

TRIESTE & LJUBLJANA

Studio Sergison
Autumn Semester 2017

Study trip
Trieste and Ljubljana

Programme

Thursday, November 9th

08.00	depart Mendrisio
14.00	visit Montegrisa Sanctuary
15.30	arrive Trieste, check-in at Hotel
16.30	walking tour of the city
18.00	visit of the Museum Revoltella (open 10-19h)
19.00	free time

Friday, November 10th

09.00	depart for visit to Cattinara Hospital
10.30	visit Rozzol housing development
12.00	lunch
12.30	depart Trieste for Ljubljana
14.00	visit Church of St. Michael in Barje
14.45	visit Villa Oblak
15.30	visit Zale Cemetery
17.00	visit Church of St. Francis
17.45	visit Villa Marija Vera
18.30	free time

Saturday, November 11th

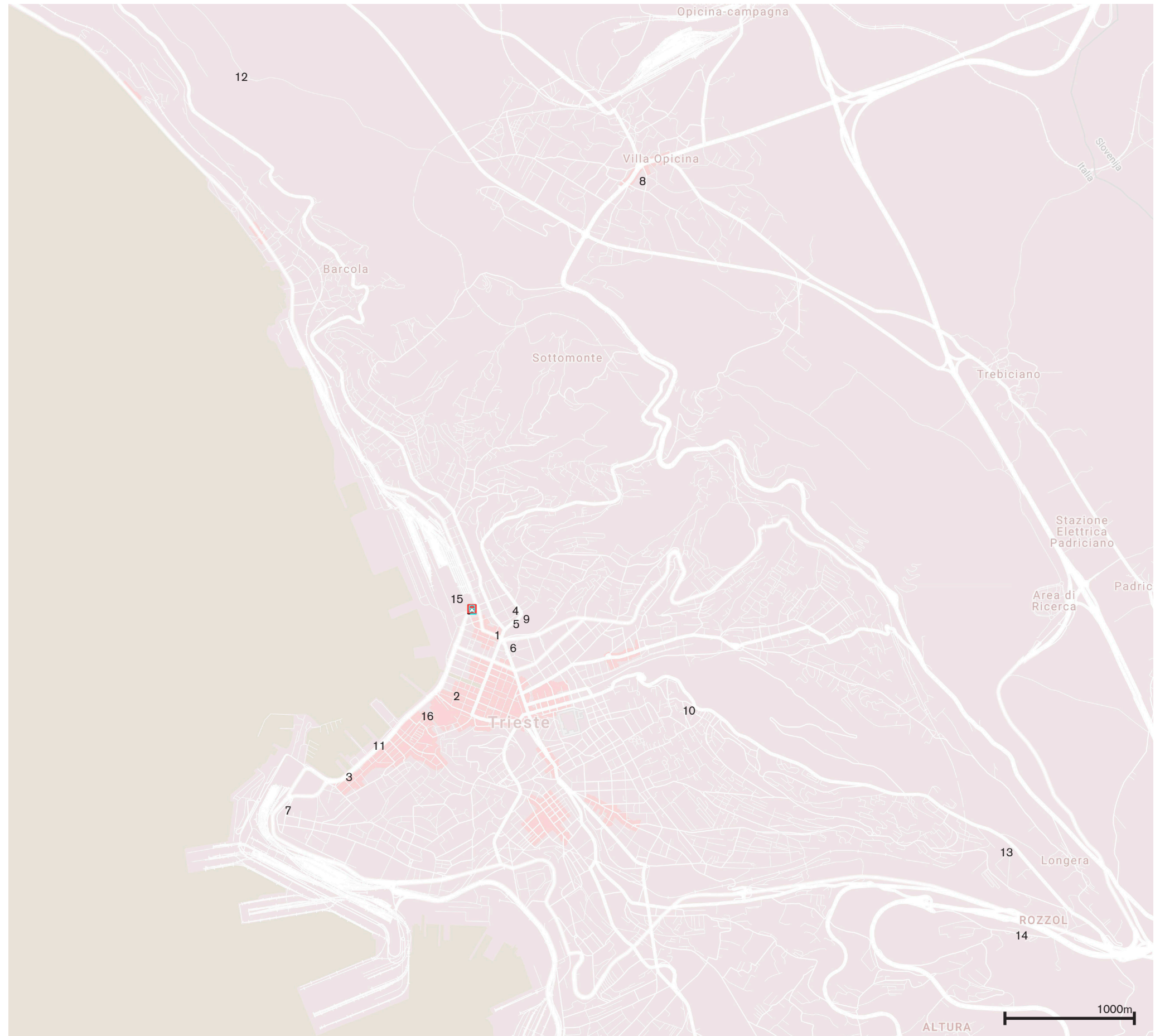
09.00	visit Plečnik House
10.00	walking tour of the city
13.00	lunch
14.30	visit National and University Library
15.30	walking tour of the city
18.00	studio drinks and dinner

