

Plečnikova Ljubljana
Plečnik's Ljubljana

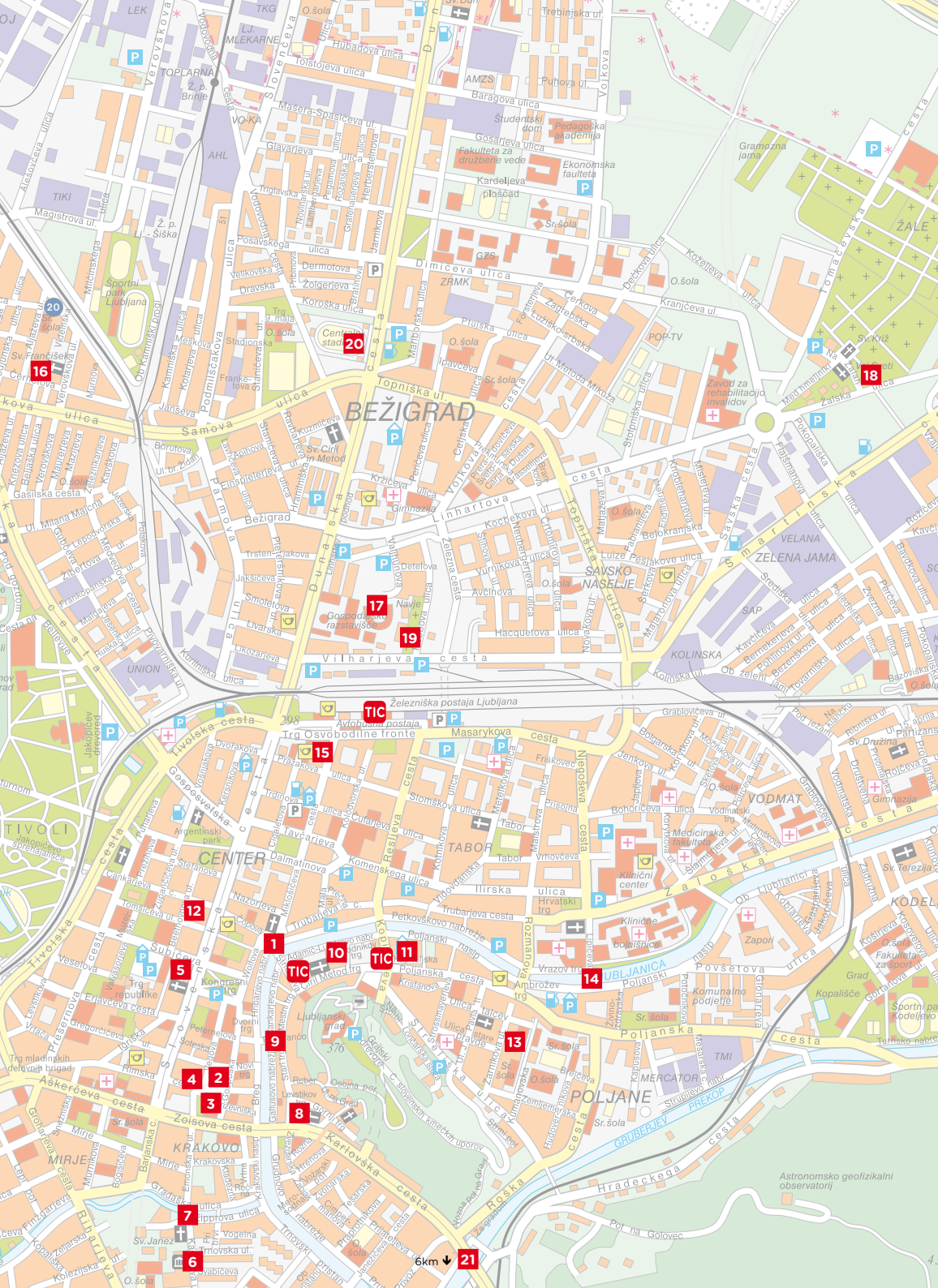


Ljubljana

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Kratek uvod



Delo arhitekta Jožeta Plečnika (1872-1957) zaznamuje tri srednjeevropska mesta: Dunaj, Prago in Ljubljano. Na Dunaju, kjer se je šolal pri arhitektu Ottu Wagnerju, se je odlikoval s postavitvijo Zacherlove palače (1903-1905), ki sodi po splošnem mnenju kritike med pionirska dela evropske moderne arhitekture.

Poleg nekaterih družinskih hiš, notranjih ureditev in vodnjaka Karla Boromejskega (1906-1909) je svoje delo na Dunaju sklenil s cerkvijo sv. Duha na Ottakringu (1910-1912), ki je bila ena prvih sakralnih stavb, izvedenih v železobetonu v vsem avstro-ogrskem cesarstvu. Njegov praški opus obsega obsežne preureditve praškega gradu in vrtov (1920-1933) ter cerkev presv. Srca Jezusovega na Vinohradih (1928-1932). Na povabilo češkoslovaškega predsednika Tomaša G. Masaryka je na praškem gradu, ki si ga je predsednik izbral za svojo rezidenco, preuredil številne grajske notranjščine, I. in III. dvorišče, Rajski vrt, Vrt na Okopih in Vrt na Bastiji, v katerih naj bi se na izrecno predsednikovo željo zrcalile ideje svobode in demokracije.

Po prihodu v Ljubljano leta 1921, kjer so mu ponudili mesto profesorja na novo ustanovljeni ljubljanski univerzi, je vse ustvarjalne moči posvetil urbanističnemu oblikovanju mesta. Pred očmi je imel Ljubljano, novo nastajajočo prestolnico Slovencev, in ji namenil vsebino in vizijo novih Aten. Ne le da je v mestu zasnoval opus ključnih stavb, ki so zaznamovale antične Atene, tudi celotni videz Ljubljanec naj bi bil po njegovem mnenju spet sredozemski. Veličastnosti zamisli je pridružil še povsem svojevrsten način oblikovanja mesta. Od svoje hiše v Trnovem je oblikoval kopno os, ki pelje po Emonski in Vegovi cesti naravnost v osrčje mesta na Kongresni trg in park Zvezdo. Nedaleč stran od njegovega doma se reka Ljubljanica cepi na Ljubljanico in Gruberjev kanal. Tam je nastala tako imenovana Špica. Oblikoval je torej tudi vodno os, celotno porečje Ljubljanice skozi mesto, od Špice mimo sprehajališča z vrbami ob Trnovskem pristanu in izliva Gradaščice do Šentjakobskega mostu, dalje mimo svojega Čevljarskega mostu do Tromostovja, ki pomeni vrh v nastali kompoziciji. Ob mostu je oblikoval dolgo potezo Tržnic in jo sklenil z Zapornico, slavalokom, kjer reka Ljubljanica zapušča mesto. Na ti dve osi je položil nekaj pravokotnic: oblikovano porečje Gradaščice, Zoisovo cesto z iztekom na Šentjakobski trg in nadaljevanje s Potjo na grad ter ambiciozno zasnovano os od Rožnika mimo Tromostovja na Ljubljanski grad,

Levo/Left: Jože Plečnik



od katere mu je uspelo uresničiti le veliko sprehajališče v Tivoliju, na gradu pa preureditev obzidne trdnjave Šance. V nastalo mrežo je postavljaj svoje stavbe, ki dajejo osnovni mreži temeljne poudarke in jo logično nadgrajujejo, tako Križanke, Narodno in univerzitetno knjižnico, Uršulinsko gimnazijo, Vzajemno zavarovalnico. Številne druge so ostale zgolj v načrtih. Zunaj ožjega središča, vendar domala vse v kontekstu repertorija novih Aten so nastali cerkev sv. Frančiška v Šiški, Stadion, Baragovo semenišče, pokopališki kompleks poslovitvenih vežic Žale in na južnem obrobju Ljubljane v Črni vasi še cerkev sv. Mihaela na Barju. Razen Križank so vsa ta dela z urbanističnimi potezami vred nastala v manj kot dvajsetih letih (1925-1944). Tako je lahko arhitekt še sam opazoval kako mesto, zlasti v starem delu, polno učinkuje. In tu so še nekatere njegove oblikovne posebnosti. Plečnik je praviloma uporabljal klasične oblikovne prvine, kot so stebri, preklade, balustri, stebriči ipd., vendar je vse te oblike predeloval na osebni in zelo izvirni način. Njegove oblike so duhovite, humorne, včasih opremljene celo z erotičnimi namigi, z drugo besedo: subverzivne. Z njimi je razkrojil klasični red in njegov zgodovini utrjeni pomen, da bi bile lahko nekoč kot ključne prvine javnih prostorov, trgov, mostov, stopnišč, kolonad ipd. na voljo dobesedno vsem meščanom brez razlike.

