introduction

The transition from the nineteenth to the twentieth century was one of the most interesting periods in the history of European towns, including Ljubljana. This was a time of great political and social changes, emancipatory strivings by ethnic groups and nationalist movements, rapid



urban growth and the development of the middle class, economic advances, technological innovations, mass production, the development of science and changes in man's relationship to nature, cultural flourishing and new ideas in art, which spread through the help of global trade, world and international exhibitions, the press and other means. This was the "world of yesterday", which Stephan Zweig<sup>1</sup> described as follows:

One began to believe more in this "progress" than in the Bible, and its gospel appeared ultimate because of the daily new wonders of science and technology. In fact, at the end of this peaceful century, a general advance became more marked, more rapid, more varied. At night the dim street lights of former times were replaced by electric lights, the shops spread their tempting glow from the main streets out to the city limits. Thanks to the telephone one could talk at a distance from person to person. People moved about in horseless carriages with a new rapidity; they soared aloft, and the dream of Icarus was fulfilled. Comfort made its way from the houses of the fashionable to those of the middle class. It was no longer necessary to fetch water from the pump or the hallway, or to take the trouble to build a fire in the fireplace. Hygiene spread and filth disappeared. People became handsomer, stronger, healthier, as sport steeled their bodies. Fewer cripples and maimed and persons with goiters were seen on the streets, and all of these miracles were accomplished by science, the archangel of progress. Progress was also made in social matters; year after year new rights were accorded to the individual, justice was administered more benignly and humanely, and even the problem of problems, the poverty of the great masses, no longer seemed insurmountable. The right to vote was being accorded to wider circles, and with it the possibility of legally protecting their interests. Sociologists and professors competed with one another to create

**1** Ljubljana v prihodnosti (Zgodovinski arhiv Ljubljana). Ljubljana in the future (Ljubljana Historical Archives).



**2** Portret župana Petra Grassellija, 1882 (fotoarhiv Marca Pozzetta).  
Portrait of Mayor Peter Grasselli, 1882 (Marco Pozzetto photo archives).

**3** Mestna hranilnica, prva slovenska bančna ustanova, 1903–1904, arh. Josip Vancaš (foto: B. Zupančič).  
Town Savings Bank, the first Slovenian banking institution, 1903–1904, architect: Josip Vancaš (photo: B. Zupančič).

nemške, ampak tudi slovenske gospode, znamenje višje izobrazbe, slovensko so govorili le z deklami, hlapci in služinčadjo. Tudi na zunaj je mesto dajalo nemški videz – imena ulic, lokalov, trgovin so bila izključno nemška. Slovenščina se je začela v javnem življenju uveljavljati šele v drugi polovici stoletja, ko so se po sprejetju zakona o zemljiški odvezi (1867) začeli v mesto pospešeno priseljevati prebivalci z etnično homogenega slovenskega podeželja in se je v mestu začela spreminjati etnična struktura. Ob koncu stoletja je tako slovensko prebivalstvo po številu že prehitelo nemško.<sup>4</sup> Leta 1882 so Slovenci že dosegli zmago na volitvah v mestni svet in izvolili prvega slovenskega župana Petra Grassellija.

Odnosi med nemškim in slovenskim prebivalstvom so bili v Ljubljani zelo napeti. Nasprotja so proti koncu stoletja postajala vse večja, kar je vodilo v ustanavljanje vzporednih nemških in slovenskih kulturnih ustanov. Ljubljana je tedaj dobila ločeni gledališči, slovensko in nemško, slovenski in nemški narodni dom, slovensko glasbeno matico in nemško filharmonijo. Take ustanove so bile značilne tudi za druga etnično mešana avstro-ogrska mesta, na primer Trst, Prago, Brno, Zagreb, Bratislavo, Krakov in Budimpešto, v katerih so podobno kot v Ljubljani mestne občine ali »nacionalne« organizacije podpirale predvsem umetnost in kulturo iste nacionalne skupine. Na Češkem je bila etnična polarizacija še ostrejša, tako da sta delovala celo ločena šolska sistema.<sup>5</sup> V Ljubljani so etnična trenja doživela višek leta 1908 v protestih, v okviru katerih so mladi od trgovcev zahtevali odstranitev nemških napisov. Čeprav je bilo ob koncu stoletja nemško prebivalstvo že v manjšini, pa je bilo še vedno gospodarsko močnejše ter je imelo v svojih rokah večino gospodarskega in finančnega kapitala. K njegovi gospodarski moči so prispevale tudi tuje bančne ustanove, med katerimi je bila najpomemb-



nejša Kranjska hranilnica. Šele ustanovitev prvih slovenskih bančnih ustanov, npr. Mestne hranilnice ljubljanske, Ljudske posojilnice, kmečke posojilnice, Banke Slovenije in drugih, v katerih je prevladoval domači kapital, je pospešila tudi razvoj slovenskega gospodarstva. Na splošno je bila Ljubljana v 19. stoletju gospodarsko slabo razvita. V prvi polovici stoletja je imela le tri večje industrijske obrate in šele v drugi polovici stoletja, zlasti

healthier and happier living conditions for the proletariat. Small wonder, then, that this century sunned itself in its own accomplishments and looked upon each completed decade as the prelude to a better one. There was as little belief in the possibility of such barbaric declines as wars between the peoples of Europe as there was in witches and ghosts.

### **Ljubljana: The administrative, political and economic centre of Carniola**

In the second half of the nineteenth century, Ljubljana was a small provincial centre and the seat of a provincial government. In the 1869 census it had a population of 26,879. Even though its population had almost doubled by 1910, at the turn of the century it ranked only twenty-eighth among the major Austro-Hungarian towns.<sup>2</sup> Ahead of it were towns such as Trieste, Graz, Linz, Plzeň, Timișoara and even Pula. Today Ljubljana has greatly surpassed most of these cities because, as a national capital with a population of over 270,000, it ranks among medium-large European cities.

In the first half of the nineteenth century, Ljubljana's middle class was predominantly ethnically German.<sup>3</sup> German was the official language of administration and trade, and was also the language of daily communication among the middle class and not only ethnically German, but also Slovenian upper class, and was considered a mark of higher education. Slovenian was only used when talking to servants. The town also had an outwardly German appearance: the names of the streets, taverns and shops were exclusively German. Slovenian started to become established in public life only after the mid-nineteenth century, when the law on the full abolition of serfdom was adopted (in 1867) and people from the ethnically homogenous Slovenian countryside began increasingly moving into the town, which started changing its ethnic structure. By the end of the century, the number of Slovenian inhabitants had thus already surpassed the German population.<sup>4</sup> In 1882, the Slovenians already won the town council elections, with Peter Grasselli being elected Ljubljana's first Slovenian mayor.

The relations between Ljubljana's German and Slovenian populations were very tense. The oppositions became increasingly greater by the end of the century, which led to the establishment of parallel German and Slovenian cultural institutions. At that time, Ljubljana received separate theatres (Slovenian and German), Slovenian and German cultural centres, a Slovenian music society and a German philharmonic. These institutions were also characteristic of other ethnically mixed Austro-Hungarian towns, such as Trieste, Prague, Brno, Zagreb, Bratislava, Krakow and Budapest, in which, similar to Ljubljana, the towns' authorities or "national" organisations primarily supported the art and culture of the same ethnic group. In Bohemia, the ethnic polarisation was even more pronounced, with even two separate school systems in place.<sup>5</sup> In Ljubljana, the ethnic frictions reached a high point in 1908 with protests in which young people demanded that shop owners remove German signs.

Even though the German population was already a minority by the end of the century, it was still economically more powerful and held most of the economic and finan-

pa po izgradnji električne centrale (1898), se je začela industrijsko hitreje razvijati. Tovarne (Tobačna, Žabkarjeva livarna, Kolinska tovarna hranil, bombažna predilnica in tkalnica, plinarna, elektrarna), ki so zasedle obširna zemljišča na obeh straneh železniške proge, so v začetku 20. stoletja sklenile obroč okrog mesta. Povzročile so, da se je mesto začelo pospešeno širiti navzven proti Viču, Bežigradu, Šiški in Mostam.

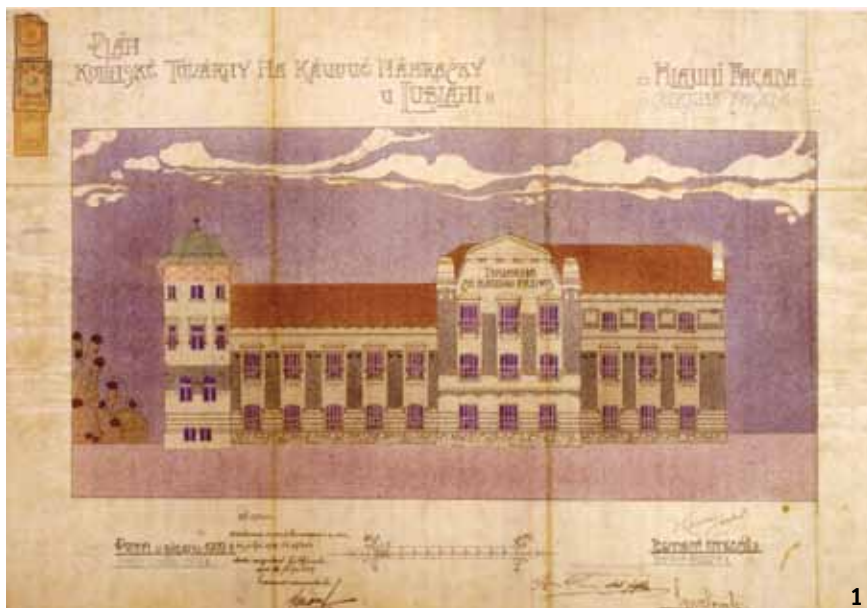
Rast mesta je povzročala številne težave, ki jih je mestna občina v zadnji četrtini stoletja začela uspešno reševati. Leta 1890 je zgradila vodovod, na katerega je bilo leta 1910 priključenih že več kot 77 % hiš. Graditi je začela kanalizacijo, tlakovati ceste in trge, urejati parke in zasajati drevorede, zgradila je novo sodobno mestno klavnico, javno kopalnico, mestno in vojaško bolnišnico, mestno ubožnico, skratka skrb za izboljšanje higienskih in zdravstvenih razmer je bila med prioritetai mestnega razvoja že pred potresom, po njem pa se je še povečala.

## **Intelektualno in kulturno središče Kranjske**

Spremembe v političnem, gospodarskem in družbenem življenju so se izražale tudi v intelektualnem in kulturnem razvoju meščanstva. V 19. stoletju se je izjemno zmanjšala nepismenost. Na ravni slovenskega prebivalstva je bilo ob koncu 18. stoletja še 93 % prebivalstva nepismenega, leta 1890 pa le še 15 %. Osnovno šolstvo je bilo dostopno tako rekoč vsem, 90 % otrok je tedaj že obiskovalo osnovno šolo. V drugi polovici 19. stoletja se je začelo oblikovati tudi slovensko izobraženstvo. Leta 1910 je slovenska izobraževalna struktura že pokrivala tako rekoč vsa področja.<sup>6</sup> Slovenci so bili na prehodu iz 19. stoletja še vedno močno navezani na cesarsko prestolnico. Dunaj je bil četrto največje mesto na svetu, središče intelektualnega, kulturnega in umetniškega življenja. Bil je izrazito večkulturno mesto, tam je živelo 16 narodov in še več etničnih manjšin, ki so odločilno prispevale k njegovemu intelektualnemu in umetniškemu življenju.<sup>7</sup>

Okoli leta 1900 je na avstrijskih univerzah študiral 652 študentov, od teh skoraj dve tretjini na Dunaju. Tam so bile tedaj štiri fakultete (pravna, filozofska, medicinska in teološka), več akademij in visokih šol. Številnim študentom s Kranjske je študij na dunajski univerzi omogočila zasebna štipendijska ustanova Luke Knaflja (1621–1671), slovenskega duhovnika, ki je deloval v bližini Dunaja in je vse svoje premoženje s hišo v središču Dunaja zapustil v korist kranjskih študentov. Slovenskim študentom so kot meceni in mentorji pomagali tudi nekateri slovenski izobraženci, ki so na Dunaju živeli in delali (npr. Rajko Nahtigal, France Kidrič, Ivan Prijatelj).

Slovenci so se na Dunaju vključevali v številne umetniške in intelektualne kroge, različna združenja in ustanove in v njih tudi dejavno sodelovali. Mnogi so si v cesarski prestolnici po končanem študiju ustvarili uspešno kariero kot univerzitetni profesorji, zdravniki, inženirji, podjetniki, iznajditelji ali umetniki. Na Dunaju se je oblikovala slovenska literarna moderna z Ivanom Cankarjem, Josipom Murnom Aleksandrovom, Dragotinom Kettejem in Otonom Župančičem, tam so se prvič uspešno predstavili slovenski impresionisti z Rihardom Jakopičem, združeni v skupini Sava in dosegli priznanje, preden so jih doma sploh opazili. Na Dunaju se je šolala tudi prva generacija slovenskih arhitektov, Maks Fabiani, Janez Jager in Jože



1

cial capital in its hands. Its economic power was contributed to by foreign banking institutions, which included the most important one, the Carniolan Savings Bank. It was only the establishment of the first Slovenian banking institutions (e.g., the Ljubljana City Savings Bank, the People's Loan Bank, the Farmer's Loan Bank, the Slovenia Bank and others), in which domestic capital prevailed, that also accelerated the development of Slovenian businesses.

In general, Ljubljana was economically poorly developed in the nineteenth century. In the first half of the century, the town had only three large industrial facilities, and it was only in the second half of the century, especially after the construction of the power station (in 1898), that industry started developing more quickly. Industries (a tobacco factory, the Žabkar foundry, the Kolinska food processing plant, a cotton mill, a gasworks and a power plant), which occupied considerable land on both sides of the railway, ringed the town by the beginning of the twentieth century. They gave the impetus for the town's accelerated expansion outwards towards what are now the Vič, Bežigrad, Šiška and Moste districts.

The growth of the town caused numerous problems that the municipality began solving successfully in the last quarter of the century. A water system was built in 1890, and by 1910, more than 77% of buildings were connected to it. Work started on building a sewer system, paving streets and squares, arranging parks and planting avenues. A modern new town slaughterhouse was built, a public swimming pool, a town and military hospital, and a town poorhouse – in short, care to improve the sanitary and health conditions was among the priorities in the town's development even before the earthquake, and these efforts were increased afterwards.

## **The intellectual and cultural centre of Carniola**

The changes in political, economic and social life were also reflected in the intellectual and cultural development of the townsfolk. There was a massive decrease in illiteracy in the nineteenth century. Among ethnic Slovenians, at the end of the eighteenth century 93% of the population was still illiterate, but by 1890 only 15%. Primary education was practically accessible to all, and 90% of children

**1** Kolinska, tovarna hranil, 1909–1910, arh. Čenek Krička, kolorirana risba pročelja (fotoarhiv Kolinske). Kolinska food processing plant, 1909–1910, architect: Čenek Krička, coloured drawing of the facade (Kolinska photo archives).

**2** Avgust Berthold, *Portrait of Ivan Cankar*, 1911 (fotoarhiv Mateja Vozliča). Avgust Berthold, *Portrait of Ivan Cankar*, 1911 (Matej Vozlič photo archives).



2



3



- 3** Avgust Berthold, *Portret slikarja Riharda Jakopiča*, 1904 (fotoarhiv Mateja Vozliča). Avgust Berthold, *Portrait of painter Rihard Jakopič*, 1904 (Matej Vozlič photo archives).

- 4** Portret Maksa Fabianija, 1910 (Ustanova Maks Fabiani). Portrait of Max Fabiani, 1910 (Max Fabiani Foundation).

- 5** Slovensko delavsko pevsko društvo Slavec, 1910 (Zgodovinski arhiv Ljubljana). Slavec Slovenian workers' singing society, 1910 (Ljubljana Historical Archives).

- 6** Vila Wettach, 1903, arh. Alfred Bayer (Zgodovinski arhiv Ljubljana). Wettach mansion, 1903, architect: Alfred Bayer (Ljubljana Historical Archives).

Plečnik. Maks Fabiani in Jože Plečnik sta na Dunaju dosegla višek svoje kariere.

Dunaj je na prehodu stoletja močno vplival na slovensko umetnost. V književnosti, slikarstvu, kiparstvu, glasbi in arhitekturi so ustvarjalce njihova umetnostna prizadevanja prvič tesneje povezala z evropskimi, in slovenska umetnost se je prvič v zgodovini neposredno soočila s sodobnimi evropskimi umetnostnimi tokovi. Slovenci so na Dunaju večinoma ohranjali močno nacionalno zavest in so se po končanem študiju vračali domov, kjer so v zadnjih desetletjih pred prvo svetovno vojno odločilno pripomogli k živahnemu kulturnemu in umetniškemu preporodu.

V nasprotju s prestolnico je bilo družabno in kulturno življenje v Ljubljani v 19. stoletju precej skromno. Šele proti koncu stoletja je postalo bolj razgibano in živahno. K temu so prispevale različne novoustanovljene kulturne ustanove (deželni muzej, gledališča, filharmonija, glasbena matica ...), kulturna in umetniška društva, pevski zbori in tudi različna športna društva.



V Ljubljani pogoji za umetniško ustvarjanje niso bili ugodni, v mestu ni bilo umetniške šole ne akademije, razen Cesarsko-kraljeve državne obrtne šole in zasebne slikarske šole, ki jo je v svoji vili na Tomšičevi 13<sup>8</sup> med letoma 1896 in 1914 vodil dunajski slikar Heinrich Wettach<sup>9</sup>. Mesto prav tako ni imelo umetnostne galerije, v kateri bi slikarji ali kiparji svoja dela lahko predstavili javnosti. Razstavljali so lahko le v izložbah posameznih bolj osveščenih trgovcev, npr. v založbi knjigarnarja in prvega slovenskega založnika Lavoslava Schwentnerja, ki je imel knjigarno na



were already attending primary schools. In the second half of the nineteenth century, a Slovenian educated class also started to take shape. In 1910, the Slovenian educational structure already covered more or less all areas.<sup>6</sup> At the end of the nineteenth century, Slovenians were still strongly tied to the imperial capital. Vienna was the fourth-largest city in the world, and the centre of intellectual, cultural and artistic life. It was an expressly multicultural city; sixteen major ethnic groups lived there as well as smaller ethnic minorities, which had a decisive impact on the city's intellectual and artistic life.<sup>7</sup>

Around 1900 there were 652 students at Austrian universities, of whom nearly two-thirds were in Vienna. There were four faculties there at the time (law, philosophy, medicine and theology), and several academies and colleges. Many students from Camiola were able to study in Vienna on a scholarship set up by Luka Knafelj (a.k.a. Lucas Knaffel, 1621–1671), a Slovenian Roman Catholic priest that worked near Vienna and left all of his property and his house in central Vienna to the benefit of students from Camiola. Some other Slovenian intellectuals that lived and worked in Vienna (e.g., Rajko Nahtigal, France Kidrič and Ivan Prijatelj) served as patrons and mentors for Slovenian students.

In Vienna, Slovenian students joined many artistic and intellectual circles, and various societies and institutions, and also played an active role in them. After graduating, many of them created successful careers for themselves in the imperial capital as university professors, physicians, engineers, inventors or artists. Slovenian modernist literature was born in Vienna with Ivan Cankar, Josip Mum (pen name Aleksandrov), Dragotin Kette and Oton Župančič, and it was there that the Slovenian impressionists with Rihard Jakopič, gathered in the Sava group, first successfully displayed their works, achieving recognition before they were noticed at home at all. Vienna was also where the first generation of Slovenian architects was educated: Max Fabiani, John Jager and Jože Plečnik. Fabiani and Plečnik reached the apex of their careers in Vienna.

Vienna had a strong influence on Slovenian art at the turn of the century. In literature, painting, sculpture, music and architecture, artists first closely connected their creative efforts with European ones, and for the first time in history Slovenian art came into direct contact with contemporary European artistic currents. In Vienna, Slovenians largely preserved their strong ethnic awareness and returned home after graduating, where in the final decades before the First World War they made a decisive contribution to the dynamic cultural and artistic revival. In contrast to the capital, Ljubljana's social and cultural life in the nineteenth century was rather meagre. It was only toward the end of the century that it became more dynamic and active. This was partially the result of various newly founded cultural institutions (the provincial museum, theatres, the philharmonic, the music society and others), cultural and artistic societies, choirs and various sports clubs.

In Ljubljana, the conditions for artistic creation were not favourable. There was neither an art school nor an academy in the town, except for the Royal and Imperial State Trade School and a private painting school, which the Viennese painter Heinrich Wettach conducted at his

Dvomem trgu, od leta 1904 pa v pritličju Mestne hranilnice. Pred letom 1900 je edino Ivana Kobilca uspela organizirati razstavo svojih del v mestni hiši.

Na likovnem področju so se razmere začele spreminjati, ko so se v Ljubljano s študija v Münchnu vrnili Rihard Jakopič, Ivan Grohar, Matija Jama in Matej Sternen in si začeli prizadevati za izboljšanje umetniških razmer. Skupaj z drugimi sodobnimi umetniki so leta 1899 ustanovili Društvo slovenskih umetnikov in leta 1900 v dvorani mestnega doma organizirali prvo slovensko umetniško razstavo. Odločilna prelomnica v likovnem življenju prestolnice pa je bilo odprtje prve umetniške galerije – Jakopičevega paviljona v Tivoliju leta 1909, ki ga je na svojo pobudo in z lastnimi sredstvi zgradil Rihard Jakopič po načrtih, ki jih je brezplačno prispeval Maks Fabiani. V njej sta Jakopič in Ferdo Vesel odprla umetniško šolo, razstavni del paviljona pa je redno gostil domače in tuje umetniške razstave, ki so pri javnosti vzbudile zanimanje za sodobno umetnost.



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Jakopičev paviljon je bil nato skoraj 50 let najpomembnejše likovno središče v Ljubljani, dokler ga niso zaradi prestavitve železnice v začetku šestdesetih let prejšnjega stoletja podrli, in do danes ni dobil ustreznega naslednika.

Umetnostno prebujanje v majhnih provincialnih mestih monarhije je proti koncu 19. stoletja zaradi naraščajočih nacionalnih nasprotij in v prizadevanju za ohranitev enotnosti države začela spodbujati tudi osrednja oblast na Dunaju, saj se je začela zavedati prednosti, ki so jih različne kulture prinašale posebnemu značaju monarhije. Morda je k temu prispevala tudi avstrijska predstavitev na svetovni razstavi v Parizu. Ta je navdušila francosko publiko zaradi »izjemne umetniške atmosfere«, ki so jo ustvarjali tako različni, vendar v celoto povezani prispevki različnih narodnosti večletni države. O avstrijski predstavitvi je revija *L'Art décoratif* zapisala: »Njena izvirnost, njen okus je v tem, da vsako ljudstvo najde nekaj sebe v celoti /.../ Medtem ko drugi vzbujajo občudovanje, spoštovanje, zanimanje, radovednost, Dunaj očara.«<sup>10</sup> V istem članku je avtor objavil tudi sliko Fabianijeve ureditve cesarskega salona (Salon d'honneur), za katero je slovenski uspešni arhitekt dobil tudi glavno nagrado (Grand Prix), in dodal, da instalacije avstrijske sekcije »izkazujejo čast arhitekturnemu okusu«. Fotografijo je objavila tudi revija *Art & Décoration*,<sup>11</sup> kratko novico o nagradi pa tudi *Slovenski narod*:<sup>12</sup> »Znani diplomovani arhitekt g. Maks Fabiani iz Kobdilja na Krasu je dobil na svetovni razsta-



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mansion at what is now *Tomšičeva ulica* (Tomšič Street) no. 13<sup>8</sup> between 1896 and 1914.<sup>9</sup> The town also had no art gallery where painters or sculptors could display their work to the public. They were able to display them only in the shop windows of more artistically conscious merchants; for example, at the printing office of the bookstore owner and the first Slovenian publisher, Lavoslav Schwentner, who had his shop on *Dvorni trg* (Court Square), and after 1904 on the ground floor of the town savings bank. Until 1900, Ivana Kobilca was the only artist that managed to exhibit her works at the town hall.

Conditions started to change in the visual arts when Rihard Jakopič, Ivan Grohar, Matija Jama and Matej Sternen returned to Ljubljana from studying in Munich and started working to improve the artistic conditions. Together with other contemporary artists, they established the Slovenian Artists Society, and in 1900 they held the first Slovenian art exhibition in the town hall. A decisive watershed in the capital's artistic life was the opening of the first art gallery – the Jakopič Pavilion in Tivoli Park in 1909 – which Rihard Jakopič built at his own initiative and with his own funds, using the designs that were contributed pro bono by Max Fabiani. In it, Jakopič and Ferdo Vesel opened an art school, and the exhibition section of the pavilion regularly hosted art exhibitions from Slovenia and abroad, which roused public interest in contemporary art. For the next fifty years, the Jakopič Pavilion was the most important visual arts centre in Ljubljana. It was torn down in the early 1960s due to relocation of the railway line and has had no proper successor to this day.

Toward the end of the nineteenth century, due to growing oppositions between ethnic groups and efforts to preserve the unity of the state, the central authorities in Vienna also started promoting the artistic awakening in small provincial towns of the monarchy after it became aware of the advantages that various cultures contributed to the special character of the monarchy. Perhaps this was also contributed to by the Austrian presentation at the world's fair in Paris. This created enthusiasm among the French public because of its "exceptional artistic atmosphere", which was created by such varied but

**1** Slovenska umetniška razstava leta 1900 v Mestnem domu v Ljubljani, fotograf Ivan Kotar (Narodna galerija).

1900 Slovenian art exhibition at the Slovenian Cultural Centre in Ljubljana, photo: Ivan Kotar (National Gallery).

**2** Razstava v Jakopičevem paviljonu (Muzej in galerije mesta Ljubljane). Exhibition at the Jakopič Pavilion (Ljubljana Museum and Galleries).



3 Fabianijeva ureditev častnega avstrijskega paviljona (Salon d'honneur) na svetovni razstavi v Parizu leta 1900 (*Art & Décoration*, 1905).

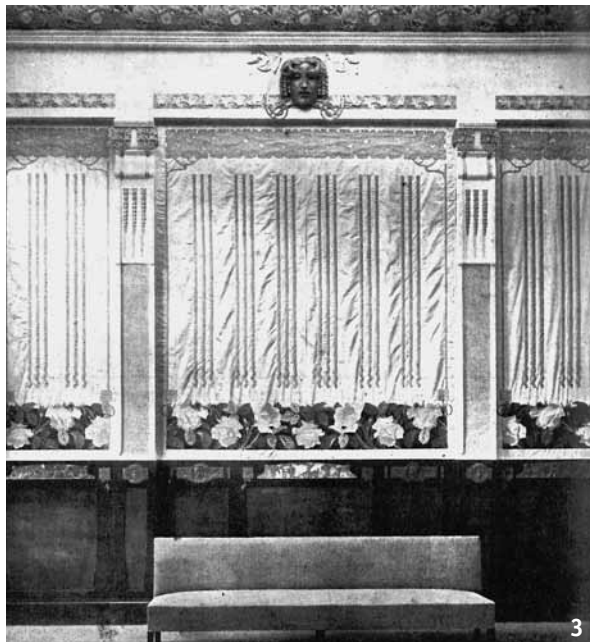
Fabiani's arrangement of the Austrian Court of Honour (Salon d'honneur) at the world's fair in Paris, 1900 (*Art & Décoration*, 1905).

4 Josip Germ, *Obisk cesarja Franca Jožefa I. v Ljubljani po potresu leta 1895* (Narodna galerija).

Josip Germ, *Emperor Franz Joseph I visiting Ljubljana after the 1895 earthquake* (National Gallery).

5 Ljubljana po potresu (Zgodovinski arhiv Ljubljana).

Ljubljana after the earthquake (Ljubljana Historical Archives).



vi v Parizu za nekatere interieur-načrte, med njimi tako zvani dvorni salon (izdelan po tvrdki Portois in Fix), v avstrijskem paviljonu Grand Prix (veliko darilo). Rojaku, ki dobiva toliko priznanja, kjer se oglasi, je le čestitati na tem novem uspehu.«

### Potres leta 1895 in popotresna prenova

Na arhitektumem in urbanističnem področju je prelomnico pomenil potres, ki je leta 1895 močno prizadel Ljubljano. Porušil ali tako poškodoval, da jih ni bilo več mogoče popraviti, je več kot 10 % hiš. Potres je razvoj mesta začasno zavrl, vendar je po prvem pretresu mestna oblast v njem zaznala priložnost za temeljito prenovu mesta. Ljubljana je po potresu obiskal cesar Franc Jožef I. Za obnovo je mestna občina iz državne blagajne pridobila pomembna sredstva, pri državnih oblasteh pa izposlovala ugodna posojila in davčne olajšave za vse, ki so morali poškodovana poslopja napol ali v celoti podreti in sezidati na novo. Finančno pomoč so prispevala tudi številna mesta in največje finančne ustanove s Češke, Hrvaške, Primorske, Moravske,



overall connected contributions from various peoples in the multi-ethnic state. Regarding the Austrian entry, the journal *L'Art décoratif* wrote that "Its originality, its taste lies in the fact that each people finds something of itself in the whole . . . The others awaken wonder, respect, interest and curiosity, whereas Vienna charms."<sup>10</sup> In the same article, the author also published a photo of Fabiani's arrangement of the imperial salon (*Salon d'honneur*), for which Fabiani received the grand prize, adding that the installations in the Austrian section "pay homage to architectural taste". The photo was also published by the journal *Art & Décoration*,<sup>11</sup> and a brief report on the prize also appeared in the newspaper *Slovenski narod*:<sup>12</sup> "The well-known architecture graduate, Mr. Max Fabiani from Kobdilj on the Karst Plateau, received the grand prize at the world's fair in Paris for certain interior plans, including the so-called court salon (created by the firm Portois & Fix) at the Austrian pavilion. Our countryman, who receives so much acclaim wherever he exhibits, is to be congratulated on this new success."

### The 1895 earthquake and post-earthquake reconstruction

The earthquake that greatly damaged Ljubljana in 1895 had a decisive impact on architecture and urban planning. Over 10% of the town's buildings were destroyed or damaged beyond repair. The earthquake temporarily brought the town's development to a stop, but after the initial shock the town authorities saw an opportunity in it



for the town's thorough reconstruction. Emperor Franz Joseph I visited the town after the earthquake. The Municipality of Ljubljana received substantial funding from the state budget for reconstruction, and negotiated favourable loans and tax breaks from the state authorities for everyone that was forced to tear down damaged buildings in part or entirely and rebuild them. Financial assistance was also forthcoming from many other towns, and from the largest monetary institutions in Bohemia, Croatia, the Littoral, Moravia, Silesia, Carinthia, Styria, Tyrol and Hungary.<sup>13</sup> Architects and builders started coming to the town from various parts of the monarchy, and construction activity flourished. Between 1890 and 1900, the number of buildings doubled in comparison to a decade earlier, and by 1910 had even tripled. Wide paved streets with pavements, some flanked by tree-lined avenues, and four-, five- and six-storey buildings changed the old rural character of the town.

The town also expanded administratively after the earthquake. In 1896, the village of Vodmat was annexed by the city, and in 1905 the town authorities purchased Ljubljana Castle from the provincial authorities.

iz Šlezije, s Koroške, Štajerske, Tirolske in tudi Ogrske.<sup>13</sup> V mesto so začeli prihajati arhitekti in stavbeniki iz različnih delov monarhije, gradbena dejavnost je zacvetela. Med letoma 1890 in 1900 se je število hiš v primerjavi s prejšnjim desetletjem podvojilo, do 1910 pa celo potrojilo. Široke tlakovane ulice s stranskimi pločniki, nekatere obdane z drevoredi, ter tri-, štiri- in petnadstropne hiše so spremenile stari podeželski videz mesta.

Mesto se je po potresu tudi upravno razširilo. Leta 1896 je bil v njegove administrativne meje vključen Vodmat, leta 1905 pa je mestna občina od deželnih oblasti odkupila Ljubljanski grad.