Sunday, November 12th

09.00	depart Ljubljana
11.30	visit Brion Cemetery, San Vito d'Altivole
16.30	arrive Mendrisio

Trieste

- 1 Narodni Dom / National Hall, Max Fabiani, 1904
Via Fabio Filzi 14
- 2 Casa Bartoli, Max Fabiani, 1908
Piazza della Borsa 7
- 3 Casa de Stabile, Max Fabiani, 1906
Via Belpoggio 1
- 4 Casa del Combattente and Guglielmo Oberdan Mausoleum
Umberto Nordio, 1929-1935
Via XXIV Maggio 4
- 5 Casa del Lavoro, Umberto Nordio, 1934-1948
Trieste, Piazza Guglielmo Oberdan 6
- 6 Palazzo della RAS, Umberto Nordio, 1934-1936
Piazza Oberdan 4
- 7 Casa Zelco, Umberto Nordio, 1934
via Murat 1
- 8 Canteen, Villaggio del Fanciullo, Marcello d'Olivo, 1950-1957
Opicina, Via di Conconello 16
- 9 RAI-TV Headquarters, Aldo Cervi, 1961
Via Severo 7
- 10 S. Luigi Gonzaga Church, Dino Tamburini, 1955-1960
Via Leopoldo Mauroner 24
- 11 Revoltella Museum, Carlo Scarpa, 1963
via Diaz 27
- 12 Temple of Monte Grisa, Antonio Guacci, 1959-1966
Contovello 445
- 13 Rozzol housing development
Carlo Celli, Luciano Celli, Dario Tognon, 1970-83
via Pasteur
- 14 Cattinara hospital, Semerani and Tamaro, 1965-1983
Strada di Fiume 447
- 15 'Silos' bus terminal and car park, Semerani and Tamaro, 1986
Piazza della Libertà 9
- 16 General archive of the city of Trieste, Semerani and Tamaro, 1990-1993
Via Punta del Forno 2



Narodni Dom / National Hall, Max Fabiani

The National Hall was to be the economical, political, cultural and sports focus of the Slovenian community in Trieste. It is a complex multifunctional building which houses a theatre, a gym, a restaurant, a café, a 69-rooms hotel as well as apartments and office facilities for a number of Slovenian associations. The building occupies half an urban block and is square in plan. Above the ground floor, the theatre hall is enclosed by three wings in a U shape.

Given the complexity of the programme, the challenge was to design a functional and economical building. Fabiani fitted the building with an electricity generator and modern central heating, which were still very rare at the time. The steel construction of the rooflight above the theatre hall presented an exceptional technological challenge.

Fabiani gave the building a rational internal structure and a monumental envelope. The entrance and the base of the building are clad in stone. The upper storeys are clad with fired bricks in two different colours laid in a strict geometric pattern. This gives the facade the appearance of a woven fabric reminiscent of the facade of the Doge's palace in Venice. Fabiani adjusted the decorative pattern to fit the regular grid of window openings, which, thanks to specially fabricated rounded bricks, seem pushed back in the facade. The ornamentation of the building is limited to this brick pattern, except for the theatre and the main entrance, whose curved windows were designed by Koloman Moser, a significant artist of the Vienna Secession movement.

Casa Bartoli, Max Fabiani

Casa Bartoli is the best example of the Vienna Secession movement in Trieste and resembles the Artaria Palace in Vienna. The building is located on the south side of one of the main city squares, and the back overlooks the former Jewish ghetto.