Po vseh teh lastnostih se Plečnikova Ljubljana uvršča med najpomembnejše celostne umetnine 20. stoletja in je tako svetovni urbanistični fenomen.

Brief Introduction

The work of architect Jože Plečnik (1872-1957) has left an impression on three Central European cities: Vienna, Prague and Ljubljana. In Vienna, where he trained under architect Otto Wagner, he distinguished himself by erecting Zacherl Palace (1903-1905), which, according to the general opinion of critics, is ranked among the pioneering works of European modern architecture.

Besides several family houses, interior designs and the Carlo Borromeo fountain (1906-1909), he concluded his work in Vienna with the Church of the Holy Spirit in Ottakring (1910-1912), one of the first holy buildings with a reinforced concrete construction in the whole of the Austro-Hungarian Empire.

His Prague works comprise the extensive re-landscaping of Prague Castle and pertaining gardens (1920-1933) as well as the Church of the Sacred Heart

Levo/Left: Plečnikova delovna miza / Plečnik's working table

on Vinohradi (1928-1932). On the invitation of the Czechoslovak president Tomáš G. Masaryk he redesigned several interior rooms in Prague Castle, which the president chose as his residence and bureau, as well as the courtyards I and III, Garden of Eden, Garden on the Ramparts, and Bailey Garden, which ought to reflect the ideas of freedom and democracy on the express wish of the president himself.

After arriving in Ljubljana in 1921, where he was offered the post of Professor at the newly founded Ljubljana University, all his creative powers were focused on the urban planning of the city. Ljubljana, the newly emerging capital of the Slovenes, lay before him and he intended it to have the elements and vision of a new Athens. Not only did his opus in the city include the design of key buildings, which marked the Athens of Antiquity, but the whole appearance of Ljubljana was supposed to be, in his opinion, Mediterranean once again.

He combined these grand concepts with his own entirely unique method of planning the city. From his house in Trnovo district he designed the land axis that leads along the streets of Emonska and Vegova directly to the heart of the city in Congress Square (Kongresni trg) and Star (Zvezda) Park. Not far from his home the river Ljubljanica splits into the Ljubljanica and Gruber Canal. That was where the so-called Špica (meaning edge or point) originated. He therefore also designed the water

axis and the whole Ljubljana river basin through the city from Špica past the promenade lined with willows along Trnovo pier and the Gradaščica outflow to Šentjakobski most (St. James' Bridge), and further along past his Čevljarski most (Cobblers' Bridge) to Tromostovje (the Three Bridges), the culmination of the composition thus created. Adjacent to the bridge he planned the long stretch of Tržnice (the Market), concluding with the sluice gates, a triumphal arch where the river Ljubljanica leaves the city. On these two axes he laid several lines at right angles: the planned river basin of the Gradaščica, Zoisova Street that ends in Šentjakobski trg (St. James' Square), and its continuation with the path to the castle as well as the ambitiously designed axis from Rožnik hill past — the Triple Bridge to Ljubljana Castle. From that he only managed to create a grand promenade in Tivoli Park, and on the castle, the redesign of the outer bailey — Šance. He placed his buildings in the grid thus created, therefore giving it its basic accents and logically enhancing it. These buildings include Križanke, the National and University Library, Ursuline High School, and the Mutual Assurance Building. Many others remained only at the planning stage. Outside of the narrow centre, yet almost within the context of the repertoire of the new Athens, are the Church of St. Francis in Šiška district, the Stadium, the Baraga Seminary, the Žale cemetery complex with its valedictory halls, and on the southern periphery of Ljubljana, in Črna vas, the Church of St. Michael on the Marsh. Apart from Križanke, all these works, together with their urban traits, originated in less than twenty years (1925-1944). Thus the architect himself could observe how the city acts as a whole, especially in the old quarter. And here are some of his particular design features. As a rule, Plečnik used classically designed elements such as columns, beams, balustrades, pilasters, etc., yet all of these were created in a personal and highly original way. His designs are ingenious, amusing, sometimes incorporating even erotic undertones - in other words, subversive. He used them to dismantle the classical order and its established significance in history so that, as key elements in public places, squares, bridges, stairways, colonnades, etc., they would now be available literally to all townspeople.

For all these features Plečnik's Ljubljana is ranked as one of the most important complete works of art of the 20th century and is therefore a global urban phenomenon.



Plečnikova hiša v Trnovem / Plečnik's House in Trnovo



1 Tromostovje (1929 -1932)

Je ključna točka, kjer se križata dve Plečnikovi urbanistični osi: vodna os in os, ki povezuje Rožnik oziroma Tivoli s ključno mestno dominantno - ljubljanskim gradom. Osrednji kamniti most Tromostovja iz 19. stoletja stoji na mestu nekdanjega lesenega, vendar strateško pomembnega srednjeveškega mostu, ki je povezoval dežele severozahodne Evrope z Balkanom oziroma z jugovzhodno Evropo. Arhitekt je, da bi povezal Prešernov trg s starim mestnim jedrom v obliki nekakšne razširjene ploščadi, osrednjemu mostu dodal dva mostova za pešce. S tem je pridobil sijajne poglede v vrzeli med mostovi in v njih na spodnji rečni terasi zasadil topole, tako da so z ravni ceste vidne le krošnje, ki blago zastirajo poglede proti Mestni hiši in Robbovemu vodnjaku. S stranskih mostov se simetrično na vsaki strani spuščajo stopnice na nižjo raven, kar jim daje beneški videz. Tega je še podkrepil z balustradami iz umetnega kamna, z masivnimi stebriči, nanje pa je na nekaj ključnih točkah razmestil svetila. Betonske glave na prekladah ustvarjajo z ljudmi v gibanju zanimive optične učinke.

Na desnem bregu se most veže na prodajalno spominkov Darila Rokus (nekdaj cvetličarno); na levem bregu pa stoji kot mali pendant arhitekture tobačni kiosk.

1 The Triple Bridge (1929-1932)

This is a key point where two of Plečnik's urban axes intersect: the water axis and that connecting Rožnik or Tivoli with the key urban dominant feature - Ljubljana Castle. The middle stone bridge of Tromostovje, originating from the 19th century, stands at the site of a former timber bridge, which was strategically important in mediaeval times, as it connected the lands of north-western Europe with the Balkans or south-eastern Europe. The architect added two footbridges to the middle bridge in order to link Prešeren Square with the old town quarter in the form of somewhat extended sidewalks. He thus created superb views in the gaps between the bridges and planted poplars in them on the lower terrace so that only their crowns that gently screen the view towards the Town Hall and Robba's Fountain are visible at street level. From the side bridges flights of stairs descend symmetrically on either side, giving them a Venetian appearance. This is further enhanced by balustrades made of reconstructed stone with massive pillars on which lamps are fitted at several key points. The concrete orbs or "heads" on plinths create interesting optical effects as people pass by.

Levo/Left: Tromostovje/Triple Bridge



On the right bank the bridge is connected to the gift and souvenir shop Darila Rokus (former florist); on the left bank a tobacco kiosk stands as a small pendant of architecture.

2 Narodna in univerzitetna knjižnica (1936 -1941)

Je najpomembnejše Plečnikovo delo v domovini. Stoji na arhitektovi kopni osi med Vegovo, Turjaško in Gosposko ulico, na mestu po potresu podrtega Knežjega dvorca, zgodnje baročne palače iz 17. stoletja. Stavba deluje od zunaj kot masivni blok - arhitekt se je zgledoval pri italijanskem palazzu - temeljni motiv ureditve pročelja v kombinaciji opeke in različno obdelanih kamnitih klad pa dolguje hiši rimskega umetnika Federica Zuccarija. Pogled na tloris zgradbe pokaže, da je deljena na štiri trakte in osrednjega veznega, namenjenega monumentalnemu stopnišču. Ta povezuje glavni vhod na Turjaški ulici s traktom povprek ležeče velike čitalnice, ki se z velikima steklenima stenama odpira na Vegovo oziroma Gosposko ulico. Štiri mala stopnišča so nameščena v vogalih stavbe. Vrata v knjižnico krasita glavi konjičkov na kljuki, podoba Pegaza, ki obiskovalca ponese v hišo muz. Takoj po vstopu v malo temno vežo obiskovalec ujame žarek svetlobe, ki prihaja skozi vrhnja okna velike čitalnice.

Sledi mu skozi s temnim kamnom obdelano stopnišče in stebrišče, vse do čitalnice. "Iz mraka neznanja v svetlobo znanja in razsvetljenja" se glasi osrednja misel, položena v to sijajno hišo.