### Prvi splošni regulacijski načrt mesta

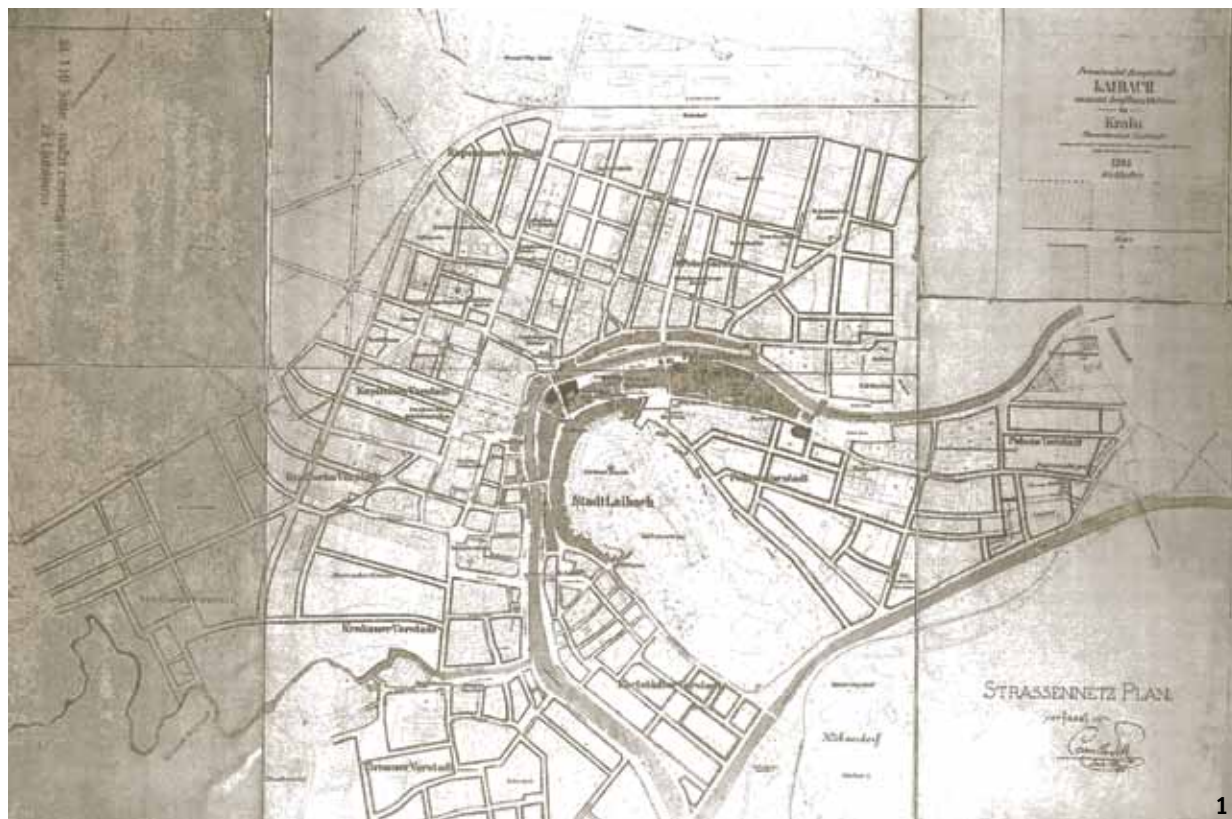
Do konca 19. stoletja Ljubljana ni imela enotnega regulacijskega načrta. Mesto je rastle po delih in se širilo na podlagi delnih regulacijskih načrtov iz središča navzven proti Tivoliju na zahodu in proti železniški postaji na severu, medtem ko se je južni del mesta urejal in izgrajeval bolj ali manj stihijsko.

Čeprav je bila izdelava enotnega regulacijskega načrta že od sredine stoletja naprej na dnevnem redu sej mestnega sveta in se je potreba po takem načrtu že dolgo pred potresom kazala za zelo nujno, je šele potres mestno občino spodbudil, da se je tega projekta lotila hitro in odločno. Takoj je bilo jasno, da mestni stavbinski odsek tej nalogi ne bo kos, zato je mestni svet z županom Grassellijem prosil društvo inženirjev in arhitektov na Dunaju, naj predlaga imena urbanistov, ki bi bili pripravljeni izdelati splošni regulacijski načrt mesta. Med predlaganimi so bila pomembna imena tedanjega dunajskega urbanizma: Ludwig Baumann, Eugen Fassbender, brata Mayreder, Alfred Reynhold, Leopold Simony, Theodor Bach in Camillo Sitte. Kljub pomislekom nekaterih svetnikov se je mestni svet na podlagi dodatnih pojasnil župana Petra Grassellija odločil, da delo poveri vladnemu svetniku Camilu Sitteju,<sup>14</sup> ki je tedaj veljal za enega najbolj spo-

### The first general urban development plan for the town

Until the end of the nineteenth century, Ljubljana had no uniform development plan. The town had grown piecemeal and expanded based on partial development plans from the centre outwards towards Tivoli Park to the west and towards the railway station to the north, whereas the southern part of the town was laid out and built up in a more or less haphazard manner.

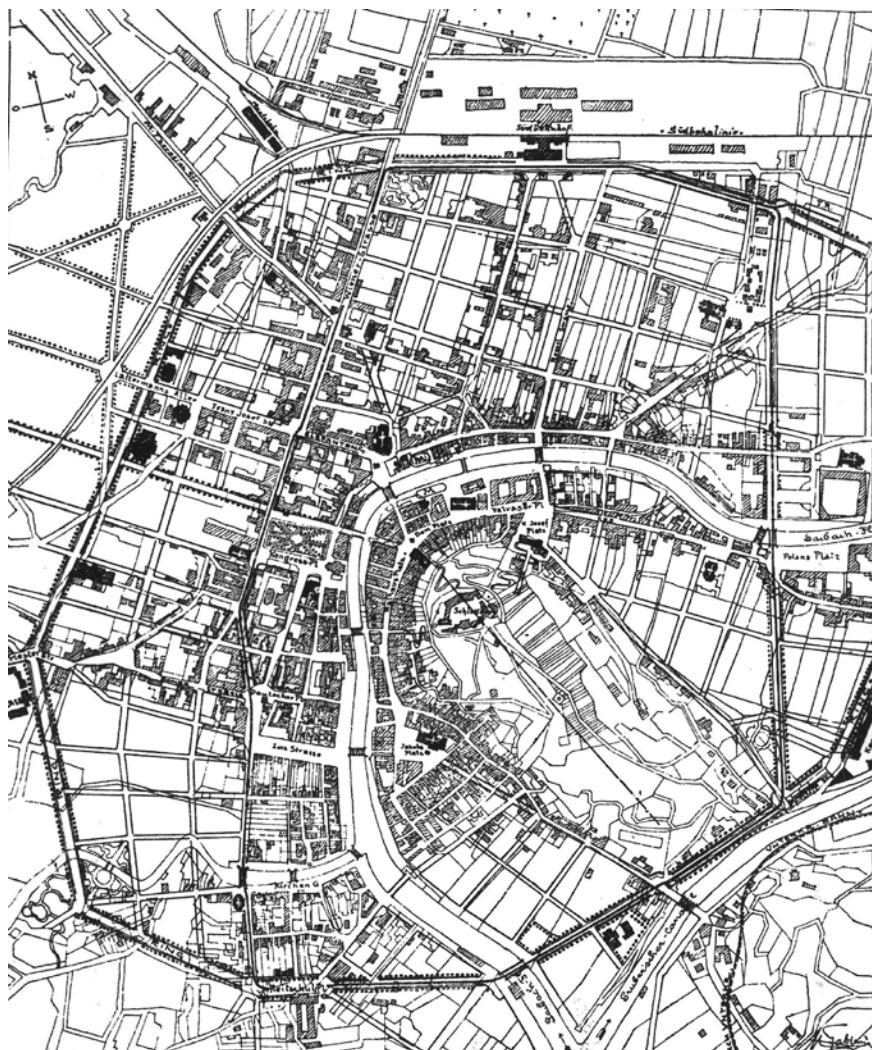
Even though creating a uniform urban development plan had been on the agenda for the town council sessions from the mid-nineteenth century onwards and the need for such a plan was quite evident even before the earthquake, it was only the earthquake that gave the town authorities the impetus to address this project quickly and decisively. It was immediately clear that the town's building authority would not be able to handle this task, and so the town council, headed by Mayor Grasselli, asked the Society of Engineers and Architects in Vienna to propose the names of urban planners that would be willing to prepare a general urban development plan for the town. Those suggested included prominent figures in urban planning in Vienna at the time: Ludwig Baumann, Eugen Fassbender, the Mayreder brothers, Alfred Reinhold, Leopold Simony, Theodor Bach and Camillo Sitte. Despite the misgivings of certain councilmen, based on additional information provided by Mayor Grasselli, the town council decided to entrust the work to the senior civil servant Sitte,<sup>14</sup> who was one of the most respected urban planners in Vienna at that time, and whose book *Der Städtebau nach seinen künstlerischen Grundsätzen* (City Planning According to Artistic Principles, 1889)<sup>15</sup> was considered a kind of urban planning bible. Sitte accepted the task and presented his proposed urban development plan to the town council in September that year. Until 1954, Sitte's development plan for Ljubljana was considered lost<sup>16</sup> and historians were able to interpret



1 Camillo Sitte, *Regulacijski načrt Ljubljane (Strassenplan)*, 1895. Camillo Sitte, *Ljubljana development plan (street plan)*, 1895.

štovanih urbanistov na Dunaju, njegova knjiga, *Umetnost graditve mest*<sup>15</sup> pa za neke vrste urbanistično biblijo. Sitte je nalogo sprejel in septembra istega leta je svoj predlog regulacijskega načrta predstavil mestnemu svetu. Sittejev načrt za regulacijo Ljubljane je še leta 1954<sup>16</sup> veljal za izgubljenega, zgodovinarji pa so ga razlagali le na osnovi pisnih dokumentov in zapisnikov mestnega sveta. Odkril ga je Boris Gaberščik v zapuščini bratov Sitte, ki jo hranijo v arhivu inštituta za gradnjo mest, urbanizem in prostorsko načrtovanje tehniške univerze na Dunaju,<sup>17</sup> in ga leta 1966 objavil v publikaciji *Berichte zur Raumforschung und Raumplanung* na Dunaju<sup>18</sup>. Načrt obsega le en list, to je načrt cestnega omrežja v merilu 1 : 2.880, in na njem je Sitte obdelal območje, ki sega na severu in zahodu do železniške proge, na jugu do trnovskega predmestja, na vzhodu pa do sedanje Šmartinske ceste. Po njegovem mnenju naj bi to območje zadoščalo za naselitev dodatnih 30.000 prebivalcev. V staro mestno jedro ni posegal in ga je na načrtu celo obarval sivo, predvidel je le razširitev in uravnavo Špitalske ulice, ki je bila v potresu najbolj poškodovana, zato je bilo treba večino hiš ob njej podreti. Tako se je odprl pogled z mostu proti Robbovemu vodnjaku in Gradu nad njim. Sicer pa je v glavnem ohranil obstoječo ulično mrežo in spremenil nekatere ulične linije tako, da je odprl nove poglede na Grad, Rožnik in cerkvene zvonike. Obstoječi mreži je dodal nove ulice ter med Resljevo in Kolodvorsko ulico pogled z nove ulice usmeril na zvonike cerkve svetega Nikolaja in Grad nad njimi. Novo ulico je zarisal tudi od Kongresnega trga čez nunski vrt proti Tivoliju. Preko Tržaške ceste je

**2** Maks Fabiani, *Regulacija deželnega stolnega mesta Ljubljane, 1895.*  
Max Fabiani, *General development plan of the provincial capital of Ljubljana, 1895.*



it only based on written documents and minutes from the town council. It was discovered by Boris Gaberščik in the Sitte brothers' estate, which is held in the archives of the Vienna University of Technology's Institute of Urban Design and Landscape Architecture,<sup>17</sup> and published in Vienna in 1966 in the volume *Berichte zur Raumforschung und Raumplanung* (Spatial Research and Spatial Planning Reports).<sup>18</sup> The plan consists of only one sheet: a 1:2,880 plan of the town's street network. The plan that Sitte prepared covered the area extending north and west to the railway, south to the Trnovo neighbourhood and east to Šmartinska cesta (Šmartno Street). In his opinion, the area would be sufficient for the settlement of an additional 30,000 people. He did not address the old town centre and he even marked it grey on his plan, foreseeing only the widening and regulation of Špitalska ulica (Hospital Street), which had been most damaged in the earthquake, and so the majority of buildings along it would have to be torn down. In doing so, he opened the line of sight from the bridge toward the Robba Fountain and the castle above it. Otherwise, he largely preserved the existing street network and straightened some street lines in order to open new vistas to the castle, Rožnik Hill and church towers. He also added new streets to the existing network. Between Resljeva cesta (Ressel Street) and Kolodvorska ulica (Station Street) a new street was oriented toward the towers of Saint Nicholas' Cathedral and the castle above it, and he also sketched out a new street from Kongresni trg (Congress Square) through the convent garden towards Tivoli Park. He laid out new streets across the former eastern continuation of Tržaška cesta (Trieste Street) in an arc toward Tivoli Castle, and in the Trnovo and Poljane neighbourhoods new streets curved toward the castle. He also suggested laying out a new monumental square at the site of today's Nebotičnik (Skyscraper Building) on Slovenska cesta (Slovenia Street), where the most prominent public buildings were to be built: the provincial government building, the courthouse, an upper secondary school and so on.

At their own initiative, Adolf Wolf, an architect for the Carniolan Construction Company, and Fabiani also submitted their own draft urban development plans. Nothing is known about Wolf's plan because it has not been preserved. However, Fabiani described his draft plan in detail in a report that was published in the booklet *Regulacija deželnega stolnega mesta Ljubljane* (Development of the Provincial Capital of Ljubljana), first in Slovenian and three years later also in German.<sup>19</sup> The report is the first professional urban planning text in Slovenian. Fabiani's plan was published by *Slovenski narod* in 1895,<sup>20</sup> and the German publication was accompanied by a brief announcement: "An exceptionally interesting brochure, highly convincing, evidence of the far-reaching vision of the ingenious architect Max Fabiani."

The Ljubljana earthquake struck while Fabiani was working at Otto Wagner's architectural office in Vienna from 1894 to 1896. With Wagner he worked on the project for the metropolitan railway and he was probably also acquainted with his development project for Vienna, for which he won a competition in 1893.<sup>21</sup> Fabiani became a close associate of Wagner's, he supported Wagner's academic programme with which he applied to become head of the Academy of Fine Arts, and he

iz mesta speljal nove ulice v loku proti Tivolškemu gradu, v tmovskem in poljanskem predmestju pa jih je v loku usmeril proti Gradu. Predlagal je tudi ureditev novega monumentalnega trga na mestu današnjega nebotičnika ob Slovenski cesti, kjer bi dobile prostor najbolj reprezentativne javne palače, npr. palača deželne vlade, sodna palača, višja gimnazija itd.

Predloga regulacijskega načrta sta na svojo pobudo predložila tudi Adolf Wolf, arhitekt Kranjske stavbinske družbe, in Maks Fabiani. O prvem ne vemo ničesar, ker se ni ohranil, Fabiani pa je svoj predlog načrta natančno opisal v poročilu, ki ga je objavil v knjižici z naslovom *Regulacija deželnega stolnega mesta Ljubljane*, najprej v slovenščini, čez tri leta pa tudi v nemščini.<sup>19</sup> Poročilo je prvo strokovno besedilo o urbanizmu v slovenščini. Fabianijev načrt je leta 1895 objavil *Slovenski narod*<sup>20</sup>, nemško izdajo pa je pokomentiral s kratko notico: »Izjemno zanimiva brošura, zelo prepričljiva, dokaz o daljnosežni viziji genialnega arhitekta Maksa Fabianija.«

Fabiani je v času ljubljanskega potresa med letoma 1894 in 1896 delal v ateljeju Otta Wagnerja na Dunaju. Z Wagnerjem je sodeloval pri projektu metropolitanske železnice, nedvomno se je tedaj seznanil tudi z njegovim natečajnim projektom za regulacijo Dunaja,<sup>21</sup> s katerim je zmagal na natečaju leta 1893. Fabiani je postal Wagnerjev tesni sodelavec, podpiral je njegov študijski program, s katerim je kandidiral za predstojnika na akademiji za upodabljajočo umetnost, sodeloval z njim pri programskem manifestu nove arhitekture *Moderne Architektur*<sup>22</sup>, v katero je verjetno tudi sam prispeval nekaj poglavij. Za mladega Fabianija je bil regulacijski načrt, ki ga je potrebovala Ljubljana, izjemna priložnost in izziv, da na praktičnem primeru preizkusi teoretično znanje, ki si ga je pridobil med študijem, v letih prakse na univerzi kot asistent in v Wagnerjevem studiu na Dunaju, še posebej ker dotlej še ni imel priložnosti, da bi izvedel katerega od arhitekturnih ali urbanističnih projektov.

Fabianijev načrt za Ljubljano dokazuje, da je zelo dobro poznal najnoveše smernice v urbanizmu na Dunaju, delo in zamisli Camilla Sitteja ter tudi urbanistični program Otta Wagnerja. Hkrati je Ljubljano tudi dobro poznal, saj je tam obiskoval gimnazijo. Imel je zelo jasno vizijo o njenem prihodnjem razvoju. Svoj predlog je utemeljil z natančno analizo obstoječe oblike mesta, ki jo je predstavil na posebnem načrtu z naslovom *Osnovni motivi mesta Ljubljane*. Prvi temeljni motiv je hrbišče Gradu – simetrala, ki deli mesto na dva dela –, Grad pa je najpomembnejša točka mesta – dominantna, proti kateri so usmerjene vpadne ceste in obrnjeni vsi ljubljanski trgi. Drug temeljni element mestne oblike je lok Grajskega hriba in Ljubljanice, ki mu sledijo novourejena nabrežja in niza ulic na obeh straneh reke, ki se na obeh straneh skleneta s trgom. Prvi motiv je Fabiani v načrtu dopolnil tako, da je podaljšal Gosposvetsko cesto diagonalno od Ajdovščine proti Prešernovemu trgu, povezal Šentjakovski trg s Karlovško cesto skozi Rožno ulico in Vidovdansko cesto s Šmartinsko ter predvidel novo povezavo Mestnega trga preko Ribjega trga, novega mostu čez Ljubljanico, mimo Kongresnega trga s Tivolijem. Drugi motiv loka Ljubljani- ce je dopolnil tako, da je na robu pozidanega mesta dodal 28 metrov širok in 6.400 metrov dolg krožni bulvar, ki se ovija okrog pozidanega mesta in podobno kot dunajski cestni obroč oklepa stari del mesta po trasi nekdanje-



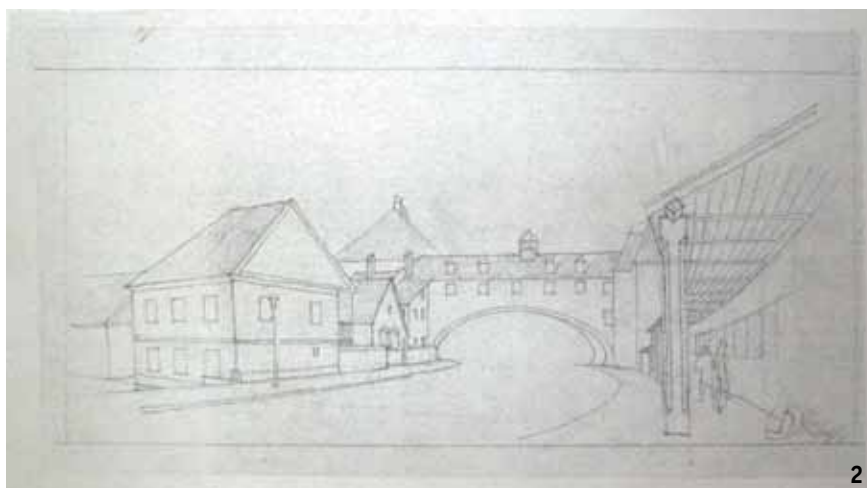
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assisted in Wagner's programmatic manifesto for new architecture, *Moderne Architektur*,<sup>22</sup> for which he probably also wrote some of the chapters. For the young Fabiani, the urban development plan that Ljubljana needed was an exceptional opportunity and a challenge to use a practical example to test the theoretical knowledge that he had obtained through his studies, in his years of practice at the university as an assistant lecturer and in Wagner's studio in Vienna, and especially because up until that point he had not had the opportunity to carry out any architectural or urban planning projects.

Fabiani's plan for Ljubljana shows that he was very well acquainted with the latest trends in urban planning in Vienna, with the work and concepts of Sitte and with Wagner's urban planning programme. At the same time, he also knew Ljubljana well because he had attended high school there. He had a very clear vision of its future development. He based his draft plan on a precise analysis of the existing form of the town, which he presented in the special plan *Osnovni motivi mesta Ljubljane* (Basic Themes of the Town of Ljubljana). The first fundamental theme was the ridge where the castle stands – a bisector separating the town into two parts – with the castle as the most important point in the town: a dominant point that the radial roads are oriented toward and that all of the town's squares face. The second fundamental element was the arc created by Castle Hill and the Ljubljana River, which is traced by newly created banks and

**1** Del Fabianijevega ringa ob Tivoliju, okrog leta 1900 (Zgodovinski arhiv Ljubljana). Part of Fabiani's road ring along Tivoli Park, circa 1900 (Ljubljana Historical Archives).

**2** Boris Kobe, *Risba predora skozi Rožno ulico*, 1958 (Muzej za arhitekturo in oblikovanje). Boris Kobe, *Drawing of the tunnel through Flower Street* (Museum of Architecture and Design).



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**3** Most čez Ljubljanico, 2014, arh. Peter Gabrijelčič (foto: P. Gabrijelčič). Bridge across the Ljubljanica River, 2014, architect: Peter Gabrijelčič (photo: P. Gabrijelčič).

ga obzidja. Sicer pa si je v svojem načrtu prizadeval, kot je sam zapisal, da bi obstoječo strukturo mesta čim bolj ohranil in se prilagodil, kolikor je bilo mogoče, »tradicionalnemu značaju mesta«<sup>23</sup>. Opozoril je tudi na nujnost uvedbe tramvaja, v začetku predvsem zaradi povezave med južnim in dolenjskim kolodvorom.

Veliko pozornosti je posvetil funkcionalni organizaciji mestnega prostora, razporeditvi trgov, mostov, javnih vrtov, igrišč, tržnic, zdravstvenih naprav, javnih poslopij in cerkva, opozoril je na pomembnost urejanja nabrežij, predvidel tramvajsko povezavo med glavnim in dolenjskim kolodvorom, predvsem pa je mesto načrtoval v treh dimenzijah in podal jasne usmeritve, kako naj gradijo lastniki zemljišč.

Fabianijev načrt je v bistvu sinteza Sittejevih in Wagnerjevih urbanističnih zamisli. Po Sitteju je povzel morfološki pristop k načrtovanju mesta, po Wagnerju pa skrb za dobro prostorsko in funkcionalno organizacijo mesta. Popolnoma novo je tudi njegovo razumevanje urbanizma kot dinamičnega procesa, ki obravnava mesto kot živ organizem, sposoben nenehnega spreminjanja in prilagajanja novim potrebam. »Zmeraj znova se srečujemo z vprašanjem, kdaj bomo dosegli končno rešitev. Kdaj bo podoba mesta dokončana? Nikoli! Živ organizem vedno raste in se spreminja. Tudi človek, ki se rodi, še ni izoblikovan.«<sup>24</sup> To je bil popolnoma nov pristop, ki ga ne najdemo ne pri Sitteju ne pri Wagnerju niti pri drugih urbanistih tedanjega časa, ki so mesta obravnavali kot monolitne umetnine, zasidrane v času in prostoru. Verjetno je prav to razlog, zaradi katerega je imel Fabianijev načrt tolikšen vpliv na razvoj mesta in je aktualen še danes, torej več kot sto let po tem, ko je bil zasnovan. Po Fabianijevem predlogu je bil že v začetku 20. stoletja urejen del mestnega cestnega obroča med Prešernovo in Masarykovo cesto, nato pa se je ta dopolnjeval tako rekoč do danes. Leta 1961, torej čez 60 let, je bila po njegovem načrtu Zoisova cesta povezana z Dolenjsko cesto skozi Rožno ulico, leta 1958 pa je po njegovem načrtu most za pešce povezal Šubičevo ulico z Ribjim trgom in leta 2012, torej čez več kot sto let, je bil s povezavo Roške in Njogoševe ceste preko novega mostu dokončan vzhodni del mestne krožne ceste, ki jo je Fabiani zarisal v svojem načrtu iz leta 1895. Med obema vojnoma je bil Fabianijev regulacijski načrt tudi osnova Plečniku pri njegovih intervencijah v mestno tkivo.

a series of streets on both sides of the river, concluding with a square on both sides. Fabiani added to the first theme in his plan by extending *Gospodsvetska cesta* (Maria Saal Street) diagonally from Ajdovščina Square toward what is now *Prešernov trg* (Prešeren Square), connecting the former *Šentjakovski trg* (Saint James' Square) with *Karlovška cesta* (Karlovac Street) via *Rožna ulica* (Flower Street) and *Vidovdanska cesta* (Saint Vitus Day Street) with Šmartno Street, and foreseeing a new connection between *Mestni trg* (Town Square) and Tivoli Park through what is now *Ribji trg* (Fish Square), over a new footbridge across the Ljubljanica, and through Congress Square. Fabiani expanded on the second theme, the arc of the Ljubljanica River, by adding a circular boulevard twenty-eight metres wide and 6,400 metres long on the edge of the built-up area, circling around the town similar to how Vienna's Ring Road encircles the old part of the city following the route of the former town walls. However, as Fabiani himself noted, his plan sought to preserve the existing structure of the town as much as possible and to adapt to the "traditional character of the town" whenever possible.<sup>23</sup> He also drew attention to the necessity of laying down a tram system, initially especially to create a connection between the stations for the Southern Railway and the Lower Carniola Railway.

Fabiani dedicated great attention to the functional organisation of urban space and the layout of squares, bridges, public parks, playgrounds, markets, healthcare facilities, public buildings and churches; he highlighted the importance of developing the riverbanks, he anticipated a tram connection between the main train station and the Lower Carniola station, and most of all he planned the town in three dimensions and provided clear guidelines for how property owners should build.

Fabiani's plan was essentially a synthesis of Sitte's and Wagner's urban planning ideas. He adopted Sitte's morphological approach to planning the town, and followed Wagner's example of exercising care for good spatial and functional organisation of the town. He also had a completely new understanding of urban planning as a dynamic process that treats the town as a living organism capable of constant change and adaptation to new needs. "We continually encounter the question of when we will achieve a final solution. When will the character of the town be completed? Never! A living organism continually grows and changes. A person, too, when born, is not fully formed yet."<sup>24</sup> This was a completely new approach, one that is not found in Sitte, nor in Wagner, nor in other urban planners of the time, who treated towns as monolithic works of art, anchored in time and place. This is probably why Fabiani's plan had such an impact on the town's development and still remains relevant today – that is, more than a century after it was crafted. Based on Fabiani's draft plan, by the beginning of the twentieth century part of the town's ring road had been completed between what is now *Prešernova cesta* (Prešeren Street) and *Masarykova cesta* (Masaryk Street), and this ring has been added to more or less up to the present day. In 1961 – that is, sixty years later – Fabiani's plan was used to connect what is now *Zoisova cesta* (Zois Street) with *Dolenjska cesta* (Lower Carniola Street) via Flower Street, in 1958 a footbridge was installed following his plan to connect *Šubičevo cesta* (Šubic



**1** Fabianijev most, 2012, arh. Jurij Kobe (foto: J. Kobe). Fabiani Bridge, 2012, architect: Jurij Kobe (photo: J. Kobe).

**2** Jan Duffe, *Uradni regulacijski načrt Ljubljane*, 1895 (Zgodovinski arhiv Ljubljana). Jan Duffe, *Official Development Plan for Ljubljana*, 1895 (Ljubljana Historical Archives).

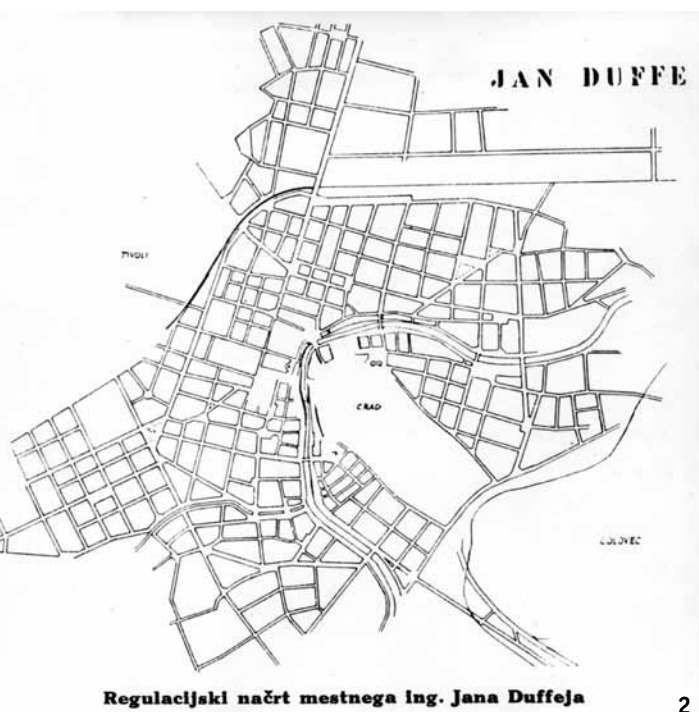
**3** Maks Fabiani, *Načrt za osnovo in preosnovo severnega dela mesta Ljubljane*, 1898. Max Fabiani, *Urban development plan for the northern part of Ljubljana*, 1898.

Sittejev in Fabianijev načrt sta imela veliko skupnih točk, vendar je načrt slednjega nedvomno modemejši ter hkrati bolj prilagojen značaju mesta in njegovim potrebam. Mestna občina se ni odločila za nobenega od njiju, ampak je naročila mestnemu stavbnemu uradu, katerega vodja je bil Jan Duffe, naj izdelata končno redakcijo načrta, ki jo je mestni svet tudi potrdil. V uradno različico je bila sprejeta večina Fabianijevih predlogov.

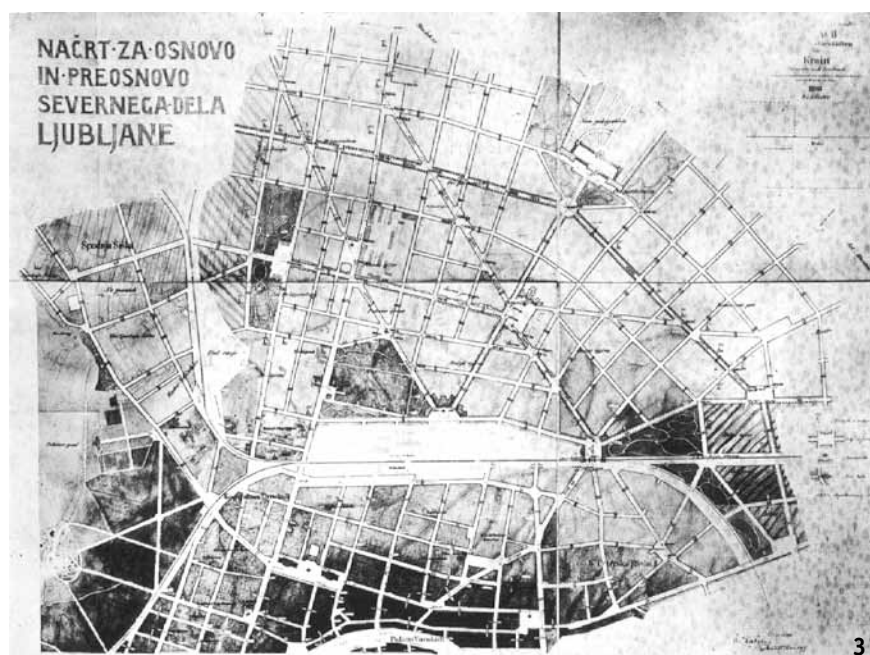
Leta 1898 je Fabiani po naročilu mestnega sveta izdelal tudi načrt za širitev mesta proti severu, čez železniško progo.<sup>25</sup> V tem načrtu, ki je nastal za nepozidan mestni predel, je Fabiani uporabil urbanistična načela, ki jih je Wagner preizkusil v svojem načrtu za širitev Dunaja<sup>26</sup>, v katerem je kot vzorčni primer obdelal 22. dunajski okraj.

Street) with what is now Fish Square, and in 2012 – that is, over one hundred years later – a connection between *Roška cesta* (Rog Street) and *Njegoševa cesta* (Njegoš Street) was created via a new bridge to complete the eastern end of the town ring road, as Fabiani had drawn in his 1895 plan. During the interwar period, Fabiani's plan also served as a basis for Plečnik's modifications to the town's fabric.

Sitte's and Fabiani's plans had many points in common, but the latter's plan was doubtless more modern and at the same time better adapted to the character of the town and its needs. The town authorities did not choose either of them, but instead commissioned the town building office, headed by Jan Duffe, to create a final version of the plan, which the town council approved. The official version adopted the majority of Fabiani's proposals.



**2**



**3**



4 Maks Fabiani, *Pogled na Srednji trg v severnem delu Ljubljane*, 1895. Max Fabiani, *View of Central Square in northern Ljubljana*, 1895.

5 Maks Fabiani, *Predlog povezave starega mesta in novega mestnega predela severno od železniške proge* (fotoarhiv Marca Pozzetta). Max Fabiani, *Proposal for connecting the old town and the new city section north of the railway* (Marco Pozzetta photo archives).