The height of the building matches that of the newly built houses on the other side of the Piazza rather than that of adjacent buildings, which are two storeys lower. Its unusual height, ornamentation and balconies caused a stir among Fabiani's contemporaries.

As in the Vienna model that inspired it, Fabiani reserved the ground floor, mezzanine and first floor for public functions. For the first floor restaurant, he designed a panoramic veranda, with full-height glazing along the entire width of the building. On the four storeys above, balconies with view to the sea cantilever from the main facade. The criss-cross pattern in the render, together with white floral decorations on a green background lend the facade a fabric-like texture. The four ornamental acanthus leaves garlands seem to grow out of the coffered eaves, cascading from the roof. The large shop windows are inserted into a plinth clad with unscrewed marble slabs.

The building is made from reinforced concrete with a brick wall cladding - a technology which was not yet established at the time. The open floor plan between load-bearing walls allowed functional circulation and spatial partitioning in this rather narrow building. Fabiani opted for a modern flat roof, while the rounded balconies and curved glass of the veranda give the building a Baroque character.

Casa de Stabile, Max Fabiani

The building occupies the last free plot at the end of the main section of the Trieste waterfront. Although the building is as tall as neighbouring houses on the seafront, its large roof eaves and tower-like corner bay-window stand out from the row of continuous facades. The corner bay-windows and balconies were designed to provide expansive views of the harbour. The main facade has a richer ornamentation than the side facade. The living rooms have two windows looking out to the sea, while secondary rooms have a single window opening onto the side street. Fabiani marked the entrance to the residential units, which is located on the side street, with a canopy in the shape of a classic tympanum. The base of the building is rusticated half way up the first floor windows, except at the corner where the rustication extends to the top of the windows.

Fabiani followed the principles of the tectonics, whereby the building should appear heavy at ground level and lighter at the top. Floral ornamentation is limited to the decorative panels above the windows on the main facade and balconies.

Casa del Combattente and Guglielmo Oberdan Mausoleum, Umberto Nordio

In the second half of the Thirties, Umberto Nordio worked for the Fascist regime and took part in important design competitions for institutional buildings in Rome. However, his most important contribution to the representation of the regime was built in Trieste: the new seat of the university.

Nordio's first 'political' commission was the design for the Casa del Combattente (the House of the Fighter) - a museum and a forum for Trieste veterans' associations, which also involved the shrine dedicated to Guglielmo Oberdan, a martyr of the Italian unification movement against the Austrian Empire. This is a very significant building in Trieste's search for 'Italianness' - a decisive theme during the Fascist period, particularly after the city was liberated.

In its subtly composite facade, (it is hard to read the horizontal dynamic nor the niches on the first floor), Nordio references the arches of Giovanni Muzio's Ca' Brutta (1923) in Milan, designing a double order of arches to protect the block that incorporates the prison cell where Oberdan had been imprisoned and executed by the Austrians.

The finished building shows no trace of the design problems Nordio had to solve in addressing the many challenges created by a very difficult site. Nordio had to create a large facade on a narrow secondary street because of the adjacent pre-existing building, which is still one of the main facades on Piazza Oberdan. The building was constructed on the site of a demolished Austrian barracks.

Also particularly challenging were the big changes in the street level and on the ground floor of the barracks, where Oberdan's cell was preserved, and the cell itself which was invading the street area and was presenting itself as a step forward compared to the adjacent aligned facades.

A discreet and careful use of materials characterises the Casa del Combattente and Mausoleum, similar to the bourgeois decorum found in other buildings by Nordio.

Casa della RAS and Casa del Lavoro, Umberto Nordio

Casa della RAS was one of the most important buildings in Trieste at the time. Umberto Nordio was commissioned to represent fascist Trieste in symbolic and strategically located buildings. With Casa della RAS, Umberto Nordio completed the scenographic frontage of Piazza Oberdan.

Starting in the 1920s, this urban area had been completely redesigned after the demolition of the Austrian barracks. It was there that Guglielmo Oberdan, a Trieste patriot who had attempted to assassinate Emperor Franz Joseph, had been imprisoned and executed in 1882. Oberdan's cell was to be the catalyst for the redesign and transformation of the district. The design of the square aimed to create a new urban neighbourhood as well as a memorial, a focus for historically significant symbolic elements.