2 National and University Library (1936 -1941)

This is the most important work by Plečnik in his homeland. It stands on the architect's land axis between the streets of Vegova, Turjaška and Gosposka on the site of Ducal Court, an early Baroque palace dating from the 17th century, which was demolished after the 1895 earthquake. From the outside the building looks like a huge block — the architect modelled it on an Italian palazzo. The basic motif for designing the facade in a combination of brick and various worked stone blocks of a different finish is owed to the house of the Roman artist Federico Zuccari. A look at the floor plan of the building reveals that it is divided into four wings and the central hallway intended for a monumental staircase. This connects the main entrance in Turjaška Street with the transversally positioned wing containing the large reading-room, whose huge glass walls open

Levo/Left: Pročelje Narodne in univerzitetne knjižnice / The front side of the National and University Library



onto Vegova and Gosposka streets. Four small staircases are placed in each corner of the building. The library door is adorned with a horse's head on each door-handle, a depiction of Pegasus, which leads visitors into the house of the Muses. On entering the small, dark hallway, the visitor is caught in a ray of light emanating through the top window of the large reading-room. It follows him through the staircase and colonnade faced with dark stone all the way to the reading-room. "From the twilight of ignorance to the light of knowledge and enlightenment" runs the main thought imbued in this magnificent building.

3 Križanke (1952 -1956)

Križanke so razmeroma obsežen samostanski kompleks s cerkvijo ter s spremljajočimi stanovanjskimi in drugimi objekti nemškega viteškega reda. Ta se je naselil v Ljubljani kmalu po sredi 13. stoletja. Prvotno zgodnjegotsko redovno cerkev je v začetku 18. stoletja nadomestila kakovostna baročna stvaritev Italijana Domenica Rossija. Prvotni samostanski trakti so bili temeljito predelani v 16. stoletju in pozneje. Po zadnji vojni so oblasti redovnike izselile in namenile večji del kompleksa Ljubljanskemu festivalu, del pa Srednji šoli za oblikovanje in fotografijo. Plečniku so zaupali celotno prenovo. Ta je z vrsto oken odprl samostanski zid in tako zvalil poglede v notranjščine kompleksa. Na vzhodni strani cerkve je uredil lopo z lapidarijem, na zahodni pa veliko dvorišče, obdal osrednji trakt z novim arkadnim motivom in kolonado v nadstropju, prečnega pa okrasil z zgrafitom. Desno stranico je naselil s svetili in na terasi postavil pergolo.

Njegova učenca Anton Bitenc in Viktor Molka sta uredila odprto gledališče na samostanskem vrtu, sam pa se je posvetil urejanju gostinskega lokala in, sredi kompleksa, oblikovanju Peklenskega dvorišča. Gre za pozno Plečnikovo delo, pri katerem se izraža njegov čut tako za dekorativne kot za duhovite rešitve, denimo z razsvetljavo v Peklenskem dvorišču.

3 Križanke Complex (1952 -1956)

Križanke consists of a relatively extensive monastic complex with a church and pertaining residential and other buildings of the Teutonic Order of Knights who moved to Ljubljana soon after the middle of the 13th century. The original early Gothic church of the Order was replaced at the beginning of the 18th century by a quality Baroque

Levo/Left: Peklensko dvorišče v Križankah / Devil's Courtyard in Križanke



creation of the Italian Domenico Rossi. The original monastery section was thoroughly redesigned in the 16th century and thereafter. After the Second World War the authorities moved the Order and allocated most of the complex to the Ljubljana Festival and another part to the High School of Design and Photography. Plečnik was entrusted to make the entire renovation. With a series of windows he opened the monastery wall, thus inviting views into the complex interior. On the eastern side of the church he erected an outbuilding with a lapidary; on the western side a large courtyard whose central concourse was enclosed by a new arcade motif and colonnade on the upper level, the transverse section being ornamented with graffiti. He also installed lamps on the right side and erected a pergola on the terrace.

His pupils, Anton Bitenc and Viktor Molka, planned an open theatre in the monastery garden, but Plečnik himself concentrated on laying out the restaurant and designing Peklensko dvorišče (Hell Yard) in the middle of the complex. It is one of Plečnik's late works that expresses his sense for both ornamental and ingenious solutions as in, for example, the lighting in Hell Yard.

4 Spomenik Napoleonu in Iliriji, Vegova cesta (1929-1932-1940)

Območje Emonske in Vegove ulice se je izoblikovalo v 19. stoletju, potem ko so zasuli jarek ob vzhodnem obzidju srednjeveške Ljubljane. Plečnik je dal celotni potezi enoten kakovostni oblikovni nagovor, zadnji poudarek pa tik pred smrtjo z ureditvijo Križank. Začel je z obeliskom (1929), posvečenim Napoleonu in časom Ilirskih provinc, ki so dali Slovencem predvsem slovenske šole. Postavil ga je v os Vegove in opremil z arhitekturo in drevjem tudi za poglede z Rimske ceste. Naslednji korak je bilo oblikovanje teras z glavami znamenitih slovenskih glasbenikov na podstavkih pred Glasbeno matico (1932). Vzporedno s pozidavo Narodne in univerzitetne knjižnice je urejal tudi teraso pred knjižnico na ostankih prvotnega podvojenega mestnega obzidja. Potezo uvaja spomenik pesnika Simona Gregorčiča (1937), na terasi pa se poleg drevja in grmičevja vrstijo spomeniki vidnih slovenskih jezikoslovcev in parkovne klopi. Vegova cesta se ob poslopju univerze izteče na Kongresni trg, onkraj trga na robu parka Zvezda pa je postavil natančno v osi spomenika Napoleonu in Iliriji vremensko hišico, ki simbolično označuje konec kopne osi.

Levo/Left:
Spomenik Napoleonu in Iliriji / Monument to Napoleon and Illyria

4 Monument to Napoleon and Illyria, Vegova Street (1929-1932-1940)

The area of Emonska and Vegova Street was designed in the 19th century after the ditch along the eastern wall of mediaeval Ljubljana was filled in. Plečnik gave all the features the same quality design response, the last emphasis being the layout of Križanke just before his death. He commenced with the obelisk in 1929. It was dedicated to Napoleon and the period of the Illyrian provinces, which gave the Slovenes, above all, Slovene schools. Plečnik erected it on the axis of Vegova Street and designed it with architectural elements and trees to create a vista from Rimska Street. The next step was to create a terrace with the busts of famous Slovene musicians on plinths in front of the Glasbena matica (Music Society, 1932). In parallel with the construction of the National and University Library he designed the terrace in front of it on the remains of the original double town walls. This tract is introduced by the monument to the poet Simon Gregorčič (1937). Among the trees and bushes on the terrace there are a series of monuments of prominent Slovene linguists as well as park benches. Next to the edifice of the university Vegova Street runs into Kongresni trg (Congress Square). On the other side of the square, on the periphery of Zvezda (Star) Park and precisely on the axis of the monument to Napoleon and Illyria, Plečnik erected a weather station which symbolically marks the end of the land axis.



Gimnazija Jožeta Plečnika / Jože Plečnik High School

5 Gimnazija Jožeta Plečnika, nekdanja Uršulinska gimnazija (1939 - 1941)

Uršulinke so ob cerkvi in samostanu uspešno razvijale dekliško predšolsko, osnovno in gimnazijsko šolanje. Da bi dobile denar za pozidavo novega gimnazijskega poslopja, so odprodale del znamenitega Uršulinskega vrta, ki se je razprostiral zahodno od cerkve in samostana in ki ga danes zaseda poslovno-kulturni kompleks Trga republike. Plečnik je s postavitvijo stavbe Uršulinske gimnazije načrtoval podobo nove Šubičeve ulice. Zamislil si je trinadstropni blok nad visokim pritličnim pasom, namenjenim trgovinam z velikimi izložbenimi okni. Fasado je načrtoval z devetimi okenskimi osmi s polkrožno zaključenimi okni, čez te pa popeljal dvojni venec, in sicer tako da je okno vpeto med vencema, luneta pa seže v polje nad drugim vencem. Na strešni terasi je uredil kvadrasti nadstrešek. Visoki nadstropni kamniti portal poudarja tretjo okensko os, preostalo pročelje pa je dekorirano s pasovi grobega ometa. V notranjščino vodi malo preddverje s kamnito oblogo, kjer so postavili Plečnikov bronasti portret kiparja Mirsada Begiča, v nadstropja pa stopnišče, vdolano med ploske loke.