6 Ivana Kobilca, *Portret župana Ivana Hribarja, okrog leta 1925* (Muzej za arhitekturo in oblikovanje). Ivana Kobilca, *Portrait of Mayor Ivan Hribar*, circa 1925 (Museum of Architecture and Design).



Fabiani je zasnoval samostojno, samozadostno, dobro opremljeno in organizirano novo mestno četrt s pahljačasto ulično mrežo med obstoječimi cestami (Dunajsko, Šmartinsko in Savsko) in železniško progo. Os nove četrti je bila nova cesta, ki jo je zarisal po sredini (sedanja Linhartova) in naj bi povezala mesto z novim pokopališčem pri Svetem križu. Na križišču radialnih in prečnih koncentričnih cest je predvidel trge in parke, v središču nove četrti pa velik trg, na katerem bi stale cerkev in druge potrebne javne zgradbe.

Fabiani je v regulacijskem načrtu za severni del mesta že opozoril na problem železniške proge kot ovire za nemoten razvoj mesta proti severu in predlagal njeno prestavitve. Ulice je načrtoval tako, da bi se te lahko pri prestavitvi proge neposredno povezale z ulicami v starem delu mesta, južno od železniške proge. Vendar pa Fabianijev načrt na razvoj mesta severno od železniške proge ni imel velikega vpliva. To je verjetno treba pripisati tudi strogi geometrični zasnovi, ki ni upoštevala obstoječe parcelacije in lastništva zemljišč.

### Ivan Hribar

Leta 1896 je bil za župana Ljubljane izvoljen Ivan Hribar, do tedaj član ljubljanskega mestnega sveta. Hribar je bil politik, gospodarstvenik, kulturni in javni delavec, tudi novinar, urednik časopisa, prevajalec in pisatelj, ukvarjal se je z javnimi deli in gradnjo železnice, zavzemal pa se je tudi za ustanovitev slovenske univerze. Poklicno je delal kot zastopnik češke banke Slavija, politično pa je bil ena vodilnih osebnosti slovenske liberalne Narodno napredne stranke. Po prepričanju je bil goreč domoljub, zavzemal se je za ustavne pravice Slovencev, zagovarjal Zedinjeno Slovenijo in združitev južnih Slovanov v skupno državo. Kot župan si je Hribar postavil zelo jasn cilj, da iz Ljubljane naredi moderno narodno prestolnico, ki bo primerljiva s Prago in bo na zunaj kazala slovenski značaj. Za to si je prizadeval na vseh področjih: na gospodarskem, kulturnem, družbenem in prostorskem. Prizadeval si je za ustanavljanje slovenskih bank in zavarovalnic, Banke Slovenije, Mestne hranilnice ljubljanske, Ljudske posojilnice, deželne hipotekarne banke. Ustanovil je mestni muzej in zgodovinski arhiv, sodeloval pri ustanovitvi dekleškega liceja, si prizadeval za napredek slovenskega šolstva in ustanovitev slovenske univerze. Med slovenskimi politikmi druge polovice 19. stoletja ima zato prav posebno mesto. Bil je spreten gospodarstvenik in finančnik, ki mu je po



In 1898, on a commission from the town council, Fabiani also created a plan for expanding the town to the north, past the railway.<sup>25</sup> In this plan, which was created for the part of the town that had not yet been built up, Fabiani employed the urban-planning principles that Wagner had tested in his plan for the expansion of Vienna,<sup>26</sup> in which he worked on Vienna's twenty-second district as a sample case. Fabiani designed an independent, self-sufficient, well-equipped and organised new town district with a fanlike street network between the existing streets – *Dunajska cesta* (Vienna Street), *Šmartno Street* and what is now *Savska cesta* (Sava Street) – and the railway. The axis of the new district was a new street drawn through the middle (today *Linhartova cesta*, Linhart Street) that would connect the town with the new cemetery at Holy Cross Church. At the intersection of the radial and transverse concentric streets, Fabiani envisioned squares and parks, and in the middle of the new district a large square, where there would stand a church and other necessary public buildings.

Fabiani's development plan for the northern part of the town had already drawn attention to the railway as an obstacle to the undisturbed expansion of the town to the north, and he suggested relocating it. He planned the streets so that after the tracks were relocated they would directly connect to the streets in the old part of the town south of the railway. However, Fabiani's plan for development of the town north of the railway did not have a major impact. This is probably also to be ascribed to the plan's strict geometrical design, which did not take into account the existing division and ownership of the land.

### Ivan Hribar

In 1896, Ivan Hribar, until then a member of Ljubljana's town council, was elected mayor of Ljubljana. Hribar was a politician, businessman, cultural and public figure, journalist, newspaper editor, translator and writer. He

potresu iz cesarske prestolnice uspelo pridobiti pomembna finančna sredstva za obnovo in razvoj mesta. Kot je zapisal v svojih spominih, je ta sredstva usmeril tja, kjer se mu je zdelo najbolj potrebno, zato je bil v času njegovega županovanja »regulacijski odsek poleg finančnega najvažnejši odsek občinskega sveta. On je namreč imel skrbeti, da se svota, ki je bila v regulacijske namene na razpolago, svrhi primerno porabi in da se z njo tudi res kaj doseže«<sup>27</sup>. Da bi pridobil dodatna sredstva za potrebne mestne ustanove, je izkoristil celo cesarske jubileje. Tako je spominu na 40-letnico vladanja cesarja posvetil Zmajski most, cesarjevemu spominu pa tudi Ljudsko kopel na



2

Prečni ulici (arhitekturni biro Wilhelm Brückner & Co. iz Gradca, 1899–1901) in jubilejno ubožnico v Vodmatu (arhitekt Maks Fabiani, 1899–1901).

Hribar je svojo vizijo mestnega razvoja uspešno uresničeval. Veliko pozornost je namenjal urejanju javnih mestnih trgov in parkov. »Bil sem popolnoma prožet novodobnega higienskega nauka velikopotezne komunalne politike, da so javni trgi pljuča mesta in zato za bodoči razvoj neobhodno potrebni.«<sup>28</sup> Z njegovo podporo so v Ljubljani v času njegovega županovanja uredili kar tri nove trge in jih zasadili z nasadi – Slovenski trg pred sodno palačo, Hrvatski trg pred cerkvijo svetega Petra in trg na Taboru pred Domobranksko vojašnico, ki naj bi imel za vzhodni del mesta enak pomen kot Kongresni trg za zahodnega, vendar je bil pozneje zazidan s Sokolskim domom.

Hribarjeva zasluga je bila tudi, da je mesto v začetku 20. stoletja dobilo nove javne spomenike. Za postavitev spomenika Francetu Prešemu (1800–1849) je imenoval odbor, ki je organiziral zbiranje sredstev in leta 1899–1900 razpisal natečaj. Na njem je zmagal kipar Ivan Zajec s predlogom celopostavnega kipa Prešerna in sedeče muze nad njim ter reliefoma na podstavku z motivi iz Prešemovih pesmi. Kiparska dela skupaj z reliefi na podstavku so bila končana do leta 1904, pri podobi podstavka in postavitvi spomenika pa je sodeloval tudi



1

was involved in public construction and the building of the railway, and he also strove to establish a Slovenian university. Professionally he worked as a representative for Slavija, a Czech bank, and politically he was one of the leading members of the Slovenian liberal National Party of Carniola (later renamed the National Progressive Party). In his convictions he was an ardent patriot; he strove for the constitutional rights of the Slovenians, and he advocated the United Slovenia political programme and the union of all South Slavs into a common state.

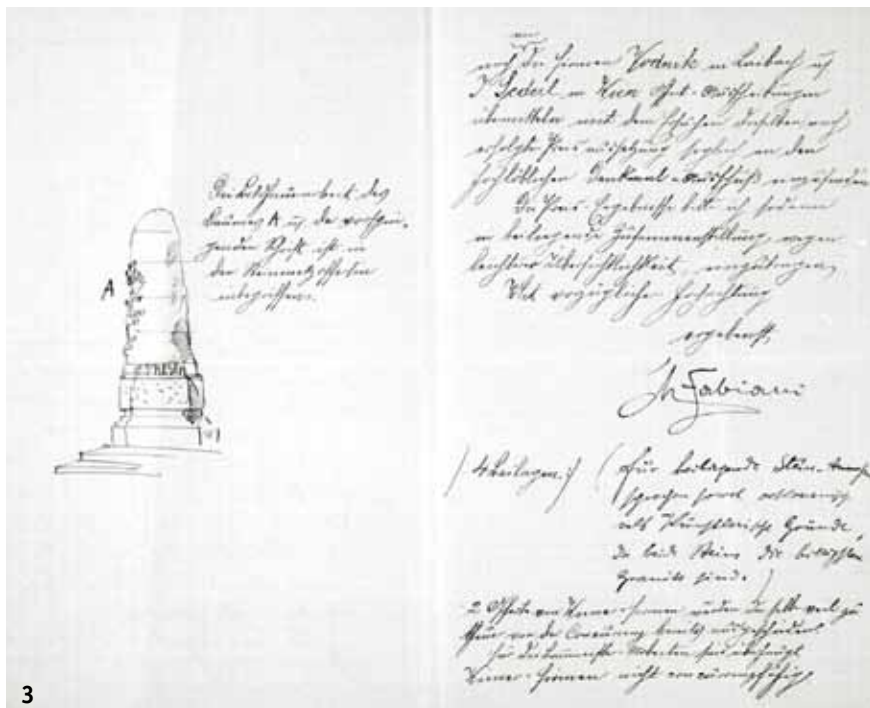
As mayor, Hribar set himself the very clear goal of making Ljubljana into a modern national capital comparable with Prague and outwardly projecting a Slovenian character. He strove for this in all areas: economic, cultural, social and spatial. He made efforts to establish Slovenian banks and insurance companies, the Bank of Slovenia, the Ljubljana Town Savings Bank, the People's Loan Bank and the provincial mortgage bank. He established the Town Museum and the Historical Archives, he helped establish the girls' high school, and he worked for the advancement of Slovenian education and the establishment of a Slovenian university. He therefore occupies a very special place among Slovenian politicians from the second half of the nineteenth century.

Hribar was an astute businessman and financial expert, and after the earthquake he succeeded in obtaining important funding for the town's reconstruction and development. As he wrote in his memoirs, this funding was directed where it seemed to him that it was most needed, and so during the time of his mayorship "alongside the financial department the planning department was the most important in the town council. It was responsible for ensuring that the sum available for planning purposes was appropriately used for that purpose and that something was also actually achieved with it."<sup>27</sup> Hribar even exploited the imperial jubilees in order to obtain additional funding for the construction of required institutions in the town. Thus, he dedicated the Dragon Bridge to the memory of the fortieth anniversary of the emperor's reign, and he also dedicated the public baths on *Prečna ulica* (Transverse Street, designed by the Wilhelm Brückner & Co. architectural bureau of Graz, 1899–1901)

1 Plakat, s katerim so po potresu po monarhiji zbirali sredstva za obnovo Ljubljane, 1895 (Zgodovinski arhiv Ljubljana). Poster used for collecting funds across the monarchy for Ljubljana's post-earthquake reconstruction, 1895 (Ljubljana Historical Archives).

2 Ljudska kopel na Prečni ulici, 1899–1901, arh. Wilhelm Brückner (Zgodovinski arhiv Ljubljana). Public baths on Transverse Street, 1899–1901, architect: Wilhelm Brückner (Ljubljana Historical Archives).





Maks Fabiani. Kiparska rešitev v mešanici realizma in secesije je bila med laično in strokovno javnostjo sprejeta z deljenimi mnenji, kljub temu je spomenik postal eden najpomembnejših simbolov mesta. Odkrit je bil leta 1905 na tedanjem Marijinem trgu (zdaj Prešernov trg) z veliko slovesnostjo, ki so se je udeležili tudi gostje iz Prage, Zagreba in Beograda.

Na pobudo Antona Aškerca je dal Hribar postaviti spomenik Primožu Trubarju (1508–1586), protestantskemu pastору in utemeljitelju slovenskega knjižnega jezika. Kip



and the jubilee poorhouse in Vodmat (designed by Fabiani, 1899–1901) to the emperor's memory.

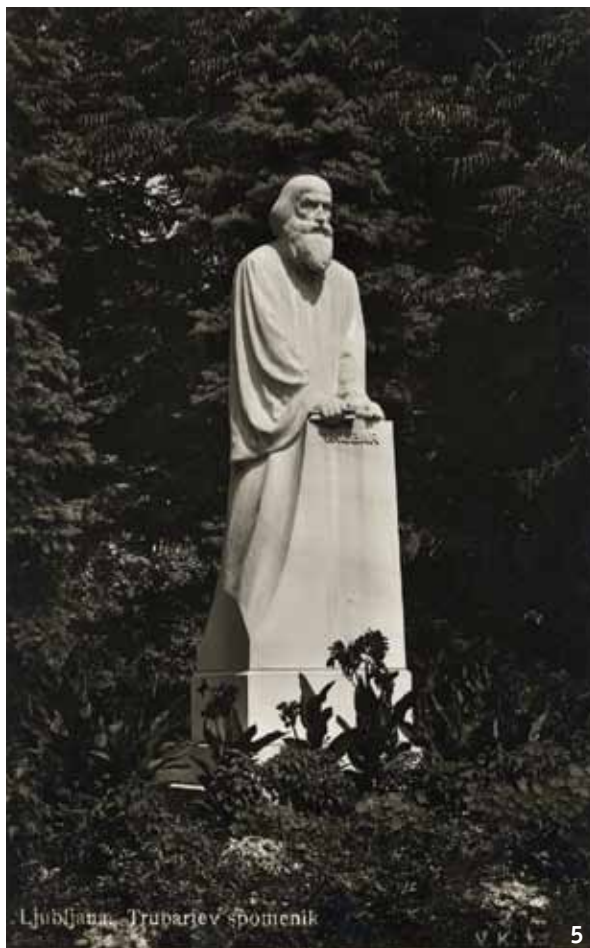
Hribar successfully realised his vision of the town's development. He dedicated great attention to arranging public squares and parks. "I was completely infused with the modern hygienic doctrine of the ambitious communal policy according to which public squares were the lungs of the town and therefore unavoidably necessary for future development."<sup>28</sup> With his support, under his mayorship three new squares were laid out in Ljubljana and planted with greenery: the former *Slovenski trg* (Slovenia Square) in front of the courthouse, what is now *Hrvatski trg* (Croatia Square) in front of Saint Peter's Church and the former *Tabor* (Rally Square) in front of the Militia Barracks, which was intended to have the same significance for the eastern part of the city as Congress Square had for the western part, although it was later built up for the Sokol gymnastics association hall.

It is also to Hribar's credit that the town received new public monuments at the beginning of the twentieth century. He appointed a committee for erecting the monument to France Prešeren (1800–1849) that organised the collection of funds and held a competition for the project in 1899 and 1900. It was won by the sculptor Ivan Zajec, who proposed a full-length statue of Prešeren and a seated muse above him, with reliefs on the plinth depicting scenes from Prešeren's poems. The sculpture and plinth reliefs were completed by 1904, and Fabiani helped design the plinth and install the monument. The sculptor's solution, which combined Realism and Vienna Secession elements, was received with mixed opinions by the general public and the professional community, but the monument has nonetheless become one of the town's most important symbols. It was unveiled with great ceremony in 1905 on *Marijin trg* (St. Mary's Square,

3 Maks Fabiani, *Skica in obrazložitev postavitve Prešernovega spomenika*, 1905. Max Fabiani, *Drawing and commentary for the installation of the Prešeren Monument*, 1905.

4 Prešernov spomenik na Prešernovem trgu, 1905, kipar Ivan Zajec, podstavek za spomenik je delo arh. Maksa Fabianija (foto: B. Zupančič). Prešeren Monument on Prešeren Square, 1905, sculptor: Ivan Zajec; architect: Max Fabiani (plinth; photo: B. Zupančič).

5 Trubarjev spomenik v Tivoliju, 1908–1909, kipar Fran Berneker (Zgodovinski arhiv Ljubljana). Trubar Monument in Tivoli Park, 1908–1909, sculptor: Fran Berneker (Ljubljana Historical Archives).



Trubarja iz belega marmorja za pultom in s knjigo v rokah je leta 1908 v elegantnem secesijskem slogu izdelal Fran Berneker, postavljen pa je bil leta 1909 v parku ob Bleiweisovi cesti (današnja Prešernova cesta).

Hribar je dal tudi pobudo za postavitve cesarjevega spomenika, s katerim naj bi se Slovenci cesarju ob 50-letnici njegovega vladanja zahvalili za njegov obisk v Ljubljani in pomoč ob potresu ter si pridobili tudi večjo cesarjevo naklonjenost in zanimanje za slovenske težave. Na natečaju mestne občine (1903) je zmagal kipar Svetoslav Peruzzi s predlogom cesarjevega doprsnega kipa na visokem podstavku z imperialnima orloma ob straneh in klečečo žensko, alegorijo Ljubljane, ki proti cesarju steguje roko z lovorjevim vencem na sprednji strani, v reliefu na zadnji strani podstavka pa so upodobljene žrtve ljubljanskega potresa. Spomenik je bil odkrit leta 1908, upanje, da bi ta dogodek Ljubljani prinesel kakšne posebne koristi, pa se, kot je zapisal Hribar, žal ni izpolnilo. Leta 1926 so cesarjev doprsni kip odstranili, na izpraznjen podstavek pa postavili doprsni kip uglednega slavista Frana Miklošiča (1813–1891), delo kiparja Tineta Kosa, pri tem so ohranili oba imperialna orla, klečečo žensko in relief z žrtvami potresa.

## Maks Fabiani

V svojem prizadevanju, da bi Ljubljana tudi na zunaj postala bolj slovenska, je Hribar zelo podpiral arhitekta in stavbenike, ki so prihajali iz slovanskih delov monarhije. Posebej naklonjen je bil Fabianiju, ki ga zelo spoštoval. Po njegovi zaslugi je mestna občina Fabianiju zaupala več pomembnih nalog, z uresničenjem katerih je mestu vtisnil poseben pečat, zaradi katerega danes govorimo o Fabianijevi Ljubljani.

V znak spoštovanja je Hribar Fabianiju zaupal tudi oblikovanje načrta za svojo hišo na Ajdovščini (Tavčarjeva ulica 2, 1902–1903). Fabiani jo je zasnoval v klasičnih antičnih proporcijah, pročelje pa je v slogu baročnih palač



now Prešeren Square) in the presence of guests from Prague, Zagreb and Belgrade.

At the initiative of Anton Aškerc, Hribar also had a monument erected to Primož Trubar (1508–1586), a Protestant preacher and the founder of standard Slovenian. The white marble half-length statue of Trubar behind a pulpit with a book in his hands was created in 1908 in an elegant Secession style by Fran Berneker and was installed in 1909 in a park alongside *Bleiweisova cesta* (Bleiweis Street, now Prešeren Street).

Hribar also provided the initiative to erect a monument to the emperor, intended to convey the Slovenians' gratitude for his visit to Ljubljana on the fiftieth anniversary of his reign and his assistance after the earthquake, and to make the emperor look upon them more favourably and take a greater interest in Slovenian issues. The municipality's competition (1903) was won by the sculptor Svetoslav Peruzzi with a proposal for the emperor's bust on a high plinth flanked by imperial eagles and a kneeling woman, an allegory of Ljubljana, extending her arm with a laurel wreath toward the emperor on the front side, and on the back side of the plinth a relief depicting the victims of the Ljubljana earthquake. The monument was unveiled in 1908 but, as Hribar noted, the hopes that this gesture would bring any significant benefits to Ljubljana was unfortunately not fulfilled. In 1926, the emperor's bust was removed and a bust of the prominent Slavic specialist Fran Miklošič (1813–1891), created by the sculptor Tine Kos, was installed in its place – retaining, however, both imperial eagles, the kneeling woman and the relief with the earthquake victims.

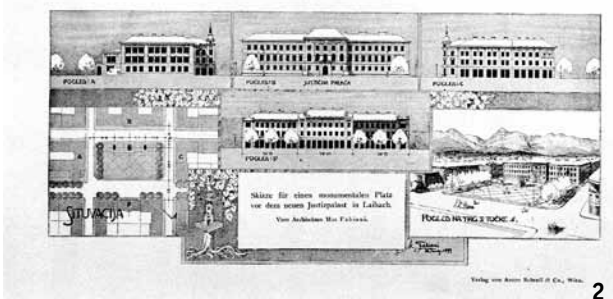
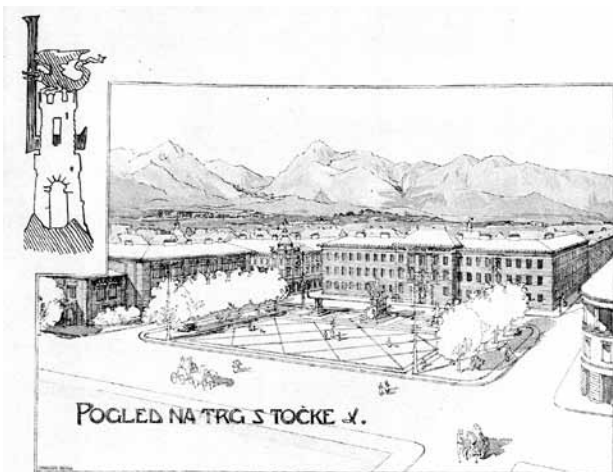
## Max Fabiani

In his efforts to also make Ljubljana externally more Slovenian, Hribar greatly supported architects and builders from the Slavic parts of the monarchy. He especially had a great affinity for Fabiani, whom he greatly respected. It was thanks to Hribar that the town awarded Fabiani several important tasks through the realisation of which Fabiani added a special touch to the town, expressed today in the term "Fabiani's Ljubljana".

As a sign of his respect, Hribar even entrusted Fabiani with the task of designing his house on Ajdovščina

**1** Spomenik cesarju Francu Jožefu I. v parku pred sodnijsko palačo, 1903, kipar Svetoslav Peruzzi (Zgodovinski arhiv Ljubljana). Monument to Emperor Franz Joseph I in the park in front of the courthouse, 1903, sculptor Svetoslav Peruzzi (Ljubljana Historical Archives).

**2** Maks Fabiani, *Skica za monumentalni trg pred sodnijsko palačo v Ljubljani* (Der Architekt, 1900). Max Fabiani, *Drawing of the monumental square in front of the courthouse in Ljubljana* (Der Architekt, 1900).



**3** Krisperjeva hiša, 1900–1901, arh. Maks Fabiani, detalj pročelja (foto: B. Zupančič).  
Krisper building, 1900–1901, architect: Max Fabiani, facade detail (photo: B. Zupančič).

vzvaloval v tri plitve okenske pomole, ki segajo od prvega nadstropja do strešnega venca.

Leta 1899 je Fabiani po naročilu mestne občine izdelal načrt za ureditev trga pred sodno palačo, ki ga je leta 1900 objavil v reviji *Der Architekt*.<sup>29</sup> Nov trg si je zamislil kot nekoliko dvignjeno ploščad, naravnano na pročelje sodne palače, tlakovano v kombinaciji asfalta in belega kamna in z dveh strani obdano z dvojnimi drevoredom. Njegova zamisel je bila, da bi na ploščad postavili monumentalne rimske izkopenine z muzejskega dvorišča in iz kleti, predvidel pa je tudi enotno zazidavo trga s stavbami enake višine, poudarjenimi z vogalnimi stolpiči po vzoru Prage, kar je bila zamisel tedanjega župana Ivana Hribarja. Na robu trga, na vogalu Miklošičeve ceste in Tavčarjeve ulice, je Fabiani postavil tudi prvo stavbo, najemniško stanovanjsko hišo za odvetnika dr. Valentina Krisperja, s katero je postavil merilo za obzidavo trga. Pročelje Krisperjeve hiše je oblikoval, kot je sam zapisal, v modnem secesijskem slogu na željo naročnika, čeprav se je Fabiani okrog



leta 1900 že začel oddaljevati od dekorativne dunajske secesije k bolj geometrijski moderni ter je v načrtih uporabljal značilne elemente lokalne arhitekture in jih preoblikoval na nov način. *Genius loci* – upoštevanje krajevnih značilnosti in konteksta – je bilo zanj najvišji imperativ, kar dokazujejo tako njegove arhitekture kot urbanistični načrti za Ljubljano ter druga italijanska in avstrijska mesta, v katerih je delal. Njegove stavbe so z obliko, razmerji in materiali vpete v krajevno okolje, se stapljajo z mestom in postajajo njegov neločljivi del. Taka je tudi trgovsko stanovanjska hiša za Otomarja Bamberga (1906–1907) na jugovzhodnem robu trga ob Miklošičevi ulici, pri kateri je Fabiani na pročelju posnemal elemente starih baročnih patricijskih hiš stare Ljubljane, v zaključku pa je ponovil motiv tridelnega pročelnega zaključka uršulinske cerkve. Sodnijski trg je bil s treh strani obzidan v manj kot desetih letih. Na vzhodni strani je bila južno od Krisperjeve hiše leta 1906 zgrajena Regallijeva hiša (stavbna družba Faleschini & Schuppler, 1904–1906) z značilnim vogalnim stolpičem, ki ga podpirata bronasta atlanta, delo Frana Bernekerja. Bernekerjevi alegoriji dneva in noči krasita tudi bronasta vrata glavnega portala.

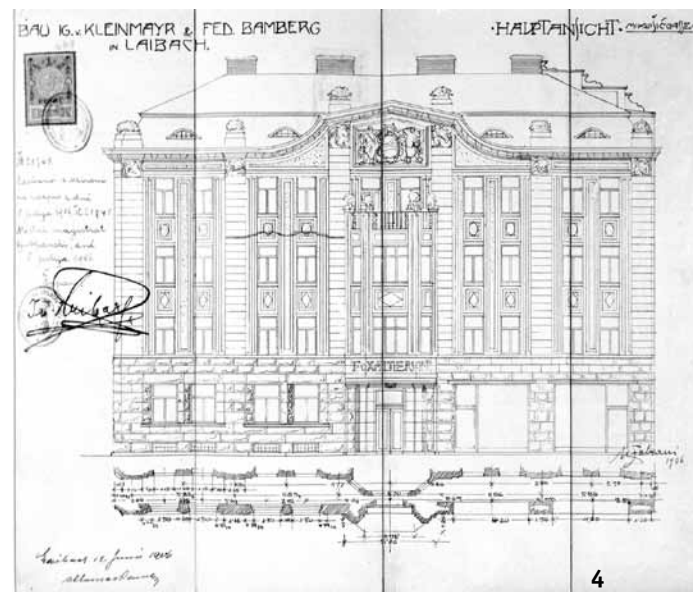
Na zahodni strani trga so bile po načrtih mestnega arhitekta Cirila Metoda Kocha zgrajene tri najemniške

**4** Bambergova hiša, 1906–1907, arh. Maks Fabiani, načrt pročelja (Zgodovinski arhiv Ljubljana).  
Bamberg building, 1906–1907, architect: Max Fabiani, facade plan (Ljubljana Historical Archives).

Square (at what is now *Tavčarjeva ulica*, Tavčar Street no. 2, 1902–1903). Fabiani designed it with classical proportions from Antiquity, with a facade in the style of a Baroque palace undulating in three shallow window piers extending from the first floor to the eaves.

In 1899, Fabiani was commissioned to produce a design for the square in front of the courthouse, which was published in the journal *Der Architekt* in 1900.<sup>29</sup> He conceived the new square as a somewhat raised area oriented toward the courthouse facade, paved in a combination of asphalt and white stone and flanked by a double avenue on two sides. His idea was for the square to display monumental Roman-era finds from the museum's yard and cellar, and he also planned to surround the square with buildings of equal heights, accentuated with corner towers following the model of Prague, which was the idea of Mayor Hribar. On the edge of the square, at the corner of *Miklošičeva cesta* (Miklošič Street) and what is now Tavčar Street, Fabiani also built the first building, a rental apartment block for the lawyer Valentin Krisper, whereby he established the scale for building around the square. He designed the facade of Krisper's building, as he himself described it, in the fashionable Secession style at the client's wish, even though around 1900 Fabiani had already started to distance himself from the decorative Vienna Secession toward a more geometric modern style, and use characteristic elements of local architecture and reshape them in a new manner. This *genus loci* – taking into account the local characteristics and context – was the highest imperative for him, which is shown by both his architecture and the urban plans that he produced for Ljubljana and for other towns in Italy and Austria where he worked. The shape, proportions and materials of his buildings are embedded in the local environment; they blend into the town and become an inseparable part of it. This is seen in the business and residential building that he designed for Otomar Bamberg (1906–1907) at the southeast corner of the park on Miklošič Street, for which Fabiani copied elements of old Baroque patrician buildings in Ljubljana's old town for the facade, completing it by echoing the motif of the tripartite termination of the facade of the Ursuline Church.

The square in front of the courthouse was built up on three sides in less than ten years. On the east side,



stanovanjske hiše, oblikovane v slogu modne dunajske secesije. Vogalna hiša tovarnarja Deghenghija (Dalmatinova 5–7, 1904–1906) je poudarjena z vogalnim pomolom, ki ga pokriva zvončasta streha, preprosto pročelje pa je izvedeno v kombinaciji opeke in ometa. Sosednja Pogačnikova hiša (Cigaletova 1, 1902) se ponaša s portalom, nad katerim je v plitvem reliefu upodobljena figura ženske z razširjenimi rokami, v katerih drži lovorov venec, kar je bil razširjen motiv na Dunaju, ki ga je Koch verjetno posnel po kateri od revij. Tudi hiša urarja Franca Čudna



(Cigaletova 3, 1902) je poudarjena z vogalnim pomolom, ki ga pokriva streha v obliki globusa na kvadratnem podstavku, pročelje pa je okrašeno z motivom valovnice na zidcu med nadstropji, zlatim okrasom pod strešnim vencem, keramičnimi ploščicami in stiliziranim motivom



south of the Krisper building, the Regalli building was built in 1906 (by the Faleschini & Schuppler construction company, 1904–1906) with its distinctive corner tower supported by two bronze atlantes, the work of Fran Berneker. Berneker's sculpted allegories of day and night also adorn the bronze door of the main entrance. On the west side of the square three residential buildings were erected, designed by the town architect Cyril Metod Koch in the fashionable Vienna Secession style. The corner building, built for the industrialist Anton Deghenghi (*Dalmatinova ulica*, Dalmatin Street nos. 5–7, 1904–1906), is accentuated with a corner pier covered by a bell-shaped roof, and the simple facade was created with a combination of brick and plaster. The neighbouring Pogačnik building (*Cigaletova ulica*, Cigale Street no. 1, 1902) boasts a main entrance above which there is a bas-relief of a female figure with her arms spread out, holding laurel wreaths, which was a widespread motif in Vienna and which Koch probably copied from a magazine. The building owned by the watchmaker Franc Čuden (*Cigale Street no. 3, 1902*) is also accentuated with a corner pier, topped by a roof shaped into a globe on a square base, and the facade is decorated with undulating lines on the cornice between the upper floors, gold decoration below the eaves, ceramic tiles and the stylised

- 1 Regallijeva hiša, 1904–1906, stavbna družba Faleschini & Schuppler, atlanta, ki podpirata vogalni pomol, kipar Fran Berneker (foto: B. Zupančič). Regalli building, 1904–1906, Faleschini & Schuppler construction company, atlantes supporting the corner pier, sculptor: Fran Berneker (photo: B. Zupančič).
- 2 Deghenghijeva hiša, 1904, stavbna družba Viljem Treo, vogalni stolpič (foto: B. Zupančič). Deghenghi building, 1904, Wilhelm Treo construction company, corner tower (photo: B. Zupančič).
- 3 Pogačnikova hiša, 1902, arh. Cyril Metod Koch, relief nad glavnim vhodom (foto: B. Zupančič). Pogačnik building, 1902, architect: Cyril Metod Koch, relief above the main entrance (photo: B. Zupančič).
- 4 Čudnova hiša, 1902, arh. Cyril Metod Koch, vogalni stolpič (foto: B. Zupančič). Čuden building, 1902, architect: Cyril Metod Koch, corner tower (photo: B. Zupančič).



drevesa v tehniki sgraffito na balkonu ob Tavčarjevi ulici. Južno stranico je delno zaprla po prvi svetovni vojni zgrajena palača Vzajemne zavarovalnice (Miklošičeva 7, 1922), dokončno pa po drugi svetovni vojni modna palača Doma sindikatov, zgrajena po načrtih arhitekta Eda Mihevc (1966).

V nasprotju s Fabianijevim predlogom je bila tržna ploščad že okrog leta 1900 zasajena kot park po načrtih Václava Hejnic (1864–1929), češkega vrtnarja, ki se je šolal na Dunaju, izpopolnjeval v Parizu in Londonu ter bil nadzornik parkov Hofburg in Augarten na Dunaju. Leta 1892 je zmagal na razpisu za delovno mesto mestnega vrtnarja

motif of a tree executed in sgraffito on the balcony facing Tavčar Street.

