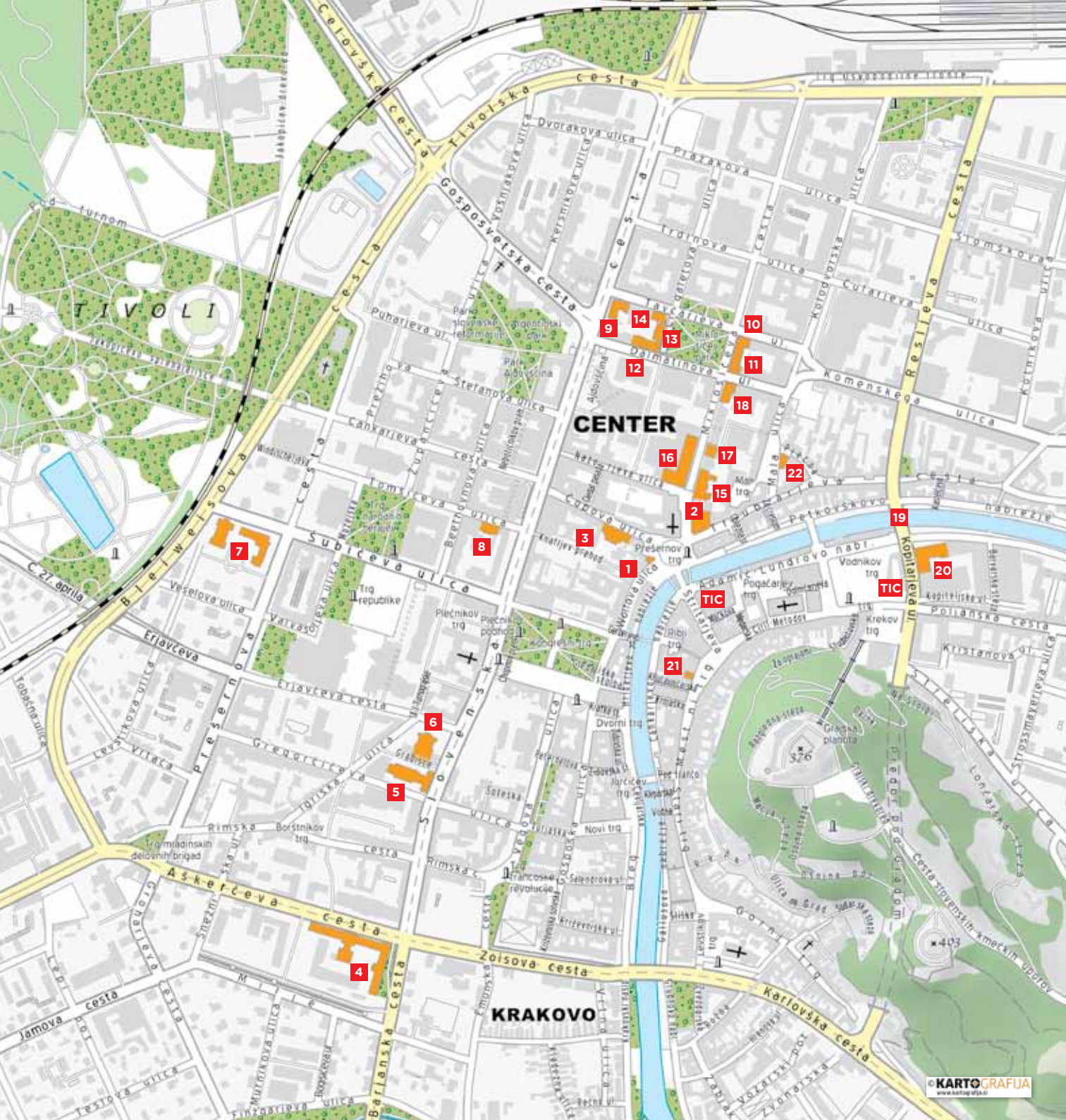


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Legenda

Legend:

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Hauptmann House
- 2 Urbančeva veleblagovnica, danes Galerija Emporium**
Urbanc Department Store,
now Galerija Emporium
- 3 Mestna hranilnica**
Municipal Savings Bank
- 4 Cesarsko-kraljeva državna obrtna šola, danes Šolski center Ljubljana**
Imperial-Royal State School of Crafts, now Ljubljana Education Centre
- 5 Nemška hiša**
German House
- 6 Nemško gledališče, danes Slovensko narodno gledališče Drama**
German Theatre, now the Slovenian National Drama Theatre
- 7 Mladika, dekliški licej in internat, danes sedež Ministrstva za zunanje zadeve RS**
Mladika, girls' lyceum and boarding facilities, now the Ministry of Foreign Affairs of the Republic of Slovenia
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Hribar House
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Krisper House
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Regalli House
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- 15 Ljudska posojilnica**
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- 16 Grand hotel Union**
Grand Hotel Union
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- 18 Bambergova hiša**
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- 19 Zmajski most čez Ljubljanico**
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Public Bath, now City Playground

ulica / street

cesta / street

trg / square

nabrežje / embankment



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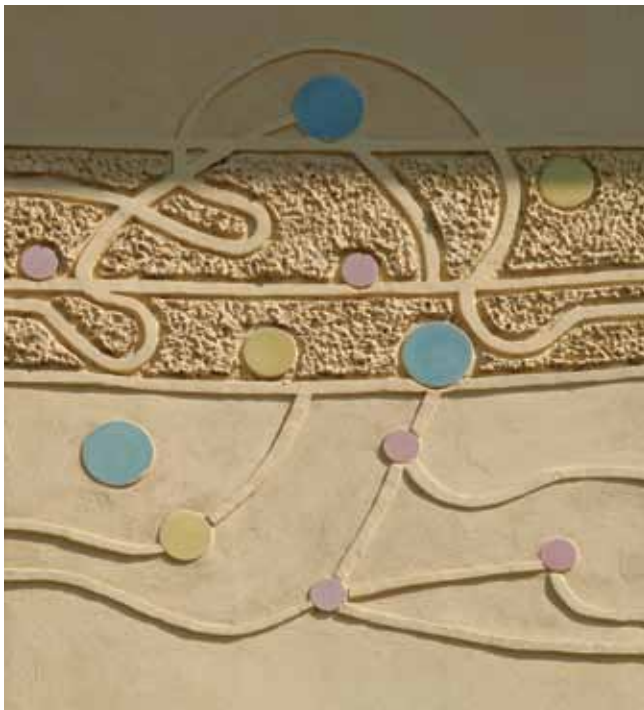
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Uvod

Na prehodu v 20. stoletje je v več evropskih mestih nastalo novo umetnostno gibanje, ki je imelo skupna izhodišča in cilje, obenem pa različne slogovne izraze in tudi različna imena: art nouveau (nova umetnost), Jugendstil (mladeniški stil), Modern Style (modernej slog), École de Nancy (nancyjska šola), Glasgow Style (glasgowski slog), Modernisme (modernizem), stil Liberty, style floreal (cvetlični slog), Secession (secesija) itd. Nova smer je zajela vse umetnostne zvrsti – od arhitekture, slikarstva in kiparstva do uporabne umetnosti, gledališča, glasbe, literature in mode. *Umetnost v vsem – umetnost za vse* je bil tudi osrednji moto art nouveauja. Najvišji cilj nove umetnosti je bila tako imenovana celostna umetnina – Gesamtkunstwerk, v kateri se prepletajo in združujejo dela različnih umetnostnih zvrsti in skupaj ustvarjajo harmonično celoto.

Novi slog je bil izrazito meščanski, saj je bilo meščanstvo glavni naročnik in porabnik nove umetnosti. V želji, da bi se približalo plemstvu, je veliko pozornosti



Krisperjeva hiša – detajl fasadne dekoracije / Krisper House – detail of the façade decoration

namenjalo blišču svojih bivališč, ki so tako postala celostne umetnine *par excellence*.

Zanimivo je, da se je nova umetnost razvila in uveljavila zlasti v nekaterih mestih in ni toliko zaznamovala celotnih pokrajin ali dežel. Tako je bila npr. značilna za Barcelono in ne za Madrid, za Glasgow in ne za London, za Pariz in Nancy, ne pa za Francijo.

Nova umetnost je nastajala v tesni zvezi z gospodarskim in družbenim napredkom in s spremembami, ki so jih doživljala evropska mesta na prelomu 19. in 20. stoletja zaradi hitrega razvoja industrije in množične industrijske proizvodnje, izboljševanja prometnih povezav (železnica, avtomobil) in telekomunikacij, novih virov energije, družbenih in demografskih sprememb itd.

Vse to dogajanje je tudi v umetnosti kar klicalo po prelomu s tradicionalnim akademizmom, posnemanjem starih slogov. Tako kot je industrializacija zaznamovala začetek moderne dobe, je tudi nova umetnost naznanjala začetek moderne umetnosti, za katero je značilno iskanje novega jezika, ki bi odseval novega duha. Izkoristila je tehnični napredek in nove možnosti, ki jih je ponujala industrija: nove materiale (železo, jeklo, steklo, železobetone) in nove tehnike. Razvijala je umetniške izdelke za serijsko proizvodnjo, s katero so postali dostopni širšim množicam.