5 Jože Plečnik High School, former Ursuline High School (1939 - 1941)

The Ursulines successfully established nursery, primary and high school education for girls beside the church and monastery. In order to obtain funding to build the new high school edifice, they sold a part of the famous Ursuline garden, which extended west from the church and monastery and is currently occupied by the commercial and arts complex in Trg republike (Republic Square). By erecting the building of the Ursuline high school, Plečnik delineated the appearance of the new Šubičeva Street. He conceived a three-storey block above a high ground floor, intended for shops with large display windows. The facade is divided into nine window axes with semicircular windows with a double profiled projection running across them, so that they lie between them with the lunettes extending into the field above the top profile. On the roof terrace he made a rectangular roof projection. The high stone portal accentuates the third window axis; the rest of the facade is decorated with courses of roughcast mortar or rendering. A small hallway leads to the interior faced with stone where a bronze bust of Plečnik by the sculptor Mirsad Begič was erected. From there, a staircase laid between flat arches leads to the upper storeys.

6 Plečnikova hiša v Trnovem (1923-1925-1930)

To je hiša na Karunovi 4 v Trnovem, kjer je arhitekt bival in delal po vrnitvi v domovino od leta 1921 do svoje smrti leta 1957. Staro trnovsko hišo, ki se z enim krilom razvija ob cesti, z drugim, pravokotnim, pa seže v notranjost vrta, je leta 1915 kupil arhitektov brat Andrej. Po arhitektovem prihodu v Ljubljano so njegova sestra in vsi trije bratje sklenili, da bodo živeli skupaj, zato je arhitekt ob stari stavbi zasnoval in pozidal valjasti prizidek, prekrit s položno dvokapnico (1925). Pozneje je pred vhod postavil vestibul s stebri ob notranjih steklenih stenah, po odkupu sosednje hiše pa še zimski vrt s stebri ob južni strani steklenjaka (1930). Del vrta ob hiši je uredil kot park s čebelnjakom, drugi del pa je uporabljal za pridelovanje zelenjave. Razen brata Janeza nista ne starejši brat ne sestra nikoli živela v hiši. Po Janezovem odhodu si je vso hišo uredil za svoje potrebe: v pritlični okrogli sobi je imel spalnico, ob njej kopalnico, v nadstropni okrogli sobi pa atelje. Nadstropji veže okroglo stopnišče, napeljano v kvadrastem obodu. Vsi izvirni ambientni so se ohranili in so kot del Arhitekturnega muzeja odprti za javnost. Muzej je začel svoje delo v hiši leta 1972.

6 Plečnik house in Trnovo (1923-1925-1930)

This is located in 4 Karunova Street in the district of Trnovo, where the architect resided and worked after returning to his homeland from 1921 until his death in



Plečnikova spalnica / Plečnik's bedroom



Plečnikova hiša, vhod / Plečnik house, entrance hall

1957. The old house in Trnovo, with one wing along the street and the other, extending at right angles to the garden interior, was bought by the architect's brother Andrej in 1915. After the architect arrived in Ljubljana his sister and all three brothers decided to live together, so the architect designed and built a cylindrical extension covered with a gently sloping gable roof next to the old house (1925). Subsequently, in front of the entrance, he erected a vestibule with columns along the interior glass walls. After purchasing a neighbouring house he further built a winter garden with columns on the south side of the conservatory (1930). A part of the garden next to the house was landscaped as a park with beehives; the other part was used for growing vegetables. Except for his brother Janez, neither his elder brother nor his sister ever lived in the house. After Janez's departure Plečnik adapted the whole house to his own requirements: the round room on the ground floor was his bedroom with a bathroom next to it, and the round room on the first floor was his studio. The floors are connected by a round staircase in a square stairwell. All the original ambiances are preserved and open to the public as part of the Architectural Museum, which was opened in the house in 1972.



7 Trnovski most (1929-1932)

Trnovski most je osrednja oblikovna prvina širše zasnovane Plečnikove preureditve porečja Gradaščice v njenem spodnjem toku in ob izlivu v Ljubljano. Arhitekta je zanimala sicer daljša poteza ob Gradaščici, vendar se ji je lahko podrobneje posvetil le v območju od Kolezije do njenega izliva. Nekako na sredi te poteze dominira pročelje trnovske župnijske cerkve in oblikovanje trnovskega mostu se v marsičem veže nanjo. Njegova širina govori o podaljšanju trga pred cerkvijo na most, dvakrat dvojne piramide na mostnih vogalih ter vitka piramida kot kandelaber za razsvetljavo pa so oblikovna priprava na doživetje strmih strešin zvonikov, ki obstopata cerkveno pročelje. Mostno ograjo zapolnjujejo masivni balustri. Nasproti vitke piramide stoji kamniti kip sv. Janeza Krstnika, zaščitnika trnovske cerkve, delo Nikolaja Pirnata. Vozišče označujejo vitki stebriči, največje presenečenje pa je drevored brez na mostu, ki povezuje drevorede kostanjev na obeh bregovih Gradaščice v zaokroženo zeleno celoto. Ločni most je z obeh strani obložen z grobo obdelanimi kamnitimi kladami. Na krakovski strani je vdela v pročelje mostu kamnita plošča z napisom KRAKOVU, na trnovski strani pa TRNOVU.

7 Trnovo Bridge (1929-1932)

Trnovo Bridge is the centrally designed element of Plečnik's more extensively planned layout for the lower flow of the Gradiščica river basin and the outflow into the river Ljubljana. The architect was interested in the longer stretch of the Gradiščica, but could devote his attention in more detail only to the area from Kolezija to its outflow. The facade of Trnovo parish church dominates the middle of this stretch, the design of Trnovo Bridge to a great degree being connected with that. Its width speaks of the extension of the square in front of the church towards the bridge. The two pairs of pyramids on the bridge corners and slender pyramid as a candelabrum or lamp-post to provide illumination are the design features to experience the steep roofs of the two bell-towers that stand on both sides of the church facade. Massive balustrades fill up the bridge railings. Opposite the slender pyramid stands a stone statue of St. John the Baptist, patron saint of Trnovo Church, the work of Nikolaj Pirnat. The road is marked by narrow bollards. The biggest surprise is the avenue of birch trees on the bridge, which connects the avenue of chestnut trees on both banks of the Gradiščica in a rounded off

Levo/Left: Trnovski most / Trnovo Bridge



green whole. The arch bridge is faced on both sides with roughly worked stone blocks. On the Krakovo side of the Gradiščica the front of the bridge features a stone plaque bearing the inscription KRAKOVU (To Krakovo), and on the Trnovo side TRNOVU (To Trnovo).

8 Levstikov trg, nekdanj Šentjakovski trg in Marijin steber (1938)

Eno prvih javnih naročil, ki jih je Plečnik dobil od mestnih oblasti, se je nanašalo na ureditev Zoisove ceste in Šentjakovskega trga. Oboje je treba uvideti kot celoto, saj je Plečnik poskrbel, da opazovalec v gibanju po blagi strmini Zoisove ceste poveže konico Zoisove piramide ob njenem vznožju s konico strešine zvonika pri sv. Jakobu. Neposredno okolico cerkve je Plečnik ločil z vrsto visokih topolov od preostalega trga, nastalega po požaru jezuitskega kolegija leta 1774. Osrednji polkrožno zaključeni jezik parka je obdal s kroglastimi konfini, te pa pospremil z drevoredom kroglastih javorjev. V prednjem delu je stal steber z bronastim kipom Brezmadežne iz 17. stoletja, ki ga je arhitekt leta 1938 zamenjal s svojim, oblikovno učinkovitejšim stebrom. Na mejo med strogo urejenim delom parka ali "arhitekturo" in na videz neurejeno razpostavljenim drevjem v njegovem ozadju, "naravo", pa je postavil kamnit vodnjak. Krogle konfinov v povezavi z Marijinim stebrom aludirajo na jagode rožnega venca, misel pa podčrtujejo kroglasti javorji, po deset v vrsti ob robu parka.

8 Levstik Square, formerly St. James' Square, and Mary's column (1938)

One of the first public commissions that Plečnik obtained from the city authorities concerned the ground plan of Zoisova Road and Šentjakovski trg (St. James' Square). Both should be seen as a whole because Plečnik ensured that the observer, while moving along the gentle gradient of Zoisova Road, could visually link the top of Zois pyramid at the bottom of the street with the top of the bell-tower roof of St. James' Church. Plečnik separated the direct surroundings of the church from the rest of the square, which originated after a fire destroyed the Jesuit college in 1774, with a row of tall poplars. He enclosed the main semicircular concluding section of the park with spherical boundary stones or bollards and with an avenue of rounded maple trees. In the front section stood a column

Levo/Left:
Levstikov trg, Marijin steber / Levstik Square, Mary's column

with a bronze statue of the Immaculate Conception dating from the 17th century. In 1938 Plečnik exchanged the column for a more efficient one of his own design. On the boundary between the strictly landscaped section of the park (“architecture”) and the apparently randomly arranged trees in its background (“nature”), he erected a stone fountain. The spherical boundary stones together with Mary’s column allude to the beads of a rosary. This concept is enhanced by the rounded maple trees arranged ten to a row along the park boundary.