The south side was partially closed off after the First World War with the construction of the Vzajemna insurance building (Miklošič Street no. 7, 1922), and then completely after the Second World War with the Trade Union Building, built following designs by the architect Edo Mihevc (1966).

In contrast to Fabiani's proposal, the square was already planted as a park around 1900 following plans by Václav Hejnic (1864–1929), a Czech gardener that had been educated in Vienna, Paris and London, and was the supervisor of Vienna's Augarten Park and the parks at the Hofburg Palace. In 1892, he won a public competition for the job of town gardener and relocated to Ljubljana, where he remained until his death. Hejnic deserves the credit for expanding public green spaces in Ljubljana, and it was following his plans that the park was arranged at Croatia Square and that avenues were planted along Ressel Street, Prešeren Street, Vienna Street and Lower Carniola Street, in the Prule neighbourhood, on *Krakovski nasip* (Krakovo Embankment) and *Breg* (Bank Street), and also along the extensions of Šubic Street and what is now Tomšič Street toward Tivoli Park. He also designed the planted areas on both sides of the promenade in Tivoli Park.

The first public commission that Fabiani received in Ljubljana was to plan the jubilee poorhouse in Vodmat (1897). Fabiani designed the building based on the poorhouse in Elberfeld, as directed by the town authorities. The monumental building is composed of three wings; the central one is accentuated by a central projecting section with a triangular gable, and the two side wings are set back. The facade is more or less bare; the only ornamentation is uniform quoining complemented by white window frames.

On a commission from the town authorities, Fabiani reworked the facade of the girls' school at what is now *Levstikov trg* (Levstik Square) no. 1 (1900). The plan was created by the town engineer Ivan Sbrizaj based on a tender project from the Krauß and Tölk architectural bureau, but the members of the town council did not like his plan. Fabiani designed a simple plastered facade with flat panels with inscriptions arranged horizontally below the windows. Above the main entrance is a relief with the town crest, and on the corners the facade is decorated with stylised vegetative ornamentation.



**5 Slovenski trg (danes Miklošičev park) v začetku 20. stoletja (Zgodovinski arhiv Ljubljana). Slovenia Square (now Miklošič Park) in the early twentieth century (Ljubljana Historical Archives).**

**6 Dekliška šola na Levstikovem trgu, 1900, arh. Maks Fabiani, pročelje (fotoarhiv Marca Pozzetta). Girls' school on Levstik Square, 1900, architect: Max Fabiani, facade (Marco Pozzetto photo archives).**

in prišel v Ljubljano, kjer je ostal do svoje smrti. Hejnic je bil zaslužen za širitev javnih nasadov, po njegovih načrtih je bil urejen tudi park na Hrvatskem trgu ter zasajeni drevoredi na Resljevi, Prešernovi, Dunajski in Dolenjski cesti, na Prulah, Krakovskem nasipu in Bregu ter tudi v podaljšku Šubičeve in Tomšičeve proti Tivoliju, zasnoval pa je tudi nasade na obeh straneh tivolske promenade. Prvo javno naročilo, ki ga je Fabiani dobil v Ljubljani, je bil načrt za jubilejno ubožnico v Vodmatu (1897). Fabiani je poslopje zasnoval po vzoru ubožnice v Elberfeldu, kot mu je naročila mestna občina. Monumentalno poslopje je sestavljeno iz treh traktov, osrednjega, poudarjenega z osrednjim rizalitom in trikotnim čelom, in stranskih, ki sta umaknjena nazaj. Pročelja so tako rekoč gola, edini okras so rustificirani vogali, ki jih dopolnjujejo beli okenski okvirji.

Po naročilu mestne občine je Fabiani predelal pročelje dekliške šole na Levstikovem trgu (Levstikov trg 1, 1900). Načrt zanjo je oblikoval mestni inženir Ivan Sbrizaj na podlagi natečajnega projekta arhitekturnega biroja F. Krauß in J. Tölk, vendar občinskim svetnikom načrt ni ustrezal. Fabiani je oblikoval preprosto gladko ometano pročelje, na vodoravnih pasovih pod okni pa so bile nameščene table, opremljene z napismi. Nad glavnim portalom je relief z grbom mesta, na vogalih pa pročelje krasi stiliziran rastlinski okras.

Iz fonda za regulacijski načrt je mestna občina Fabianiju plačala oblikovanje načrta za šentjakobsko župnišče (Gornji trg 18, 1907–1908). Popolnoma modernistično stavbo s pročeljem brez okrasja poudarja na zadnji vrtni strani visok železobetonski stolp za stopnišče, popol-





1

noma moderna konstrukcija, ki v tem času v Ljubljani ni imela primere.

Izgradnjo dekliškega liceja Mladika na Prešernovi 25 (zdaj ministrstvo za zunanje zadeve) je finančno podprl Josip Gorup pl. Slavinski, uspešen podjetnik na Reki, sicer pa zaveden Slovenec, mecen slovenskih umetnikov in študentov in podpomik slovenskega šolstva. Mestna občina je načrte za šolo poverila Maksu Fabianiju. Ta je stavbo šole zasnoval kot blok s preprostim, jasno členjenim pročeljem v kombinaciji temne opeke in svetlega ometa, ki ji daje umirjen in eleganten videz. Stavba je poudarjena s stolpičem z uro nad arkadnim vhodom, ki spominja na stolpič mestne hiše. Dokončana je bila leta 1907, leta 1910 so ji prizidali telovadnico ob sedanjih Šubičevi, leta 1912 pa so ob njej po načrtih Cirila Metoda Kocha zgradili še internat.

Fabiani je na pobudo Riharda Jakopiča oblikoval tudi načrte za prvo umetniško galerijo v Tivoliju (1908). Preprost lesen paviljon s stebriščno lopo, z zidovi brez okrasja in nemško mansardno streho je bil zamišljen kot začasni objekt, vendar je bil nato več kot petdeset let najpomembnejše središče slovenske likovne umetnosti. Fabianiju je bila ta naloga zelo blizu, saj je imel pred tem veliko izkušenj z gradnjo razstavnih paviljonov za različne razstave. Med drugim je postavil paviljon treh komisij za jubilejno razstavo Franca Jožefa na Dunaju (1898), bil vodilni arhitekt mednarodne razstave o alkoholu in predelovalni industriji (1904), vodilni arhitekt razstave češko-nemške industrije v Liberecu (1906) ter tudi vodilni arhitekt avstrijske razstave v Londonu (Imperial Royal Austrian Exposition v Earl's Courtu, 1906).



3

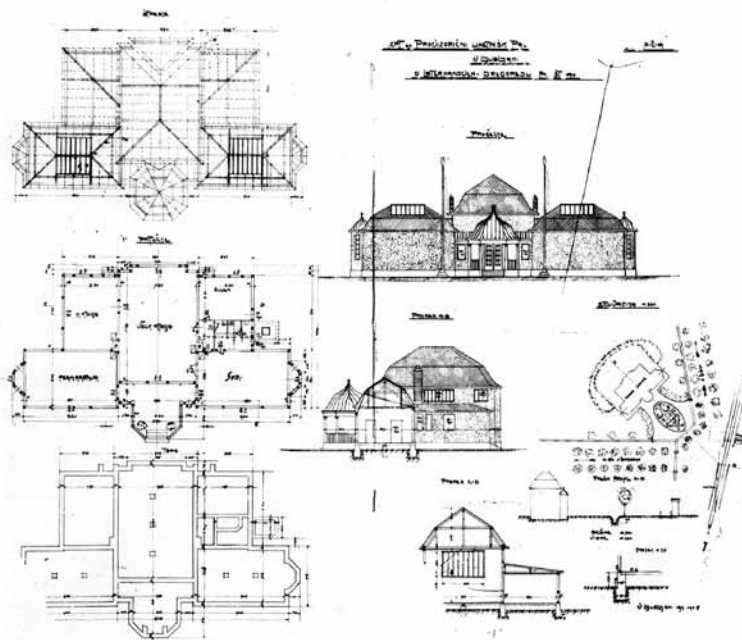
The town authorities used the fund for the development plan to commission Fabiani to create a plan for the Saint James Parish Office (at what is now *Gornji trg*, Upper Square no. 18, 1907–1908). This completely modernist building with an unornamented facade is accentuated on its rear side by a tall ferrocement tower for the stairs, a completely modern construction without parallel in Ljubljana at that time.

1 Šentjakobsko župnišče, 1907–1908, arh. Maks Fabiani (fotoarhiv Marca Pozzetta). Saint James rectory, 1907–1908, architect: Max Fabiani (Marco Pozzetta photo archives).



2

The construction of the Mladika girls' high school at what is now Prešeren Street no. 25 (now the offices of the Ministry of Foreign Affairs) received financial support from Josip Gorup von Slavina, a successful businessman in Rijeka, but also a patriotic Slovenian, a patron of Slovenian artists and students, and a supporter of Slovenian education. The town authorities entrusted the plans for the school to Fabiani. He designed the school building as a cube with a simple facade with clear divisions in a combination of darker brick and lighter plaster, providing



4

2 Dekliški licej Mladika, 1906–1907, arh. Maks Fabiani (Zgodovinski arhiv Ljubljana). Mladika girls' high school, 1906–1907, architect: Max Fabiani (Ljubljana Historical Archives).

3 Načrti za Jakopičev paviljon, 1908, arh. Maks Fabiani (fotoarhiv Marca Pozzetta). Plans for the Jakopič Pavilion, 1908, architect: Max Fabiani (Marco Pozzetto photo archives).

4 Jakopičev paviljon v Tivoliju (Muzej in galerije mesta Ljubljane). Jakopič Pavilion in Tivoli Park (Ljubljana Museum and Galleries).

5 Palača deželne vlade na Bleiweisovi cesti (danes Prešernova cesta), 1898, arh. Emil Förster (Slovenska knjižnica). Provincial government building on Bleiweis Street (now Prešeren Street), 1898, architect: Emil Förster (Slavic Library).

## Tuji arhitekti v Ljubljani in secesija

Regulacijski načrt in istega leta sprejet stavbni red sta dala dobro osnovo za izgradnjo mesta po potresu. Gradili so država, mesto, različna društva in tudi zasebni investitorji. Država je za obnovo mesta prispevala finančna sredstva ter tudi načrte za šole, bolnišnice, vojašnice in nekatera upravno-administrativna poslopja, ki so jih izdelali na Dunaju v gradbenih oddelkih različnih ministrstev. To je bila dobrodošla pomoč mestu, saj to ni imelo na voljo ustreznih strokovnjakov, ki bi bili kos tako veliki nalogi. Tipizacija načrtov za javna poslopja v različnih avstrijskih mestih pa je izražala tudi željo dunajske vlade, da bi ustvarila neke vrste nadnacionalni stil, ki bi pomagal tudi z zunanjo podobo homogenizirati večnacionalni imperij, ki je zaradi etničnih trenj postajal vse ranljivejši. Kot je zapisal Friedrich Achleitner,<sup>30</sup> lahko na podlagi tipske arhitekture avstrijskih mest še danes zarišemo meje nekdanjega imperija.

Država, mesta in včasih tudi različne zasebne družbe so za izgradnjo javnih poslopij razpisovali tudi natečaje, ki so bili običajno objavljeni v različnih avstrijskih časopisih (*Allgemeine Zeitung*, *Wiener Bauindustrie-Zeitung* idr.) in odprti za arhitekta iz vse monarhije. Na podlagi natečajnih projektov so bili v Ljubljani zasnovani filharmonija, deželno gledališče, deželni dvorec, Narodni dom, Mestni dom, šola svetega Jakoba, Cesarsko-kraljeva državna obrtna šola, Mestna hranilnica in še nekatere druge stavbe. V arhitekturi so še vse do prve svetovne vojne prevladovali historični slogi. Še vedno je vladala jasna hierarhija slogov in splošno prepričanje, da so za določene monumentalne naloge primerni samo določeni zgodovinski slogi; za cerkveno arhitekturo neoromanski ali neogotski slog (npr. cerkev Srca Jezusovega na Taboru), za birokratsko in vojaško arhitekturo, arhitekturo šolskih zgradb, muzejev, gledališč, postaj itd. italijanska neorenesansa (palača deželne vlade, deželni dvorec, Narodni muzej in Narodni dom), za gledališke stavbe pa je bil pod vplivom Garnierjeve opere v Parizu skoraj povsod v Evropi v modi neobarčni slog. Mešanica neoslogov je bila tudi

a calm and elegant appearance. The building is accentuated with a clock tower above the arcaded entrance that is reminiscent of the tower on the town hall. It was completed in 1907, and in 1910 a gymnasium was added on Šubič Street, and then in 1912 a dormitory was added, designed by Koch.

At Rihard Jakopič's initiative, Fabiani also created plans for the first art gallery in Tivoli Park (1908). The simple wooden pavilion with a columned portico, walls without decoration and a German-style mansard roof was envisioned as a temporary structure, but it then served for more than fifty years as the most important Slovenian visual arts centre. Fabiani felt very close to this task because prior to this he had had much experience with building display pavilions for various exhibitions. Among other things, he created the Pavilion of the Three Commissions for the Franz Joseph Jubilee Exhibition in Vienna (1898), and he was the lead architect for the international exhibition on alcohol and the processing industry (1904), the lead architect for the exhibition on Czech-German industry in Liberec (1906) and the lead architect for the Austrian display in London (at the Imperial Royal Austrian Exposition at Earl's Court, 1906).

## Imperial architects in Ljubljana and the Vienna Secession

The urban development plan and the building code adopted the same year provided a good basis for reconstructing the town after the earthquake. Construction was carried out by the state, the town, various societies and also private contractors.

The state contributed funding for reconstruction of the town and also plans for schools, hospitals, barracks and certain administrative buildings prepared in Vienna at the construction offices of various ministries. This was welcome assistance to the town because it did not have a suitable professional capacity available that could have handled such a large task. The classification of plans for public buildings in various Austrian towns also expressed the will of the government in Vienna to create some sort of supra-ethnic style that would also help homogenise the external image of the multi-ethnic empire, which was becoming increasingly vulnerable because of ethnic tensions. As Friedrich Achleitner has noted,<sup>30</sup> one can still delineate the borders of the former empire based on the architecture typical of Austrian towns.

The state, its towns and sometimes also various private companies also opened tenders for the construction of public buildings; these were usually published in various Austrian newspapers (*Allgemeine Zeitung*, *Wiener Bauindustrie-Zeitung*, etc.) and were open to architects from across the monarchy. Based on competition projects, Ljubljana obtained a philharmonic hall, a provincial theatre, a provincial administration building, the Slovenian Cultural Centre, the Town Hall, the Saint James Jesuit College, the Imperial and Royal State Trade School, the Town Savings Bank and several other buildings.

Historical styles prevailed in architecture all the way until the First World War. A clear hierarchy of styles still prevailed as well as a general belief that only specific historical styles were suitable for particular monumental tasks; for example, the Neoromantic or Gothic Revival style was used for churches (e.g., Sacred Heart of Jesus



najpogostejši prepoznavni znak stanovanjske arhitekture. Tudi nekateri arhitekti, ki so prišli po potresu v Ljubljano z različnih koncev monarhije, z Dunaja, iz Gradca in drugih avstrijskih mest, so predstavljali tradicionalno arhitekturno usmeritev druge polovice 19. stoletja.

Med uglednejšimi je bil Leopold Theyer (1851–1937), profesor na umetnostnoobrtnem oddelku graške obrtne šole, pozneje pa profesor za tehnično risanje na visoki tehnični šoli in celo dekan, ki je v Gradcu vodil tudi svoj arhitekturalni biro. V Ljubljani je med letoma 1898 in 1899 na začetku Špitalske ulice (danes Stritarjeva ulica) zgradil neorenesančni palači, Kresjijo in Filipov dvorec, s katerima je oblikoval nov monumentalni vstop v staro mestno jedro.



Theyer je leta 1897 naredil načrte tudi za preureditev mestne dvorane v rotovžu, in sicer v slogu nemške neorenesanse: dvignil jo je za eno nadstropje, zgradil balkon v drugem nadstropju, stene obložil z lesom, balkon, strop in stene pa okrasil s štukom in deloma z barvami.

Sodna palača na Tavčarjevi ulici je bila zgrajena po načrtih graškega arhitekta Antona von Spinlerja (Tavčarjeva 9, 1898–1902), načrte za Mestni dom (1897) pa je izdelal dunajski arhitekturni biro Moritz in Karl Hinträger, v katerem sta delovala oče in sin, po rodu Čeha, ki sta se specializirala za javne stavbe, predvsem na področju šolstva. V Ljubljani sta sodelovala tudi pri natečaju za šolo svetega Jakoba.<sup>31</sup> Kot Spinler sta bila predstavnika dunajske tradicionalne arhitekturne šole.

Ob še vedno prevladujočem historizmu se je s prihodom Fabianija in drugih arhitektov mlajše generacije začel uveljavljati nov moderni secesijski slog, sprva previdno v drobnih pročelnih detajlih (npr. stiliziran rastlinski okras, glavice, maske ...), leta 1900 je bil zgrajen prvi popolnoma secesijski objekt – Zmajski most. V prvem desetletju 20. stoletja je bila v secesijskem slogu pozidana že cela nova četrt med železniško postajo in starim mestnim jedrom. Uveljavili so se tudi novi stavbni tipi, novi konstrukcijski načini, nove tehnologije in novi materiali (zlasti



Church on Tabor, Rally Street), the Italian Renaissance Revival was used for bureaucratic and military architecture, the architecture of school buildings, museums, theatres, post offices and so on (e.g., the provincial government building, the provincial administration building, the National Museum and the Slovenian Cultural Centre) and, under the influence of Garnier's opera house in Paris, the Baroque revival style was in fashion almost everywhere in Europe for theatre buildings. A mixture of revival styles was also the most frequent distinguishing feature of residential buildings. Certain architects that came to Ljubljana after the earthquake from various parts of the monarchy – from Vienna, Graz and other Austrian towns – also displayed traditional architectural orientations from the second half of the nineteenth century.

Among the most prominent of these was Leopold Theyer (1851–1937), a professor in the decorative arts department at the Graz trade school, and later a drafting professor at the technical college, even advancing to dean; he also headed his own architectural bureau in Graz. Between 1898 and 1899, he built two large Renaissance Revival structures at the beginning of Hospital Street (now Stritarjeva ulica, Stritar Street) in Ljubljana: the Provincial Administration Building (known as Kresjija in Slovenian) and the Filip Mansion, thereby creating a new monumental entrance into the old town core.

In 1897, Theyer also created plans for renovating the largest chamber at the Ljubljana town hall (known as Rotovž in Slovenian) in a German Renaissance Revival style: he increased its height by one storey, added a balcony on the second floor, lined the walls with wood and decorated the balcony, ceiling and walls in stucco and paint in some places.

The courthouse at what is now Tavčar Street no. 9 was built following plans by the Graz architect Anton von Spinler (1898–1902), and the plans for the Town Hall (1897) were created by the Viennese architectural bureau of Moritz and Carl Hinträger, operated by a father and son team of Czech origin that specialised in public buildings, especially educational facilities. In Ljubljana, they also participated in the competition for Saint James Jesuit College.<sup>31</sup> Like Spinler, they were representatives of the traditional Viennese school of architecture.

Alongside the still prevailing historicism, the arrival of Fabiani and other younger architects marked the establish-

**1** Vhod v staro mestno jedro, pogled z Marijinega trga (danes Prešernov trg), začetek 20. stoletja (Zgodovinski arhiv Ljubljana). Entrance to the old town core, view from St. Mary's Square (now Prešeren Square), early twentieth century (Ljubljana Historical Archives).

**2** Mestni dom, 1897, arh. Moritz in Karl Hinträger (Zgodovinski arhiv Ljubljana). Town Hall, 1897, architects: Moritz and Carl Hinträger (Ljubljana Historical Archives).

**3** Sodna palača na Tavčarjevi, 1898–1902, arh. Anton von Spinler (Zgodovinski arhiv Ljubljana). Courthouse on Tavčar Street, 1898–1902, architect: Anton von Spinler (Ljubljana Historical Archives).





4 Natečajni projekt za Deželni dvorec v Ljubljani, 1896, arh. Joseph Maria Olbrich. Competition project for the Ljubljana provincial administration building, 1896, architect: Joseph Maria Olbrich.

5 Deželni dvorec v Ljubljani, 1896–1902, arh. Jan Vladimír Hrásky in Josef Hudetz (Zgodovinski arhiv Ljubljana). Ljubljana provincial administration building, 1896–1902, architects: Jan Vladimír Hráský and Josef Hudetz (Ljubljana Historical Archives).

konstruktivna uporaba železa in jekla, pozneje tudi železobetona, kar je omogočilo skeletno gradnjo, uporabo stekla, keramike ...).

Novosti so uvajali arhitekti, ki so delovali v različnih delih imperija, širile pa so se tudi prek mednarodnih in svetovnih razstav ter časopisov in revij, ki so bile ob koncu stoletja že zelo razširjene.

Nov slog se je težko in le počasi uveljavljal, in provincialno okolje ga je le težko sprejelo. Lep primer za to je bil natečaj za deželni dvorec, ki ga je leta 1896 razpisala deželna vlada, ker je bil stari deželni dvorec v potresu



tako poškodovan, da so ga morali porušiti. Na natečaj sta prispela dva projekta, projekt anonimnega arhitekta in projekt Josepha Marie Olbricha (1867–1908), češkega arhitekta, ki je tako kot Fabiani v tem času delal v biroju Otta Wagnerja na Dunaju. Leta 1897 je bil med ustanovitelji dunajske secesije in je napravil tudi načrt za društveno razstavno galerijo Secesija na Friedrichstrasse 12 (1897–1898). Olbrich je kot Maks Fabiani sodeloval z Ottom Wagnerjem pri projektu električne ceste železnice. Njegov predlog za novi deželni dvorec v čistem wagnerjanskem secesijskem slogu je žirija ocenila kot najboljši in najelegantnejši v prostorskem konceptu in kompoziciji, kljub temu pa mu je očitala veliko pomanjkljivosti. Zato se je odločila, da načrt za deželni dvorec poveri deželnemu stavbnemu inženirju Janu Vladimíru Hráskju, ki je pripravil nov projekt v mešanici historičnih slogov. Nazadnje je deželna vlada dala tudi ta projekt predelati Josefu Hudetzu (1842–1909), preizkušenemu dunajskemu arhitektu stare generacije, ki je gradil dunajski cestni



ment of the new modern Vienna Secession style, initially only visible in small facade details (e.g., stylised vegetative ornamentation, heads, masks and so on), and in 1900 the first completely modern Secession structure was built: the Dragon Bridge. In the first decade of the twentieth century, an entire new district was even built up in Secession style between the railway station and the old town. This also saw the establishment of new building types, new construction methods, new technologies and new materials (especially construction using iron and steel, and later also ferroceement, which made possible steel-frame construction, the use of glass and ceramics and so on).

Architects working in various parts of the empire introduced innovations, which were also spread through international and global exhibitions as well as newspapers and journals, which were already very widespread at the end of the century.

The new style was established with difficulty and only slowly, and it was not readily accepted by the provincial environment. A good example is the tender for the provincial administration building, which was announced by the provincial government in 1896 because the old provincial administration building had been damaged so badly in the earthquake that it had to be torn down. Two projects were submitted, one by an anonymous architect and one by Joseph Maria Olbrich (1867–1908), a Czech architect who, like Fabiani, was working at the time in Wagner's office in Vienna. In 1897, he was among the founders of the Vienna Secession and he also prepared a plan for a Secession exhibition gallery at *Friedrichstraße* (Frederick Street) no. 12 (1897–1898). Like Fabiani, Olbrich collaborated with Wagner in his electric railway project. His proposal for a new provincial administration building in a pure Wagnerian Secession style was judged by the jury as the best and most elegant in terms of spatial concept and composition, but was nonetheless criticised for many shortcomings. The jury therefore decided to entrust the planning of the new provincial administration building to the provincial construction engineer Jan Vladimír Hráský, who prepared a new project in a mix of historical styles. Finally, the provincial government also had the project reworked by Josef Hudetz (1842–1909), an experienced Viennese architect of the older generation that had built Vienna's Ring Road. He reworked the plan into a mix of Renaissance Revival and German Gothic style. The rejection of the modern project confirmed that provincial Ljubljana was firmly entrenched in reliable traditional forms.

Also in 1902, when the Secession style had already been established in the town, the following was published in the paper *Ljubljanski zvon*: "This year we received two 'samples' of the architectural Secession in Ljubljana on *Sodna ulica* (Courthouse Street). And that is a good thing! Because henceforth every citizen of the town that still has any good taste will certainly resist such 'modern styles' tooth and nail. May God protect us from plague, cholera, famine, war, earthquake – and Secession architecture!" It must be pointed out, however, that at this time the Viennese public was also not significantly more enlightened because even in 1904 critics had made fun of Plečnik's Zacherl Building, comparing it to a haystack, whereas today it is regarded as one of the most import



**1** Zmajski most, 1900–1901, arh. Giorgio Zaninovich, stavbna družba Pittel & Brausewetter (Zgodovinski arhiv Ljubljana).  
Dragon Bridge, 1900–1901, architect: Giorgio Zaninovich, Pittel & Brausewetter construction company (Ljubljana Historical Archives).

**2** Urbančeva veleblagovnica, 1903, arh. Friedrich Sigmundt (foto: B. Zupančič).  
Urbanc department store, 1903, architect: Friedrich Sigmundt (photo: B. Zupančič).

obroč ter je načrt predelal v mešanici neorenesančnega in nemško gotskega sloga. Zavrnitev modernega projekta je potrdila, da se je tedanja provincialna Ljubljana oklepala preizkušenih tradicionalnih oblik.

Še leta 1902, ko se je secesijski slog v mestu že uveljavil, lahko v Ljubljanskem zvonu beremo: »Letošnje leto smo dobili v Ljubljani v Sodnih ulicah dva taka ‚muštra‘ arhitektonske secesije. In to je dobro! Kajti posihdob se bo gotovo vsak meščan, ki ima še nekoliko zdravega okusa, branil z nogami in rokami takih ‚modernih slogov‘. Kuge, kolere, lakot, vojske, potresa – in pa secesijonistne arhitekture – čuvaj nas Bog!« Sicer pa je treba omeniti, da v tem času tudi dunajska publika ni bila veliko bolj razsvetljena, saj so se še leta 1904 kritiki norčevali iz Plečnikove Zacherlove hiše in jo primerjali s senikom, medtem ko danes velja za enega najpomembnejših spomenikov dunajske moderne. Prvi pravi primer secesijske arhitekture v Ljubljani je bil Zmajski most, ki je bil zgrajen leta 1900 po načrtih dalmatinskega arhitekta Jurija Zaninovića (1876–1946). Ta je bil Wagnerjev učenec in je po diplomi kot arhitekt delal za podjetje Pittel & Brausewetter, ustanovljeno leta 1870 v Bratislavi in specializirano za železobetonske konstrukcije. To podjetje je v Ljubljani zgradilo prvi železobetonski most, Zaninović pa ga je oblikoval v secesijskem slogu.

Leta 1903 se je Feliks Urbanc, znan in ambiciozen ljubljanski trgovec z manufakturnim blagom in ugleden član trgovske in obrtniške zbornice za Kranjsko, odločil, da bo zgradil prvo veleblagovnico v Ljubljani in načrte poveril znanemu graškemu arhitektu Friedrichu Sigmundtu (1856–1917), ki je svojo prvo veleblagovnico zgradil leta 1894 v Gradcu. Zanj je zasnoval nov tip trgovine kot enotne dvorane z obodno galerijo, uporabil modne materiale in velike steklene izložbene površine. Sigmundt je študiral na visoki tehniški šoli na Dunaju, po diplomi 1880 nekaj časa delal pri vodilnem dunajskem arhitektu Ottu Wagnerju, od leta 1881 pa vodil svoj biro. Sodeloval je



3 Urbančeva veleblagovnica, 1903, arh. Friedrich Sigmundt, notranjščina (foto: B. Zupančič).  
Urban department store, 1903, architect: Friedrich Sigmundt, interior (photo: B. Zupančič).



4 Urbančeva veleblagovnica, 1903, arh. Friedrich Sigmundt, portalni nadstrešek (foto: B. Zupančič).  
Urban department store, 1903, architect: Friedrich Sigmundt, entrance canopy (photo: B. Zupančič).



tudi z Leopoldom Theyerjem, in mogoče je, da ga je ta tudi spoznal z Urbancem. Leta 1900 je bil v Parizu, kjer je gotovo obiskal svetovno razstavo in se seznanil z novim slogom *art nouveau*, ki je prav na tej razstavi dosegel svoj vrhunec in splošno priznanje. Zelo verjetno si je ogledal tudi pariške veleblagovnice, saj je Urbančeva veleblagovnica, ki jo je zgradil v Ljubljani, posnetek tipične pariške veleblagovnice v malem. Osrednji prodajni prostor tvori razsežna dvorana, ki ima tloris v obliki nepravilnega peterokotnika. Monumentalno stopnišče, obdano z ograjo iz kovanega železa, je postavljeno v os glavnega vhoda in se v elegantni liniji v dveh lokih vzpenja v obodno galerijo v nadstropju ter povezuje pritličje in nadstropje v enoten prostor. Ob straneh železno konstrukcijo stopnišča podpirata dvojna stebra, ki sta v višini nadstropja povezana s preklado, na kateri stoji ženski kip, posebitev obrti. V glavno pročelje umeščen vhodni portal sega čez pritličje in mezzanin, nad njim pa se bohota nadstrešek v obliki stiliziranega cveta iz pahljačasto razprtih steklenih lističev, vpetih v železno ogrodje. Nadstrešek stoji na konzolah iz kovanega železa vegetabilnih oblik, med njim je dekorativno oblikovana bakrena plošča, ki je nosila napis z imenom trgovine. Urbančeva hiša je eden najlepših pri-

important monuments of Vienna's modern architecture movement.

The first true example of Secession architecture in Ljubljana was the Dragon Bridge, which was built in 1900 following plans by the Dalmatian architect Giorgio Zaninovich (1876–1946). He was a student of Wagner's and, after graduating, worked as an architect for the Pittel & Brausewetter company, which was founded in 1870 in what is now Bratislava and specialised in ferroceement construction. This company built the first ferroceement bridge in Ljubljana, and Zaninovich designed it in the Secession style.

In 1903, Felix Urbanc, a well-known and ambitious Ljubljana merchant involved in textile manufacturing and a prominent member of the Carniolan chamber of commerce and industry, decided to build the first department store in Ljubljana. He entrusted the planning to the well-known Graz architect Friedrich Sigmundt (1856–1917), who had built the first department store in Graz back in 1894. He designed a new kind of store, consisting of a central hall ringed by a gallery, and he used modern materials and large glass display areas. Sigmundt had studied at the technical college in Vienna, and after graduating in 1880 he worked for some time with Wagner, the leading Viennese architect, and then established his own office in 1881. He also worked with Theyer, who may have been the one that introduced him to Urbanc. He was in Paris in 1900, where he certainly must have visited the world fair and become acquainted with the new Art Nouveau style, which achieved its apex and general recognition at this very fair. It is very likely that he also viewed the Paris department stores because Urbanc's department store that he built in Ljubljana is a copy of a typical Paris department store in miniature. The central sales area forms a large hall with a layout in the shape of an irregular pentagon. The monumental staircase with a cast-iron railing is positioned in line with the axis of the main entrance and ascends in an elegant line in two arches to the encircling gallery on the upper floor, connecting the ground floor and the upper floor into a single space. The iron construction of the staircase is supported by a double column on each side that, at the height of the upper floor, are connected by a lintel on which stands a female statue, an embodiment of craft. The main entrance positioned on the facade extends beyond the ground floor across the mezzanine, and above it is an exuberant canopy in the form of a stylised flower with glass petals set in an iron frame spread out in a fan pattern. The canopy rests on cast-iron corbels with vegetative motifs and between them is a decoratively formed copper plaque bearing the name of the store. The Urbanc building is one of the most beautiful examples of French Art Nouveau in Ljubljana and it has no parallel in contemporary Austrian architecture.