Nova umetnost je razvila povsem nove estetske ideale, svobodnejši in lahkotnejši izraz. Navdih je iskala v rastlinskem in živalskem svetu, v folklornih motivih, nacionalni zgodovini, eksotičnih kulturah in religijah, pa tudi v geometrijskih oblikah itd.

Zaznamovala je tako zasebno kakor javno arhitekturo. V modernem slogu in z novimi tehnološkimi metodami (npr. uporaba železa in železobetona kot konstrukcijskega materiala), ki so omogočale hitrejšo gradnjo, so bile na prelomu stoletja zgrajene številne železniške postaje, bančne stavbe in veleblagovnice, tržnice, bolnišnice, šole, stanovanjske hiše itd.

V Ljubljani sta gospodarski napredek in družbeni razvoj potekala počasneje in tako se je tudi nova umetnost uveljavila pozneje kot v industrijsko razvitih evropskih mestih, šele v začetku 20. stoletja. Leta 1901 zgrajeni Zmajski most je bil prva pomembna secesijska arhitektura v mestu. Glavnino secesijskih stavb so zgradili v prvem desetletju 20. stoletja v območju med starim mestnim jedrom in železniško postajo, tj. ob Miklošičevi cesti in v obrobju Miklošičevega parka. Ta del mesta je zato tudi dobil vzdevek secesijska Ljubljana.

Introduction

At the turn of the 20th century, a number of European cities saw the emergence of a new artistic movement whose goals were the same wherever it appeared, but it found different local expressions and was known by different names: Art Nouveau (new art), Jugendstil (youth style), Modern Style, École de Nancy (Nancy school), Glasgow Style, Modernisme (modernism), Liberty, style floreal (floral style), Secession, etc. The new movement embraced all artistic fields, from architecture, painting, and sculpture to applied arts, theatre, music, literature, and fashion. The main motto of Art Nouveau was *Art in everything – art for everyone* and its highest goal to create a total work of art, the so called Gesamtkunstwerk, which combines architecture and figurative arts into a harmonious whole.

The new art was both commissioned and consumed by the wealthy middle class, so the new style was distinctly bourgeois. Seeking to emulate the aristocracy, the bourgeoisie paid a lot of attention to the splendour of their residences, which consequently became total works of art *par excellence*.

It is interesting that the new art developed and asserted itself in particular cities, rather than spreading across entire regions or countries. It was characteristic, for example, of Barcelona, but not of Madrid, of Glasgow, but not of London, of Paris and Nancy, but not of the entire France.

The new art evolved in close connection with economic and social progress and the changes that European cities were undergoing at the turn of the 20th century due to rapid industrial development and mass production, the improvement of transport options (railway, car) and telecommunications, new sources of energy, social and demographic changes, etc.

These developments called for a break with traditional academism and the imitation of historical styles. Just like industrialization signified the beginning of the modern era, Art Nouveau heralded the beginning of modern art, characterized by the quest for a new language that would reflect the new spirit. The new art took advantage of technical progress and new possibilities offered by industry, from new materials (iron, steel, glass, reinforced concrete) to new techniques. It developed art products for mass production, thus making art accessible to the broad masses.



Palača kmečke posojilnice – detalj dekoracije / Agricultural Loan Bank building – detail of the façade decoration

The new art developed entirely new aesthetic ideals and a more liberated and lighter way of expression. It was inspired in the plant and animal kingdom, folklore motifs, national history, and exotic cultures and religions, but it also sought inspiration from geometric forms, etc.

It made a significant mark both on private and public architecture. At the turn of the century, the modern style and new technological methods enabling fast construction (e.g. the structural use of iron and reinforced concrete), were used in the building of a large number of railway stations, banks, department stores, markets, hospitals, schools, residential houses, and other buildings.

In Ljubljana, economic progress and social development were slower than in industrially developed European cities, so Art Nouveau asserted itself later, only at the beginning of the 20th century. The first important piece of Art Nouveau architecture in Ljubljana was the Dragon Bridge, built in 1901. The majority of Art Nouveau buildings were constructed in the first decade of the 20th century, in the area between the historical city centre and the railway station, alongside the Miklošičeva cesta and along the edges of Miklošičev park. For this reason, this part of the city is referred to as Art Nouveau Ljubljana.

Prešernov trg

Sedanji Prešernov trg se je razvil iz križišča, ki je že v srednjeveškem obdobju nastalo pred vhomom v obzidano mesto. V 17. stoletju so zgradili frančiškansko cerkev Marijinega oznanjenja, križišče pa so izravnali in tlakovali šele sredi 19. stoletja, potem ko so porušili mestno obzidje.

Po velikem potresu 1895. leta so trg z vseh strani obzidali z novimi meščanskimi palačami, ki so se po višini prilagodile vencu frančiškanske cerkve: Mayerjevo palačo (Prešernov trg 5), Frischevo (Prešernov trg 3) in Seunigovo hišo (Prešernov trg 2) na začetku Čopove. Na drugi strani Ljubljani so po načrtih graškega arhitekta Leopolda Theyerja zgradili Filipov dvorec (Stritarjeva ulica 9) in Kresijo (Stritarjeva ulica 6). V prvem desetletju 20. stoletja so v secesijskem slogu prenovili Hauptmannovo hišo (Wolfova ulica 2) in zgradili Urbančevo veleblagovnico, sedanjo Galerijo Emporium (Trubarjeva cesta 1), prvo ljubljansko veleblagovnico in eno najlepših secesijskih stavb v mestu. Med obema vojnama je južno stranico Prešernovega trga med Wolfovo in Hribarjevim nabrežjem na novo zaprlo zgodnjefunkcionalistično pročelje Mayerjeve veleblagovnice – danes sedež poslovalnice Uni Credit banke (Wolfova ulica 1). S Plečnikovim Tromostovjem, oblikovanim po beneških vzorih z belimi balustrskimi ograjami in stopniščema, ki se spuščata proti rečnemu bregu, pa se je trg funkcionalno in vizualno razširil čez reko in dobil današnjo podobo.

Prešernov trg

The present-day Prešernov trg developed from a medieval road junction in front of the entrance to the walled city. The 17th century saw the construction of the Franciscan Church of the Annunciation, but it was only in the mid-19th century, after the city walls had been pulled down, that the road junction was levelled and paved.

After the great earthquake of 1895, the square was surrounded by new bourgeois residences, including Mayer Mansion (Prešernov trg 5), Frisch House (Prešernov trg 3), and Seunig House at the beginning of the Čopova ulica (Prešernov trg 2), which were designed to respect the height of the cornice of the Franciscan Church. On the other side of the river Ljubljanica, Filip Mansion (Stritarjeva ulica 9) and Kresija (Stritarjeva



Prešernov trg

ulica 6) were built to designs by the Graz architect Leopold Theyer.

The first decade of the 20th century saw the renovation of Hauptmann House (Wolfova ulica 2) in the Art Nouveau style and the construction of the Urban Department Store, the present Galerija Emporium (Trubarjeva cesta 1), which was the first department store in Ljubljana and one of the city's most beautiful Art Nouveau buildings. In the interwar period, the southern side of the Prešernov trg between the Wolfova ulica and the Hribarjevo nabrežje was enclosed by the early functionalist façade of the Mayer Department Store, presently occupied by the UniCredit Bank (Wolfova ulica 1). When the Triple Bridge with its white Venetian-style balustraded parapets and stairways leading to the river banks was built to designs by the architect Jože Plečnik between 1929 and 1932, the square was functionally and visually extended across the river and given its present appearance.

1 Hauptmannova hiša, 1904, Wolfova ulica 2

Hauptmannova hiša je bila zgrajena že leta 1873. Bila je ena izmed redkih ljubljanskih stavb in edina na trgu, ki je skoraj nepoškodovana preživela ljubljanski potres 1895. leta. Po potresu jo je kupil Adolf Hauptmann, trgovec z barvami, ki je dal prenoviti pročelje in streho domačemu **arhitektu Cirilu Metodu Kochu**. Koch je hišo obnovil v slogu modne dunajske secesije. Pročelje je obložil z barvnimi keramičnimi ploščicami v geometrijskem vzorcu, streho, ki je danes žal spremenjena, pa je na



zgornji strani zaključil s pločevinastimi snegolovi v valoviti, nekako orientalski liniji. Koch je za pročelje izbral kontrastne zeleno-modro-rdeče barvne tone. Barvna pestrost kaže na sočasne modne dunajske vzore, lahko pa jo povezujemo tudi s poklicem hišnega lastnika.

1 Hauptmann House, 1904, Wolfova ulica 2

Hauptmann House was built as early as in 1873. It was one of the few buildings in Ljubljana to have survived the earthquake of 1895 practically undamaged. After the earthquake, the house was purchased by the paint merchant Adolf Hauptmann, who commissioned the local **architect Ciril Metod Koch** to renovate the façade and roof. The renovation was carried out in the then fashionable Vienna Secession style. The façade was covered in coloured ceramic tiles arranged in a geometric pattern, while the roof, unfortunately altered later, was edged with sheet metal snow guards following an undulating, somewhat oriental line. For the façade, Koch selected contrasting tones of green, blue, and red. The diversity of colours reflects inspiration drawn from the fashionable Viennese models of the time, but it can also be related to the building owner's profession.