9 Čevljarški most (1931-1932)

Na mestu Plečnikovega Čevljarškega mostu je nekoč stal leseni most, ki je povezoval dve ključni naselbini srednjeveške Ljubljane, Mestni in Novi trg. Na njem so imeli svoje delavnice čevljarji, po katerih je dobil tudi ime. Že v 19. stoletju so ga zamenjali z montažnim litoželeznim mostom, izdelanem v livarni Dvor pri Žužemberku. Plečnik ga ni zavrgel, ampak ga je dal prestaviti na mesto pred stavbo prosekture bolnišničnega kompleksa.

Podobno kot v Trnovem si je tudi Čevljarški most zamislil kot široko ograjeno ploščad, ki povezuje mestna dela. Ploskev je oprl na betonski nosilec sredi Ljubljane. Spodnji rob ploščadi, gledano z reke, je z obeh strani opremil s konzolnim vencem, obdal z balustradama s preprostimi stebriči s kapiteli in razdelil s pilastri na pet polj. Na pilastre je postavil visoke gladke stebre s stiliziranimi kapiteli, nanje pa krogle. Z njimi je optično napolnil prostor med hišami na nabrežjih. Na obeh straneh betonske opore je v višini ploščadi namestil stebra, vrh kapitelov pa po tri svetila. Stebra s svetili sta nižja od preostalih stebrov, kar vnaša na most svojevrstno dinamiko. Enako kot arhitektura Tromostovju je tudi Čevljarški most iz umetnega kamna.

9 Cobblers' Bridge (1931-1932)

At the site of Plečnik’s Cobblers’ Bridge there once stood an old wooden bridge that connected two key settlements of mediaeval Ljubljana: Mestni trg and Novi trg (Town Square and New Square). On it cobblers used to have their workshops, hence the name. In the 19th century it was replaced by a prefabricated cast iron bridge manufactured in the foundry of Dvor by Žužemberk. Plečnik did not reject this structural solution, but moved it to a site in front of the prosector building of the hospital complex.

As in Trnovo, he also conceived Cobblers’ Bridge as a broadly balustraded platform connecting two parts of the city. He supported the slabs on a concrete pier in the



Čevljarški most / Cobbler’s Bridge

middle of the Ljubljana. The lower edge of the bridge, seen from the river, features friezes on both sides, enclosed with two balustrades with simple balusters and capitals, and divided by pilasters in five sections. On the pilasters Plečnik erected tall, smooth columns with stylised capitals supporting stone orbs. These were used to optically fill the space between the houses on the embankment. On both sides of the concrete pier at the height of the bridge surface he placed two columns whose capitals have three lamps. The columns with lamps are both lower than the other columns, which imbues the bridge with a unique visual volatility. Cobblers’ Bridge is made of reconstructed stone identical to the architecture of Tromostovje (the Three Bridges).

10 Tržnice (1940-1944)

Mestna občina na čelu z županom Jurom Adlešičem je načrtovala pozidavo novega Magistrata na Vodnikovem trgu. Potem pa je ugotovila, da mesarske tržnice na bližnjem nabrežju ne ustrezajo več higienskim predpisom, in se odločila za pozidavo Tržnic. Gre za dve dolgi liniji križno obokanih tržnih prostorov z opremo iz umetnega kamna. Zunanjščino in vodno stran je arhitekt obdelal z rustiko in vrsto polkrožno zaključenih oken v gladko ometanem nadstropnem pasu, na cestno stran pa s kolonadama. Približno sredi vsake linije je napravil predah v obliki loggie, ki se s stebriščem s položnim timpanom



odpira na reko. Celotni kompleks je dal pokriti s streho iz masivnih betonskih strešnikov. V vrzeli med obema deloma je načrtoval monumentalni pokriti Mesarski most, ki bi povezoval tržno nabrežje s Petkovškovim nabrežjem, a tega niso izvedli. Nekoliko pozneje so se odločili povezati Tromostovje s Tržnicami, kar je Plečnik prefinjeno izvedel z malim templjem - cvetličarno (danes prodajalno spominkov) in odprto kolonado. V stiku med odprto kolonado in nadaljevanjem poteze z masivno zgradbo Tržnic je namestil vretenasto stopnišče, ki vodi v ribarnico in hkrati aludira na okrogli stolp srednjeveškega obzidja ob bregu Ljubljane.

10 Market (1940-1944)

The town council, headed by mayor Jure Adlešič, planned the construction of the new Magistrat (Town Hall) in Vodnik Square. Then it determined that the meat market on the nearby embankment did not meet regulations governing hygiene, and so the council decided to build the Market. This complex consists of two long lines of groin-vaulted terraces with architectural features made of reconstructed stone. On the exterior and along the river the architect used rustic stonework and a series of semicircular windows in smooth rendering on the market level terrace, and two colonnades on the road side. Approximately in the middle of each line he made gaps, shaped like loggias, that open towards the river with colonnades and a gently sloping tympanon. The whole complex was covered with a roof made of heavy concrete tiles. In the gap between both sections, Plečnik planned the monumental, covered Mesarski most (Butchers' Bridge) to connect the market embankment with Petkovškovo nabrežje, but this plan was not implemented. Somewhat later it was decided to link the Three Bridges with the Market. This he did in a sophisticated way with a small temple — a flower shop (today a gift and souvenir shop) and an open colonnade. Where the open colonnade and the continued tract with the massive structure of the Market meet, he erected a spiral staircase that leads to the fishmongers, alluding at the same time to the round tower of the mediaeval wall which used to run along the bank of the Ljubljana.

Levo/Left: Kolonade na tržnici / Market colonnades



11 Peglezen (1933-1934)

Ko se je v začetku tridesetih let Plečnik loteval načrtovanja novega ljubljanskega magistrata na Vodnikovem trgu, je hkrati uvidel pomen vstopa na bližnjo Poljansko ulico in s tem izpraznjenega ozkega zemljišča med Poljansko in Kapiteljsko ulico, kjer je do potresa stala ozka hiša, imenovana Peglezen. Kompleksa magistrata niso nikoli izvedli, za načrtovano stavbo pa je pokazal zanimanje direktor mestnega gradbenega urada Matko Prelovšek, ki je Plečniku ponudil, da bosta z ženo Elzo financirala nenavadno zgradbo. Za arhitekta je bila ozka in dolga parcela pravi izziv. Na Poljansko ulico je razvil urejeno nadstropno kompozicijo z velikimi ločnimi okni v pritličju, okni s segmentnimi loki v prvem nadstropju, vrsto oken v drugem, ki se končajo v steklenjaku, obdanem s petimi pari stebrov, in z manjšimi okni v skrajšanem tretjem nadstropju. Prav na vrhu je namestil prostor za sušilnico perila, povezan z vidnim vretenastim stopniščem. Pročelje na Kapiteljsko iz funkcionalnih razlogov ni vzdržalo enakega arhitekturnega reda, tako da so okna zvrščena nekoliko bolj razgibano. Vhod v stavbo vodi na stopnišče, urejeno ob poševnici s stopnicami, oprtimi na vertikalne kovinske nosilce.

11 Peglezen — “The Iron” (1933-1934)

When, at the beginning of the 1930s, Plečnik started planning the new Ljubljana Town Hall in Vodnik Square, he also understood the importance of the approach to nearby Poljanska Street and the vacant narrow plot of land between Poljanska and Kapiteljska Street, where a narrow house, Peglezen, used to stand until the earthquake in 1895. The Town Hall complex was never made. The director of the city building authority Matko Prelovšek showed an interest in the planned building and proposed that he and his wife Elza would finance the unusual construction. For the architect the long and narrow plot was a real challenge. In Poljanska Street he designed a multi-storey composition with large arched windows on the ground floor, windows with segmented arches on the first floor, a row of windows on the second — ending in a conservatory enclosed by five pairs of columns, and smaller windows in the shortened third floor. Right at the top he placed a room for drying clothes and connected it to a visible spiral staircase. For practical reasons the facade in Kapiteljska Street did not retain the same architectural order so that the windows were arranged in a somewhat more dynamic manner. The entrance to the building leads to the staircase planned along a gradient with steps supported by vertical metal poles.