The whole neighbourhood embodies a modern architectural language, with its smooth stone slabs, fabric-like brickwork, windows that are much larger than the old windows, balconies and loggias typical of the area, and arcades connecting the buildings.

A distinctive feature of Nordio's work is the sense of place that is apparent in his careful approach to Trieste's historical urban fabric and highly specific architectural image.

Casa Zelco, Umberto Nordio

Nordio's residential architecture engages with European rationalism, without neglecting the past. His apartment buildings are designed for modern living and follow a logic of economy. Casa Zelco, a dignified but not luxurious middle class apartment building, must be considered in the context of local housing conventions.

The building's structure is in reinforced concrete with brick walls. Nordio's balanced modernity is evident in the details, where the gaps in the windows hint at a structure that is not the traditional one, and although it does not follow Le Corbusier's free design principles, the plan is inspired by functional criteria that reject the rigidity of masonry construction.

The curved balconies and rounded corner are particularly interesting, creating a unified building that does not have a main facade.

The solid parapet to the curved balconies is another modern element that gives the building a dynamic appearance, and constitutes an innovation in the city's architecture landscape.

The base in karst stone and rough window sills in red ceramics lend Casa Zelco a unique rustic tone that is typical of Italian housing architecture.

Nordio embodied the figure of the multi-talented architect, able to combine the imperatives of civic space with the pragmatic requirements of housing and their residents and the formal and stylistic aspects of architecture. This all-encompassing idea of the art of building meant that he designed every detail, from chandelier to flooring.

The fresco in the atrium of Casa Zelco by Sbisà is proof of the growing popularity of mural painting not only in monumental or institutional buildings, such as the Casa del Combattente, but also in domestic buildings.

RAI-TV Headquarters, Aldo Cervi

The new headquarters of the national public broadcasting company in Trieste completes the block that defines Piazza Oberdan at the back of Casa del Lavoro.

In terms of construction, the foundations and structural framework are in reinforced concrete and the floor slabs are cast in situ. The curtain wall windows have a rhythm that allows internal spaces to be used in different ways. The double glazed window frames which characterize the composition of the facades are made from anodised aluminium. The base is clad with Orsera stone.

The entrance hall is paved with Imperial red stone, while the walls are partly lined with travertine and, from the entrance to lifts, with wood panels. The indirect lighting system is housed in a suspended wooden ceiling. The stairs are lined with Japanese pearl grey mosaic, the steps in pink Baveno granite.

S. Luigi Gonzaga Church, Dino Tamburini

The church of San Luigi Gonzaga was built following a design competition organised by the Bishop of Trieste in 1955 and won by Dino Tamburini. Having been governed for almost a decade by the Allied Military Forces, Trieste had just been returned to the Italian state. The need for an immediate material and spiritual reconstruction of the city, as a bastion of Christianity and 'Italianness' against the border prompted the construction of numerous churches in parallel with the development of new suburban residential districts.

After the war, there was a radical rethinking of religious architecture and its traditional basilica plan, and attempts were made to modernise plan configurations. Tamburini proposes a three-aisle plan with no particular typological innovations, while focusing on the search for a formal and structural volumetric expression. A powerful spatial effect is created by the sequence of thin, concave, somewhat tapered concrete shells, separated by a slit to illuminate the interior. The parabolic vaults of the apse stretch to the lower floor, reinforcing the monolithic feel of the space. The bell tower is also conceived as a single elongated parabolic stem, whose concave surface faces in the opposite direction to that of the naves.

The façade of the church is finished with white plaster and the curved roof profiles are outlined in red. The base is clad in rustic rough sandstone, while the upper part is plastered and small rectangular windows are arranged in an asymmetrical abstract composition.

Tamburini wanted to give the building an austere medieval atmosphere, reinterpreting the Gothic tradition, albeit using modern techniques and materials.

His project should be seen as part of a research in the potential of thin reinforced concrete shell construction, together with the work of Spanish architect and engineer Felix Candela.