2 Urbančeva veleblagovnica, 1902-1903, Trubarjeva cesta 1, danes Galerija Emporium

Ljubljana je imela v začetku 20. stoletja manj kot 40.000 prebivalcev. Trgovina je bila v rokah malih trgovcev, ki so imeli v starem delu mesta pretežno majhne specializirane trgovine, modernejšie trgovine z velikimi izložbenimi okni pa so začeli graditi šele po potresu, predvsem v območju med starim mestnim jedrom in železniško postajo.

Prvo veleblagovnico je dal postaviti Feliks Urbanc, ugleden ljubljanski veletrgovec z manufakturnim blagom. Kot pove letnica na pročelju, je bila zgrajena leta 1903, načrte zanjo pa je narisal **graški arhitekt Friedrich Sigmundt**. Zasnova spominja na francoske veleblagovnice, ki si jih je Sigmundt nedvomno ogledal, ko se je leta 1900 mudil v Parizu. Glavno, komaj 5,5 metra široko enoosno pročelje je obrnjeno proti trgu s portalom, ki ga poudarja polkrožen nadstrešek v obliki pahljačasto razprtih cvetnih listov iz stekla in kovanega železa. Na polkrožni atiki stoji neobaročni kip Merkurja, boga trgovine in zaščitnika trgovcev.



Oblikovanje fasade spominja na sodobno dunajsko arhitekturo. Wagnerjanski okras je zgoščen na okenskih parapetih, okenskih obrobah in pod strešnim vencem.

Notranjščina trgovske hiše je prava francoska veleblagovnica v malem. Osrednji prodajni prostor je razsežna peterokotna dvorana, ki povezuje pritličje in nadstropje v enoten prostor. Monumentalno stopnišče je postavljeno v os glavnega vhoda in se v dveh lokih vzpenja v obodno galerijo v mednadstropju. Stopnišče nosita dve vrsti stebrov, na oboku med spodnjo in zgornjo vrsto stoji ženski kip, personifikacija obrti. Elegantna linija stopnišča in lesene stopniščne ograje, spodaj zaključene z dvema lesenima ženskima glavama, štukaturni okras zidu, stilizirani rastlinski okras pohištva, dekorativni motivi na jedkanih steklih izložbenih vitrin, oblikovanje luči in drugih detajlov odsevajo neposredne vplive belgijske in francoske različice nove umetnosti, to pa je v Ljubljani, ki se je nasploh zgledovala bolj po dunajski secesiji, redkost. Urbančeva veleblagovnica spada med najbolj kakovostne secesijske celostne umetnine v Ljubljani, saj se je v njej oblikovanje arhitekture in notranje opreme zlilo v neločljivo celoto. Po zaslugi sedanjih lastnikov je palača s prenovo spet pridobila blišč, kakršnega je imela pred približno sto leti.

2 Urban Department Store, 1902-1903 Trubarjeva cesta 1, now Galerija Emporium

At the beginning of the 20th century, Ljubljana had a population of less than 40,000. Before the earthquake of 1895, trade had been in the hands of small merchants owning mainly small, specialized shops in the old part of the city. Modern stores with large display windows began to be built only in the post-earthquake period, mainly in the area between the old city centre and the railway station.

The city's first department store was commissioned by Felix Urban, a reputable Ljubljana wholesale merchant in textiles. According to the date shown on the façade, the store was built in 1903 to designs by the Graz **architect Friedrich Sigmundt**. In terms of its concept, it is reminiscent of the French department stores of the time, some of which Sigmundt must have seen when he visited Paris in 1900. The building's single-bay front façade, barely 5.5 metres wide, and entrance portal face the square. The entrance is accentuated

Urbančeva veleblagovnica - monumentalno stopnišče /
Urban Department Store - monumental staircase



with a semicircular canopy in the shape of a fan-like petal arrangement made of glass and wrought iron. The semicircular attic is surmounted by a neo-Baroque statue of Mercury, the god of commerce and the protector of merchants.

The design of the façade is reminiscent of the Viennese architecture of the time. Wagnerian decoration is concentrated on the string course below the windows, around the windows, and under the cornice.

The interior resembles a real French department store in miniature. The main sales area is a vast pentagonal hall connecting the ground floor and the first floor to form a uniform space. A monumental staircase, positioned on the axis of the main entrance, ascends in two curved flights to a peripheral gallery on the mezzanine floor. It is supported by two storeys of columns. The arch between them is surmounted by a statue of a woman, a personification of crafts. The elegant lines of the staircase and its two wooden banisters, each ending with a wooden female head at the bottom, stucco work on the walls, stylized plant decoration on the furniture, decorative motifs on the etched glass display windows, and the design of lights and other details reflect direct influences from the Belgian and French version of Art Nouveau, which is a rarity in Ljubljana, whose Art Nouveau was generally modelled on the Vienna Secession. Blending architectural design and interior decoration into a cohesive whole, the Urbanc Department Store is one of the finest total works of art in Art Nouveau Ljubljana. Thanks to its present owners, it has been restored to the splendour of the 1900s.

3 Mestna hranilnica, 1903-1904, Čopova ulica 3

Mestna hranilnica ljubljanska je bila ustanovljena leta 1882. Bila je prva slovenska bančna ustanova in kot taka konkurenca nemški Kranjski hranilnici, ki je bila dotlej najpomembnejša v mestu.

Načrte za novo poslopje je izdelal sarajevski **arhitekt Josip Vancaš**, tudi avtor številnih pomembnih poslopij v Sarajevu in Zagrebu. V Ljubljani je v prvem desetletju 20. stoletja zgradil tudi Ljudsko posojilnico in hotel Union na Miklošičevi cesti, ki sodita med najpomembnejše secesijske stavbe v mestu.

Pročelje, na katerem se prepletajo historični in secesijski dekorativni elementi, se v srednji osi zaključuje

Mestna hranilnica – portal / Municipal Savings Bank – entrance portal

v čelom, na katerem je grb mesta Ljubljane. Glavni portal v srednji osi stavbe je poudarjen z nadstreškom iz stekla in kovanega železa v obliki razprtih cvetnih listov, ki je skromnejša različica portalnega nadstreška Urbančeve hiše. Nad vhodom je ohranjen edini avtentični secesijski izvesek v Ljubljani.

V notranjščini je bolj ali manj pristno obnovljena bančna dvorana, eden redkih secesijskih ambientov v mestu. V njej so ohranjeni štukaturni okras v enakih motivih kot na pročelju, avtentični lestenci in kosi prvotnega pohištva, medtem ko so jedkana stekla in oprema izdelani na novo.

3 Municipal Savings Bank, 1903-1904, Čopova ulica 3

The Ljubljana Municipal Savings Bank was founded in 1882. Being the first Slovenian-owned banking institution, it was a competitor to the German-owned Carniolan Savings Bank, which was until then the city's most important bank.

The plans for the new building were drawn by the Sarajevo **architect Josip Vančaš**, well known for designing numerous important buildings in Sarajevo and Zagreb. In the first decade of the 20th century, Vančaš also built two of the most important Art Nouveau buildings in Ljubljana, the People's Loan Bank and the Grand Hotel Union in the Miklošičeva cesta.

Above the central bay of the Ljubljana Municipal Savings Bank's façade, which combines historicist and Art Nouveau decorative elements, is a gable bearing the coat of arms of the city of Ljubljana. The main entrance, positioned in the central bay, is accentuated by a glass and wrought iron canopy in the shape of the petals of an open flower, a more modest variant of the canopy above the entrance to the Urban Department Store. The signboard above the entrance is the only authentic Art Nouveau signboard to have survived in Ljubljana.

Inside the building there is a more or less authentically restored banking hall, one of the city's few surviving Art Nouveau interiors in the city. The hall preserved authentic stucco ornamentation featuring the same motifs as the façade decoration, authentic chandeliers and pieces of original furniture, while etched glass panels and other furnishings are newly made.

4 Cesarsko-kraljeva državna obrtna šola, 1909-1911, Aškerčeva cesta 1, danes Šolski center Ljubljana,

Cesarsko-kraljeva državna obrtna šola je bila uradno ustanovljena z vladnim odlokom leta 1911 in je bila

namenjena izobraževanju slovenske mladine iz vseh slovenskih dežel v monarhiji. Monumentalno palačo obrtne šole na vogalu Emonske in Slovenske je dala zgraditi mestna občina, načrte je naredil češki **arhitekt Vojteh Dvořak** iz Prage. Tedanji župan Ivan Hribar je stavbo označil kot *“eno najlepših šolskih poslopij v monarhiji in najlepšo na slovenskih tleh”*. Pročelje je obloženo z bogatim figuralnim in rastlinskim okrasom v modnem secesijskem slogu: otroškimi doprsji z obrtniškiimi emblemi ter portreti pomembnih znanstvenikov in umetnikov. Glavni vhod krasita otroški figuri, na levi strani deklica z grbom mesta Ljubljane in na desni deček z grbom dežele Kranjske.