Levo/Left: Peglezen / “The Iron”



12 Ustavno sodišče, nekdanj palača zbornice za trgovino, obrt in industrijo (1925-1927)

Zbornica je novorenesančno stavbo, pozidano leta 1884, kupila v začetku 20. stoletja. Po prvi svetovni vojni so se odločili za njeno obsežno preureditev, zvišanje za nadstropje in namestitev novega stopnišča. Plečnik se je ob sodelovanju Franceta Tomažiča odločil za kar najbolj reprezentativno notranjo ureditev. Stopnišče je obdal s ploščami temnega podpeškega marmorja, vsak portal je dal izdelati po posebnem načrtu, odločilen poudarek je namenil portalu v prvem nadstropju, ki vodi v veliko sejno dvorano. Strop podesta v prvem nadstropju je kasetiran in barvno bogato obdelan. Na podestih je namestil medeninaste kandelabre z drobnimi svetili, tako da se svetloba kar izgublja v temnih marmornih površinah stenskih oblog. Stopnice je oprl na kovinsko oporo prek poliranih kovinskih letev, ki s spodnje strani objamejo stopnico, na zgornji pa nosijo ograjno letev. Na stopniščne zavoje je namestil stebre, drugo nadstropje pa zaključil z vrsto temnih marmornih stebrov in s kačastim lesenim stebrom v notranjosti podesta. Pri opremljanju je posvetil posebno pozornost veliki sejni dvorani in ob njej sobi predsedstva zbornice.

12 Constitutional Court, the former Chamber of Trade, Crafts and Industry (1925-1927)

The Chamber of Trade, Crafts and Industry purchased this neo-Renaissance building, erected in 1884, at the beginning of the 20th century. After the First World War an extensive adaptation was carried out, the building was raised by one storey and a new staircase was built. Plečnik, working with France Tomažič, decided to create the most prestige interior design possible. The staircase was faced with dark slabs of Podpeč marbl. Each portal was made according to a special plan with the decisive emphasis intended for that on the first floor leading to the large meeting hall. The ceiling of the landing on the first floor is coffered and richly ornamented in different colours. Brass candelabra with small lamps are placed on the landings so that the light is dispersed in the dark marble surfaces of the wall covering. The staircase rests on a metal strut with burnished metal bars that clasp the staircase below and support the handrail balusters above. Columns stand on the staircase bend. The staircase on the second floor is concluded with a row of dark marble pillars and a snake-like wooden column in the landing interior. When providing the furnishings, special attention was given to the large meeting hall and the adjacent room of the Chamber's presidency.

Levo/Left: Ustavno sodišče, stopnišče / Constitutional Court, stairway



13 Hiša družine Prelovšek (1932-1933)

Plečnik je želel dati z obsežno preureditvijo pozno-historicistične stavbe Elze in Matka Prelovška vzorec, kako si zamišlja domovanje novodobnega razgledanega in vplivnega meščana.

Pred vhodom je uredil novo stopnišče. Preoblikoval je vežo, odločilni poudarek celoti pa je dal z oblikovanjem in opremljanjem velikega salona. Ta je s tremi loki na dveh stebrih ločen od jedilnice. Ob dolgi mizi je postavil visoke stole z usločenimi naslonjali za roke, v salonu pa je razmestil po grških zgledih izdelane črno pobarvane stole z rdečimi sedeži ob okrogli mizici. Oblikoval je komodo, družinski svečnik, s pločevino obložil peč, zidno omaro pa je zaprl z lesenimi vrati, ki s koničastim zaključkom sežejo visoko nad njen profilirani okvir. Knjižnico je opremil s policami za knjige, polja nad njimi pa okrasil z vezeninami pod steklom. Ob okrogli mizi je razpostavil monumentalne stole z usnjenimi sedeži in nasloni. Le kakšno leto pred preureditvijo hiše je Prelovškovi preuredil obsežen vrt ob hiši.

13 House of the Prelovšek family (1932-1933)

With the extensive renovation of the late historicist building of Elza and Matko Prelovšek, Plečnik wanted to give an example of how he imagined the residence of the new age cultivated and influential classes.

He placed a new staircase in front of the entrance and redesigned the hallway, giving the decisive accent to the whole by designing and furnishing a large salon. This is separated from the dining room by three arches on two columns. Beside the long table he placed high chairs with curved armrests, and in the salon he placed black chairs with red seats based on Greek models next to a small round table. He also designed the chest of drawers, family chandelier, lined the stove with sheet metal, and closed the wall cupboard with wooden doors whose conical ends extend high above its profile frame. The library is fitted with bookshelves, the space above them being adorned with embroidery beneath the glass. Next to the round table he placed large chairs with leather seats and backrests. A year or two before the house adaptation Plečnik also landscaped the extensive garden by the house.

Levo/Left: Hiša družine Prelovšek, salon in jedilnica / House of the Prelovšek family, salon and dining room



14 Zapornica na Ljubljani (1939-1944)

Dolga oblikovana poteza Ljubljanice skozi mesto se izteče ob vodni zapornici, v Plečnikovih očeh ob slavoloku, namenjenem vodi, ki zapušča mesto. Arhitektova naloga je bila arhitekturno nadgraditi mehaniko dveh kovinskih zapornic. Prvi načrt je izdelal v zgodnjih tridesetih letih, pozneje pa ga je precej popravil in monumentaliziral tako, da se, razen samih zapornic, mehaničnih sklopov za dviganje in spuščanje sploh ne vidi. Na obeh bregovih in v sredo reke je postavil tri stolpe s poševnimi stenami, obdanimi z zidano kamnito oblogo, ki spominjajo na egipčanske tempeljske pilone. Prednje je postavil kratke dorske stebre s posodami, posnetimi po etruščanskih posodah z grifi. Za stolpi stojijo nizki jonski stebri s stiliziranimi glavami, ki nosijo prečno vez oziroma brv.

Z brvi vodijo vhodi v stolpe. Ti imajo po dvoje oken na stranskih pročeljih, bogato profilirane vence pa nosijo po štirje kapiteli v vogalih stolpov. Na vsaki strani zapirajo dostop do zapornice vrata v monumentalnih portalih. Arhitektura zapornice je monumentalna, temu pa je skušal slediti z oblikovanjem parkov na Ambroževem trgu in na drugem bregu na Vrazovem trgu.

14 Sluice Gates on the Ljubljanica (1939-1944)

The long modelled tract of the river Ljubljanica through the city concludes at the sluice gates — in Plečnik's eyes, a triumphal arch for the waters that leave the city. The architect's task was to architecturally build upon the mechanism of two metal gates. The first plan was produced in the early 1930s. Subsequently it was amended to a great degree and given a monumental appearance so that, apart from the sluice gates themselves, the mechanical apparatus to raise and lower them is not visible at all. On both banks and in the middle of the river he erected three towers with slanted walls faced with stone that recall Egyptian temple pylons. In front of them he erected short Doric columns with vases copied from Etruscan vases with griffins. Behind the towers stand low Ionic columns with stylised heads supporting the transverse beam or footbridge, from where the tower entrances lead. These have windows on the side facades. The richly profiled entablatures are supported by four capitals in the tower corners. On each side access to the sluice gates is sealed by doors in the massive portals. The architecture of the sluice gates is monumental and Plečnik attempted to continue the concept with the park layout in

Levo/Left: Zapornice na Ljubljani / Sluice Gates on the Ljubljanica



Ambrožev trg (Ambrož Square) and, on the opposite bank, in Vrazov trg (Vraz Square).

15 Stavba Zavarovalnice Triglav, nekdanja Vzajemna zavarovalnica (1928-1930)

Podobno, kot je Plečnik želel s prenovo stavbe Trgovske zbornice pokazati, kakšni naj bodo notranji prostori pomembnih državnih ustanov, se mu je s stavbo Vzajemne ponudila priložnost pokazati hkrati tudi vzorčno zunanjščino. Stavba je vogalna z gladko odrezanim vogalnim delom, v katerem je nameščen glavni vhod. Na gladkem kamnitem podstavku z mezaninom med dvema krepkima venčnima zidcema je na gosto razmestil v opeki zidane pilastre, ki jih na meji nadstropij delijo dvojni betonski venčni zidci.

Nad tretjim nadstropjem sklepa stavbo friz s stiliziranimi figurami, povezanimi s trakovi, ki simbolizirajo vzajemnost, friz z otroki nad njimi pa medgeneracijsko solidarnost. Nad pritličnim mezaninom je v polja med okni namestil balustrade, deloma tudi med štiri medokenska polja bližje vogalu v vseh nadstropjih. Povsem drugačna je dvoriščna stran zgradbe. Po višini je deljena s dolgimi horizontalami balkonov, mednje pa je vdelana stolpasta dominantna podkvastega stopnišča. Od vhoda se vstopna os zalomi proti monumentalnemu stebrenemu stopnišču, napeljanemu okrog ozkega trikotnega klina. Stopnišče s podesti je umaknjeno od fasadne stene, tako da njegove lege na zunanjščini sploh ni videti. Kakovosti stavbne zasnove je svojčas ustrezala kakovostna pohištvena oprema tako za interno rabo kot za zunanje obiskovalce.