Josip Vancaš (1859–1932), a Croatian architect that lived most of his life in Sarajevo, left an extensive opus in Ljubljana. He studied at the technical college in Vienna and then worked for a while at the Fellner & Helmer architectural office, and in 1883 left for Sarajevo, where he became the leading figure in architecture, studied folk architecture and sought to create a new Bosnian style based on elements of folk architecture. Between 1900

merov francoskega *art nouveau* v Ljubljani in v sodobni avstrijski arhitekturi nima enakovredne primere. Obsežen opus je Ljubljani zapustil Josip Vancaš (1859–1932), hrvaški arhitekt, ki je večino svojega življenja preživel v Sarajevu. Študiral je na tehnični visoki šoli na Dunaju, delal nekaj časa v biroju Fellner & Helmer, leta 1883 pa odšel v Sarajevo, kjer je postal vodilna osebnost v arhitekturi, proučeval ljudsko stavbarstvo in si prizadeval, da bi na osnovi elementov ljudskega stavbarstva ustvaril nov bosanski stil. Med letoma 1900 in 1905 je zgradil škofijske zavode v Šentvidu, v Ljubljani pa tri pomembne palače, ki kažejo razvoj od pozno historične v popolnoma secesijsko obdobje njegovega dela, Mestno hranilnico, Ljudsko posojilnico in Grand hotel Union. Medtem ko se na pročelju Mestne hranilnice ljubljanske (Čopova 3, 1903–1904) še vedno mešajo historični elementi s secesijskimi, je portal z nadstreškom iz stekla in kovanega železa v obliki razprtih listov in secesijski izvesek nad vhodom že popolnoma secesijski, le nekoliko skromnejša različica



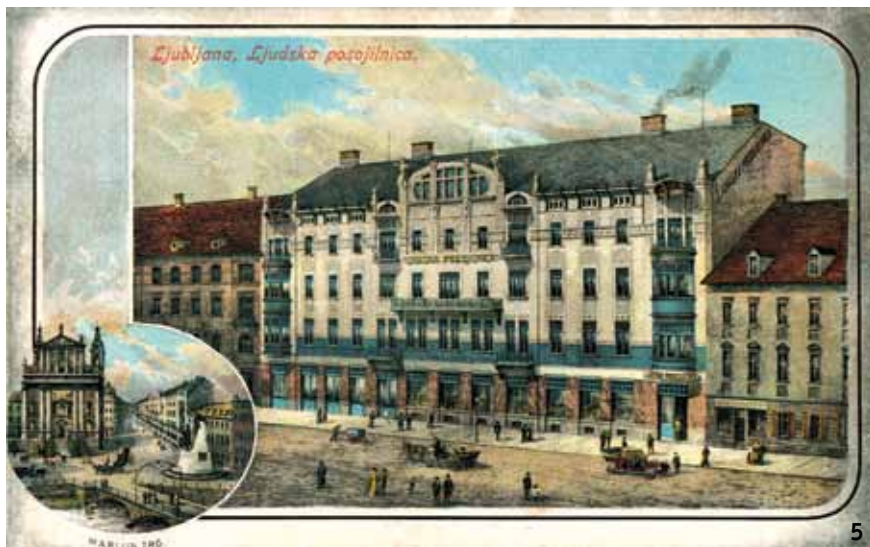
portala Urbančeve hiše. Tudi na pročelju Grand hotela Union se še mešajo historični elementi in secesijske prvine, notranjščina pa je popolnoma secesijska. Odlikuje jo izvrstna notranja oprema, ki je bila v celoti oblikovana po Vancaševih načrtih, in bogata zbirka secesijski jedkanih stekel, ki so bila izdelana v češki delavnici Rehwald. Sicer pa je bil hotel najmodernejša, izrazito funkcionalno zasnovana stavba, opremljena z najmodernejšimi napravami, dvigali, centralno kurjavo, kopalnicami in telefonom. Tretje Vancaševo delo, Ljudska posojilnica na Miklošičevi 4 (1907) s pročeljem v barvah slovenske trobojnice, značilnimi oblikami oken in pročelnim okrasom, je že popolnoma secesijsko.



and 1905, he built the Saint Stanislaus Institute in Šentvid and three important public buildings in Ljubljana that show the development from the late historical style to the pure Secession phase of his work: the Town Savings Bank, the People's Loan Bank and the Grand Hotel Union. The facade of the Town Savings Bank at Čopova ulica (Čop Street) no. 3 (1903–1904) still shows a mix of historical and Secession elements, but the entrance with a glass and cast-iron canopy in the form of spreading leaves and the Secession signboard above the entrance are already completely Secession style, only slightly more reserved than the version at the entrance to the Urbanc building. The facade of the Grand Hotel Union also mix-



- 1 Mestna hranilnica, 1903–1904, arh. Josip Vancaš, portalni nadstrešek (foto: B. Zupančič). Town Savings Bank, 1903–1904, architect: Josip Vancaš, entrance canopy (photo: B. Zupančič).
- 2 Grand Hotel Union, 1904–1905, arh. Josip Vancaš, razglednica iz začetka 20. stoletja (Zgodovinski arhiv Ljubljana). Grand Hotel Union, 1904–1905, architect: Josip Vancaš, early-twentieth-century postcard (Zgodovinski arhiv Ljubljana).
- 3 Grand Hotel Union, 1904–1905, arh. Josip Vancaš, notranjščina kavarne iz začetka 20. stoletja (Zgodovinski arhiv Ljubljana). Grand Hotel Union, 1904–1905, architect: Josip Vancaš, café interior, early twentieth century (Ljubljana Historical Archives).
- 4 Grand Hotel Union, 1904–1905, arh. Josip Vancaš, jedkana stekla (foto: B. Zupančič). Grand Hotel Union, 1904–1905, architect: Josip Vancaš, etched glass (photo: B. Zupančič).



**5** Ljudska posojilnica, 1907, arh. Josip Vancaš (Zgodovinski arhiv Ljubljana). People's Loan Bank, 1907, architect: Josip Vancaš (Ljubljana Historical Archives).

**6** Nemško gledališče (danes Drama), 1909–1911, arh. Alexander Graf (Zgodovinski arhiv Ljubljana). German Theatre (now Drama Theatre), 1909–1911, architect: Alexander Graf (Ljubljana Historical Archives).

Leta 1909 je nemško gledališko društvo (Deutscher Theaterverein Laibach) za svojo novo gledališko hišo (zdaj Drama) izdelavo načrtov zaupalo uglednemu dunajskemu arhitektu Aleksandru Grafu (1856–1931), ki je študiral na visoki tehniški šoli na Dunaju, po diplomi pa je delal v znanem biroju Fellner & Helmer, specializiranem za gledališke stavbe. Z njim je sodeloval tudi pri gradnji Volkstheatra na Dunaju. Od leta 1888 je v svojem biroju oblikoval več manjših gledališč za manjša mesta, med drugim za mesto Usti nad Labi in Ostravo na Češkem. Tudi v ljubljanskem gledališču je Graf uporabil bolj ali manj predelan tipski načrt gledaliških stavb biroja Fellner & Helmer, ki temelji na novobaročnih oblikah, na pročelju pa je dodal secesijske dekorativne elemente.

Ob tujcih je Ljubljano odločilno zaznamovalo delo edinega domačega arhitekta Cirila Metoda Kocha (1867–1925)<sup>32</sup>, ki je po številu zgrajenih stavb v Ljubljani po potresu nedvomno na prvem mestu. Koch se je šolal v Gradcu in na Dunaju, po končanem študiju je delal kot arhitekt v stavbni družbi Filipa Supančiča. Leta 1893 se je zaposlil kot mestni arhitekt v mestnem stavbnem uradu, kjer se je ukvarjal z regulacijami in arhitekturnim projektiranjem. Njegov ljubljanski opus je zelo obsežen, izdelal je več načrtov za stanovanjske stavbe, stanovanjske vile in javna poslopja v najožjem mestnem središču in zunaj tega, med drugim za stanovanjske hiše ob Miklošičevem parku in širši okolici – na Dalmatinovi, Tavčarjevi, Sloven-

es historical elements and Secession features, whereas the interior is entirely Secession. It is distinguished by its outstanding interior furnishings, which were created entirely following Vancaš's designs, and its rich collection of etched Secession glass, which was produced at the Rehwald workshop in Bohemia. Otherwise the hotel was an ultra-modern and expressly functionally designed building equipped with the most modern devices, lifts, central heating, bathrooms and telephones. Vancaš's third work, the People's Loan Bank at Miklošič Street no. 4 (1907), with its facade echoing the Slovenian tricolor, distinctively shaped windows and facade decor, is completely Secession in style.

In 1909, the German Theatre Society (*Deutscher Theaterverein in Laibach*) asked the prominent Viennese architect Alexander Graf (1856–1931) to produce plans for its new theatre (now the Drama theatre). Graf had studied at the technical college in Vienna and, after graduating, worked at the firm Fellner & Helmer, which specialised in theatre buildings. He had also collaborated with the company in the construction of the People's Theatre (*Volkstheater*) in Vienna. Starting in 1888, his office designed several small theatres for small towns, including for Ústí nad Labem and Ostrava in what is now the Czech Republic. For the Ljubljana theatre, Graf also used a more or less reworked typical plan by Fellner & Helmer based on Baroque Revival forms, and he added decorative Secession elements to the facade.

In addition to these imperial architects, Ljubljana was decisively marked by the work of the only local architect, Ciril Metod Koch (1867–1925)<sup>32</sup>, who clearly ranks in first place in terms of the number of buildings created in Ljubljana after the earthquake. Koch studied in Graz and Vienna, and after graduating he worked as an architect in the construction firm of Filip Supančič. In 1893, he was engaged as the town architect in the town building office, where he was involved with planning and architectural design. His work in Ljubljana is very extensive; he created a series of plans for residential buildings, luxury homes and public buildings in the immediate town centre and outside of it, including residential buildings next to what is now Miklošič Park and the wider surroundings: on Dalmatin Street, Tavčar Street, what is now Slovenia Street and *Trdinova ulica* (Trdina Street), the Hauptman building on what is now Prešeren Square, the dormitory at the Mladika girls' school, the First Croatian Savings Bank, the Tivoli Hotel (also known as the *Švicarija*, Swiss House), the Kollman Mansion in Rožna Dolina, the Ljubljana Marsh School, the Adriatic Insurance Company building and so on. His early works still show a clear influence of historicism, but his later works approach the Secession style, which he primarily became familiar with through journals (*Ver Sacrum*, *Der Architekt*) and various handbooks (e.g., Franz Sales Meyer's *Handbuch der Ornamentik*, 1898), in which it is not difficult to find examples for some of his work in Ljubljana.

Koch also created a complete plan for post-earthquake Ljubljana, which was first published in 1902 as a supplement to the bilingual *Voditelj po Ljubljani* (Guide to Ljubljana) published by Ivan Bonač, which was then reprinted twice, in 1904 and 1905. His plan is an excellent basis for studying the urban planning and architectural history of Ljubljana at the turn of the century.



ski in Trdinovi –, Hauptmanovo hišo na Prešernovem trgu, internat Mladika, prvo hrvaško hranilnico, Švicarijo oziroma Hotel Tivoli, Vilo Kollman v Rožni dolini, šolo na Barju, poslovno stavbo Jadranske zavarovalne družbe itd. Medtem ko je v njegovih zgodnjih delih še očiten vpliv historizma, se je pozneje približal secesiji, s katero se je seznanjal predvsem preko revij, časopisov (*Ver Sacrum*, *Der Architekt*) in različnih priročnikov (npr. *Franz Sales Meyer, Handbuch der Ornamentik*, 1898), v katerih ni težko najti vzorov za nekatera njegova dela v Ljubljani.

Koch je izdal tudi popoln mestni načrt popotresne Ljubljane, ki je prvič izšel leta 1902 pri založniku Ivanu Bonaču kot priloga dvojezičnemu *Voditelju po Ljubljani*, nato pa je bil še dvakrat ponatisnjen, leta 1904 in 1905. Njegov načrt je odlična podlaga za študij urbanistične in arhitekturne zgodovine Ljubljane na prehodu stoletja.

## Stavbeniki

Pomembno vlogo pri izgradnji mesta po potresu so imele tudi stavbne družbe. Večino stavb so gradila večja domača stavbna podjetja, ki so se v zadnji četrtini stoletja razvila iz majhnih zidarskih in stavbarskih delavnic. Mestu so pomoč nudila tudi tuja gradbena podjetja, nekatera so v Ljubljani ustanovila tudi svoje podružnice. Večina gradbene dejavnosti je bila v drugi polovici 19. stoletja v rokah petih stavbenikov in stavbnih podjetij, ki so gradila vse pomembnejše stavbe v mestu. Najpomembnejše gradbeno podjetje je bila Kranjska stavbna družba, ki je bila ustanovljena že leta 1873 in je do konca stoletja že bolj ali manj pozidala svoja zemljišča v zahodnem delu mesta med Slovensko cesto in Tivolijem. Pomembno stavbno podjetje v Ljubljani je bilo tudi podjetje Faleschini & Schuppler, ki sta ga leta 1898 ustanovila Franz Faleschini mlajši iz Furlanije in Edmund Schuppler. Večja stavbna podjetja v Ljubljani so imeli tudi družina Tönnies, katere podjetje je ustanovil Gustav Tönnies iz Stralsunda v Prusiji, Robert



## Builders

Construction companies also played an important role in reconstructing the town after the earthquake. Most of the buildings were erected by large Slovenian construction companies that had developed during the last quarter of the century from small masonry and construction workshops. The town also received assistance from construction companies outside what is now Slovenia, and some of them also established subsidiaries in Ljubljana. The majority of construction activities in the second half of the nineteenth century were handled by five building contractors and construction companies, which built all of the major buildings in the town. The most important construction company was the Camiolan Construction Company, which was established in 1873 and by the end of the century had more or less built up its territory in the western part of the town between what is now Slovenia Street and Tivoli Park. An important construction company in Ljubljana was also Faleschini & Schuppler, which was established in 1898 by Franz Faleschini Jr. from Friuli and Edmund Schuppler. Large construction firms in Ljubljana were also operated by the Tönnies family, whose company was established by Gustav Tönnies from Stralsund in what is now northeast Germany, Robert Smielowsky from Biala, Galicia, and the Slovenian Filip Supančič. Ferrocement construction was primarily carried out by construction companies from outside what is now Slovenia,<sup>33</sup> and it was only in 1909 that the Zajec & Hom company was established in Ljubljana to carry out concrete construction. In order to build tall structures, builders needed to receive a concession from the provincial government. Builders' scope of activity also included planning, and some of them were trained architects, so that for many buildings, especially privately owned residential rentals, they served as both planners and builders.

## Conclusion

In the period between 1895 and 1910 presented in this chapter, Ljubljana grew, expanded its territory and changed its external appearance. The population of the town grew from 31,221 to 40,564. The number of buildings increased by 436, 665 buildings were rebuilt and 325 had additions made to them,<sup>34</sup> the town expanded spatially, and it annexed the village of Vodmat, Ljubljana Castle and Tivoli Park. The external appearance of the town changed greatly. New squares and parks were laid out, avenues were planted along the streets, the fronts

**1** Internat dekliškega liceja Mladika, 1910–1911, arh. Ciril Metod Koch (Zgodovinski arhiv Ljubljana).  
Dormitory of the Mladika girls' high school, 1910–1911, architect: Ciril Metod Koch (Ljubljana Historical Archives).

**2** Hotel Tivoli – Švicarija, 1908–1910, arh. Ciril Metod Koch (Zgodovinski arhiv Ljubljana).  
Tivoli Hotel (Swiss House), 1908–1910, architect: Ciril Metod Koch (Ljubljana Historical Archives).

3 Ciril Metod Koch, *Načrt Ljubljane, 1902*, (Zgodovinski arhiv Ljubljana).  
 Ciril Metod Koch, *Plan of Ljubljana, 1902*, (Ljubljana Historical Archives).

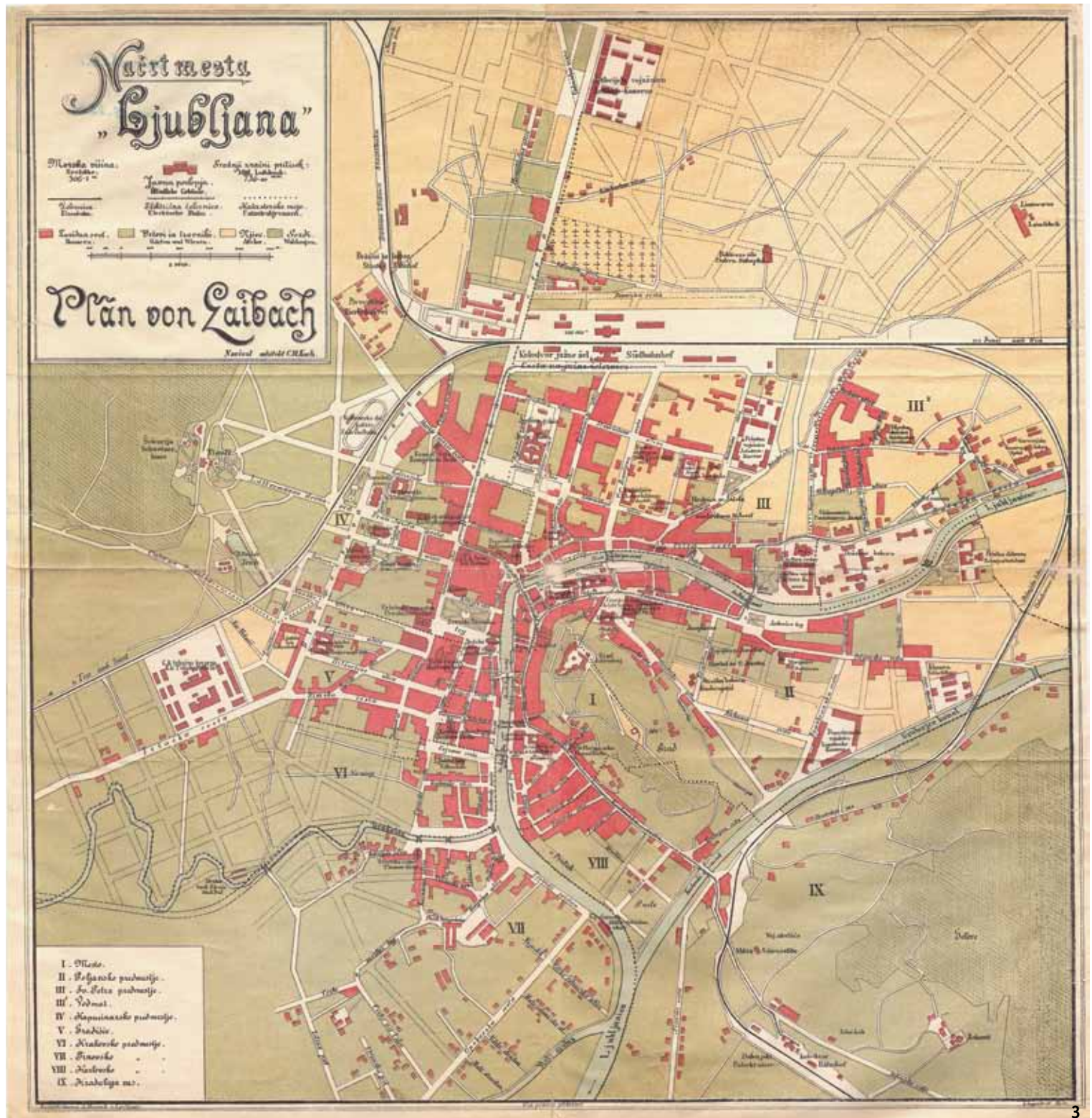
Smielowsky iz Biale v Galiciji in domačin Filip Supančič. Železobetonske konstrukcije so izvajala predvsem tuja gradbena podjetja,<sup>33</sup> šele leta 1909 je bilo za betonske zgradbe v Ljubljani ustanovljeno podjetje Zajec & Horn. Stavbni mojstri so za vodenje gradnje visokih zgradb morali imeti koncesijo deželne vlade. Področje stavbenikov je obsegalo tudi projektiranje, nekateri med njimi so bili tudi šolani arhitekti, tako da so bili pri številnih, predvsem zasebnih najemniških stanovanjskih hišah hkrati projektanti in izvajalci.

### Sklep

V obdobju 1895–1910, ki je predstavljeno v tem poglavju, je Ljubljana zrastle, se ozemeljsko razširila in spremenila

of buildings were made more attractive with beautiful facade details and large display windows, new public monuments were installed, the town received a power station and electric streetlights, the first electric tram line was installed and the first automobile appeared on the streets.

After nearly fifty years of effort (deputy mayor Johann Guttmann, a.k.a. Janez or Ivan Gutman, had commissioned town construction supervisor Franz Pollak to create the first urban development plan to serve as a basis for issuing building permits), the town succeeded in adopting a general urban development plan and building code, which served as the basis for construction and development in the town.



la svojo zunanjo podobo. Število mestnih prebivalcev se je z 31.221 povečalo na 40.564. Število hiš se je povečalo za 436, 665 hiš je bilo prezidanih in 325 prizidanih,<sup>34</sup> mesto se je prostorsko razširilo in v svoje meje vključilo Vodmat, Ljubljanski grad in Tivolski park. Zunanja podoba mesta se je zelo spremenila. Urejeni so bili novi trgi in parki, z drevoredi so bile zasajene ulice, ulična pročelja so dobila privlačnejšo podobo z lepimi pročelnimi detajli in velikimi izložbenimi okni, postavljeni so bili novi javni spomeniki, mesto je dobilo električno centralo, električno ulično razsvetljavo, odprta je bila prva proga električne cestne železnice, po mestnih ulicah je zapeljal prvi avtomobil.

Po skoraj petdesetih letih prizadevanj (prvi regulacijski načrt je namestnik župana I. Gutman naročil mestnemu stavbnemu nadzorniku Francu Pollaku, ki naj bi izdelal načrt, ki bi bil osnova za izdajo gradbenih dovoljenj) je mestni občini uspelo sprejeti splošni regulacijski načrt in stavbni red, ki sta bila osnova za gradnjo in urejanje mesta.

Zgrajeno je bilo veliko novih stavb, ki jih je zahteval nov način mestnega življenja, od hotelov, bank, veleblagovnice, bolnišnic, različnih šolskih objektov do športnih objektov in naprav, v stanovanjski arhitekturi pa so prevladovali najemniški stanovanjski bloki, stanovanjske vile in delavske stanovanjske hiše. Novi materiali, uporaba železa in železobetona, so omogočili nove prostorske koncepte. Tehnološke novosti, npr. dvigala, centralna kurjava, novi prezračevalni sistemi itd., so izboljšale kakovost meščanskega življenja.

V arhitekturi se je začel uveljavljati nov moderen slog secesija, ki so ga v mesto vnesli arhitekti z Dunaja, Gradca in drugih večjih mest. Prvi primer secesijske arhitekture v Ljubljani je bil zgrajen leta 1900, torej samo tri leta za tem, ko je bilo na Dunaju ustanovljeno društvo *Secesija*<sup>35</sup>. V prvem desetletju po potresu je nov slog Ljubljano močno zaznamoval in spremenil. V secesijskem slogu je bila zgrajena popolnoma nova mestna četrt med starim mestnim jedrom in železniško postajo. Tam so gradili svoje hiše premožnejši slovenski meščani, ki so v obdobju gradbene konjunktore pri gradnji svojih hiš poskušali stopiti v korak s časom. Do začetka prve svetovne vojne je secesijski slog že bolj ali manj izzvenel, zadnji odvod secesije, ki že prehaja v *artdeco*, pa je bila Vurnikova zadružna gospodarska banka na Miklošičevi cesti.

Med letoma 1895 in 1910 je Ljubljana napredovala v gospodarskem, kulturnem in prostorskem pogledu. Hribarjeva vizija, da naredi iz Ljubljane pravo nacionalno prestolnico, se je uresničila pred začetkom prve svetovne vojne. Fabianijeva vizija Ljubljane, ki jo je predstavil v svojem regulacijskem načrtu zanjo, pa je po več kot sto letih še vedno aktualna. Njegove zamisli se še vedno uresničujejo, čeprav so se razmere že popolnoma spremenile, kar je dokaz njegovega popolnega obvladovanja poklica.

## Opombe

<sup>1</sup> Stephan Zweig, *Včerajšnji svet*, Ljubljana, 1958, str. 25.

<sup>2</sup> Prof. A. L. Hickmann's *geographisch-statistischer Taschen-Atlas von Österreich-Ungarn*, Dunaj, 1900.

<sup>3</sup> Ob popisih prebivalstva so etnično pripadnost ugotavljali na podlagi občevelnega jezika.

<sup>4</sup> Leta 1910 je na Kranjskem živel 520.000 Slovencev in 28.000 Nemcev.

In response to the new urban lifestyle, many new buildings were built, including hotels, banks, department stores, hospitals, various school buildings and sports facilities, and residential architecture was dominated by blocks of rental flats, luxury homes and houses built for labourers. New materials and the structural use of iron and ferrocement made new spatial concepts possible.

Technological innovations such as lifts, central heating, new ventilation systems and so on improved the quality of life for urban residents.

The new modern Secession style started to be established in architecture, introduced to the town by architects from Vienna, Graz and other large towns. The first Secession architecture in Ljubljana was built in 1900; that is, three years after the Secession movement was founded in Vienna.<sup>35</sup> In the first decade after the 1895 earthquake, the new style fundamentally marked and changed Ljubljana. A completely new urban district was built in the Secession style between the old town core and the railway station. Construction was carried out there for wealthy Slovenian townspeople, who during this period of prosperity for the construction industry tried to create a modern look when building their houses. By the First World War, the Secession style had more or less run its course, and the last product of the Secession, which was already transitioning to Art Deco, was Ivan Vurnik's Cooperative Business Bank building on Miklošič Street.

Between 1895 and 1910, Ljubljana made economic, cultural and spatial progress. Mayor Hribar's vision of transforming Ljubljana into a true national capital was realised by the First World War. In contrast, Fabiani's vision of Ljubljana, as presented in his urban development plan for the town, continues to be relevant even over a century later. His ideas are still being realised even though the circumstances have completely changed, which is testimony to his complete mastery of his profession.

## Notes

<sup>1</sup> Stephan Zweig, *The world of yesterday: An autobiography*, Lincoln, NB, 1943, pp. 3–4.

<sup>2</sup> Prof. A. L. Hickmann's *geographisch-statistischer Taschen-Atlas von Österreich-Ungarn*, Vienna, 1900.

<sup>3</sup> The census determined ethnic affiliation based on the language commonly spoken.

<sup>4</sup> In 1910, there were 520,000 Slovenians and 28,000 Germans in Carniola.

<sup>5</sup> Friedrich Achleitner, The pluralism of modernity: The architectonic "language problem" in central Europe, in: Eve Blau & Monika Platzer (eds.), *Shaping the great city: Modern architecture in central Europe, 1890–1937*, Munich, 1999.

<sup>6</sup> Vasilij Melik & Peter Vodopivec, Slovenski izobraženci in avstrijske visoke šole 1848–1918, *Zgodovinski časopis*, Ljubljana, 1986.

<sup>7</sup> Emil Brix, The structure of the artistic dialogue between Vienna and other urban centres in the Habsburg Monarchy around 1900, *Art around 1900 in Central Europe*, conference proceedings, Krakow, 1999.

<sup>8</sup> Damjan Prelovšek (ed.), *Slavne vile na Slovenskem*, Prague, 2013.

<sup>9</sup> Breda Mihelič, Villa Wettach, in: Damjan Prelovšek (ed.), *Slavne vile na Slovenskem*, Prague, 2013, pp. 58–60.

<sup>10</sup> Octave Gerdeil, Exposition universelle Paris 1900. Autriche, *L'Art décoratif*, 1905, p. 35.

<sup>11</sup> Gustave Soulier, Les Installations générales de l'Exposition. *Art & Décoration*, 1905, p. 158.

<sup>12</sup> *Slovenski narod*, September 11th, 1900, p. 2.

<sup>13</sup> Fran Govekar & Miljutin Zamik (eds.), *Ljubljana po potresu: 1895–1910*, Ljubljana, 1910.



- <sup>5</sup> Friedrich Achleitner, The pluralism of modernity: The architectonic »Language problem« in Central Europe, v: Eve Blau, Monika Platzer (ur.), *Shaping the great city: Modern architecture in Central Europe, 1890–1937*, München, 1999.
- <sup>6</sup> Vasilij Melik, Peter Vodopivec, Slovenski izobraženci in avstrijske visoke šole 1848–1918: Razširjeno besedilo predavanja na mednarodni konferenci Univerze in študenti, ki je potekala 18. septembra 1983 na Dunaju, *Zgodovinski časopis*, Ljubljana, 1986.
- <sup>7</sup> Emil Brix, The structure of the artistic dialogue between Vienna and other urban centres in the Habsburg Monarchy around 1900, *Art Around 1900 in Central Europe*, zbornik konference, Krakov, 1999.
- <sup>8</sup> Damjan Prelovšek (ur.), *Slavne vile na Slovenskem*, Praga, 2013.
- <sup>9</sup> Breda Mihelič, Villa Wettach, v: Damjan Prelovšek (ur.), *Slavne vile na Slovenskem*, Praga, 2013, str. 58–60.
- <sup>10</sup> Octave Gerdeil, Exposition universelle Paris 1900. Autriche, *L'Art décoratif*, 1905, str. 35.
- <sup>11</sup> Gustave Soulier, Les Installations Générales de l'Exposition. *Art & Décoration*, 1905, str. 158.
- <sup>12</sup> *Slovenski narod*, 11. 9. 1900, str. 2.
- <sup>13</sup> Fran Govekar, Miljutin Zamik (ur.), *Ljubljana po potresu: 1895–1910*, Ljubljana, 1910.
- <sup>14</sup> Poročilo o tem je objavil Nace Šumi v knjigi *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954.
- <sup>15</sup> Camillo Sitte, *Umetnost graditve mest*, Ljubljana, 1997.
- <sup>16</sup> Načrt je objavil Boris Gaberščik v prispevku Camillo Sittes Plan für Laibach, *Berichte zur Raumforschung und Raumplanung*, 1, Dunaj, 1966.
- <sup>17</sup> Boris Gaberščik, Camillo Sittes Plan für Laibach, *Berichte zur Raumforschung und Raumplanung*, 1, 1966, str. 29–33.
- <sup>18</sup> Camillo Sitte, *Umetnost graditve mest*, Ljubljana, 1997.
- <sup>19</sup> Maks Fabiani, *Regulacija deželnega stolnega mesta Ljubljane*, Dunaj; nemška izdaja: Maks Fabiani, Erläuterungs-Bericht zum Entwurfe eines General-Regulierungs-Planes der Stadt Laibach, Dunaj, 1895.
- <sup>20</sup> Regulacija našega mesta, *Slovenski narod*, 31. 7. 1895, str. 2–3.
- <sup>21</sup> General Regulation Plan for Vienna, 1893.
- <sup>22</sup> Otto Wagner, *Moderne Architektur*, Dunaj, 1895.
- <sup>23</sup> Maks Fabiani, *Regulacija deželnega stolnega mesta Ljubljane*, Ljubljana, 1889, str. 27 (faksimiliran ponatis).
- <sup>24</sup> Marco Pozzetto (ur.), *Maks Fabiani, O kulturi mesta: Spisi 1895–1960*, Trst, 1988.
- <sup>25</sup> Maks Fabiani, *Pojasnilo k načrtu za osnovo in preosnovo severnega dela mesta*, Dunaj, 1899.
- <sup>26</sup> Otto Wagner, *Natečajni projekt za splošni regulacijski načrt za Dunaj*, 1. nagrada, 1893.
- <sup>27</sup> Ivan Hribar, *Moji spomini I*, Vasilij Melik (ur.), Ljubljana, 1987, str. 272.
- <sup>28</sup> Op. cit., str. 273.
- <sup>29</sup> Max Fabiani, Skizze für einen monumentalen Platz in Laibach, *Der Architekt*, 1900, str. 29.
- <sup>30</sup> Friedrich Achleitner, The pluralism of modernity: The architectonic »Language problem« in Central Europe, v: Eve Blau, Monika Platzer (ur.), *Shaping the great city: Modern architecture in Central Europe, 1890–1937*, München, 1999.
- <sup>31</sup> Natečaja sta bila objavljena v Wettbewerb: Mädchenschule und Feuerwehrdepôt in Laibach, *Wiener Bauindustrie-Zeitung*, 1897, str. 523.
- <sup>32</sup> Robert Simonišek, Slovenski arhitekt Ciril Metod Koch v evropski perspektivi, *Ars & Humanitas*, 2(2), 2008, str. 192–213.
- <sup>33</sup> Vlado Valenčič, Ljubljansko stavbeništvo od srede 19. do začetka 20. stoletja, *Kronika*, 3, 1979, str. 135–147.
- <sup>34</sup> Razvoj je zelo natančno opisan v publikaciji Frana Govekarja in Miljutina Zamika (ur.), *Ljubljana po potresu: 1895–1910*, Ljubljana, 1910, str. 171.
- <sup>35</sup> Za prvo stavbo v slogu *art nouveau* velja hiša industrijalca Emila Tassela v Bruslju, delo Victorja Horte, 1893.
- <sup>14</sup> The report on this was published by Nace Šumi in the volume *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954.
- <sup>15</sup> Camillo Sitte, *Umetnost graditve mest*, Ljubljana, 1997.
- <sup>16</sup> The plan was published by Boris Gaberščik in the article "Camillo Sittes Plan für Laibach", *Berichte zur Raumforschung und Raumplanung*, 1, Vienna, 1966.
- <sup>17</sup> Boris Gaberščik, Camillo Sittes Plan für Laibach, *Berichte zur Raumforschung und Raumplanung*, 1, 1966, pp. 29–33.
- <sup>18</sup> Camillo Sitte, *Umetnost graditve mest*, Ljubljana, 1997.
- <sup>19</sup> Max Fabiani, *Regulacija deželnega stolnega mesta Ljubljane*, Vienna; German edition: Max Fabiani, Erläuterungs-Bericht zum Entwurfe eines General-Regulierungs-Planes der Stadt Laibach, Vienna, 1895.
- <sup>20</sup> Regulacija našega mesta, *Slovenski narod*, July 31st, 1895, pp. 2–3.
- <sup>21</sup> General Regulation Plan for Vienna, 1893.
- <sup>22</sup> Otto Wagner, *Moderne Architektur*, Vienna, 1895.
- <sup>23</sup> Max Fabiani, *Regulacija deželnega stolnega mesta Ljubljane*, Ljubljana, 1889, p. 27 (facsimile reprint).
- <sup>24</sup> Marco Pozzetto (ed.), *Maks Fabiani, O kulturi mesta: Spisi 1895–1960*, Trieste, 1988.
- <sup>25</sup> Max Fabiani, *Pojasnilo k načrtu za osnovo in preosnovo severnega dela mesta*, Vienna, 1899.
- <sup>26</sup> Otto Wagner, *Konkurrenz für einen Generalregulierungsplan für Wien*, first prize, 1893.
- <sup>27</sup> Ivan Hribar, *Moji spomini I*, Vasilij Melik (ed.), Ljubljana, 1987, p. 272.
- <sup>28</sup> Op. cit., p. 273.
- <sup>29</sup> Max Fabiani, Skizze für einen monumentalen Platz in Laibach, *Der Architekt*, 1900, p. 29.
- <sup>30</sup> Friedrich Achleitner, The pluralism of modernity: The architectonic "language problem" in central Europe, in: Eve Blau & Monika Platzer (eds.), *Shaping the Great City: Modern Architecture in Central Europe, 1890–1937*, pp. 94–106, Munich, 1999.
- <sup>31</sup> The tender was announced as "Wettbewerb: Mädchenschule und Feuerwehrdepôt in Laibach" in *Wiener Bauindustrie-Zeitung*, 1897, p. 523.
- <sup>32</sup> Robert Simonišek, Slovenski arhitekt Ciril Metod Koch v evropski perspektivi, *Ars & Humanitas*, 2(2), 2008, pp. 192–213.
- <sup>33</sup> Vlado Valenčič, Ljubljansko stavbeništvo od srede 19. do začetka 20. stoletja, *Kronika*, 3, 1979, pp. 135–147.
- <sup>34</sup> This development was described in detail in Fran Govekar and Miljutin Zamik (eds.), *Ljubljana po potresu: 1895–1910*, Ljubljana, 1910, p. 171.
- <sup>35</sup> The first building in the Art Nouveau style was built for the industrialist Emile Tassel in Brussels, designed by Victor Horta (1893–1894).