4 Imperial-Royal State School of Crafts, 1909-1911, Aškerčeva cesta 1, now Ljubljana Education Centre

The Imperial-Royal State School of Crafts, founded by a government decree in 1911, was intended for the education of the Slovenian youth from all the Slovenian provinces of the Austro-Hungarian monarchy. The monumental school building, located on the corner of the Emonska cesta and Slovenska cesta, was built by the municipality, who commissioned **Vojteh Dvořak**, a



Cesarsko kraljeva državna obrtna šola – detajl fasade / Imperial Royal State School of Crafts – detail of the façade



Czech architect from Prague, to draw the plans. The then mayor, Ivan Hribar, referred to the building as 'one of the most beautiful school buildings in the monarchy and the most beautiful in the Slovenian lands'. The façade is clad with rich figural and vegetal ornaments in the fashionable Art Nouveau style, including busts of children decorated with craft emblems and portraits of important scientists and artists. The main entrance is adorned by two child figures, a young girl with the coat of arms of the city of Ljubljana on the left, and a young boy with the coat of arms of the province of Carniola on the right.

5 Nemška hiša, 1913-1914, Slovenska cesta 11

Stanovanjsko hišo je dal zgraditi pokojninski sklad Kranjske hranilnice za svoje uslužbence. Kranjska hranilnica je bila najstarejši denarni zavod na Slovenskem. Ustanovljena je bila leta 1820 pretežno z nemškim kapitalom, zato so ljudje tudi hišo, ki jo je zgradila, poimenovali Nemška hiša. Načrte za stavbo so izdelali v **arhitekturnem biroju Ernesta Schäferja** iz Liberca na Češkem, oblikovana je v slogu dunajske secesije. Bogato arhitekturno členjena pročelja s pomoli, balkoni in ložami krasijo geometrijski vzorci iz keramičnih ploščic. Otroški kipi iz žgane gline z vencji, pentljami in girlandami na vseh treh pročeljih so povečani posnetki kipcev znamenite delavnice Wiener Keramik in so bili verjetno izdelani na Dunaju.

5 German House, 1913-1914, Slovenska cesta 11

This residential building was commissioned by the pension fund of the Carniolan Savings Bank for its employees. The Carniolan Savings Bank, the oldest monetary institution in Slovenian-inhabited lands, was founded in 1820, mainly with German capital, for which reason the new building was referred to as German House. The plans for the building, designed in the Vienna Secession style, were developed by **Ernest Schäfer's architectural studio** in Liberec, Bohemia. The building's articulated, architecturally complex façades with bays, balconies, and loggias are decorated with geometric patterns created with ceramic tiles. The baked clay statues of children with wreaths, bows, and festoons on all three façades of the building are enlarged replicas of statues created by the renowned Wiener Keramik workshop and were probably made in Vienna.

Nemška hiša - detajl fasade / German House - detail of the façade



6 Nemško gledališče, 1909-1911, Erjavčeva cesta 1 danes Slovensko narodno gledališče Drama

Narodnostna nasprotja med nemškim in slovenskim meščanstvom so se na prelomu 19. in 20. stoletja tako zaostriła, da so ustanavljali vzporedne, nemške in slovenske kulturne ustanove. Ljubljana je 1891. leta dobila deželno gledališče – sedanjo Opero, leta 1911 pa so Nemci, združeni v Nemškem gledališkem društvu, ob pomoči Kranjske hranilnice in z državnimi dotacijami zgradili svoje nemško gledališče – sedanjo Dramo. Načrte zanj je napravil dunajski **arhitekt Alexander Graf**, ki je pred tem zgradil tudi več gledaliških stavb za nemško narodnostno skupnost na Češkem. Ljubljansko gledališče je posnetek gledališča, ki ga je Graf zgradil v Ústiju na Labi. Notranjščina avditorija je klasično historicistično oblikovana, pročelje pa kaže secesijske elemente. Srednjo os stavbe z vhodom poudarja nadstrešek na stebrih, balkon in trikotno zalomljeno čelo, ki ga je prvotno krasil napis *Deutsches Theater* v secesijskem štukaturnem okvirju.

6 German Theatre, 1909-1911, Erjavčeva cesta 1, now the Slovenian National Drama Theatre

At the turn of the 20th century, national antagonism between the German and Slovenian bourgeoisie escalated to the point where parallel German and Slovenian cultural institutions were founded. In 1891, Ljubljana saw the establishment of the Provincial Theatre, the present-day Slovenian National Opera and Ballet Theatre of Ljubljana, while in 1911, the Ljubljana Germans, organized into the German Theatrical Society, built their own German theatre, the present-day Slovenian National Drama Theatre, with the help of the Carniolan Savings Bank and state subsidies. The designs for the German Theatre were prepared by the Viennese **architect Alexander Graf**, who had previously built several theatres for the German ethnic community in Bohemia. The new theatre was a replica of the theatre which Graf had previously built in Ústí nad Labem. The auditorium is of a historicist design while the façade displays Art Nouveau elements. The central bay is accentuated by a canopy on columns, a balcony, and a gable which originally bore the inscription '*Deutsches Theater*' in an Art Nouveau stucco frame.



7 Mladika, dekliški licej in internat, 1906-1912, Prešernova cesta 25, danes sedež Ministrstva za zunanje zadeve RS

Gradnjo dekliškega liceja - višje dekliške šole - je finančno podprl reški trgovec Josip Gorup pl. Slavenski. Z njegovim denarjem je društvo Mladika, ki je skrbelo za laično šolanje deklet, že leta 1896 ustanovilo višjo šolo. Mestna občina je za gradnjo šole podarila zemljišče, načrte za stavbo pa naročila **arhitektu Maksu Fabianiju**. Šola je bila dokončana leta 1907, leta 1910 so ji prizidali telovadnico ob Šubičevi ulici, leta 1912 pa so na isti parceli po načrtih **arhitekta Cirila Metoda Kocha** zgradili še internat.

Fabianijeva modernistična arhitektura šole se navezuje na regionalno in lokalno tradicijo Ljubljane. Asketsko pročelje brez ornamentov je obdelano v dveh kontrastnih barvah dveh različnih materialov, rdeče opeke za pritličje, lizene, stolp z uro in poudarjene vogale ter belega ometa za vmesne stene.

Vhod je postavljen v portik med pravokotnima kriloma. Stolp z uro nad njim, pokrit z zvončasto streho, spominja na stolp mestne hiše.

Edina dekoracija pročelja so sove, simboli modrosti na sklepniku portika, in granitni relief na slepem pročelju telovadnice, ki prikazuje štiri deklice z girlandami, med katere sta vpeta grb Ljubljane in grb Josipa Gorupa.

Arhitektura internata, zgrajenega med letoma 1910 in 1912 tik ob Tivolskem parku, je bolj tipično secesijska. Celotno stavbo obdaja štukaturni okras s stiliziranimi rastlinskimi motivi. Podobno kot šola je tudi njena fasada obdelana v dveh barvnih tonih, rdeči opeki in belem ometu.

Danes sta oba objekta, šola in internat, prenovljena v sedež Ministrstva za zunanje zadeve Republike Slovenije.

7 Mladika, girls' lyceum and boarding facilities, 1906-1912, Prešernova cesta 25, now the Ministry of Foreign Affairs of the Republic of Slovenia

The Mladika girls' lyceum (high school) was built with financial support from the Rijeka merchant Josip Gorup von Slavenski, who had previously provided the funds which enabled the Mladika society for the lay education of girls to establish a girls' high school (1896). The land for the new school was donated by the municipality, who commissioned **Maks Fabiani** to draw the plans. Construction works were completed in 1907.

Mladika - dekliški licej in internat / Mladika - girl's lyceum and boarding facilities

A gymnasium was added in the Šubičeva ulica in 1910. In 1912, boarding facilities were built on the same plot to a design by **Ciril Metod Koch**.

Fabiani's modernist architecture relates to regional and local heritage. The lyceum's austere, non-decorated façade is finished in two different materials of contrasting colours: red brick for the ground floor, lesenes, clock tower, and accentuated corners; white rendering for the walls in between.

The entrance is through a portico set between two right-angled wings. Rising above the portico is a clock tower covered by a bell-shaped roof, similar to the tower of the Town Hall.

The only façade decoration are the owls on the keystone of the portico, which symbolize wisdom, and a granite relief on the blank façade of the gymnasium, which depicts four girls with festoons and the coats of arms of Ljubljana and Josip Gorup.

The boarding facilities, built right next to the Tivoli Park between 1910 and 1912, have a more typical Art Nouveau architectural appearance. The building is surrounded with a stucco frieze featuring stylized plant motifs. Its façade, like that of the lyceum, is finished in two colours, the red of the brick and the white of the rendering.

Both the lyceum and the boarding facilities have been renovated and converted for the headquarters of the Ministry of Foreign Affairs of the Republic of Slovenia.

8 Narodna tiskarna, 1903-1904, Tomšičeva ulica 1

Narodno tiskarno je dala zgraditi delniška družba Narodna tiskarna, ki si je želela prenesti tiskanje liberalnega časnika Slovenski narod iz Maribora v slovensko središče. Načrte za proizvodno poslopje na dvorišču in poslovno-stanovanjski objekt ob ulici je naročila **Cirililu Metodu Kochu**. Ulični objekt je še vedno ohranjen. Njegovo pročelje je poudarjeno z nadstreškom nad portalom, balkonom in visoko nad fasado segajočim čelom. Pročelje krasi bogat okras v kombinaciji geometrijskih motivov z venci in človeškimi glavicami, notranji hodnik pa se ponaša z barvnim cvetličnim okrasom v zlati barvi.