15 Triglav Insurance Building — the former Mutual Assurance Building (1928-1930)

Similarly to how Plečnik wanted to show, by renovating the Chamber of Trade, Crafts and Industry building, what the interior of important national institutions should look like, the Mutual Assurance Building offered him the opportunity to show the exemplary external appearance, too. The building is located on a corner and features a smoothly truncated corner section where the main entrance is placed. On the smooth stone base with the mezzanine located between two sturdy stone profiled mouldings he placed brick pilasters close together. These are divided by double concrete profiles at each floor intersection.

Above the third floor the building has a frieze with stylised figures connected with ribbons that symbolise

Levo/Left: Stavba Zavarovalnice Triglav / Triglav Insurance Building



mutuality. The frieze with children above them represents solidarity between generations. Above the ground floor mezzanine there are balustrades in the sections between the windows and partly also in the four such sections leading to the corners on all floors. The courtyard side of the building is quite different, however. Its height is divided with long horizontals – balconies. Between them is the tower-like dominant feature of the almost horseshoe shaped staircase. From the entrance, the entrance axis breaks towards the monumental column staircase leading around a narrow triangular wedge. The staircase with landings is removed from the facade wall so that its position on the outside simply cannot be seen. In its day the quality of the furnishings suited the building design both for internal use and for visitors.

16 Župnijska cerkev sv. Frančiška v Šiški (1925 - 1927, Zvonik 1931)

v razvijanju načrta za cerkev presv. Srca Jezusovega v Pragi je Plečnik okrog leta 1924 našel rešitev, ki je ob naročilu in spodbudi ljubljanskih frančiškanov dozorela do izjemno pomembne stvaritve. Arhitektu se je posrečila združitev centralne in longitudinalne stavbe ob hkratni nekoliko zastrti ekspresionistični izraznosti. Razsežni kubus cerkve, prekrit s položno dvokapnico, se z ene strani nadaljuje z zvonikom – valjem, ki raste na kvadratni osnovi, se razvije v nadstropni stebrišči in izteče v strmi stožčasti strehi. Z vhodne strani mu daje monumentalni poudarek stebrišče štirih stebrov z odprtim timpanom, ki uokvirja glavni vhod in okenske odprtine. Simetrično ob njem vodita v cerkev stranska vhoda. Osrednji cerkveni prostor obvladuje vrsta monumentalnih opečnih stebrov, nameščenih okrog kvadratnega in poglobljenega jedra, ki pušča krog in krog razsežen obhod. Vrsta oltarjev z velikim oltarjem v osi je pomaknjena od cerkvene stene, s čimer je arhitekt uresničil načelo kristocentričnosti. Pozneje je cerkev opremil z lestenci, v povojnem razdobju pa je uredil kapelo Žalostne Matere božje, krstilnico in zakristijo.

16 Parish Church of St. Francis in Šiška (1925-1927, bell-tower 1931)

While drafting the plan for the Church of the Sacred Heart in Prague in 1924, Plečnik found a solution that, with a commission and encouragement from the Ljubljana Franciscans, matured into a remarkably significant creation. The architect managed to combine a central and

Levo/Left: Župnijska cerkev sv. Frančiška / Parish Church of St. Francis

longitudinal building in a somewhat veiled expressionist manner. The extensive quadrangle of the church covered with a gently sloping gable roof continues on the one side with a cylindrical bell-tower that stands on a square floor plan, extends to the layered columns and ends in a steep conical roof. From the entrance side a colonnade of four pillars with an open tympanon, which frames the main entrance and window openings, gives it a monumental accent. Symmetrically next to it two side entrances lead into the church. The nave is dominated by a row of huge brick pillars placed around a square congregation area, leaving sufficient space for the broad aisles. The series of altars with a large altar on the axis is offset from the church walls. The architect thus obeys the principle of Christcentricity. Subsequently the church was fitted with chandeliers and in the post-war period Plečnik designed the chapel of Mourning Mother of God, baptistry and vestry.

17 Baragovo semenišče (1936-1941, nedokončano; preurejeno; 1956 arh. Anton Bitenc)

Baragovo semenišče stoji v vzhodnem delu nekdanjega ljubljanskega pokopališča pri sv. Krištofu. Pokopališki cerkvi je arhitekt leta 1934 prizidal novo župnijsko cerkev sv. Cirila in Metoda, umestitev Baragovega semenišča pa je prilagodil na novo zasnovani bežigraski osrednji aveniji Linhartovi cesti, tako da bi se veliki pridruženi blok osrednjemu valju semenišča ravnal po uličnem zalomu na tem območju. Od velike zamisli je bil deloma uresničen le valjasti stavbni obod. Štirinadstropna kolosalna stavba se opira na zgled rimskega koloseja in angelskega gradu. Vsebovala je celice za semeniščnike, orientirani prečni trakt pa je bil namenjen v vrhnjem nadstropju kapeli, v pritličju kinodvorani in v kleti shrambam. Zunanjščina je bila poleg dveh vhodov v globokih nišah v osi prečnega objekta razčlenjena z okni in s plitvimi loggiami z balkoni na vsakih deset okenskih osi. Od vhodov vodi obodni hodnik k posameznim celicam, nadstropja pa v osi vhodov povezuje monumentalno stopnišče s stebri. Enaki stebri obstopajo podeste, tako da imamo opravka s svojevrstno arhitekturno igro stebrišča v stebrišču. Po zadnji vojni je arhitekt Bitenc objekt preuredil za potrebe Festivalne dvorane.

17 Baraga Seminary (1936-1941, not completed; adapted in 1956, by architect Anton Bitenc)

Baraga Seminary stands in the eastern part of the former Ljubljana cemetery at St. Christopher's. In 1934 the architect built the new parish church of Sts. Cyril and Methodius



Baragovo semenišče / Baraga Seminary

adjacent to the memorial. The position of Baraga Seminary was adapted to the newly designed avenue in the district of Bežigrad, Linhartova Road, in order to make the large block complex adjoined to the main Seminary cylinder correspond to the street deviation in this area. From his great ideas only the cylindrical building circumference was partly realised. The four-storey colossal building is based on the Roman Colosseum and Angel Castle and contained cells for the seminarists. An oriented transverse wing was planned for a chapel on the top floor, a cinema auditorium on the ground floor and a storeroom in the basement. Apart from two entrances in deep niches on the axis of the transverse building, the exterior was divided by windows and shallow loggias with balconies at every ten window axes. From the entrance the circumferential corridor leads to individual cells. The floors on the axes of the entrances are connected by a monumental staircase with columns. The same columns enclose the landings so that one has a unique architectural play of a colonnade in a colonnade. After the Second World War the architect Bitenc adapted the building for the requirements of the Festival Hall.



18 Poslovitveni kompleks Plečnikove Žale (1938-1940)

Moderni način življenja v mestih je v začetku tridesetih let silil mestne oblasti, da bi združile pokopališko dejavnost ob novem pokopališču pri sv. Križu. Plečnik je v nasprotju s tedaj običajnimi mrtvašnicami zasnoval Vrt vseh svetih, kompleks samostojno stoječih mrliških vežic v zavetju drevja in grmičevja po zgledu antičnih vrtov edikul. Prednje je postavil monumentalni vhod, med kubusa z uradi umeščene nadstropne propileje z zoženim ločnim osrednjim vstopom, ki simbolično ločujejo mesto mrtvih od mesta živih. V os vhoda je postavil osrednjo molilnico, na stranskih stenah obdelano kot antični kolumbarij, pred njo baldahinsko streho na štirih stebrih, namenjeno javni poslovitvi od umrlega. Na videz brez reda stojijo v prostoru mrliške vežice z majhnimi notranjščini, velikimi komaj za krsto in najbližje svojce — pogrebci se zbirajo zunaj vežice v zelenem okolju. Vsaka vežica je drugačna, je arhitektova svobodna prepesnitev zgodovinskih grobnih arhitektur v razponu od preoblikovanega turškega turbeta, tumulusa in srbske zadušbine do povsem izmišljenih arhitektur. Vežice so opremljene z lestenci in križi, prilagojenimi oblikam vežic. Kompleks sklepa izvirno dekorirana in poslikana stavba delavnic.