## Fabianijeva dediščina –

STANJE IN  
POGLED NAPREJ

V letu 2015 se je ob 150. obletnici rojstva arhitekta Maksa Fabianija izkazalo, da so njegove misli, ideje, besedila, stavbe, ureditve in vizije še vedno aktualne za Ljubljano, Slovenijo in Evropo. Prenovljeni ambienta Kobdilja, Štanjela in zlasti Ljubljane skupaj z novimi študijami o kulturnem ustvarjalcu našega prostora bivanja omogočajo bolj poglobljen razmislek in nadgradnjo. Ta je v Ljubljani izrazita v dopolnjevanju prometne mreže, vračanju mesta pešcem in dvigu pomena zelenih površin. V ohranjanju sinteze Fabianijeve zasnove ter dopolnil Jožeta Plečnika in arhitektov novega časa je bilo vse to stopnjevano v zeleno prestolnico Evrope.

## Fabiani's legacy:

THE CURRENT STATE  
AND THE VIEW FORWARD

The sesquicentennial of architect Max Fabiani's birth, celebrated in 2015, demonstrated that his thoughts, ideas, writings, buildings, designs and visions remain relevant for Ljubljana, Slovenia and Europe. His work in Kobdilj, Štanjel and especially Ljubljana, together with new studies addressing his cultural creations in the world around us, provide impetus for further consideration and effort. In Ljubljana, this is evident in the expansion of the traffic network, returning the city to pedestrians and enhancing the importance of green areas. Maintaining a synthesis of Fabiani's plans and the additions by Jože Plečnik and more recent architects has culminated in Ljubljana becoming the European Green Capital.



Aprila 2015 je minilo 150 let od rojstva arhitekta Maksa Fabianija (29. april 1865–12. avgust 1962).<sup>1</sup> Visok jubilej omogoča pogled na njegovo življenje in delo s kritično časovno oddaljenostjo. Fabiani-



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jevo delo je večplastno, in še dolgo se bomo spraševali, kaj njegova ustvarjalnost pomeni za prihodnost Ljubljane in Slovenije.<sup>2</sup> Širša stroka, ne le arhitekti in umetnostni zgodovinarji, bo morala razumeti ustvarjalno vrednost misleca in umetnika: brez pretirane evforije in brez iskanja življenjskih bizamosti. Po končanih proslavah in številnih razstavah bo čas za premislek o kontekstu njegovega dela ter njegovem pomenu za naš prostor, čas in prihodnost. Nujna bo sintezna analiza tehnično-funkcionalnega in likovnega pomena njegovega urbanističnega snovanja kot konteksta, brez katerega ni mogoče razumeti njegove arhitekture. Vplive domačih in tujih izkušenj na kompleksno Fabianijevo urbanistično načrtovanje so strokovnjaki analizirali že pred tremi desetletji. Številne zamisli z začetka



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April 2015 marked the passage of one hundred and fifty years since the birth of the architect Max Fabiani (April 29th, 1865 – August 12th, 1962).<sup>1</sup> This important jubilee offers an opportunity to examine his life and work with critical distance. Fabiani's work is multi-layered and the question of what his creativity means for the future of Ljubljana and Slovenia as a whole will be discussed for years to come.<sup>2</sup> The wider professional community, not only architects and art historians, will have



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to forge an understanding of this thinker's and artist's creative value: without excessive euphoria and without seeking out peculiarities in his life. After all the events and numerous exhibitions held in his honour have passed, there will be time to reflect on the context of his work and its significance for our time, place and future.

It will be vital to conduct a synthetic analysis of the technical, functional and visual significance of his urban-planning creativity as a context essential for understanding his architecture. Experts already analysed the influences of Slovenian and international experience on Fabiani's complex urban planning three decades ago. Many of his early twentieth-century ideas remain relevant in the ongoing development of Ljubljana, and his urban-planning solutions in Slovenia and especially in the Gorizia region from after the First World War are an important legacy offering guidelines for the comprehensive development of this area.<sup>3</sup>

Among current generations, the memory<sup>4</sup> of this architect is preserved not only through tangible heritage, but also through virtual media – in which, however, online presentations of Fabiani and his work remain sparse. To start with, a brief overview of the literature and other written sources on and by Fabiani is required. The architect's private archive was destroyed when Kobdilj was burned during the Second World War, and so it is impossible to analyse the primary sources in the same detail as in the case of Jože Plečnik or Ivan Vurnik. The archive of the Max Fabiani Foundation – the valuable estate of the late Marco Pozzetto, a professor at the University of Trieste, who spent many years collecting the materials preserved – is known to only a few experts. Pozzetto studied Fabiani, published articles and books on him and held many important exhibitions on Fabiani and his work in Austria, Italy and Slovenia. He was the most impor-

**1** Nova Gorica, Slovensko narodno gledališče Nova Gorica, Neda R. Bric, *Fabiani – umetnost bivanja, Hommage Maksu Fabianiju ob 150. obletnici rojstva*, premiera, 26. novembra 2015 (foto: D. Ipavec).  
Nova Gorica, Nova Gorica Slovenian National Theatre, Neda R. Bric, *Fabiani: The Art of Living, A Hommage to Max Fabiani on the Sesquicentennial of His Birth*, premiere, November 26th, 2015 (photo: D. Ipavec).

20. stoletja so pri urejanju Ljubljane še vedno aktualne, njegove urbanistične rešitve iz obdobja po prvi svetovni vojni v Sloveniji in zlasti na Goriškem pa so pomembna dediščina, ki daje usmeritve za celosten razvoj tega območja.<sup>3</sup>

Spomin<sup>4</sup> sedanjih generacij na arhitekta se ohranja ne samo v materialni dediščini, ampak tudi v virtualnih medijih, v katerih pa so spletne predstavitve arhitekta in njegovega dela skromne. V uvodu je potreben le nujen obrobni razmislek o obstoječi literaturi in drugih pisnih virih Fabianija in o Fabianiju. Med požigom Kobdilja je bil uničen arhitektov osebni arhiv, zato ni mogoče analizirati primarnih virov tako natančno kot pri Jožetu Plečniku ali Ivanu Vurniku. Arhiv Ustanove Maksa Fabianija, dragocena zapuščina pokojnega profesorja tržaške univerze Marca Pozzetta, ki je dolga leta zbiral ohranjeno dokumentacijo, poznajo le redki strokovnjaki. Profesor Pozzetto je raziskoval, objavjal članke, knjige in pripravil številne pomembne razstave o Fabianiju in njegovem delu v Avstriji, Italiji in Sloveniji. Bil je najpomembnejši ambasador Fabianijeve zapuščine. Kot Fabiani je bil tudi sam velik svetovljan, obvladal je tri jezike ter dobro poznal kulturo germanskega, romanskega in slovanskega prostora na meji treh narodov. Njegove raziskave že od leta 1998 nadaljuje Ustanova Maks Fabiani, ki je zaslužna za ureditev in popis arhiva, ureditev Fabianijeve poti, urejanje Ferrarijevega vrta ter številne razstave in publikacije. Katalog arhiva je dostopen na spletni strani.<sup>5</sup>

Ljubljanske knjižnice hranijo le redke Fabianijeve knjige in brošure, ki so bile izdane v 19. stoletju; bistveno več je novejših objav. Zanimivo je, da nobena javna knjižnica v Sloveniji nima Fabianijeve študije o Palladijevi Vicenzi, prav tako ne izvirnika knjige *Moderne Architektur*, pri kateri je Fabiani sodeloval z Ottom Wagnerjem. Ostajamo pretirano samozadostni znotraj Slovenije ali Ljubljane.

**2 Nova Gorica, Slovensko narodno gledališče Nova Gorica, Neda R. Bric, *Fabiani – umetnost bivanja, Hommage Maksu Fabianiju ob 150. obletnici rojstva*, premiera, 26. novembra 2015 (foto: D. Ipavec).**  
Nova Gorica, Nova Gorica Slovenian National Theatre, Neda R. Bric, *Fabiani: The Art of Living, A Hommage to Max Fabiani on the Sesquicentennial of His Birth*, premiere, 26 November 2015 (photo: D. Ipavec).

**3 Projekt oblikovanja izdelkov ob 150. obletnici rojstva Maksa Fabianija, Center arhitekture ter Katedra za oblikovanje tekstilij in oblačil.**  
Souvenir design project for the sesquicentennial of Max Fabiani's birth, Architecture Centre and Department of Textile and Fashion Design.

**4 Kobdilj, pokopališče, grobnica Fabianijevih, 2015 (foto: G. Zupan).**  
Kobdilj, cemetery, Fabiani family grave, 2015 (photo: G. Zupan).

**5 Ljubljana, stopnišče Bambergove hiše, Miklošičeva cesta 20, 2015 (foto: B. Zupančič).**  
Ljubljana, Bamberg building staircase, Miklošič Street no. 20, 2015 (photo: B. Zupančič).



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tant ambassador of Fabiani's legacy. Like Fabiani, he was a great cosmopolitan himself; he spoke three languages and was well acquainted with the Germanic, Romance and Slavic cultures at the intersection of three peoples. Since 1998, his research has been continued by the Max Fabiani Foundation, which can be credited for organising and inventorying the archive, setting up the Fabiani Trail, maintaining Ferrari Gardens, staging a number of exhibitions and issuing publications. The archive catalogue is available on the foundation's website.<sup>5</sup> Ljubljana's libraries hold only a few books and brochures published by Fabiani in the nineteenth century; the number of later publications is significantly larger. It is interesting that no public library in Slovenia holds Fabiani's study of Palladio's Vicenza or an original copy of the book *Moderne Architektur* (Modern Architecture), which Fabiani worked on together with Otto Wagner. These libraries continue to remain excessively self-focused inside Slovenia or Ljubljana.

The art historian Nace Šumi was the first to draw attention to Ljubljana's Secession architecture and its value in 1954, when even the rest of Europe was still unaware of the importance of Art Nouveau's artistic legacy. The first exhibition on Fabiani was staged by the National Gallery in 1966. Fabiani's importance for Vienna's modern architecture movement was highlighted by Boris Podrecca, and in 2015 this was again drawn attention to by Andrej Hrausky and Janez Koželj, who reprinted their book on Fabiani<sup>6</sup> and staged several exhibitions, including the one in Vienna.<sup>7</sup> Conservators, too, have been dealing with Fabiani's and Secession legacy in greater detail in recent decades, producing an exemplary volume on the Secession for European Cultural Heritage Days in 1997.<sup>8</sup> Over the past twenty years, Fabiani's early, predominantly Secession, body of work has been presented to the Eu-

Na ljubljansko secesijo in njeno vrednost je prvi spomnil umetnostni zgodovinar dr. Nace Šumi že leta 1954, ko se niti v Evropi še niso prav zavedali pomembnosti umetnostne dediščine *art nouveau*. Prvo razstavo o Fabianiju je leta 1966 pripravila Narodna galerija. Na Fabianijev pomen za dunajsko moderno je pisal Boris Podrecca, letos pa sta na to ponovno opozorila Andrej Hrausky in Janez Koželj s ponatisom knjige<sup>6</sup> in več razstavami, zlasti z dunajsko<sup>7</sup>. Tudi konservatorji se v zadnjih desetletjih bolj poglobljeno ukvarjajo s Fabianijem in secesijsko dediščino. Zgledno knjigo o secesiji so pripravili za Dneve evropske kulturne dediščine leta 1997<sup>8</sup>. Fabianijev zgodnji, pretežno secesijski opus je bil v preteklih dvajsetih letih večkrat predstavljen evropski publiki na treh velikih mednarodnih razstavah, konferencah in simpozijih ter v publikacijah in na razstavah mednarodne mreže *Reseau Art Nouveau*<sup>9</sup>. V zadnjih dveh letih, ob okrogli obletnici rojstva, so objave o Fabianiju pogostejše. Kar 20 % zabeležk v informacijskem sistemu Cobiss nosi letnici 2014 in 2015. Kljub temu je samo knjig o arhitektu Jožetu Plečniku več kot vseh znanih objav o Fabianiju. Verjamemo, da se bodo v prihodnosti mlajši raziskovalci lotili novih raziskav, ki bodo Fabianijevo delo dodatno ovrednotile v kontekstu secesijske arhitekture in širšem kontekstu evropskega *art nouveau*. Tako da bo skupaj z drugimi sodobnimi umetniki moderne – slikarji impresionisti, pesniki in pisatelji – enakovredno dobil še pomembnejše mesto v evropski kulturni in umetnostni zgodovini. Dunaj Fabianiju že priznava posebno mesto v razvoju moderne umetnosti, medtem ko je v Italiji, razen na Goriškem, skoraj popolnoma neznan.

Bolj kot knjige in arhivska dediščina je pomembna Fabianijeva materialna zapuščina v slovenski prestolnici in posebej na Krasu, kjer je s svojo arhitekturo uspel uspešno ustvariti sozvočje naravnega in oblikovanega prostora. Fabiani se je zavedal, da je uspešno urejanje prostora mogoče, le če izhaja iz poznavanja in razumevanja obstoječega prostora, njegovih topografskih in podnebnihi zna-



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ropean public several times: at three major international exhibitions, conferences, symposiums, various publications and the exhibitions held by the *Réseau Art Nouveau Network*.<sup>9</sup> Over the past two years, when the sesquicentennial of his birth has been celebrated, publications on Fabiani have been more frequent. An impressive 20% of items in the Cobiss library information system were published in 2014 and 2015. Nonetheless, the number of books on the architect Jože Plečnik alone is greater than all known publications on Fabiani. Younger researchers will surely go on to conduct new studies on Fabiani in the future that will additionally evaluate his work within the context of Secession architecture and the wider context of the European Art Nouveau. He will be thus assigned an even more important place within European cultural history and art history together with other contemporary modernist artists (impressionist painters, poets and writers). Vienna has already assigned Fabiani a special place in the development of modern art, whereas in Italy (with the exception of Gorizia), he remains almost completely unknown.

Fabiani's tangible legacy in the Slovenian capital and especially on the Karst Plateau, where he managed to create harmony between the natural and designed environment, is even more important than books and archival heritage. Fabiani was well aware that spatial planning can only succeed if it proceeds from the knowledge and understanding of the existing place, its topographical and climate features, and the social and cultural environment, and if it takes into account the technical and economic capability of its planners and users: the functional and design characteristics of the building fabric, materials, the residents' lifestyle and so on. He knew that planning cannot succeed without a good knowledge of the heritage and "spirit of a place" (*genius loci*) and that adopting foreign models does not contribute to a town's beauty and success. The proper way to continue Fabiani's path would be to complete the long-term spatial vision that he created at the end of the nineteenth century with his project for a sunken railway in Ljubljana and his vision of shipping canals between the Adriatic and the Danube Basin. In a similar exemplary way, proper care should be

- 1 Dunaj, pročelje palače Artaria, 2014 (foto: G. Zupan). Vienna, Artaria building facade, 2014 (photo: G. Zupan).
- 2 Ljubljana, secesijska kljuka (foto: G. Zupan). Ljubljana, Secession door handle (photo: G. Zupan).
- 3 Marko Pernhart, *Ljubljana s Šmarne gore*, 1851 (Narodna galerija). Marko Pernhart, *Ljubljana from Mount Saint Mary*, 1851 (National Gallery).

čilnosti, družbenega in kulturnega okolja ter če upošteva tehnične in gospodarske zmožnosti njegovih snovalcev in uporabnikov: funkcionalne in oblikovne značilnosti stavbnega tkiva, gradivo, način življenja prebivalcev itd. Zavedal se je, da uspešnega načrtovanja brez poznavanja dediščine in »duha kraja« ni, da prevzemanje tujih zgledov ne prispeva k lepoti in uspešnosti mesta. Pravo nadaljevanje Fabianijeve poti bi bilo dokončanje njegove dolgoročne prostorske vizije, ki jo je oblikoval ob koncu 19. stoletja s projektom poglobitve železnice v Ljubljani ter idejo plovnih kanalov med Jadranom in Podonavjem. Podobno zgledno bi morali skrbeti tudi za pitno vodo na Krasu ter ohranjanje kraške kulturne in naravne dediščine, kot je krajinska os Kobdilj–Štanjel. Fabiani je skrbel za materialno in nesnovno dediščino že desetletja prej, preden so pomen krasa prepoznali strokovnjaki Unesca. Arhitekt je bil aktiven varuh kulturne dediščine tako v besedi kot v dejanjih. Že pred sto leti je razmišljal o pomenu kontinuitete v prostorskem razvoju, o čemer so leta 2015 na simpoziju Piranesi govorili arhitekti. Fabiani je bil od leta 1925<sup>10</sup> in vse do svoje smrti častni inšpektor za varstvo spomenikov v Italiji. Že leta 1902 ga je prestolonaslednik Franc Ferdinand, zaščitnik komisije za spomeniško varstvo v avstro-ogrskem imperiju,



imenoval za svojega svetovalca za umetnostna vprašanja. V svojih zgodnjih načrtih za Ljubljano je Fabiani kot osveščen ohranjevalec dediščine, kar dve desetletji pred konservatorjem Stelètom opozarjal na pomen Ljubljanskega gradu, na njegovo likovno dominantnost in urejanje dostopov do njega. Zapisal je: »Za mesto tako značilno poslopje na Gradu mora se vzdržati na vsak način.«<sup>11</sup> Obstoječa hierarhija stavbnega tkiva in simbolnih pomenov objektov je bila njegovo prvo urbanistično izhodišče v urejanju Krasa in jedra Slovenije.

To pomembno izhodišče v Fabianijevem opusu in njegovo izjemno lastnost, da hitro razbere ključne likovne in funkcionalne lastnosti prostora, ulice ali stavbe, prevečkrat omenjamo le obrobno. V prihodnosti bo treba posvetiti več pozornosti prav tem izhodiščem in manj opisom posameznih objektov. Poseben izziv za raziskovalce je njegovo delo na Primorskem in v Furlaniji, kjer je

directed to drinking water on the Karst Plateau and the preservation of cultural and natural Karst heritage, such as the landscape between Kobdilj and Štanjel. Fabiani had already taken good care of the tangible and intangible heritage decades before the importance of the karst landscape was recognised by UNESCO.

The architect was an active guardian of cultural heritage in both words and actions. Already one hundred years ago, he reflected on the importance of continuity in spatial development, which was discussed at Piran Architecture Days in 2015.

From 1925<sup>10</sup> to his death, Fabiani was an honorary monument protection inspector in Italy. As early as 1902, Archduke Franz Ferdinand – the heir to the throne and the patron of the monument protection committee in Austria-Hungary – appointed him his artistic advisor. In his early plans for Ljubljana, as an informed conservator of heritage, Fabiani drew attention to the significance of Ljubljana Castle, its visual dominance and the arrangement of access to it two full decades before the prominent Slovenian conservationist France Stelè. He wrote the following: "The structure on Castle Hill, so characteristic of the town, must be preserved by all means."<sup>11</sup> The existing hierarchy of the building fabric and the symbolic meaning of structures was his primary urban-planning starting point in planning the Karst Plateau and Slovenia's capital. This important starting point of Fabiani's body of work and his exceptional skill of quickly identifying the key visual and functional properties of a place, street or building is mentioned all too often only in passing. In the future, greater attention will have to be dedicated to these starting points and less to the descriptions of individual structures. His works in the Slovenian Littoral and Friuli, where he renovated dozens of villages and Gorizia Castle after the First World War, presents a special research challenge. Even though this part of his work has already been partly presented at individual exhibitions from Trieste to Štanjel and is being studied in detail by Alessandra Marin at the University of Trieste, no comprehensive picture of his extensive oeuvre in Friuli and the Karst Plateau has been provided yet, especially from the perspective of heritage conservation.<sup>12</sup>

Fabiani usually started out with a synthetic approach, taking an equal account of the spatial morphology and the existing built heritage. A renovated or enriched concept of connections and key settlement elements (village squares, churches with tall bell towers, parks, and public and other buildings) formed the basis of settlement reconstruction. Many of his modifications were destroyed or damaged during the Second World War, as part of development over the past seven decades and during the Friuli earthquakes. Therefore, people should become increasingly aware of the significance of his preserved work in Ljubljana and various settlements in the Gorizia region, especially in the village of Štanjel, which long remained frozen in time. In Štanjel, Fabiani converted the castle into a cultural and local municipal centre, renovated the church and a series of houses, planned a diverse system of water reservoirs on terraces and Ferrari Gardens with a circular footpath on the other side. The silhouette of the hill's built-up top can be viewed from afar in its eternal image of a masterpiece from the past, which is said to have been built from stone as far back



**1 Štanjel, kraško naselje, 2015 (foto: G. Zupan).**

Štanjel, a karst village, 2015 (photo: G. Zupan).

**2 Štanjel, Ferrarijev vrt, 2015 (foto: G. Zupan).**

Štanjel, Ferrari Gardens, 2015 (photo: G. Zupan).

po prvi svetovni vojni prenavljal desetine vasi in Goriški grad. Čeprav je bil ta del njegovega opusa delno že predstavljen na posameznih razstavah od Trsta do Štanjela in ga intenzivno raziskuje Alessandra Marin s tržaške univerze, celostne slike obsežnega opusa v Furlaniji in na Krasu, posebej z osvetlitvijo ohranjanja prvin dediščine, še nimamo.<sup>12</sup>

Fabianijevo izhodišče je bilo običajno sintezno, saj je enakovredno upošteval prostorsko morfologijo in obstoječo grajeno dediščino. Osnova prenove naselij je bila obnovljena ali oplemenitena shema povezav in ključnih naselbinskih elementov: vaških trgov, cerkva z visokimi zvoniki, parkov, javnih in drugih stavb. Številni njegovi posegi so bili uničeni ali poškodovani med drugo svetovno vojno, med razvojem v preteklih sedmih desetletjih in potresih v Furlaniji. Zato se moramo vse bolj zavedati pomena njegovega ohranjenega dela v Ljubljani in različnih naseljih na Goriškem, posebej v vasi Štanjel, ki je dolgo ostala zamrznjena v času. Tam je preurejal grad v kulturni in lokalni občinski center, cerkev z nizi hiš, raznolik sistem vodnih zbiralnikov na terasah in Ferrarijev park z obodno potjo na drugi strani. Pozidan vrh griča je v silhueti iz daljave mogoče videti v njegovi večni podobi mojstrovine preteklosti, ki naj bi bila zložena iz kamna že v srednjem veku. Fabiani – konservator in umetnik v eni osebi – je v vasi brez agresivnih posegov dodajal elemente, ki so nujni za življenje in njegovo likovno podobo. Obnovljena vas bo vzor ekološkega in trajnostnega sozvočja narave in arhitekture.

V Štanjelu so se v zadnjih desetletjih dejavno ukvarjali z rojakom, njegovim življenjem in prenovo naselja. Z zgledom in načrti so ohranili njegovo podobo arhitekta Nataša Šumi, Vojteh Ravnika in osveščenost konservatorjev.<sup>13</sup> Vaščani so se desetletja izseljevali v novo stihijsko razrastlo naselje pod gričem, in šele novo tisočletje, ki obeta celostno oživljanje stare vasi, spodbuja vračanje prebivalcev v prenovljene hiše. Leta 2015 je bil končno prenovljen sistem zbiralnikov za zalivanje Ferrarijeve-

as the Middle Ages. Fabiani – a conservator and artist all in one – added elements to this village that were vital for living and its visual image, without making any aggressive modifications. Once renovated, the village will serve as a model of ecological and sustainable coexistence of nature and architecture.

Over the past decades, Štanjel has dealt actively with this local man, his life and the renovation of the village. Its appearance has been preserved through examples and plans by the architects Nataša Šumi and Vojteh Ravnika, and through the awareness of conservators.<sup>13</sup> Villagers have been moving into the new settlement that has been growing haphazardly below the hill for decades, and only since 2000 has comprehensive revival of the old village been promising, encouraging people to return to the renovated houses. In 2015, the reservoir system used for watering Ferrari Gardens (unique on the Karst Plateau) was also finally refurbished. The water flows into the park without the help of electricity, in simple harmony with nature, allowing the growth of trees and other





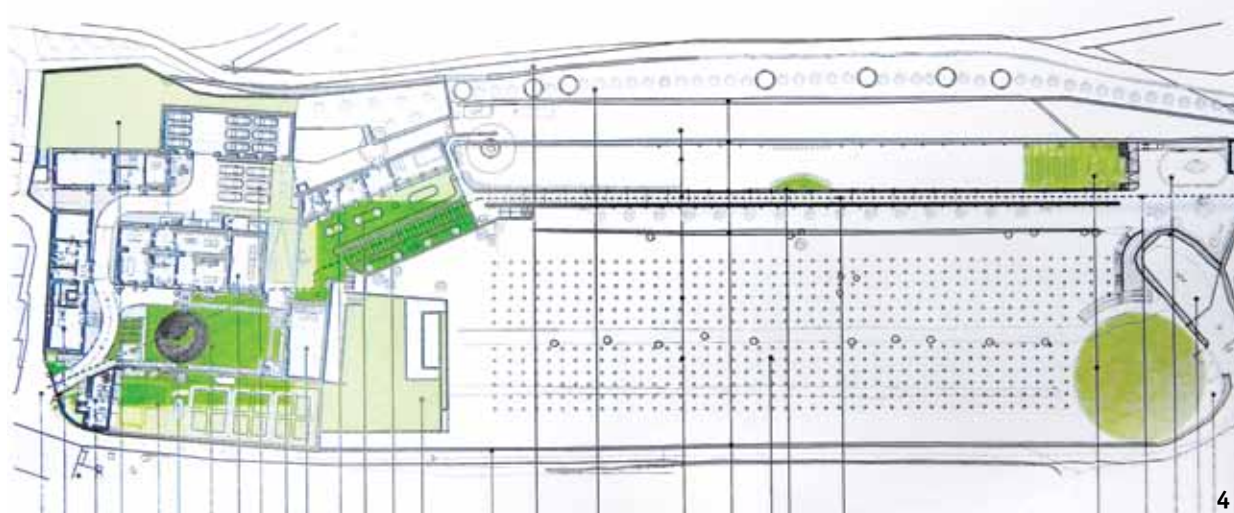


**3 Fabianijeva pot proti Kobdilju, 2015 (foto: G. Zupan).**  
Fabiani Trail towards Kobdilj, 2015 (photo: G. Zupan).

**4 Kobdilj, projekt prenove Fabianijeve domačije, arh. Blanka Malgaj.**  
Kobdilj, Fabiani estate renovation project, architect: Blanka Malgaj.

**5 Kobdilj, terase Fabianijeve domačije, 2015 (foto: G. Zupan).**  
Kobdilj, terraces at the Fabiani estate, 2015 (photo: G. Zupan).

ga vrta, ki je edinstven na Krasu. Brez pomoči elektrike, samo v sozvočju z naravo, se voda pretaka in omogoča rast drevja in drugih rastlin, likovno pa vrt nadgrajuje vodno zrcalo in vodomet. Teraso z izjemnim razgledom in pot, ki povezuje Štanjel s Kobdiljem, so trajna inspiracija in spomin na arhitekta, ki se je skozi ta prostor vsak dan sprehajal in ga s svojimi zamislili dopolnjeval. Na podoben način, z dodajanjem opreme in novih arhitekturnih detajlov, je v istem obdobju ustvarjal pešpoti Jože Plečnik v Ljubljani. Obodna pot okoli Štanjela z obsežnimi parkovnimi površinami se zdi kot oddaljen vzor za zeleni pristan Ljubljane, krožne poti okoli slovenske prestolnice,



ce, največjega dosežka zelenega urbanizma v Ljubljani po letu 1945.

Blizu Štanjela je še ena materializirana dediščina družine Fabiani, pomembna kot zgled za širši prostor Sredozemlja, posestvo Fabianijevih v Kobdilju, Seržantova domačija, ki jo postopoma prenavlja družina Malgaj. Rezultati rekonstrukcije posameznih objektov ter prenova vrta in vinograda med gričema so vzor za vso državo. Ohranjeni so vsi ključni elementi: zaščiten je drevored na robu griča, kamniti zidovi teras, pergola s trto, družinska hiša s pristavami na robu vasi in stoletna murva. Na dvorišču tega zasebnega posestva stoji edini arhitektov spomenik v Sloveniji.

vegetation, and a reflecting pool and a fountain add to the visual impact of the park. The terraces with stunning views and the footpath between Štanjel and Kobdilj are a source of continuous inspiration, preserving the memory of the architect that strolled through this area every day, improving it with his ideas. In a similar manner, by adding equipment and new architectural details, Jože Plečnik created footpaths in Ljubljana during that same time. The circular footpath around Štanjel with extensive park areas seems like a remote model for Ljubljana's Green Ring, a circular path around Slovenia's capital, which is considered the greatest green urban planning achievement in Ljubljana after 1945.

Another piece of tangible heritage of the Fabiani family, important as an example for the wider Mediterranean environment, can be found near Štanjel: the Fabiani estate in Kobdilj or the Seržent farm, which is being gradually renovated by the Malgaj family. Reconstructed individual structures and the renovated park and vineyard between the two hills can serve as a model for all of Slovenia. All of the key elements have been preserved and protected: the tree-lined avenue on the edge of the hill, the stonewall terracing, the pergola with the grapevine, the family house with its farm buildings on the edge of the village and the century-old mulberry tree. The private property's yard features the only monument to Fabiani in Slovenia.

Ljubljana is the key town of Fabiani's urban-planning and architectural visions. In no other European city did Fabiani design, reinforce and prove in practice his synthetic urban-planning starting points as comprehensively and as early (even before the First World War) as in Lju-





**1** Kobilj, prenovljeni del vrta Fabianijeve domačije z murvo, 2015 (foto: G. Zupan).  
Kobilj, renovated part of the Fabiani estate yard with a mulberry, 2015 (photo: G. Zupan).

**2** Ljubljana, valovanje pročelja Hribarjeve palače, 2015 (foto: G. Zupan).  
Ljubljana, undulating facade of the Hribar building, 2015 (photo: G. Zupan).