8 National Printing House, 1903-1904, Tomšičeva ulica 1

The National Printing House was built by the joint-stock company, which wanted to move the printing of the liberal newspaper Slovenski narod (The Slovenian Nation) from the city of Maribor to the centre of



Narodna tiskarna – dekoracija notranjega hodnika / National Printing House – decoration of the entrance corridor

Slovenian-inhabited lands. The plans for the production plant in the yard and the office and residential building facing the street was commissioned from **Ciril Metod Koch**. The façade of the street building, which has survived to the present day, is accentuated by a canopy above the entrance portal, a balcony, and a gable rising high above the façade. The façade is adorned with an ornament combining geometric motifs with wreaths and small human heads while the entrance corridor boasts coloured floral decoration in gold.

9 Hribarjeva hiša, 1902-1903, Tavčarjeva ulica 2

Zemljišče med sedanjimi Slovensko, Tavčarjevo, Dalmatinovo in Cigaletovo ulico je po potresu leta 1895 kupil Josip Gorup in ga podaril mestni občini za gradnjo višje dekliške šole. Mestna občina je nato zemljišča prodala kot stavbne parcele, v zameno pa je za gradnjo šole podarila svoje zemljišče ob današnji Prešernovi. V podporo projektu dekliške šole so parcele pokupili slovenski rodoljubi, župan Ivan Hribar, tovarnar Anton Deghenghi, brata Josip in Štefan Pogačnik, ljubljanski urar Franc Čuden in pesnik Alojzij Vodnik ter na njih postavili svoje hiše. Svojo narodno zavest so izkazali tudi s tem, da so načrte naročili slovenskima arhitektoma, Maksu Fabianiju in Cirilu Metodu Kochu.

Ivan Hribar je načrte za svojo hišo naročil **arhitektu Maksu Fabianiju**, ki je po potresu sodeloval tudi pri številnih drugih mestnih nalogah. Fabiani je načrt zasnoval v strogo klasičnih antičnih proporcih. Za osnovni modul je izbral kocko, ki se v pritličju izmenjuje s polovičnim kvadrom. Kvadrat je tudi osnovni modul



členitve pročelja in glavni motiv dekoracije na njem, izdelane v kombinaciji grobega in finega ometa. Okras je omejen na ozke pasove nad okni izstopajočih pomolov, v katere so vgrajene antične levje glavice.

Pročelje je v tlorisu baročno vzvalovano v tri plitve okenske pomole, ki segajo od prvega nadstropja do strešnega venca. Motiv pomolov je Fabiani uporabil že pri palači Artaria na Dunaju leta 1900, pozneje pa tudi pri nekaterih drugih stanovanjskih vilah zunaj Ljubljane.

9 Hribar House, 1902-1903, Tavčarjeva ulica 2

After the earthquake of 1895, the land between the present-day Slovenska cesta, Tavčarjeva ulica, Dalmatinova ulica, and Cigaletova ulica was purchased by Josip Gorup and given to the municipality for the purpose of building a girls' high school. The municipality then sold off the land as residential building plots and in exchange gave a plot of their own land on the present-day Prešernova cesta for the girls' school. The residential building plots were purchased by a number of Slovenian patriots supporting the school construction project, including the mayor Ivan Hribar, the factory owner Anton Deghenghi, the brothers Josip and Štefan Pogačnik, the Ljubljana watch and clock maker Franc Čuden, and the poet Alojzij Vodnik, who further showed their national consciousness by commissioning Slovenian architects, Maks Fabiani and Ciril Metod Koch, to design their residences.

Ivan Hribar had the plans for his house drawn up by **Maks Fabiani**, who also participated in numerous other post-earthquake development projects. Fabiani based his designs on strictly classical proportions. For the basic module, he chose the cube, which he alternated with the half-cube on the ground floor. The square was used as the basic module in the composition of the façade and the main motif of its decoration, executed in a combination of roughcast and smooth render. Ornamentation is limited to classical lion's heads mounted on the narrow strips above the bow windows.

In horizontal cross section, the façade displays Baroque undulations in the three shallow bow windows extending from the first floor to the roof cornice. Fabiani used a bow-window motif on the façade of Artaria House in Vienna in 1900 and later also on a number of residential villas outside of Ljubljana.

Miklošičev park

Trg pred sodnijsko palačo, prvotno simbolično poimenovan Slovenski trg, je dala urediti ljubljanska mestna občina po potresu (1895), projekt pa je finančno podprla tudi vlada na Dunaju. Načrte za urbanistično in arhitektonsko ureditev trga je leta 1899 mestna občina naročila **Maksu Fabianiju**. Fabiani je še istega leta pripravil skico novega trga in jo objavil v dunajski reviji Der Architekt. Trg je zasnoval kot nekoliko dvignjeno ploščad, naravnano na sodno palačo, tlakovano v kombinaciji asfalta in belega kamna in zasajeno z dvema vrstama dreves ob Miklošičevi in Cigaletovi. V nasprotju z njegovim načrtom je bil trg pozneje zasajen kot park po načrtih **Vaclava Hejnica**, češkega vrtnarja, ki je prišel v Ljubljano z Dunaja, da bi okrasil mesto za obisk cesarja, nato pa je v mestu ostal in delal kot mestni vrtnar. Mestna občina je tik pred drugo vojno park preuredila z dvema diagonalnima potema in tako zbrisala prvotno zasnovo.

Fabiani je na željo takratnega župana Ivana Hribarja, da Ljubljano prenovi po vzoru Prage, predlagal tudi enotno zazidavo trga z enako visokimi stavbami, katerih vogale bi poudarjali stolpiči. Kot zgled, kako naj bi bil trg obzidan, je načrtoval prvo hišo na trgu za odvetnika Valentina Krisperja (Miklošičeva 20). Park je bil skoraj v celoti obzidan med letoma 1900 in 1907 in je postal najlepši secesijski ambient v Ljubljani.

Južna stranica trga je ostala dolgo nedokočana. Šele leta 1922 so na jugovzhodnem vogalu zgradili palačo Vzajemne zavarovalnice, ob njej pa v šestdesetih letih prejšnjega stoletja palačo sindikatov po načrtih arhitekta Eda Mihevca.

Miklošičev park

The square in front of the Palace of Justice, originally symbolically called Slovenski trg (Slovenian Square), was laid out after the earthquake of 1895 by the Municipality of Ljubljana. The project was financially supported also by the government in Vienna. The urban development and architectural plans for the square were commissioned from **Maks Fabiani** in 1899. The same year, Fabiani prepared a draft plan for the new square and published it in the Viennese magazine Der Architekt. The square was designed as a slightly raised platform in front of the Palace of Justice, paved in a combination of asphalt and white stone and planted with two rows



Miklošičev park – Fabianijev načrt / Miklošičev park – Maks Fabiani's plan

of trees, one along the Miklošičeva cesta and the other along the Cigaletova ulica. Contrary to Fabiani's plan, the square was later landscaped as a park to a design by **Vaclav Hejnic**, a Czech gardener who came to Ljubljana from Vienna in order to decorate the city for a visit by the emperor and then decided to stay and work as a municipal gardener. Just before the Second World War, the municipality redesigned the park with two diagonal paths, thus erasing its original design.

At the request of the mayor Ivan Hribar, who wanted to renovate Ljubljana on the model of Prague, Fabiani



Miklošičev park – razglednica iz okrog 1900 / Miklošičev park – postcard from around 1900



proposed a uniform development of the square with buildings of the same height, whose corners would be accentuated by corner turrets. To give an example, he designed the first house in the square for the lawyer Valentin Krisper (Miklošičeva cesta 20). The park was almost completely enclosed by buildings between 1900 and 1907 and it became one of the most beautiful Art Nouveau settings in Ljubljana.

The south side of the square remained uncompleted for a long time. It was only in 1922 that the Mutual Insurance Company building was constructed on the south-eastern corner of the square, and not before the 1960s that the Trade Unions Palace was built next to it to designs by the architect Edo Mihevc.

10 Krisperjeva hiša, 1900-1901, Miklošičeva cesta 20

Načrte za prvo hišo na novem trgu je za ljubljanskega odvetnika Valentina Krisperja izdelal **Maks Fabiani** in služila naj bi kot zgled, kako obzidati trg. Kot je nekje omenil, je pročelje na izrecno Krisperjevo željo oblikoval v lahkotnem secesijskem slogu po vzoru sodobne dunajske arhitekture in ga okrasil s stiliziranimi cvetličnimi in rastlinskimi motivi v elegantni liniji, ki spominja na priljubljeni motiv "udarca z bičem" belgijskega arhitekta Victorja Horte. Na belgijsko različico nove umetnosti so spominjali tudi nekateri drobni detajli iz kovanega železa, npr. zvonec, kukalo, poštni nabiralnik in kljuge, ki pa so žal s hiše že izginili in so ohranjeni le na starih slikah.