18 Funerary Complex of Plečnik's Žale (1938-1940)

The modern way of life in the city at the beginning of the 1930s forced the city authorities to concentrate burial services at the new cemetery at the Church of the Holy Cross. In contrast to the then customary mortuaries, Plečnik designed the Garden of All Saints, a complex of independently standing valedictory halls sheltered by trees and shrubs according to the model of the Aedicule gardens of Antiquity. In front of them he erected a monumental entrance. Between the administrative cube wings, two-storied propyla were placed with a narrow arched main entrance that symbolically divides the city of the dead from the city of the living. On the entrance axis he placed the main chapel, designed its side walls like Antique columbaria, and erected in front of it a baldaquin roof on four columns intended for public farewell ceremonies for the dead. Apparently at random, valedictory halls with their small interiors, barely large enough for a coffin and close relatives, stand in the space; mourners gather outside them in a green environment. Each hall is of a different design. The architect's freedom to recreate historical sepulchral architecture spans from redesigned Turkish turbets, tumuli or mounds, and

Levo/Left: Kapelice na Žalah / Chapels at Žale Cemetery



Serbian mediaeval tombs to entirely imaginary works. The valedictory halls contain chandeliers and crosses adapted to their shape. The complex is concluded by the originally painted and decorated building of the workshops.

19 Navje (1937-1938)

Zaradi posegov v staro ljubljansko pokopališče pri sv. Krištofu se je postavilo vprašanje, kam s posmrtnimi ostanki in kakovostnimi nagrobniki vidnejših Slovencev, ki so bili tam pokopani. Ena izmed prvih Plečnikovih zamisli za celoten prostor je bila pokopališče nedolžnih otrok, druga, iz začetka tridesetih let, pa je predvidevala pozidavo monumentalnega svetišča, pokopališko cerkev z grobovi najzaslužnejših Slovencev, Hram slave oziroma slovenski Panteon. Po pozidavi prizidka k stari cerkvi sv. Krištofa in Baragovega semenišča je Plečnik izdelal načrt za spominski park, ki je dobil po starem slovanskem izročilu ime Navje. Zamisel sta izvedla arhitekt Ivo Spinčič, parkovno zasaditev pa Anton Lap. Nekaj nagrobnikov so namestili v odprto klasicistično arkadno lopo, druge ob pokopališkem zidu; nekaj so jih razmestili prosto v prostoru.

Med redkimi grobovi, ki so ostali na prvotnem mestu, je bil tudi grob Plečnikovih staršev. Edini Plečnikov izvirni prispevek bi bil monumentalni bronasti križ, nagrobnik leta 1940 umrlemu katoliškemu politiku Antonu Korošču, vendar ga niso nikoli namestili. Po zadnji vojni je štiri stebre, ki so bili del njegove ureditve pročelja Glasbene matice, prenesel na na Navje.

19 Navje Cemetery (1937-1938)

Due to interventions in the old Ljubljana cemetery at St. Christopher's, the question was raised as to where to put the mortal remains and elaborate tombstones of the more prominent Slovenes who were buried there. One of Plečnik's first ideas for the whole area was a cemetery of the young innocents; the other, from the beginning of the 1930s, was the building of a monumental shrine, a memorial church with graves of the most deserved Slovenes, a Hall of Fame or Slovene Pantheon. After erecting an extension to the old church of St. Christopher and Baraga Seminary, Plečnik produced the plan for the memorial park, which was named Navje (cemetery) according to the old Slavonic tradition. The concept was implemented by architect Ivo Spinčič, and the park vegetation by Anton Lap. Several tombstones were moved to an open classicist arcaded building, some along the

Levo/Left: Pokopališče Navje / Navje Cemetery



cemetery wall, and others placed on open ground.

Among the rare graves that remained in their original place was that of Plečnik's parents. The only original contribution by Plečnik would have been the monumental bronze cross — the tomb of the Catholic politician Anton Korošec who died in 1940, but it was never erected. After the Second World War the four columns that formed part of his design for the facade of the Music Society were brought to Navje.

20 Centralni stadion za Bežigradom, nekdanj Orlovski stadion (1925-1941)

Po zgledu liberalnih sokolov, ki so uvedli množična telovadna srečanja, so se katoliško usmerjene skupine odzvale z ustanovitvijo orlovske telovadne organizacije. Sprva so telovadili na začasno urejenih stadionih, potem pa se je pokazala potreba po stalnih stadionskih napravah. Plečnikova zasnova Orlovskega stadiona je omogočala množične telovadne nastope, atletska tekmovalnja in še številne druge prikaze in druženja, hkrati pa stopničasto urejena sedišča za gledalce. Nekoliko nepravilno zemljišče med Dunajsko in Vodovodno cesto je dal ograditi z opečnim zidom, vhode pa z vzhodne strani uredil pod razsežnim portikom z vrsto psevdodorskih stebrov, dva vhoda na zahodni strani in enega na jugozahodnem vogalu. Ob zalomu južnega zidu je postavil spominski steber z vetrnico vetrov.

Ob evharističnem kongresu v Ljubljani leta 1935 so na zahodni strani pozidali veliko stebarno tribuno oziroma glorieta s teraso, obdano z balustrado, ki je rabila za veliki oltar, pozneje kot tribuna za častne goste. Tik pred vojno so do konca uredili sedišča ob tribuni na severni in južni strani ter ju sklenili z godbenima paviljonoma. Žal to izjemno delo v povojnem času vztrajno propada.

20 Central Stadium in Bežigrad (the former Eagle Stadium, 1925-1941)

Based on the model of the liberal Falcons, who introduced mass gymnastics events, the Catholic oriented groups responded by founding the Eagles gymnastics society. First they exercised at temporarily arranged stadiums, then the need was seen for a permanent stadium facility. Plečnik's design of Eagle Stadium permitted mass gymnastics displays, athletics competitions and numerous other events and meetings with stepped galleries for spectators. The somewhat uneven land between the roads

Levo/Left: Centralni stadion za Bežigradom / Central Stadium in Bežigrad district



of Dunajska and Vodovodna was enclosed by a brick wall. The entrance from the west side was designed beneath an extensive portico with a row of pseudo-Doric columns. There are also two entrances on the west side and one on the south-west corner. In the south wall Plečnik erected a memorial column with wind vanes.

For the occasion of the Eucharist Congress in Ljubljana in 1935 a large tribune with pillars or a glorieta and terrace enclosed by a balustrade was erected on the western side. It was used as a high altar and subsequently as a tribune for guests of honour. Just before the Second World War the seating in the tribunes on the north and south side was finally laid out and made to correspond with the two band pavilions. Unfortunately, in the post-war period this outstanding work is becoming increasingly dilapidated.

21 Cerkev sv. Mihaela na Barju, Črna vas (1937-1940)

Plečnikov nečak Karel Matkovič je bil duhovnik in je služboval na Barju. Od strica si je izprosil načrt in ga v letih tik pred vojno tudi izpeljal. Cerkev povezuje sestro in tri brate Plečnike: Jože je izdelal načrt, Marijin sin jo je gradil, Andrejevi prihranki so v veliki meri omogočili zidavo in iz Janezove zapuščine so poravnali še zadnje dolgove. Cerkev je na zunaj preprost nadstropni kubus, prekrit s položno dvokapnico. S prednje strani vodijo v povprek postavljeno cerkev stopnice na lokih skozi vitki in prevotljeni zvonik, apsida na hrbtni strani pa skriva stopnišče, ki vodi iz stanovanja za duhovnika v pritličju v cerkev.

Zaradi močvirnega terena stoji zgradba na pilotih, konstrukcija pa je lahka z lesenimi polnili z okni. Notranjščina je pravo presenečenje: štiri osrednje dekorirane stebre brez kapitelov dopolnjuje dekorativna lesena konstrukcija. Osrednji ograjeni hodnik vodi do nekoliko dvignjenega oltarja, klopi so razmeščene na vsaki strani, pevski kor je ob levi strani. Arhitekturno zasnovano je mogoče razložiti kot ponovitev osrednje ideje Narodne in univezitetne knjižnice stopnišča s poprek ležečo čitalnico, doživetje notranjščine pa z zgledovanjem pri japonskih šintoističnih templjih.

21 Church of st. Michael on the Marsh, Črna vas (1937-1940)

Plečnik's nephew Karel Matkovič was a priest and served in the Barje (marshland) region. He requested and got the



plan from his uncle and also implemented it just before the war. The church links Plečnik with his sister and two brothers: Jože made the plan, Mary's son built it, Andrej's savings to a large degree enabled its construction and Janez's legacy settled the final debts.

On the outside the church is a simple cube with storeys covered with a gently sloping gable roof. From the front, a staircase on arches leads through the slender, hollowed belfry to the transversally positioned church. The apse to the rear conceals the stairs that lead from the vicar's residence on the ground floor to the church.

Because of the marshy terrain the building stands on piles and has a light construction with timber walls with windows. The interior is actually quite a surprise: in the middle four ornamental pillars without capitals are complemented by the decorative timber construction. The central railed aisle leads to a somewhat raised altar. The benches are placed on either side and the choir loft is on the left. The architectural design can be explained as a repeat of the main concept of the National and University Library - a staircase with the library placed transversally, while the experience of the interior is modelled on Japanese Shinto temples.

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