Ljubljana je ključno mesto Fabianijevih urbanističnih in arhitekturnih vizij. V nobenem evropskem mestu ni Fabiani tako celostno in zgodaj, še pred prvo svetovno vojno, zasnoval, utemeljil in v praksi dokazal svojih sinteznih urbanističnih izhodišč kot v Ljubljani. Njegova zasluga je prometna pretočnost sedanjega jedra mesta, povezuje ožjega jedra s parkom Tivoli in mreža cest do železniške postaje. Brez Fabianijevih temeljev ne bi bilo urbanističnih in nekaterih arhitekturnih podvigov Jožeta Plečnika in s tem sedanjega sodobnega mesta. Na vlogo Fabianija kot Plečnikovega predhodnika so zgodaj opozorili že France Stelè, Nace Šumi, Marjan Mušič in Edvard Ravnikar. V čaščenju genialnega Plečnika pa so pogosto zanemarjali raziskave o Fabianijevem opusu.

Šele jubilej leta 2015 je spodbudil odzive stroke v Italiji, Avstriji in pri nas: ponatis objav Andreja Hrauskyja in Janeza Koželja, fotografske razstave v Štanjelu in zlasti Ljubljani<sup>14</sup>, velika jesenska razstava na Dunaju in več manjših tematskih predstavitev. V spomin na Fabianija urbanisti že petdeset let podeljujejo nagrado za dosežke na področju urejanja prostora in pripravljajo posebno publikacijo z analizo njegovih del.

Ob razcvetu Štanjela in Kobilja je optimističen tudi pogled v prihodnost. Napoveduje se novo raziskovanje njegovega dela, saj so stavbe in ureditve tema številnih diplomskih nalog, pretežno na Filozofski fakulteti Univerze v Ljubljani.<sup>15</sup> Korak naprej so naredile mlade raziskovalke, ki so letos organizirale tudi simpozij *Maks Fabiani – Prostorski kontekst – tekstura – tekst*<sup>16</sup>. Posebno omembo zasluži še revija *Razpotja*<sup>17</sup>, ki jo izdaja Društvo humanistov Goriške in v kateri so nekateri uveljavljeni avtorji, kot so Vladimir Vremec, Peter Krečič in Boris Podrecca, predvsem pa številni mlajši s svojimi besedili na nov način osvetlili Fabianijevo zapuščino.

Fabiani je zaznamoval Ljubljano za več kot sto let po tem, ko sam ni več posegal v mesto. Mesto še danes vzdržuje in dopolnjuje njegovo ulično mrežo, prenavlja njegove

bljana. The traffic flow through the current city centre, the connection of the immediate centre to Tivoli Park and the street network up to the railway station must all be credited to Fabiani. Without his foundations, there would have been no urban-planning and certain other architectural achievements by Jože Plečnik, and hence no modern city as we know today. Fabiani's role as Plečnik's predecessor was highlighted by France Stelè, Nace Šumi, Marjan Mušič and Edvard Ravnikar very early on, but research often neglected Fabiani's works while worshipping the ingenious Plečnik.

It was only the 2015 anniversary that finally stimulated responses from the professional community in Italy, Austria and Slovenia: reprinted publications by Andrej Hrausky and Janez Koželj, photo exhibitions in Štanjel and Ljubljana,<sup>14</sup> the extensive autumn exhibition in Vienna and several minor thematic presentations. Urban planners have been awarding a special prize in Fabiani's honour for



arhitekturne spomenike, vendar žal le na zunaj, saj se v ljubljanski arhitekturi notranjščine s stavbnim pohištvo in detajli niso ohranile. Fabiani je bil in ostal ključni urbanist središča Ljubljane. Kljub razvoju in spremembam vedno znova upoštevamo njegove urbanistične predloge, izdelane pred letom 1900, in navajamo brošuro, v kateri je predstavil svoje zamisli in izhodišča.<sup>18</sup>

Fabiani je bil prvi, ki je spremenil Ljubljano v mesto 20. stoletja, ko se še ni slutilo, kam bo peljal razvoj motornega prometa.<sup>19</sup> Shemo enega od dveh njegovih krožnih cestnih obročev smo v Ljubljani v večji meri uresničili šele sto let<sup>20</sup> po njegovem načrtu kot krožni bulvar z

achievements in urban planning for fifty years now and are preparing a special publication analysing his works.

With the flourishing of Štanjel and Kobdilj, the view into the future is also optimistic. Further research on Fabiani's work is on the horizon, with buildings and development plans being the topic of many bachelor's theses, mostly at the University of Ljubljana's Faculty of Arts.<sup>15</sup> A step forward was also made by a group of young researchers that held the conference *Maks Fabiani – Prostorski kontekst – tekstura – tekstil – tekst* (Max Fabiani: Spatial Context – Texture – Textiles – Text)<sup>16</sup> in 2015. In addition, the journal *Razpotja*<sup>17</sup> published by the Gorizia Region Humanists' Society deserves special mention in this regard: in it, contributions by certain established authors, such as Vladimir Vremec, Peter Krečič and Boris Podrecca, and especially by many younger authors, have shed new light on Fabiani's legacy.

Fabiani's mark on Ljubljana continued for over a century after he himself had no longer made any modifications to the city. Even today, the city continues to maintain and add to his street network and renovate his architectural monuments, but unfortunately only on the outside: the interiors with windows, doors, trim and details have not been preserved. Fabiani has been and remains the key urban planner of Ljubljana's centre. Despite development and changes, his urban-planning proposals made before 1900 continue to be taken into account and his brochure, in which he presented his ideas and starting points,<sup>18</sup> is cited time and again.

Fabiani was the first to turn Ljubljana into a twentieth-century city, when it was still unclear where the development of motorised traffic would lead.<sup>19</sup> The concept for one of his two ring roads in Ljubljana was largely carried out only one hundred years<sup>20</sup> after his plan in the form of a circular boulevard with tree-lined avenues and pavements on both sides, but unfortunately without the circular tramline that he had suggested. The city named the bridge at the old sugar mill (known as *Cukrama*) in his honour. Unfortunately, it will most likely be impossible to build his ring road on the south side of the city centre due to the insufficiently planned construction there.

Fabiani was the first visionary of modern green Ljubljana. He laid the foundations for the city to grow into a future European green capital. After Christoph von Lattermann, he drew the town residents' attention to the importance and values of Tivoli Park, which he linked directly to the town centre. His town, affectionately dubbed "white Ljubljana" in Slovenian, was ecologically oriented long ago. In his plans, he connected the town centre with six<sup>21</sup> main roads via the western part of the ring road in the direction of the park's tree-lined avenues and the footpath network within the park. The medieval town core is connected with Tivoli Park through the existing and most logical routes. Fabiani also advised Mayor Hribar in planning the surroundings of Tivoli Castle and especially with regard to the inclusion of symbolic emphases that characterised the city as the Slovenian capital: he positioned the Prešeren Monument at the key "acupuncture point" in the city, giving the present *Čopova ulica* (Čop Street, the former *Prešemova ulica*, Prešeren Street) a visible terminus and making *Miklošičeva cesta* (Miklošič Street) end there. One could hardly find a better-thought-out location among other, even better-executed, public monuments in Ljubljana.



**3 Nova Gorica, Fabianijeve vizije, Slovensko narodno gledališče Nova Gorica (foto: D. Ipavec).**

*Nova Gorica, Fabiani's visions, Nova Gorica Slovenian National Theatre (photo: D. Ipavec).*

**4 Ljubljana, razglednica parka Tivoli z vrtnarijo, okrog leta 1911 (fotoarhiv Gojka Zupana).**

*Ljubljana, postcard of Tivoli Park with the nursery, circa 1911 (Gojko Zupan photo archives).*

drevoredi na obeh straneh, pločniki za pešce, toda žal brez krožne tramvajske proge, ki jo je predlagal. Most pri Cukrami je mesto spoštljivo poimenovalo po njem. Žal na južni strani mestnega jedra njegove krožne ceste zaradi premalo premišljenih pozidav verjetno ne bo mogoče uresničiti.

Fabiani je bil prvi vizionar sodobne zelene Ljubljane. Zasnoval je temelje za to, da je mesto lahko zrastle v prihodnjo zeleno prestolnico Evrope. Po Krištofu Lattermanu je meščane opozarjal na pomen in vrednote parka Tivoli in tega neposredno povezal z jedrom mesta. Njegova bela Ljubljana je bila že davno ekološko naravnana. V svojih načrtih je jedro mesta povezal s šestimi<sup>21</sup> glavnimi potmi preko zahodnega dela cestnega obroča v smeri parkovnih drevoredov in mreže poti v parku. Z obstoječimi in najbolj logičnimi potmi poteka povezava srednjeveškega jedra s Tivolijem. Hribarju je svetoval tudi pri urejanju okolice Tivolske graščine, zlasti pa pri umestitvi





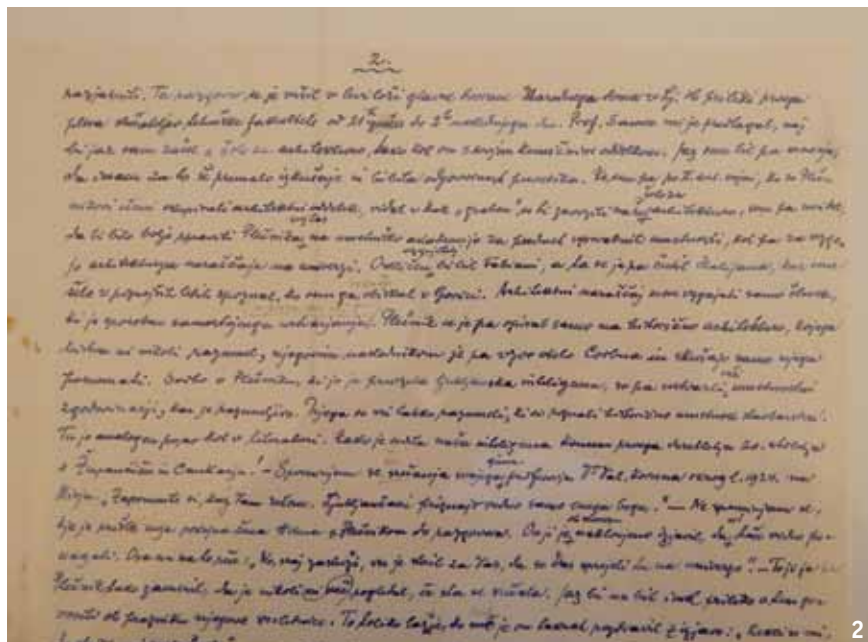
1

simbolnih poudarkov, ki so označili mesto za slovensko prestolnico – Prešernov spomenik je umestil na ključno »akupunkturno« točko mesta, da je današnja Čopova ulica (nekdanja Prešernova ulica) dobila vidni zaključek, Miklošičeva cesta pa se je tam ustavila. Med drugimi, tudi kiparsko boljšimi javnimi spomeniki v Ljubljani, bi težko našli bolj premišljeno postavitev.

Ostaja še pedagoška dediščina Fabianija. Nedvomno je s pisanjem in pedagoškim delom vplival na Jožeta Plečnika ter druge arhitekta in izobražence, saj je kar 35 let poučeval na Dunaju in v Gorici. Fabiani – svetovljan in Kraševcevec, pripadnik srednjeevropske kulture, ki je prepletla tirolske in furlanske gene z avstrijsko, slovensko in italijansko dediščino – je bil ob svojem konservatorstvu in vizionarskem urbanizmu zelo dober usmerjevalec mlajših kolegov. Kot prvi je spodbujal delo Adolfa Loosa na Dunaju in morda celo zavestno profesorsko mesto na novi slovenski univerzi prepustil Ljubljančanu Jožetu Plečniku.<sup>22</sup> Čeprav je zavrnil mesto predavatelja arhitekture v Ljubljani, je z nasveti in zgledom ostal učitelj vse do smrti. Pri svojih učencih je spodbujal ustvarjalnost, kajti verjel je, da »promocija ustvarjalnosti pomeni prepoznati kakovost in omogočiti njeno rast, odstraniti vse ovire za razvoj umetnosti, zavarovati vse močno in obvladati vse povprečno in slabo«.<sup>23</sup>

## Opombe

<sup>1</sup> Ob okrogli obletnici rojstva smo dopolnili vsaj napačne podatke spletnih strani Wikipedije. Fabiani ni umrl 18. avgusta, na obletnico rojstva cesarja Franca Jožefa. Prav tako ni umrl 14. avgusta, kot navaja ugledni poznavalec Jožeta Plečnika v *Enciklopediji Slovenije*. Napačno prevzemata *Slovenski biografski leksikon* (1976) in *Veliki slovenski biografski leksikon* (2008). Napačno navedbo ima Maristella Casciato v *Dizionario Biografico degli Italiani* (letnik 43, 1993) in več drugih piscev, ki so povzemali te vire. Fulvio Monai je 14. avgusta 1962 prvi objavil nekrolog v tržaškem dnevniku *Il Piccolo*, ker je arhitekt umrl dva dni prej, 12. avgusta. Pravil-



2

Fabiani has also left behind an educational legacy. His writing and teaching had a clear influence on Jože Plečnik and other architects and intellectuals because he taught in Vienna and Gorizia for thirty-five years. As a cosmopolitan and a Karst native, and a member of a central European culture that had mixed Tyrolese and Friulian genes with Austrian, Slovenian and Italian heritage, Fabiani's conservation efforts and visionary urban planning was an extremely good guide to his younger colleagues. He was the first to encourage Adolf Loos' work in Vienna and he left a professorship at the new Slovenian university (perhaps even intentionally) to the Ljubljana native Jože Plečnik.<sup>22</sup> Even though he declined the position of an architecture lecturer in Ljubljana, he remained a teacher up to his death by giving advice and setting an example. He encouraged creativity in his students because he believed that "promoting creativity entails recognising quality and enabling its growth, removing all obstacles hindering the development of art, protecting everything that is strong and taking control of everything that is average and bad."<sup>23</sup>

## Notes

<sup>1</sup> On this major anniversary of his birth, at least the incorrect information on Wikipedia was edited. Fabiani did not die on August 18th, the birthday of Emperor Franz Joseph I, nor did he die on August 14th, as a prominent specialist on Jože Plečnik wrote in *Enciklopedija Slovenije* (Encyclopaedia of Slovenia). This error was copied in *Slovenski biografski leksikon* (Encyclopaedia of Slovenian Biography, 1976) and *Veliki slovenski biografski leksikon* (Great Encyclopaedia of Slovenian Biography, 2008). Maristella Casciato also cited the wrong information in *Dizionario Biografico degli Italiani* (Encyclopaedia of Italian Biography, vol. 43, 1993) and several other authors that drew on these sources. On August 14th, 1962, Fulvio Monai published an obituary notice in the Trieste newspaper *Il Piccolo*, stating that the architect had died two days earlier, on August 12th. The correct date of his death is provided in *Primorski biografski leksikon* (Encyclopaedia of Littoral Biography), in addition to the volume *Maks Fabiani: Dunaj, Ljubljana, Trst* (Max Fabiani: Vienna, Ljubljana, Trieste) by Andrej Hrausky and Janez Koželj, and the only exhaustive book backed up with documents, *Maks Fabiani – vizije prostora* (Max Fabiani: Visions of Space; Kranj, 1997) by Marco Pozzetto.

- 1 [Ljubljana, Prešernov trg, Prešernov spomenik, 2015 \(foto: G. Zupan\).](#)  
[Ljubljana, Prešeren Square, Prešeren Monument, 2015 \(photo: G. Zupan\).](#)
- 2 [Radovljica, Vurnikovo pismo na razstavi v Šivčevi hiši, 2014 \(foto: G. Zupan\).](#)  
[Radovljica, Vurnik's letter at the exhibition at Šivce House, 2014 \(photo: G. Zupan\).](#)

- ni datum smrti navaja *Primorski biografski leksikon*, ob njem tudi monografija *Maks Fabiani: Dunaj, Ljubljana, Trst*, avtorjev Andreja Hrauskya in Janeza Koželja, in edina izčrpna, z dokumenti podprta knjiga: Marco Pozzetto, *Maks Fabiani – vizije prostora*, Kranj, 1997.
- <sup>2</sup> V Novi Gorici so v Slovenskem narodnem gledališču Nova Gorica ustvarili predstavo Nede R. Bric z naslovom *Fabiani – umetnost bivanja, Hommage Maksu Fabianiju ob 150. obletnici rojstva*. Premiera je bila 26. novembra 2015.
  - <sup>3</sup> Vsebinsko in pomen Fabianijevih načrtov za mesto in Bežigrad so vrednotili Peter Krečič, Breda Mihelič, Marco Pozzetto in Nace Šumi v komentarjih reprinta: Maks Fabiani, *Regulacija deželnega stolnega mesta Ljubljane*, Ljubljana, 1985.
  - <sup>4</sup> Na primer projekt spominkov na temo Maks Fabianija in njegovih stvaritev so zasnovali študentje tretjega letnika Naravoslovnotehniške fakultete Katedre za oblikovanje tekstilij in oblačil, 2014–2015 (mentorji: prof. Karin Košak, doc. Katja Burger in asist. Arijana Gadžijev) v sodelovanju s Centrom arhitekture (Barbara Viki Šubic, Polona Filipič in Špela Kuhar).
  - <sup>5</sup> Spletna stran: [http://cak.komen.si/arhiv\\_ustanove\\_maks\\_fabiani](http://cak.komen.si/arhiv_ustanove_maks_fabiani).
  - <sup>6</sup> Andrej Hrausky, Janez Koželj, *Maks Fabiani: Dunaj, Ljubljana, Trst*, Ljubljana, 2015.
  - <sup>7</sup> Razstava na Dunaju, 2015.
  - <sup>8</sup> Jelka Pirkovič, Breda Mihelič, *Secesijska arhitektura v Sloveniji*, Ljubljana, 1997.
  - <sup>9</sup> Spletna stran: [www.reseauartnouveau-net.eu](http://www.reseauartnouveau-net.eu).
  - <sup>10</sup> Najprej je bil nadzornik za cerkveno umetnost.
  - <sup>11</sup> *Poročilo k načrtu občne regulacije Ljubljane*, str. 24, opomba 3: »Ljubljansko meščanstvo si ni ne domneva, kako velik zaklad, žalibog do sedaj še mrtev, ima na Gradu. Strogo je treba paziti, da ne preide kak kos sveta na vrhu grebena ali neposredno pod istim v privatno posest.«
  - <sup>12</sup> Alessandra Marin, *Gorizia: piani e progetti per una città di confine; con testi di Diego Caltana, Barbara Delpin, Alja Slamic*, Videm, 2007.
  - <sup>13</sup> Dokumentarno razstavo v vaškem stolpu sta pripravili Tina Jazbec in Nataša Kolenc, ki zbirata tudi dokumentarno gradivo o arhitektu.
  - <sup>14</sup> Razstave v Tivoliju, ob nabrežju Ljubljanice, v atriju Zgodovinskega arhiva Ljubljana in na klančini Mestnega muzeja Ljubljana so za osnovo uporabljale fotografije Mirana Kambiča. Razstava v Muzeju za arhitekturo in oblikovanje je v improviziranih prostorih, v katerih je bil Fabiani le navdih za širšo predstavitev različnih urbanističnih projektov. Za širšo javnost Evrope je pomembnejša razstava na Dunaju.
  - <sup>15</sup> Tanja Mljač, *Meščanske palače Maks Fabianija*, Ljubljana, 2000; Tina Jazbec, *Arhitekt Maks Fabiani in njegovi projekti prenov na Primorskem: 1917–1922*, Ljubljana, 2001; Grušenka Zorn, *Maks Fabijani in ureditev Štanjela*, Ljubljana, 2002; Laura Krečič, *Maks Fabiani in Camillo Sitte primerjava njegovih regulacijskih načrtov za Ljubljano*, Ljubljana, 2008.
  - <sup>16</sup> Urednice zbornika so dr. Nataša Ivanović, dr. Mina Mušinić, dr. Tina Potočnik.
  - <sup>17</sup> *Razpotja*, 6(21), 2015.
  - <sup>18</sup> Zavedamo se kompleksnosti zapovedanega odločanja in desetkrat večjega obsega mesta, prepredenega s komunalnimi napravami in preplavljenega z motornimi vozili; vendar se pogosto zadovoljujemo z urejanjem karejev, v katerih odpravimo probleme v sosednja območja. Zadovoljni smo z ozelenitvami ulic in ne s celostnimi zasnovami, odprtimi za dopolnjevanje.
  - <sup>19</sup> Prvi avtomobil barona Codellija je zapeljal na ljubljanske ulice 15. novembra 1898.
  - <sup>20</sup> Otvoritev dvoetažnega mostu, ki ga je oblikoval arhitekt Jurij Kobe, je bila 12. avgusta 2012.
  - <sup>21</sup> Osi sedanjih ulic: Erjavčeve, Veselove, Šubičeve, Tomšičeve, Cankarjeve in Puharjeve.
  - <sup>22</sup> Seznanji njegovih slušateljev v Wagnerjevem ateljeju še niso dopolnjeni s študenti visoke tehnične šole, dunajske univerze in na liceja v Gorici. Knjiga o samo enem sodelavcu priča, da je posrednih vplivov veliko. Bogo Zupančič, *Arhitekt Josip Costaperaria in ljubljansko moderno meščanstvo*, Ljubljana, 2004.
  - <sup>23</sup> Otto Wagner, *Modern Architecture*, Santa Monica, CA, 1988, str. 144.
  - <sup>2</sup> The Nova Gorica Slovenian National Theatre staged a play by Neda R. Bric titled *Fabiani – umetnost bivanja, Hommage Maksu Fabianiju ob 150. obletnici rojstva* (Fabiani: The Art of Living, A Hommage to Max Fabiani on the Sesquicentennial of His Birth). It premiered on 26 November 2015.
  - <sup>3</sup> The content and importance of Fabiani's plans for Ljubljana and the Bežigrad neighbourhood were analysed by Peter Krečič, Breda Mihelič, Marco Pozzetto and Nace Šumi in their commentaries to the reprinted publication of Max Fabiani's *Regulacija deželnega stolnega mesta Ljubljane* (General Development Plan of the Provincial Capital of Ljubljana; Ljubljana, 1985).
  - <sup>4</sup> For example, a project for souvenirs with Max Fabiani and his creations as the main theme was conceived by third-year students at the Department for Textile and Fashion Design at Ljubljana's Faculty of Natural Sciences and Engineering, 2014–2015 (advisors: Karin Košak, Katja Burger and Arijana Gadžijev), in cooperation with the Architecture Centre (Barbara Viki Šubic, Polona Filipič and Špela Kuhar).
  - <sup>5</sup> Website: [http://cak.komen.si/arhiv\\_ustanove\\_maks\\_fabiani](http://cak.komen.si/arhiv_ustanove_maks_fabiani).
  - <sup>6</sup> Andrej Hrausky & Janez Koželj, *Maks Fabiani: Dunaj, Ljubljana, Trst*, Ljubljana, 2015.
  - <sup>7</sup> Exhibition in Vienna, 2015.
  - <sup>8</sup> Jelka Pirkovič & Breda Mihelič, *Secesijska arhitektura v Sloveniji*, Ljubljana, 1997.
  - <sup>9</sup> Website: [www.reseauartnouveau-net.eu](http://www.reseauartnouveau-net.eu).
  - <sup>10</sup> He started out as a religious art supervisor.
  - <sup>11</sup> *Poročilo k načrtu občne regulacije Ljubljane*, p. 24, note 3: "The people of Ljubljana cannot even imagine how great a treasure, unfortunately still moribund until now, they have on Castle Hill. It is imperative to ensure that no part of the land on top of the hill or directly below it passes into private hands."
  - <sup>12</sup> Alessandra Marin, *Gorizia: piani e progetti per una città di confine; con testi di Diego Caltana, Barbara Delpin, Alja Slamic*, Udine, 2007.
  - <sup>13</sup> A documentary exhibition in the village tower was prepared by Tina Jazbec and Nataša Kolenc, who also collect documentary material on Fabiani.
  - <sup>14</sup> The exhibitions held in Tivoli Park, on the bank of the Ljubljanica River, in the atrium of the Ljubljana Historical Archives and in the external atrium of the Ljubljana City Museum used photos by Miran Kambič as their basis. The exhibition at the Museum of Architecture and Design was held in an improvised venue, in which Fabiani served only as an inspiration for the presentation of various urban-planning projects. The exhibition in Vienna was more important for the European general public.
  - <sup>15</sup> Tanja Mljač, *Meščanske palače Maks Fabianija*, Ljubljana, 2000; Tina Jazbec, *Arhitekt Maks Fabiani in njegovi projekti prenov na Primorskem: 1917–1922*, Ljubljana, 2001; Grušenka Zorn, *Maks Fabijani in ureditev Štanjela*, Ljubljana, 2002; Laura Krečič, *Maks Fabiani in Camillo Sitte primerjava njegovih regulacijskih načrtov za Ljubljano*, Ljubljana, 2008.
  - <sup>16</sup> The conference proceedings were edited by Nataša Ivanović, Mina Mušinić and Tina Potočnik.
  - <sup>17</sup> *Razpotja*, 6(21), 2015.
  - <sup>18</sup> We are aware of the complexity of the prescribed decision-making and the ten-times greater size of the city, crisscrossed with public utilities and flooded with motorised vehicles; however, we often make do with laying out courtyards, where we shove problems into neighbouring areas. We are satisfied with planting greenery along the streets, rather than with comprehensive designs open to improvements.
  - <sup>19</sup> The first car, owned by Baron Codelli, appeared on the streets of Ljubljana on November 15th, 1898.
  - <sup>20</sup> The two-level bridge designed by architect Jurij Kobe was opened on August 12th, 2012.
  - <sup>21</sup> The axes of the current *Erjavčeva ulica* (Erjavec Street), *Veselova ulica* (Vesel Street), *Šubičeva ulica* (Šubic Street), *Tomšičeva ulica* (Tomšič Street), *Cankarjeva ulica* (Cankar Street) and *Puharjeva ulica* (Pucher Street).
  - <sup>22</sup> The lists of his students at the Wagner's atelier have not yet been completed with students at the Technical College, the University of Vienna and the Gorizia High School. A book on only one of his associates testifies to the fact that there were many indirect influences. Bogo Zupančič, *Arhitekt Josip Costaperaria in ljubljansko moderno meščanstvo*, Ljubljana, 2004.
  - <sup>23</sup> Otto Wagner, *Modern Architecture*, Santa Monica, CA, 1988, p. 144.

# Sprehod *A walk*

PO FABIANIJEVI  
LJUBLJANI

THROUGH FABIANI'S  
LJUBLJANA

Obdobje na prehodu iz 19. v 20. stoletje je eno najpomembnejših poglavij moderne mestne zgodovine. Je čas, v katerem se je mesto prebudilo iz provincialne zaostalosti ter odprlo vrata novim idejam in pobudam na vseh področjih umetnosti, še posebej v arhitekturi. Po potresu je Ljubljana postala prava »gradbeniška meka«, saj je ponujala delo številnim arhitektom in gradbenikom iz vse monarhije. Prvič v zgodovini je izgradnja mesta postala tudi politični program.

Mestna občina z županom Ivanom Hribarjem na čelu je imela jasno vizijo, kakšno mesto si želi, zgledovala se je po naprednejših prestolnicah, vabila k sodelovanju pri mestni prenovi najboljše arhitekta in urbaniste tistega časa in iskala najboljše vzore za svoje gradbene akcije. V manj kot dvajsetih letih je mesto dobilo moderno podobo, primerljivo tudi z večjimi mesti avstro-ogrske monarhije. Najpomembnejše arhitekturne dosežke te dobe predstavljamo v sprehodu po Fabianijevi Ljubljani.

The transition from the nineteenth to the twentieth century was one of the most important periods in the town's modern history. This was the period when the town awoke from provincial backwardness, opening the door to new ideas and initiatives in all areas of art, especially architecture. After the 1895 earthquake, Ljubljana turned into a true "construction mecca", offering work to numerous architects and builders from across the monarchy. For the first time in history, the reconstruction of a town also became a political programme. The town authorities, headed by Mayor Ivan Hribar, had a clear vision of what kind of a town they wanted: they followed the models of the most advanced capital cities, invited the best architects and urban planners of the time to participate in the town's reconstruction and sought the best examples for their construction projects. In less than twenty years, the town acquired a modern appearance comparable to that of other major cities in Austria-Hungary. The most important architectural achievements of this period are presented here through a walking tour of Fabiani's Ljubljana.



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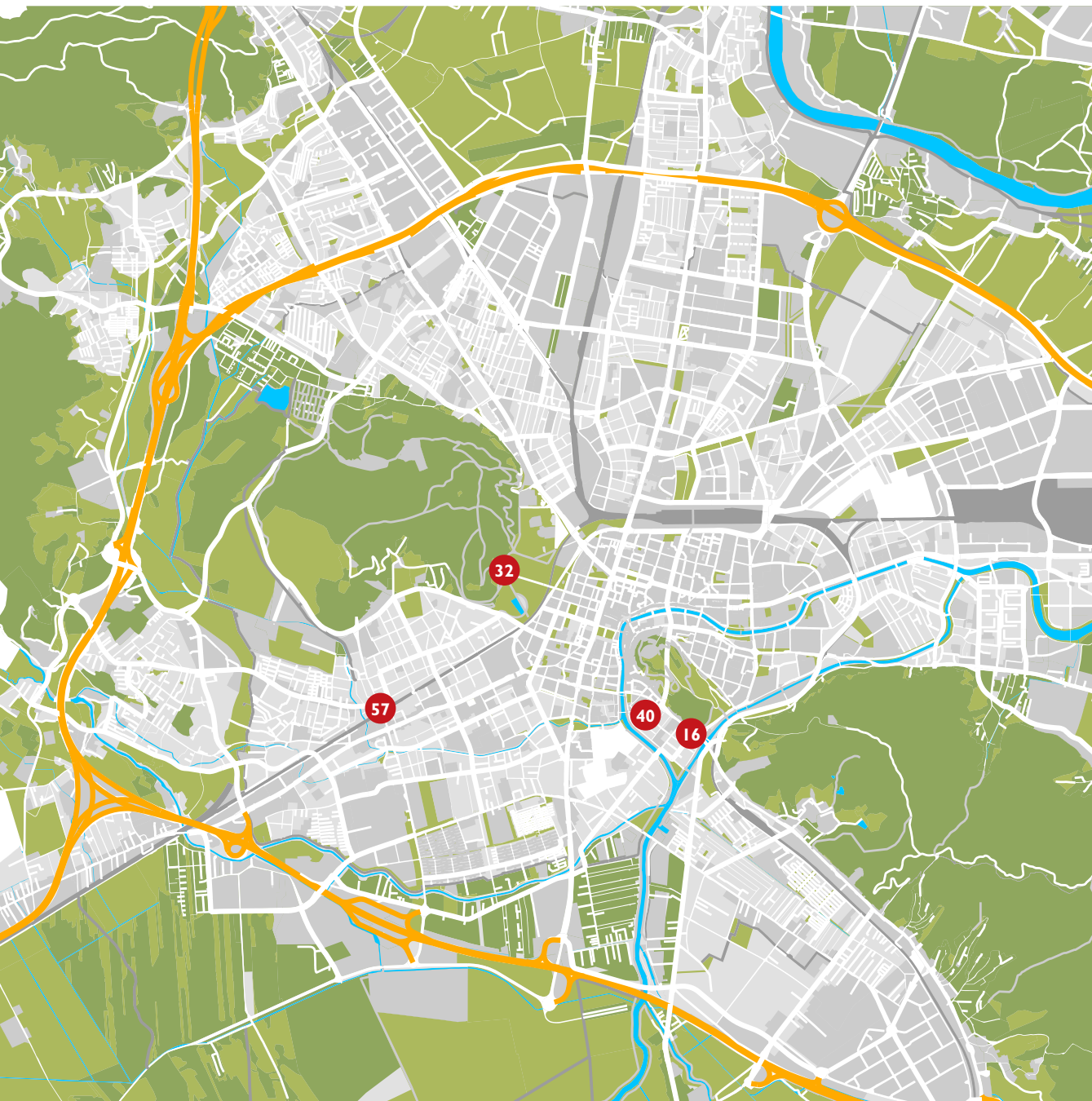
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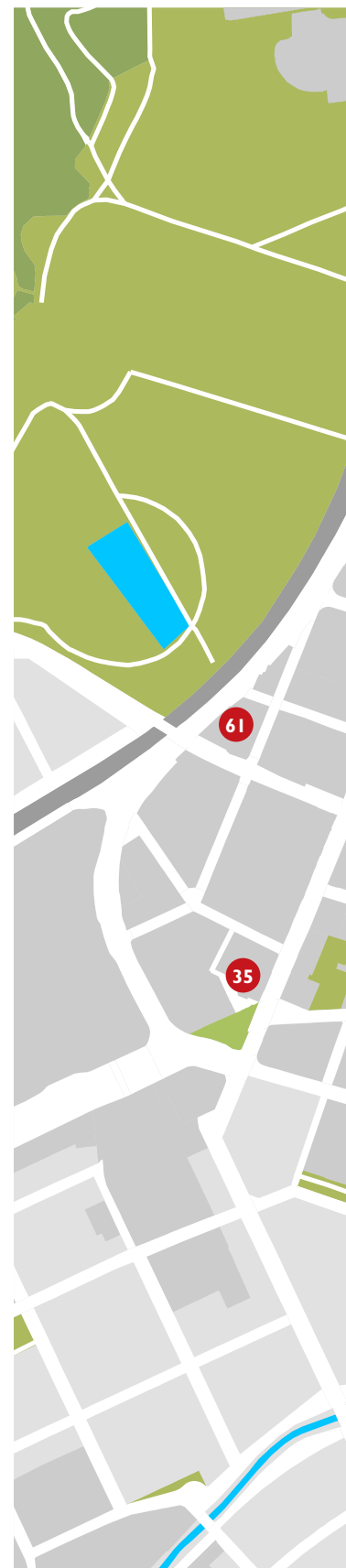
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**Mesto znotraj avtocestnega obroča**  
*The city inside the ring road*





# Mestno središče

## The city centre





**1**  
 Cesarsko-kraljeva državna obrtna šola,  
 danes Šolski center Ljubljana, Aškerčeva  
 cesta 1, 1909–1911, arh. Vojtěch Dvořák.  
 The Imperial and Royal State Trade School,  
 now the Ljubljana Education Centre, Aškerc  
 Street no. 1, 1909–1911, architect: Vojtěch  
 Dvořák.