Revoltella Museum, Carlo Scarpa

The museum is a modern art gallery founded in Trieste in 1872 by Baron Pasquale Revoltella, designed by Friedrich Hitzig (a former student of Karl Friedrich Schinkel) in 1858. In order to expand the original collection in 1907 the city acquired the Palazzo Brunner located nearby. The restoration of the Palazzo took many years,

starting in 1968 under the direction of architect Carlo Scarpa and completed in 1991. Scarpa conceived a new distribution of the indoor spaces with the creation of large galleries and an large roof terrace which opened up to the city. By doing so, he was opening the last floor of three sequenced Palazzi (which stand on the same city block) to the city and its landscape.

Scarpa not only worked on the formal aspects and the circulation elements of the Palazzo Revoltella, but also on the structural organisation, which then appear innovative in their exceptional simplicity. He developed indeed a new independent concrete structure of 37 by 20 meters, that worked to carry the load around the centre part of the Palazzo Brunner.

The main hall is the one showing the most radical transformation carried out by Carlo Scarpa. It is an open plan space occupying the entire height of the building onto which the first four floors of the modern art gallery look down from balconies, embrasures and glass partitions. The main element is a rectangular fountain from which a spiral staircase starts, echoing the grand winding staircase in the contiguous 19th century palace and ennobled by the presence of two marble groups by the Milanese sculptor Pietro Magni. The opposite side of the entrance hall leads to the lift, the auditorium, the temporary exhibition rooms (above the auditorium) and the library.

Part of the museum are also Baron Revoltella's private apartments (with beautiful "enfilade" rooms) and the state room.

The light is a very special element of Scarpa's refurbishment. Scarpa doesn't open the exhibition spaces on the ground floor to the city. Instead he chooses very suggestive and small openings as well as planked windows, to emphasise the perfection of his architectural intervention and gradually, floor after floor, opens up the spaces to day-light until he reaches the full day-light on the sixth floor with the roof terrace.

Works started in 1968 but was interrupted soon after and the architect himself eventually resigned as supervisor. Two new campaigns separated by lengthy interruptions followed under the supervision of two subsequent architects: Franco Vattolo and Giampiero Bartoli, who finally bought the work to completion in 1991.

Temple of Monte Grisa, Antonio Guacci

The bishop Antonio Satin had vowed to build a church if the city of Trieste was spared from a total destruction from the Nazi occupiers and the local Yugoslave Tito partisans in 1945. Umberto Nordio produced a first plan for the building, and Adalberto Libera and Luigi Moretti were involved as consultants in the planning process. The construction was finally carried out with plans from Antonio Guacci. In his works, Guacci was concerned again and again with the development of ornamental designs with circles, triangles, spheres and cylinders. With Monte Grisa he had the opportunity to build his geometric utopias. The unusual commission and the spectacular situation on the high plateau with view on the see allowed him to stay very close to his drawings and fantasy projects. The triangular structure should evoke the letter M as a symbol for the Holy Mary.

Rozzol Housing Complex, Carlo Celli, Luciano Celli, Dario Tognon
Built on assignment of IACP (the former Italian social housing organisation) between 1969 and 1982 by a group of architects led by Carlo Celli, the social housing megastructure, designed to accommodate 2.500 inhabitants, is formed by two L buildings, one twice as high as the others.

The facade is defined by large vertical distribution columns, in between which a variety of housing unit types are set. The sloped terrain was kept largely unchanged, as the building rests on massive columns. There is therefore no ground floor and the entrance levels are situated in both parts of the building high above the ground floor in a sort of bridge construction. The bridge serves as a circulating area with the entries to the staircases as well as a promenade with shops and community rooms and goes all around the square. In the upper part, it leads in part to the buildings, in part to the roof of the lower part. The promenade in the lower part is connected with a covered bridge that crosses the interior court. The vertical circulation consists of 40 stairways linked to this internal street with a conventional layout of 2 apartments per staircase.

The ambition of Rozzol Melara's quadrangle is to transcend its mere condition of building, to become a city in itself. The shape adopted by the designers – the square – is somehow evoking the image of a new town, a city of foundation, as well as the crossing of the roads inside of it – a cardo and decumanus linked to the main facilities. There is in this project an overlapping of the architectural dimension with the one of the city, of the courtyard and the piazza with its pedestrian streets.