10 Krisper House, 1900-1901, Miklošičeva cesta 20

The designs for the first house to be built in the new square were drawn by **Maks Fabiani** for the lawyer Valentin Krisper. The house was supposed to be the model for the development of the rest of the square. As mentioned by Fabiani, it was at the request of Krisper that the façade was designed in a light Art Nouveau style modelled on contemporary Viennese architecture, using elegant curvilinear motifs of stylized flowers and plants reminiscent of the popular 'whiplash' motif created by the Belgian architect Victor Horta. The Belgian version of Art Nouveau was also recalled by certain wrought iron details such as the bell, the peephole, the letter box, and the door handles, which have, unfortunately, disappeared from the house and only exist in old photographs.

Krisperjeva hiša - detajl vogalnega stolpiča / Krisper House - detail of the corner turret



Regallijeva hiša - detalj vogalnega stolpiča / Regalli House - detail of the corner turret

11 Regallijeva hiša, 1904-1906, Miklošičeva cesta 18

Načrt za stavbo z vogalnim pomolom je bil izdelan v **stavbni družbi Faleschini&Schuppler**. Pročelje krasijo glazirane keramične ploščice in zidni venec v obliki valovnice nad okni drugega nadstropja, zgornji del pomola okrog odprte lože pa ima štukaturni rastlinski okras. Bakrena vrata v stavbo z dvema plitkima reliefoma, ki prikazujeta alegoriji Noči in Dneva, so delo Frana Bernekerja. Po Bernekerjevi predlogi sta narejeni tudi kamniti plastiki atlantov, ki nosita vogalni pomol.

11 Regalli House, 1904-1906, Miklošičeva cesta 18

This building with a corner turret was designed by the **building company Faleschini&Schuppler**. Its façade is adorned with glazed ceramic tiles and a frieze in the form of a wavy line above the second floor windows. The upper part of the corner turret around the loggia is ornamented with vegetal stucco decorations. The copper entrance door, featuring two shallow reliefs depicting the allegories of Night and Day, is a work by Fran Berneker, who also designed the stone atlantes supporting the corner bay.

12 Deghengijeva hiša, 1904, Dalmatinova ulica 5-7

Tri hiše na zahodni strani trga je načrtoval slovenski **arhitekt Ciril Metod Koch** v secesijskem slogu. Hiša je poudarjena z vogalnim pomolom, ki se zgoraj

zaključuje z zvončasto kritim stolpičem. Po prvotnem Kochovem načrtu je bilo pročelje bogato okrašeno s tipičnim secesijskim rastlinskim okrasom, izvedeno pročelje pa je precej skromnejše, brez okrasja, obdelano v kombinaciji opečno rdečega pritličja in ometanega pročelja zgornjih nadstropij.

12 Deghengi House, 1904, Dalmatinova ulica 5-7

The three Art Nouveau buildings on the opposite, west side of the square were designed by the Slovenian **architect Ciril Metod Koch**.

Deghengi House is accentuated by a corner turret crowned with a bell-shaped roof. The designs originally proposed by Ciril Metod Koch envisaged a façade richly ornamented with typical Art Nouveau plant motifs whereas the actual façade is much more modest, having no decoration and only being finished in a combination of red brick on the ground floor and rendering on the upper floors.

13 Pogačnikova hiša, 1902, Cigaletova ulica 1

Pogačnikova hiša se ponaša z elegantnim portalom, nad katerim je v secesijskem slogu izdelan štukaturni relief ženske figure, ki v razširjenih rokah drži rastlinske vejice.

13 Pogačnik House, 1902, Cigaletova ulica 1

Pogačnik House boasts an elegant entrance portal surmounted by an Art Nouveau-style stucco relief of a female figure holding twigs in her open arms.



Pogačnikova hiša - fasada / Pogačnik House - façade



14 Čudnova hiša, 1902, Cigaletova ulica 3

Hišo na vogalu s Tavčarjevo je dal zgraditi ljubljanski urar Fran Čuden, čigar emblem krasi pročelje pomola med okni zgornjega nadstropja. Vogalni pomol je krit s streho v obliki globusa na kvadratni plošči. Pročelje je bogato okrašeno z valovnicami na zidcu med nadstropji, s keramičnimi ploščicami, zlatim okrasom pod strešnim napuščem in stiliziranimi rastlinskimi motivi na kovanih ograjah balkonov in strešnih nosilcev, fasado balkona ob Tavčarjevi pa krasi tudi motiv stiliziranega drevesa v zgrafito tehniki.

14 Čuden House, 1902, Cigaletova ulica 3

This corner house was commissioned by the Ljubljana watch and clock maker Fran Čuden, whose emblem adorns the oriel's façade between the upper floor windows. The oriel is topped with a globe-shaped roof on a square slab. The façade is richly ornamented with wavy lines on the belt between floors, ceramic tiles, golden decoration bellow the eaves, and stylized plant motifs on the wrought iron balcony railings and roof bars. The balcony façade overlooking the Tavčarjeva ulica is adorned with a stylized tree motif in the sgraffito technique.

Miklošičeva cesta

Miklošičeva cesta je bila urejena v začetku 20. stoletja. V spodnjem delu med Prešernovim trgom in Miklošičevim parkom je bila pozidana z najkakovostnejšimi secesijskimi palačami v prvem desetletju 20. stoletja.

Njen zgornji del od Pražakove do železniške postaje so uredili šele med obema vojnoma.

Miklošičeva cesta

The Miklošičeva cesta was laid out at the beginning of the 20th century. Within the first decade of the century, the lower part of the street between the Prešernov trg and Miklošičev park was developed with stately Art Nouveau buildings of the highest quality. The upper part of the street between the Pražakova ulica and the railway station was not laid out until the period between the two world wars.

Čudnova hiša – detajl vogalnega stolpiča / Čuden House – detail of the corner turret



15 Ljudska posojilnica, 1907, Miklošičeva cesta 4

Stavba Ljudske posojilnice je prva prava secesijska arhitektura **arhitekta Josipa Vancaša** v Ljubljani. Simetrična fasada je obarvana v barvah slovenske trobojnice: pritličje je obloženo z rdečimi porfirnimi poščami, prvo nadstropje krasi umirjen geometrijski motiv v modrih glaziranih ploščicah, zgornji del fasade je belo ometan. Proti vrhu fasada zacveti v bogatem rastlinskem ornamentu, sestavljenem iz listkov, vejic, popkov in cvetov, ki obdajajo okenske okvirje in prostor med njimi. Osrednji rizalit se na vrhu zaključuje s potlačenim čelom nad velikim tridelnim, elipsasto zaključenim oknom. Enako se zaključujeta tudi stranska fabianijevsko izstopajoča pomola, ki segata od prvega nadstropja do vrha stavbe.

Na strehi sta dve sedeči bosí figuri z razkritimi rameni, opremljeni z mošnjičkom, panjem in kartušama, na katerih sta upodobljeni čebela in mravlja, simbola varčnosti, marljivosti in denarnega bogastva, pogosta motiva bančnih palač na prelomu stoletja.

Kovane ograje balkonov v prvem, drugem in tretjem nadstropju so oblikovane kot stilizirane rastlinske vejice, v katere so vkomponirani stilizirani zlati cvetovi. Železni nosilec kovinskih črk, na katerem je bil napis *Ljudska posojilnica*, se na obeh straneh vijugasto zaključuje. Kovinska konstrukcija v zgornjih nadstropjih stranskih pomolov se razcveti v rastlinski okras.

People's Loan Bank, 1907, Miklošičeva cesta 4

The People's Loan Bank, designed by **Josip Vancaš**, is the architect's first truly Art Nouveau creation in Ljubljana. Its symmetrical façade features the colours of the Slovenian flag: the ground floor is clad with red porphyry slabs; the first floor is adorned with a calm geometric motif in blue glazed tiles; the upper part of the façade is rendered in white. Towards the top, the façade blooms into rich vegetal decoration consisting of little leaves, twigs, buds, and flowers surrounding window frames and the spaces between them. The central projection of the façade is topped with an elliptical gable over a large tripartite window. The side bow windows, extending from the first floor to the top of the building, are topped off in the same way.

The roof is surmounted by two seated barefoot figures with exposed shoulders, holding a pouch, a

beehive, and a couple of cartouches depicting a bee and an ant, the symbols of thrift, diligence, and monetary wealth frequently used as motifs on bank buildings at the turn of the 20th century.

The wrought iron balcony railings on the first, second, and third floors are designed as stylized plant twigs with stylized golden flowers incorporated into them. The iron mounting bars to which the metal letters of the inscription *Ljudska posojilnica* (People's Loan Bank) used to be attached, end in a curving shape on the sides. The metal structure on the upper floors of the side bow windows blooms into vegetal decoration.

16 Grand hotel Union, 1903-1905, Miklošičeva cesta 1

Hotel je bil na začetku 20. stoletja največja stavba v mestu in se je ponašal tudi z največjo in najrepzentativnejšo dvorano na Balkanu. Zaradi zahtevne železne strešne konstrukcije je veljala tudi za izreden tehnološki dosežek.