**2**  
 Jadranska zavarovalna družba v Trstu,  
 generalno zastopstvo za Slovenijo,  
 Beethovnova ulica 4, 1923, arh. Ciril  
 Metod Koch.  
 Adriatic Insurance Company in Trieste,  
 general agent for Slovenia, Beethoven  
 Street no. 4, 1923, architect: Ciril  
 Metod Koch.



3

Podružnica banke Prva hrvatska hranilnica v Zagrebu, danes Nova Ljubljanska banka, Beethovnova ulica 7, Cankarjeva ulica 8, 1920.  
 Subsidiary of the First Croatian Savings Bank in Zagreb, now Nova Ljubljanska Banka, Beethoven Street no. 7, Cankar Street no. 8, 1920.



4

Najemniškostanovanjska hiša Huga Peternela, Beethovnova ulica 9, 1910–1911, stavbno podjetje Gustav Tönnies.

Hugo Peternel rental apartment building, Beethoven Street no. 9, 1910–1911, contractor: Gustav Tönnies.

5

Najemniškostanovanjska hiša Josipa in Štefana Pogačnika, Cigaletova ulica 1, 1902, arh. Ciril Metod Koch.

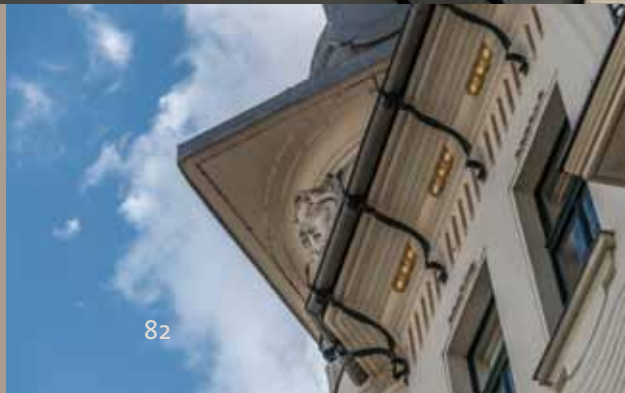
Josip and Štefan Pogačnik rental apartment building, Cigale Street no. 1, 1902, architect: Ciril Metod Koch.



6

Najemniškostanovanjska hiša Frana Čudna, Cigaletova ulica 3, 1902, arh. Ciril Metod Koch.

Franc Čuden rental apartment building, Cigale Street no. 3, 1902, architect: Ciril Metod Koch.





7

Najemniškostanovanjska hiša dr. Maksa Pirca, Cigaletova ulica 5, 1905–1906, stavbna družba Faleschini & Schuppler.  
Maks Pirca rental apartment building, Cigale Street no. 5, 1905–1906, contractor: Faleschini & Schuppler.



8

Trgovsko-stanovanjska hiša Ivana Grobelnika, Ciril Metodov trg 1, 1899–1900, arh. Anton Wolf.  
Ivan Grobelnik business and residential building, Cyril and Methodius Square no. 1, 1899–1900, architect: Anton Wolf.





**9**  
 Mestna hranilnica ljubljanska, 1903–1904, Čopova ulica 3, arh. Josip Vancaš.  
 City Savings Bank, 1903–1904, Čop Street no. 3, architect: Josip Vancaš.

**10**  
 Trgovsko-stanovanjska hiša Kmetške  
 posojilnice, Dalmatinova ulica 1 in  
 Slovenska cesta 44, 1906,  
 arh. Ciril Metod Koch.  
 Farmers Loan Bank business and  
 residential building, Dalmatin Street  
 no. 1 and Slovenia Street no. 44, 1906,  
 architect: Ciril Metod Koch.





**11**  
 Najemniškostanovanjska hiša  
 Roberta Smielowskyja, Dalmatinova  
 ulica 3, 1903, stavbna družba  
 Robert Smielowsky.  
 Robert Smielowsky rental apartment  
 building, Dalmatin Street no. 3, 1903,  
 contractor: Robert Smielowsky.



**12**  
 Najemniškostanovanjska  
 hiša Antona Deghenghija,  
 Dalmatinova ulica 5-7,  
 1904, arh. Ciril Metod  
 Koch (prvi načrt),  
 arh. Viljem Treo (drugi  
 načrt).  
 Anton Deghenghi rental  
 apartment building,  
 Dalmatin Street nos. 5-7,  
 1904, architects: Ciril  
 Metod Koch (first plan),  
 Wilhelm Treo (second  
 plan).



13

Najemniškostanovanjska hiša  
Ivana Tertnika, Dalmatinova ulica 9,  
1910–1911, arh. Viljem Treo.  
Ivan Tertnik rental apartment  
building, Dalmatin Street no. 9,  
1910–1911, architect: Wilhelm Treo.



14

Nemško gledališče, danes Slovensko narodno gledališče Drama,  
Erjavčeva ulica 1, arh. Alexander Graf.  
German Theatre, today Drama Slovenian National Theatre,  
Erjavec Street no. 1, 1909–1911, architect: Alexander Graf.



15

Šentjakobsko župnišče, Gornji trg 18, 1907–1908, arh. Maks Fabiani.

St. James' rectory, Upper Square no. 18, 1907–1908, architect: Max Fabiani.



16

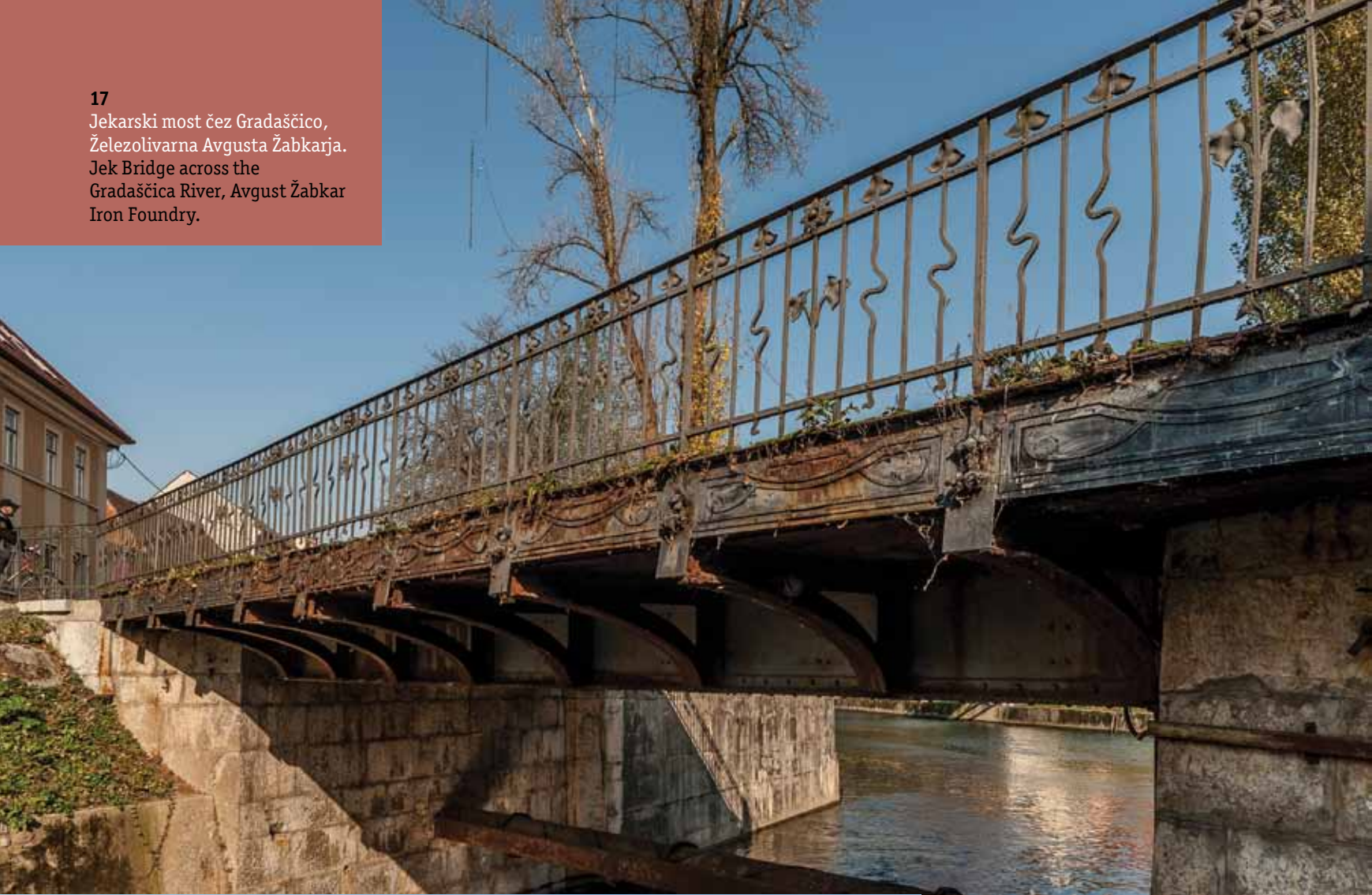
Čečeva stanovanjska vila, Gruberjevo nabrežje 6, začetek 20. stoletja, prizidana 1937–1938, arh. Anton Suhadolc.

Čeč luxury home, Gruber Embankment no. 6, beginning of the twentieth century, addition 1937–1938, architect: Anton Suhadolc.



17

Jekarski most čez Gradaščico,  
Železolivarna Avgusta Žabkarja.  
Jek Bridge across the  
Gradaščica River, Avgust Žabkar  
Iron Foundry.



18

Najemniškostanovanjska hiša Viljema Trea, Kersnikova ulica 5,  
1902–1903, stavbna družba Viljem Treo.  
Wilhelm Treo rental apartment building, Kersnik Street no. 5,  
1902–1903, contractor: Wilhelm Treo.



19

Najemniškostanovanjska hiša Viljema Treo, Kersnikova ulica 7, 1903–1904, stavbna družba Viljem Treo.

Wilhelm Treo rental apartment building, Kresnik Street no. 7, 1903–1904, contractor: Wilhelm Treo.



20

Ljubljanski dvor, direkcija državnih železnic, Kolodvorska ulica 11 in Pražakova ulica 15, 1922–1925, arh. Josip Costaperaria.

Ljubljana court, directorate of the state railway company, Station Street no. 11 and Pražák Street no. 15, 1922–1925, architect: Josip Costaperaria.



**21**

Katoliška tiskarna, danes Pravna fakulteta, Kopitarjeva ulica 6,  
1907–1908, stavbno podjetje Gustav Tönnies.  
Catholic Press, now the Faculty of Law, Kopitar Street no. 6,  
1907–1908, contractor: Gustav Tönnies.



**22**

Osemletna deklinška šola, danes  
Zavod Janez Levec, Levstikov trg 1,  
arh. Ivan Sbrizaj, arh. Maks Fabiani  
(pročelje).  
Girls Primary School, now the Janez  
Levec Institute, Levstik Square no. 1,  
architects: Ivan Sbrizaj and Max  
Fabiani (facade).



23

Miklavčeva veleblagovnica, danes Evropska pravna fakulteta, Mestni trg 23, 1914, arh. Karel Brünnler.  
Miklavc Department Store, now the European Faculty of Law, Town Square no. 23, 1914, architect: Karel Brünnler.



24

Grand hotel Union,  
Miklošičeva cesta 1,  
1903–1905, arh. Josip  
Vancaš.  
Grand Hotel Union,  
Miklošič Street  
no. 1, 1903–1905,  
architect: Josip Vancaš.



25

Ljudska posojilnica, danes Deželna banka, Miklošičeva cesta 4, 1907, arh. Josip Vancaš.  
 People's Loan Bank, Miklošič Street no. 4, 1907, architect: Josip Vancaš.



26

Najemniškostanovanjska hiša Josipine Počivavnik, Miklošičeva cesta 6, 1903–1904, arh. Robert Smielowsky.  
 Josipina Počivavnik rental apartment building, Miklošič Street no. 6, 1903–1904, architect: Robert Smielowsky.

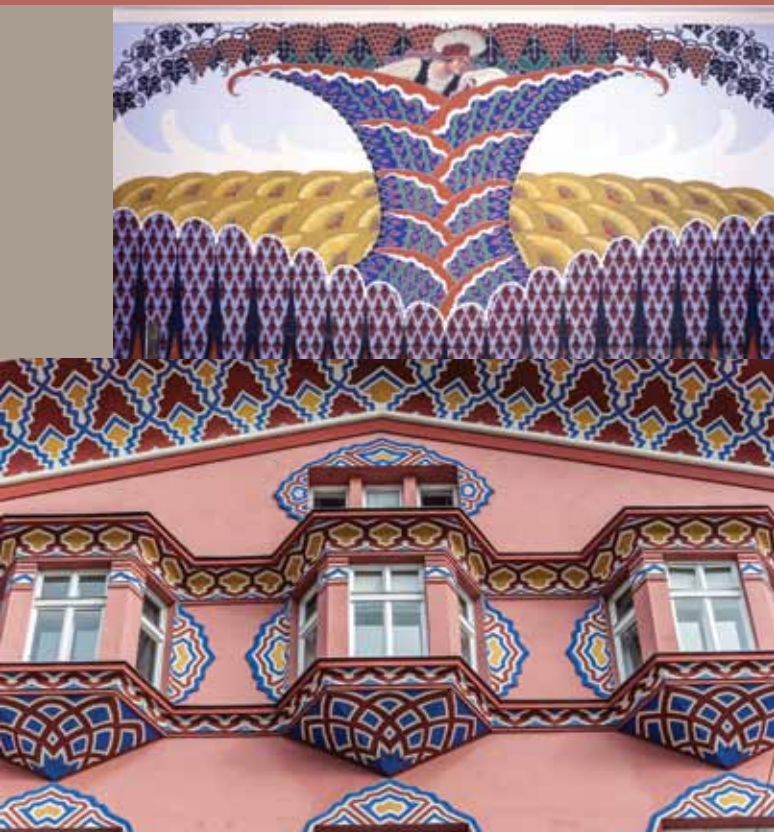




27

Vzajemna posojilnica, danes Okrožno sodišče v Ljubljani, Miklošičeva cesta 7, 1922, stavbna družba Ivan Ogrin.

Mutual Loan Bank, now the Ljubljana District Court, Miklošič Street no. 7, 1922, contractor: Ivan Ogrin.



28

Zadružna gospodarska banka, danes Okrajno sodišče v Ljubljani – zemljiška knjiga, Miklošičeva cesta 8, 1922, arh. Ivan Vurnik.

Cooperative Bank, now the cadastral office of the Ljubljana District Court, Miklošič Street no. 8, 1922, architect: Ivan Vurnik.

29

Najemniškostanovanjska hiša Otomarja  
Bamberga, Miklošičeva cesta 16, 1906–1907,  
arh. Maks Fabiani.  
Otomar Bamberg rental apartment building,  
Miklošič Street no. 16, 1906–1907,  
architect: Max Fabiani.



30

Najemniškostanovanjska  
hiša Ane Regalli,  
Miklošičeva cesta 18,  
1904–1906, stavbna družba  
Faleschini & Schuppler.  
Ana Regalli rental  
apartment building,  
Miklošič Street no. 18,  
1904–1906, Contractor  
Faleschini & Schuppler.





**31**  
 Najemniškostanovanjska hiša Valentina Krisperja, Miklošičeva cesta 20, 1900–1901, arh. Maks Fabiani.  
 Valentin Krisper rental apartment building, Miklošič Street no. 20, 1900–1901, architect: Max Fabiani.



**32**  
 Hotel Tivoli – Švicarija, v prenovi, Pod turnom 4, 1908–1910, arh. Ciril Metod Koch.  
 Hotel Tivoli (Swiss House), undergoing restoration, Manor Street no. 4, 1908–1910, architect: Ciril Metod Koch.



33

Ljudska kopel, danes Mestno igrišče,  
Prečna ulica 7, 1899–1901, arh. Wilhelm  
Brückner & Co.

Public Baths, now City Play Centre,  
Transverse Street no. 7, 1899–1901,  
architect: Wilhelm Brückner & Co.



34

Spomenik Francetu Prešernu,  
Prešernov trg, 1905, kipar  
Ivan Zajec, arh. Maks Fabiani  
(podstavek).

France Prešeren Monument,  
Prešeren Square, sculptor:  
Ivan Zajec, architect: Max  
Fabiani (pedestal).





**35**  
 Najemniškostanovanjska hiša Alojzija Korsike, Prešernova cesta 1–3, 1902–1903, stavbno podjetje Gustav Tönnies. Alojzij Korsika rental apartment building, Prešeren Street no. 1–3, 1902–1903, contractor: Gustav Tönnies.



**36**  
 Najemniškostanovanjska hiša Filipa Supančiča, Prešernova cesta 12, 1904–1905, arh. Robert Smielowsky. Filip Supančič rental apartment building, Prešeren Street no. 12, 1904–1905, architect: Robert Smielowsky.

37

Najemniškostanovanjska hiša Filipa Supančiča, Prešernova cesta 14, 1903–1904, arh. Robert Smielowsky.

Filip Supančič rental apartment building, Prešeren Street no. 14, 1903–1904, architect: Robert Smielowsky.



38

Dekliški licej in internat Mladika, danes Ministrstvo za zunanje zadeve, Prešernova cesta 25, 1906–1907, arh. Maks Fabiani (licej), 1910–1912, arh. Ciril Metod Koch (internat).

Mladika girls' high school and dormitory, now Ministry of Foreign Affairs, Prešeren Street no. 25, 1906–1907, architects: Max Fabiani (high school), 1910–1912, Ciril Metod Koch (dormitory).





**39**

Najemniškostanovanjska hiša Ivana Frischa, Prešernov trg 3, 1896–1897, stavbno podjetje Filip Supančič.

Ivan Frisch rental apartment building, Prešeren Square no. 3, 1896–1897, contractor: Filip Supančič.

**40**

Tretja mestna deška ljudska šola na Prulah, danes Osnovna šola Prule, Prule 13, 1910–1911, arh. Ciril Metod Koch.

Town Boys' Primary School No. 3 in Prule, now Prule Primary School, Prule Street no. 13, 1910–1911, architect: Ciril Metod Koch.





41

Najemniškostanovanjska hiša Filipa Supančiča, Rimska cesta 20–22, 1899–1900, stavbno podjetje Filip Supančič.  
Filip Supančič rental apartment building, Rome Street nos. 20–22, 1899–1900, contractor: Filip Supančič.

42

Nemška hiša – najemniškostanovanjska hiša pokojninskega sklada Kranjske hranilnice, Slovenska cesta 11 in Gradišče 6–8, 1913–1914, arh. Ernst Schäfer.  
The German House, Carniolan Savings Bank pension fund rental apartment building, Slovenia Street no. 11 and Gradišče Street nos. 6–8, 1913–1914, architect: Ernst Schäfer.





43

Filipov dvorec – trgovsko-  
stanovanjska hiša Filipa  
Schreyerja, Stritarjeva  
ulica 9, 1896 –1897,  
arh. Leopold Theyer.  
The Filip Mansion; Filip  
Schreyer commercial  
and residential building,  
Stritar Street no. 9, 1896–  
1897, architect: Leopold  
Theyer.



44

Stanovanjska vila Otta Wallentschaga, Šubičeva  
ulica 10, 1906–1907, arh. Robert Smielowsky.  
Otto Wallentschag luxury home, Šubic  
Street no. 10, 1906–1907, architect: Robert  
Smielowsky.





45

Sokolski dom, danes Partizan Tabor, Tabor 13–14, 1923–1926, arh. Ivan Vurnik.

Sokol Gymnastics Society Hall, now the Partizan Tabor Gymnastics Society, Rally Street nos. 13–14, 1923–1926, architect: Ivan Vurnik.



46

Najemniškostanovanjska hiša Ivana Hribarja, Tavčarjeva ulica 2, 1902–1903, arh. Maks Fabiani.  
Ivan Hribar rental apartment building, Tavčar Street no. 2, 1902–1903, architect: Max Fabiani.







47

Najemniškostanovanjska hiša  
Alojza Vodnika, Tavčarjeva ulica 4,  
1902–1903, arh. Ciril Metod Koch.  
Alojz Vodnik rental apartment  
building, Tavčar Street no. 4, 1902–  
1903, architect: Ciril Metod Koch.



48

Najemniškostanovanjska hiša Julijane Stare,  
Tavčarjeva ulica 10, 1907, stavbno podjetje Filip  
Supančič.  
Julijana Stare rental apartment building, Tavčar  
Street no. 10, 1907, contractor: Filip Supančič.





**49**  
 Najemniškostanovanjska hiša  
 Frana Bahovca, Tavčarjeva  
 ulica 11, 1903.  
 Fran Bahovec rental apartment  
 building, Tavčar Street no. 11,  
 1903.



**50**  
 Najemniškostanovanjska hiša Ane Regalli, Tavčarjeva ulica 13, 1904,  
 stavbno podjetje Valentin Accetto.  
 Ana Regalli rental apartment building, Tavčar Street no. 13, 1904, contractor: Valentin Accetto.



51

Najemniškostanovanjska hiša  
dr. Lovra Požarja, Tavčarjeva  
ulica 15, 1906.

Lovro Požar rental apartment  
building, Tavčar Street no. 15,  
1906.



52

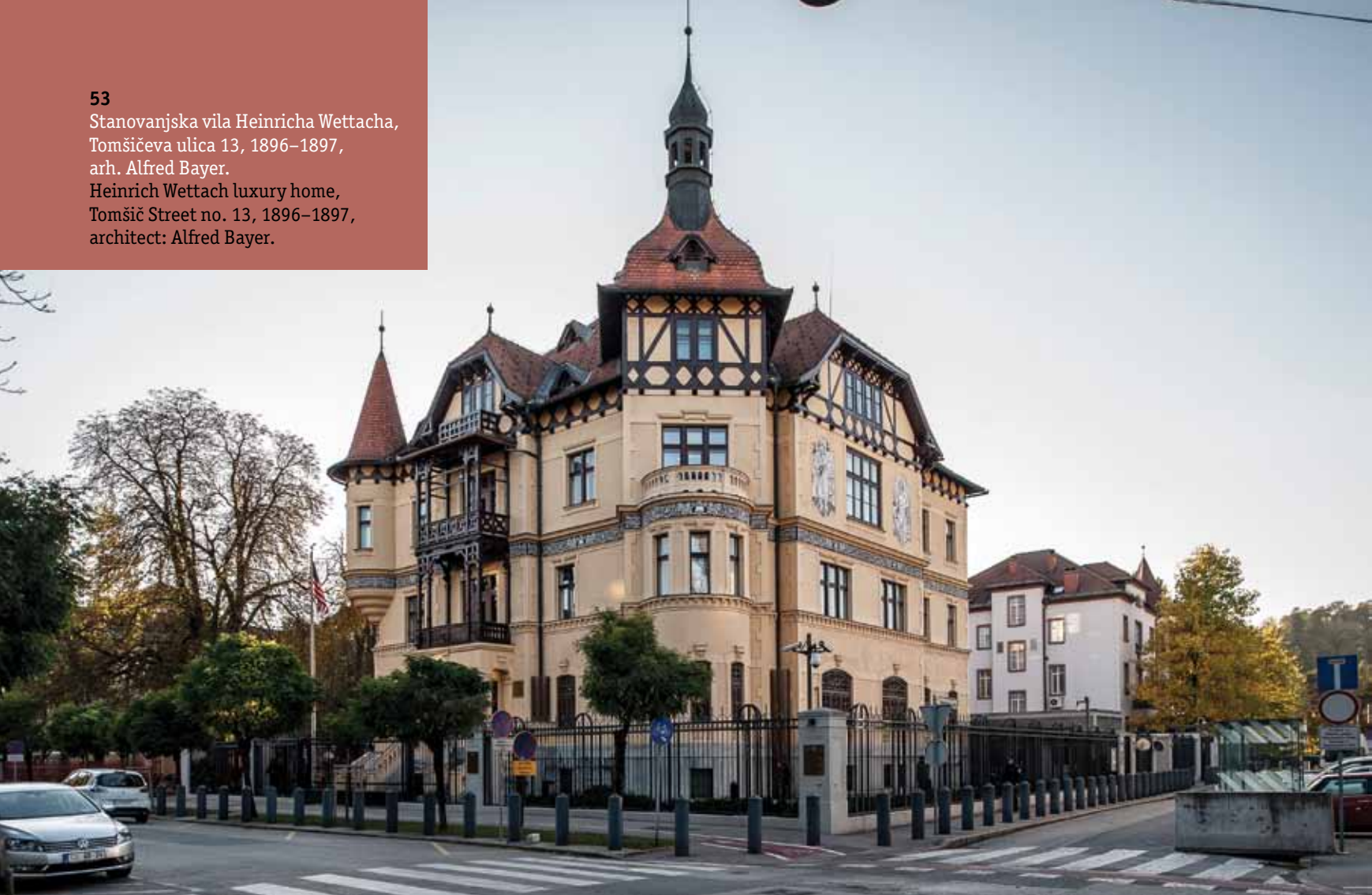
Narodna tiskarna, Tomšičeva ulica 1,  
1902–1904, arh. Ciril Metod Koch.

National Press, Tomšič Street no. 1,  
1902–1904, architect: Ciril Metod Koch.



53

Stanovanjska vila Heinricha Wettacha,  
Tomšičeva ulica 13, 1896–1897,  
arh. Alfred Bayer.  
Heinrich Wettach luxury home,  
Tomšič Street no. 13, 1896–1897,  
architect: Alfred Bayer.



54

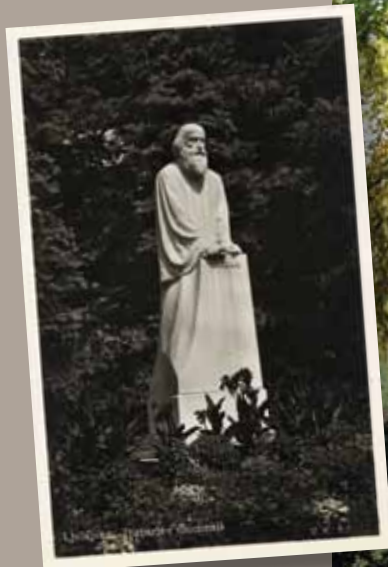
Najemniškostanovanjski hiši Kmetске posojilnice, Trdinova ulica 2  
in 8, 1906–1907, arh. Ciril Metod Koch.  
Farmers Loan Bank rental apartment buildings, Trdina Street nos. 2  
and 8, 1906–1907, architect: Ciril Metod Koch.



55

Veleblagovnica Feliksa Urbanca, danes Galerija Emporium, Trubarjeva ulica 1, 1903, arh. Friedrich Sigmundt.  
Felix Urbanc department store, now Emporium Gallery, Trubar Street no. 1, 1903, architect: Friedrich Sigmundt.





**56**  
 Spomenik Primožu Trubarju,  
 park Tivoli, 1908–1909, kipar  
 Fran Berneker.  
 Primož Trubar Monument,  
 Tivoli Park, 1908–1909,  
 sculptor: Fran Berneker.



**57**  
 Osnovna šola Vič,  
 Tržaška cesta 74, 1911,  
 ing. Jan Bednář.  
 Vič Primary School,  
 Trieste Street no. 74,  
 1911, engineer: Jan  
 Bednář.





**58**  
 Stanovanjska vila, Ulica stare pravde 9, 1905.  
 Luxury home, Old Rights Street no. 9, 1905.



**59**  
 Vila Elsa – dvostanovanjska vila  
 Frana Tomiška, Ulica talcev 2,  
 1909, stavbno podjetje Filip  
 Supančič.  
 Villa Elsa; Fran Tomišek luxury  
 home, Hostage Street no. 2, 1909,  
 contractor: Filip Supančič.



60

Stanovanjska vila Filipa Supančiča,  
Veselova ulica 13, 1908, stavbno  
podjetje Filip Supančič.  
Filip Supančič luxury home, Vesel  
Street no. 13, 1908, contractor: Filip  
Supančič.



61

Oražnova hiša, danes Oražnov  
dom – študentski dom ljubljanske  
medicinske fakultete,  
Wolfova ulica 12, 1898.  
The Oražen Building, today the  
Oražen Residence Hall, a student  
dormitory for the Ljubljana Medical  
School, Wolf Street no. 12, 1898.







**62**  
 Trgovsko-stanovanjska hiša Adolfa Hauptmanna, Wolfova ulica 2, 1904, arh. Ciril Metod Koch. Adolf Hauptmann commercial and residential building, Wolf Street no. 2, 1904, architect: Ciril Metod Koch.

**63**  
 Najemniškostanovanjska hiša Oroslava Dolenca, Wolfova ulica 10, 1897–1898, stavbno podjetje Jakob Accetto. Oroslav Dolenec rental apartment building, Wolf Street no. 10, 1897–1898, contractor: Jakob Accetto.





64

Zmajski most čez Ljubljano, 1900–1901, arh. Jurij Zaninović, Pittel & Brausewetter (železobetonska konstrukcija).

Dragon Bridge across the Ljubljana, 1900–1901, architect: Jurij Zaninović, Pittel & Brausewetter (ferrocement).



65

Stanovanjska vila, Ulica Janeza Pavla II. 7, 1908–1909, stavbno podjetje Gustav Tönnies.

Luxury home, John Paul II Street no. 7, 1908–1909, contractor: Gustav Tönnies





**66**  
 Najemniškostanovanjska hiša Vaclava Kubelke, Župančičeva ulica 7, 1910–1911, stavbno podjetje Gustav Tönnies. Ernest Peternel rental apartment building, Župančič Street no. 7, 1910–1911, contractor: Gustav Tönnies.



**67**  
 Najemniškostanovanjska hiša Ernesta Peternela, Župančičeva ulica 8, 1910–1911, stavbno podjetje Gustav Tönnies. Ernest Peternel rental apartment building, Župančič Street no. 8, 1910–1911, contractor: Gustav Tönnies.



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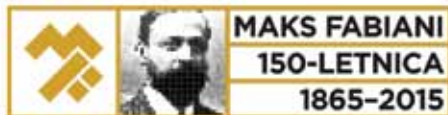
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Leta 2015 je minilo 150 let od rojstva arhitekta Maksa Fabianija. Obletnico so pospremili različni dogodki po vsej Sloveniji. Leta 2015 pa je minilo tudi petdeset let od porušenja Jakopičevega paviljona, prve umetnostne galerije v Ljubljani, ki je bila po Fabianijevih načrtih zgrajena v Tivoliju leta 1908. Na mesto nekdanje galerije, ki je skoraj petdeset let dajala zavetišče slovenskim umetnikom, je mestna občina na pobudo Društva arhitektov Ljubljana postavila moderno instalacijo po zamisli študentov ljubljanske fakultete za arhitekturo, ki v naravni velikosti na simboličen način oživlja spomin na Jakopičev paviljon.

The year 2015 marked the sesquicentennial of the birth of the architect Max Fabiani. This anniversary was celebrated through various events across Slovenia. It also marked fifty years since the demolition of the Jakopič Pavilion, Ljubljana's first art gallery, built in Tivoli Park in 1908 based on plans by Fabiani. At the initiative of the Ljubljana Architects' Society, the town authorities erected a modern installation at the site of the former gallery, which offered space to Slovenian artists for nearly fifty years. The installation was designed by students at Ljubljana's Faculty of Architecture and it symbolically rekindles the memory of the Jakopič Pavilion in its full size.



Mestna občina  
Ljubljana