Hotel Union je bil prva moderna hotelska zgradba v mestu. Načrt za celoten objekt z vso notranjo opremo je napravil **arhitekt Josip Vancaš**. Funkcionalno, tehnološko in organizacijsko zahtevno poslopje je imelo električno napeljavo, centralno ogrevanje, dvigala in druge moderne tehnične naprave. Fasado členita balkona s secesijsko ograjo iz kovanega železa nad glavnim in vogalnim vhodom, dekoracijo pa sestavljajo historične girlande in kartuše ter secesijski cvetlični motivi in ženske maske. Secesijski okras je bolj poudarjen v notranjščini. Značilne vijugaste secesijske linije se ponavljajo na stropih, stenah in vsej notranji opremi. Hotel je prvotno krasila tudi bogata zbirka secesijskih jedkanih stekel - v notranjščini barvnih, na fasadi v sivih tonih - ki so bila izdelana v češki delavnici Rechwald. Danes so nadomeščena s kopijami, originale pa hrani Narodni muzej.

16 Grand Hotel Union, Miklošičeva cesta 1

At the beginning of the 20th century, the Grand Hotel Union was the city's largest building. It boasted the largest and the most magnificent banquet hall on the Balkans, which was considered to be an extraordinary technological achievement due to its technically challenging iron roof structure.

The Grand Hotel Union was the city's first modern hotel. The plans for the entire building, including the interior furnishings, were created by the **architect Josip Vancaš**. At the time it was built, this functionally, technologically, and organizationally challenging



Grand hotel Union / Grand Hotel Union

hotel building boasted electricity, central heating, lifts, and other modern amenities. The hotel's façade is accentuated by two balconies with Art Nouveau wrought iron railings overlooking the main and the corner entrance. The façade decoration combines historicist festoons and cartouches with Art Nouveau floral motifs and female masks. Art Nouveau decoration is more prominent inside. Characteristically curved Art Nouveau lines are consistently used on the ceilings, walls, and interior furnishings. The hotel's Art Nouveau etched glass panels - those inside executed in colour and those on the façade in different shades of grey - were made by the Bohemian glass workshop Rechwald. The original panels, now replaced by replicas, are kept at the National Museum of Slovenia.



Zadružna gospodarska banka - dekoracija bančne dvorane /
Cooperative Bank - detail of banking hall decoration

17 Zadružna gospodarska banka, 1921, Miklošičeva cesta 8

Zadružna gospodarska banka na Miklošičevi je nedvomno ena najznamenitejših ljubljanskih stavb. Z bogato okrašenim živobarvnim pročeljem izstopa iz svojega urbanističnega konteksta, čeprav je bila zgrajena v jedru secesijske mestne četrti, ki je že nasploh barvno precej pestra. Je eden najlepših primerov arhitekture tako imenovanega narodnega sloga, s katerim se je **arhitekt Ivan Vurnik** ukvarjal ne samo v svojem arhitekturnem opusu, ampak tudi pri načrtovanju notranje opreme in umetnoobrnih izdelkov.

Poslikava, ki pokriva celotno fasado in notranjščino bančne dvorane v pritličju, je delo arhitektove soproge **Helene Vurnik**, odlične dekorativne slikarke, po rodu Dunajčanke, ki je sodelovala pri Vurnikovem raziskovanju in ustvarjanju tipične slovenske arhitekture. Geometrijski ornament fasade v rdeče-belo-modri barvni kombinaciji slovenske trobojnice se v notranjščini dopolnjuje z motivi iz bogate slovenske ikonografije: stilizirano slovensko pokrajino s smrekovimi gozdovi in žitnimi polji ter vinsko trto, v katero je vkomponiran motiv žena v slovenski narodni noši.

Dvorana je osvetljena skozi steklen strop, sestavljen iz majhnih modrih steklenih kvadratov, vanj pa je vkomponiran dekorativni pas raznobarnih stekelc. Barvni vitraži v geometrijskih motivih krasijo tudi okna v prvih dveh nadstropjih stopniščne veže.

Zadružna gospodarska banka / Cooperative Bank



17 Cooperative Bank, 1921, Miklošičeva cesta 8

The Cooperative Bank in the Miklošičeva cesta is unquestionably one of Ljubljana's most famous buildings. Its brightly coloured and richly decorated façade makes it stand out from its urban context despite the fact that it is situated in the centre of an Art Nouveau quarter which is quite rich in colour. It is one of the finest examples of the so called national style, which the **architect Ivan Vurnik** explored in his architecture, interior design, and applied art.

The painted decoration covering the entire façade and the interior walls of the banking hall on the ground floor is the work of the architect's Vienna-born wife **Helena Vurnik**, an excellent decorative painter deeply involved in her husband's exploration and creation of typically Slovenian architecture. The Cooperative Bank's geometric façade decoration is executed in red, blue, and white, the colour combination of the Slovenian flag, while its interior features motifs from the wealth of Slovenian iconography: a stylized Slovenian landscape of pine forests, wheat fields, and vines incorporating the motif of women dressed in the national costume of Slovenia.

The banking hall is illuminated through a glass ceiling consisting of small blue glass- squares and a decorative strip of glass fragments of different colours. Stained glass windows depicting geometric motifs also decorate the staircase on the first and second floors.

18 Bambergova hiša, 1906-1907, Miklošičeva cesta 16

Palačo na vogalu Miklošičeve in Dalmatinove je dal zgraditi Otomar Bamberg, vodja tiskarne in knjigarne Kleinmayr & Bamberg, ob njej je na Dalmatinovi ulici postavil tudi tiskarno. Načrte za stavbo je napravil **Maks Fabiani**. Modernistično pročelje ne kaže več sledov secesije, ampak bolj odseva lokalno pozno-baročno tradicijo patricijskih palač. Členjeno je z mogočnimi lizenami v rusticiranem ometu. Keramični reliefi bradatih mož v beli barvi na modri podlagi so delo avstrijskega kiparja in keramika Huga Franza Kirscha, portreti pa najbrž predstavljajo osebe, povezane s tiskarstvom.

18 Bamberg House, 1906-1907, Miklošičeva cesta 16

The stately building on the corner of the Miklošičeva cesta and Dalmatinova ulica was commissioned by Otomar Bamberg, the head of the Kleinmayr & Bamberg



Zmajski most - detajl dekoracije / Dragon Bridge - detail of decoration

printing house and bookshop. The plans were drawn by the **architect Maks Fabiani**. Rather than displaying traces of Art Nouveau, the building's modernist façade reflects the local late Baroque tradition of patricians' residences. It is articulated by large lesenes in roughcast render. The white ceramic reliefs of bearded men on a blue background are the work of the Austrian sculptor and ceramic artist Hugo Franz Kirsch. The portrait reliefs probably represent people associated with printing.

19 Zmajski most čez Ljubljano, 1900-1901

Zmajski most čez Ljubljano je dala zgraditi mestna občina na mestu starejšega lesenega, ki je postal zaradi povečanega prometa preozek. Zaradi varčevanja so se mestni možje odločili za železobetonsko konstrukcijo, kajti bila je cenejša od kamnite in hkrati tudi modernejša. Kljub temu so konstrukcijo oblekli v betonske plošče in jo dekorativno obdelali v secesijskem slogu po načrtih dalmatinskega **arhitekta Jurija Zaninovića**. Po njegovih načrtih so bile narejene betonske obloge, balustrade in tudi skulpturalni okras. Zmaji iz bakrene pločevine, ki so bili izdelani v dunajski tovarni A. M. Beschorner, so postali simbol Ljubljane. Most je eden najpristnejših primerov secesijske arhitekture v Ljubljani in prva prava železobetonska konstrukcija v mestu.

Zmajski most / Dragon Bridge



19 Dragon Bridge across the river Ljubljana, 1900-1901

The construction of the Dragon Bridge, spanning the river Ljubljana on the site of a former wooden bridge, was commissioned by the municipality when the old bridge became too narrow to cope with increasing traffic. For economy reasons, the municipal officials decided on a structure made of reinforced concrete, which was not only less expensive, but also more modern than stone. The structure was then clad with concrete slabs and decorated in the Art Nouveau style to designs by the Dalmatian **architect Jurij Zaninović**. Zaninović also designed the balustrades and sculptural decorations. The sheet-copper dragons, made by the Vienna-based factory A. M. Beschorner, became the symbol of Ljubljana. The bridge is one of the best examples of the city's Art Nouveau architecture and Ljubljana's first fully reinforced concrete structure.

20 Katoliška tiskarna, 1907-1908, Kopitarjeva ulica 6, danes sedež Pravne Fakultete

Katoliško tiskovno društvo v Ljubljani je leta 1908 zgradilo novo palačo na Poljanskem nasipu in vanjo preselilo tiskarno. Mogočno poslopje je bila prva industrijska stavba z notranjo železobetonsko skeletno konstrukcijo v Ljubljani. Proizvodne dvorane podpirajo osmerokotni železobetonski stebri, postavljeni v dveh vzdolžnih vrstah, celotna konstrukcija pa počiva na 60 centimetrov debelih obodnih zidovih. Pročelje v secesijskem slogu je okrašeno z značilnimi wagnerjanskimi okrasnimi motivi okrog oken zgornjega nadstropja. Na vogalu stavbe je pod strešnim napuščem pet enakih reliefnih portretov bradatih mož, ki poosebljajo tiskarje. Pod njimi so grbi šestih slovenskih dežel znotraj Avstro-Ogrske monarhije: Štajerske, Goriške, Koroške, Istre, Trsta in Kranjske.

Po drugi svetovni vojni je tiskarno prevzelo podjetje Ljudska pravica, nato časopisno podjetje Dnevnik, ob koncu devetdesetih let prejšnjega stoletja, ko je tiskarna prenehala delovati, pa je bila stavba prenovljena za potrebe Pravne fakultete Univerze v Ljubljani.

20 Catholic Printing House, 1907-1908, Kopitarjeva ulica 6, now Faculty of Law of the University of Ljubljana

In 1908, Ljubljana's Catholic Printing Society completed the construction of a building on the Poljanski nasip



and moved its printing house there. The stately new building was the city's first industrial facility to have a reinforced concrete inner frame construction. Production halls are supported by octagonal reinforced concrete columns arranged in two rows while the whole structure rests on 60-centimetre thick outer walls. The building's Art Nouveau façade is decorated with Wagnerian ornamental motifs around the upper floor windows. On the corner of the building, just under the eaves, five identical relief portraits of bearded men symbolize printers. The coats of arms below the portraits represent the six Austro-Hungarian provinces inhabited by Slovenians: Styria, Gorizia, Carinthia, Istria, Trieste, and Carniola.

After the Second World War, the printing house was first taken over by the newspaper company Ljudska pravica and then the newspaper company Dnevnik. In the 1990s, when the printing house ceased operation, the building was converted to house the Faculty of Law of the University of Ljubljana.

21 Miklavčeva veleblagovnica, 1914, Mestni trg 23

Stavbo nekdanje veleblagovnice je dal zgraditi trgovec Franc Drofenig. Načrte je naročil pri ljubljanski stavbni družbi Viljem Treo, izdelal pa jih je njen **arhitekt Karl Brünner**. Celotno pritličje in prvo nadstropje, med seboj povezani s stopniščem, sta zavzemala prodajni dvorani, enako velika dvorana v tretjem nadstropju pa je bila namenjena skladišču. Štirinadstropno pročelje je oblečeno v črn poliran marmor, velike okenske odprtine, v spodnjih nadstropjih skoraj kvadratnih oblik, zavzemajo malodane celotno površino pročelja. Fasada deluje povsem funkcionalistično, le zlati okras strešnega venca in okrašeni nadstrešek nas še spominjata na secesijske vzore s preloma stoletja. Miklavčeva veleblagovnica je bila eden redkih objektov, kjer se je novi slog izrazil na povsem moderen način tako z montažno konstrukcijo celotnega pročelja, prvo te vrste v Ljubljani, kakor z njegovim okrasom. Danes velja stavba za enega uspešnejših primerov vključitve modernega sloga v zgodovinsko mestno tkivo.

21 Miklavc Department Store, 1914, Mestni trg 23

The construction of this former department store building was commissioned by the merchant Franc

Miklavčeva veleblagovnica / Miklavc Department Store

Drofenig. The designs were drawn by the **architect Karl Brunnler** of the Viljem Treo construction company in Ljubljana. The entire ground and first floors, linked by a staircase, were occupied by the department store and the entire third floor by its warehouse. The building's four-storey façade is clad in polished black marble. Its large, almost square windows cover practically the entire surface of the façade, which seems to be purely functional. Only the golden decoration on the cornice and the decorated dormer are reminiscent of the Art Nouveau style of the turn of the century. The Miklavc Department Store is one of the few buildings in the city where the new style found expression in a completely modern way, both in the decoration and structure of its modern prefabricated façade, the first of its kind in Ljubljana. Today, the building is considered to be one of the most successful examples of integrating a modern style into the city's historical fabric.

22 Ljudska kopel, 1899-1901, Prečna ulica 7, danes Mestno igrišče

V skrbi za modernizacijo mesta, je dala mestna občina po potresu zgraditi ljudsko kopel, da bi omogočila revnejšemu sloju prebivalstva kopanje po nizki ceni. Načrti za železobetonsko stavbo, zgrajeno po vzoru ljudske kopeli v Lipskem na Poljskem, so bili narejeni v **arhitekturnem biroju Wilhelm Brückner & Co** v Grazu. Nad dvojnimi vhodom v prisekanem vogalu se kot kulisa dviguje trikotna atika, ob straneh podprta z volutama. Stavba je



Ljudska kopel / Public Bath



poudarjena z enonadstropnim šesterokotnim stolpom, neoromanska pročelja pa členijo polkrožno zaključene bifore in lizene, ki barvno izstopajo iz svetlih sten.

Danes je v stavbi urejen družinski center z igriščem, namenjen predvsem predšolskim otrokom.

22 Public Bath, 1899-1901, Prečna ulica 7, now City Playground

Committed to modernizing the city after the earthquake of 1895, the municipality supported the building of a public baths to enable the poorer classes to bathe at an affordable price. The reinforced concrete baths building constructed on the model of a public bath house in Lipsko, Poland, was designed in the **Wilhelm Brückner & Co Architectural Studio** in Graz. Its double entrance on the truncated corner is surmounted by a triangular attic supported by a volute on each side. The building is accentuated by a single-storey hexagonal tower. Its neo-Romanesque façades are segmented by round-headed, two-light mullioned windows and lesenes standing out against pale coloured walls.

Today, the building houses a family centre with a playground, intended mainly for pre-schoolers.

| | |
|--|---|
| Atika | nizek zid nad glavnim napuščem stavbe, pogosto okrašen s figurami |
| Balustrada | ograja mostu, balkona ali strehe iz dekorativnih, okroglih ali oglatih, pogosto zaobljenih in profiliranih stebričkov |
| Bifora | dvojno okno - okenska odprtina, razdeljena s stebričkom na dva dela |
| Hišno čelo (zatrep) | vrhnji del stene med robovoma poševne strehe, navadno trikoten |
| Girlanda | venec iz rož in zelenja, povezan s trakovi in obešen v loku |
| Kartuša | okrasni okvir, pogosto okrog grba |
| Lizena | ozek, navpičen, pilastru podoben izstopajoč pas zidu brez baze in kapitela, ki optično razčlenjuje pročelje ali steno |
| Okenski parapet | stena med tlemi in spodnjim okenskim robom |
| Portik | nadstrešek na stebrih pred glavnim vhodom v stavbo |
| Rizalit | po vsej višini naprej pomaknjeni del zunanje stene stavbe |
| Sklepnik | klinasto oblikovan središčni kamen na vrhu oboka, ki drži vse ostale kamne oboka v legi |
| Venčni zidec zidni venec (sims) | vodoravna, iz stenske ploskve izstopajoča dekorativna obroba na vrhu zunanje ali notranje stene stavbe |
| Vogalni pomol (erker) | vogalni stolpič, izzidek na fasadi ali hišnem vogalu nad pritličjem, ki sega čez več nadstropij |
| Voluta | polžasto zaviti stavbni člen, arhitekturni okras ali element, ki povezuje vodoravne in navpične dele stavbe |
| Sgrafito | praskani omet, slikarska tehnika za krašenje zidov, pri kateri je slika izpraskana iz ene ali več plasti raznobarnih ometov |

| | |
|----------------------------|--|
| Attic | a decorative low wall hiding the roof above the cornice of a classical façade |
| Balustrade | a railing composed of ornamental posts joined together at the top, running along the edge of a bridge, balcony, roof, etc. |
| Mullioned window | a window divided into two or more lights by one or more vertical posts |
| Gable | a upper portion of a wall between the edges of a sloping roof |
| Festoon | an ornament depicting a string of flowers and foliage bound together by ribbons and suspended in a loop between two points |
| Cartouche | a piece of architectural decoration resembling an ornamental frame |
| Lesene | a narrow, vertical, slightly projecting strip of wall dividing a façade or other wall surface optically |
| Window parapet | a wall between the floor and the bottom edge of a window |
| Portico | a canopy supported by columns at the entrance to the building |
| Projection | central or side part of the façade, protruding from the building |
| Keystone | the wedge-shaped central stone at the top of an arch that keeps all the other stones in position |
| Cornice | a projecting horizontal decorative border on the outside walls of a building or around the top of the walls in a room |
| Oriel, oriel window | corner turret protruding from the wall above the ground floor, extending up to the top of the building |
| Volute | an architectural ornament in the form of a spiral scroll |
| Sgraffito | a painting technique in which images are formed by scratching through one or more layers of variously coloured plaster |

Turistični informacijski centri

Turistični informacijski center Ljubljana (TIC)

Stritarjeva ulica, SI-1000 Ljubljana
Telefon: 01 306 12 15, faks: 01 306 12 04
E-pošta: tic@visitljubljana.si, www.visitljubljana.com

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- informacije, turistične publikacije o Ljubljani (prospekti, načrti, koledar prireditve) in spominki
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Slovenski turistični informacijski center (STIC)

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Tourist Information Centres

Ljubljana Tourist Information Centre (TIC)

Stritarjeva ulica, SI-1000 Ljubljana
Phone: +386 (0)1 306 12 15, fax: +386 (0)1 306 12 04
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Opening 1 June - 30 September: 8:00-21:00 daily
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- Information and tourism publications on Ljubljana (brochures, maps, event calendars, tourism literature)
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- Souvenirs of Ljubljana
- Tickets to cultural, entertainment, sports and other events

Slovenian Tourist Information Centre (STIC)

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Sundays and public holidays 9.00-17.00

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