Cattinara Hospital, Luciano Semerani + Gigetta Tamaro

The Hospital was built between 1965-1983 to assist more than 800 people and its organization was set up as a very modern one: diagnostic works hand in hand with distinct care units and it's separate from the hospital stay rooms thank to spacial and volumetric solutions that the building architecture offers. The two 10-story high towers host all hospital stay rooms and they are connected with a 3-storey plinth which keeps all diagnostic and first care units, as well as the reception.

The hospital plan works in a complete symmetrical way, hosting all general rooms on the north side of the complex, both hospital stay towers on the west and east of the project and the diagnostic unit on the south.

The main entrance is situated on the 3rd (and last) floor of the plinth, making it the biggest public circulation floor. Underneath, on the 2nd floor, are all surgery and rehabilitation rooms and finally on the first floor (the actual ground floor) are some more surgery rooms.

In a first instance the hospital was designed on a 1.25 m grid, hoping it's construction elements could be pre-fabricated. This idea was however abandoned later on, due to spacial complications. The realisation of the hospital was undertaken in many phases of which the first one was on another site next to it. In 1965 Semerani and Tamaro handed in the project that would be final with the help of three other architects: Carlo and Luciano Celli as well as Dario Tognon.

The hospital is one of the most important examples of Semerani and Tamaro's position on architecture, it is a «collage city» of typological elements and shapes, all relating one to another and to the existing surroundings, thanks to tension between urban continuity and individual architecture elements.

Auto Terminal in the port silos, Luciano Semerani + Gigetta Tamaro

In 1982 the municipality of Trieste was able to buy the head-building on Piazza della Libertà from the State Railway ownership. The intention there was to develop the site into a bus terminal, a parking and commercial spaces next to the main station. Semerani-Tamaro won the competition for that site in 1985 and in 1986 they had already handed-in all plans for their project. The building on the piazza was the first one to be complete, since the only remaining parts of it were the structural elements, having suffered from a huge fire in 1971.

The main idea of the entire project is that the terminal would maintain its own structure and act as an independent building as the perimeter structural walls which contains it. The only connections between the new prefabricated concrete terminal structure and the old walls is given by the core towers with lift and stairs situated on the four corners of the building. The roof of the building is made entirely out of an iron structure and supports a repetitive pitched roof that reminds of an industrial one.

General Archive of the city of Trieste, Luciano Semerani + Gigetta Tamaro

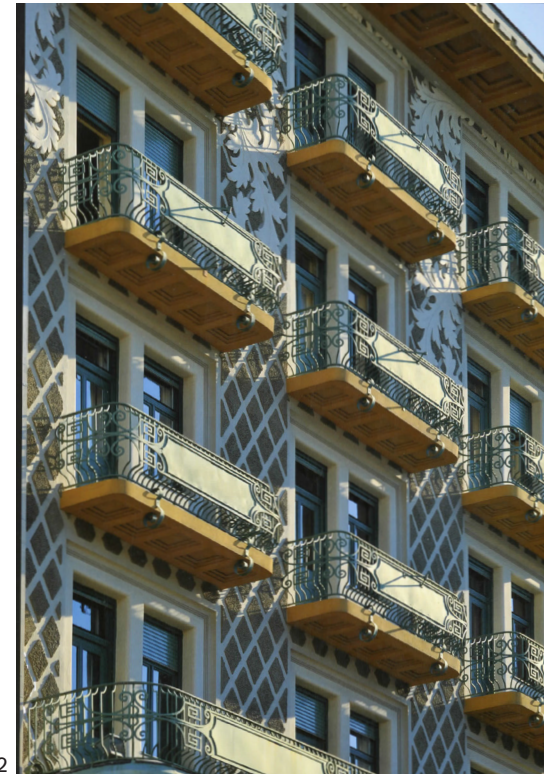
The building which one can see now is merely a little part of the original archive building. What stands now is the fruit of a demolition, that left the existing structure bare and open to the air. Even the only free and original facade facing Via Procureria has its windows planked.

The building now standing on the site is one of those provocations by Semerani-Tamaro which shows the only free standing facade of the existing building. The building finishes as well as its decorations are adding to the «long life» of the building and its interior specs that house documents in permanent archives. The «long life» theme has a reference to the long life of the documents in the archives, as well as the long life the centre of old Trieste.

The association between contemporary buildings and important old neoclassic monuments of the city of Trieste is something particular to the attitude of Semerani-Tamaro towards references.

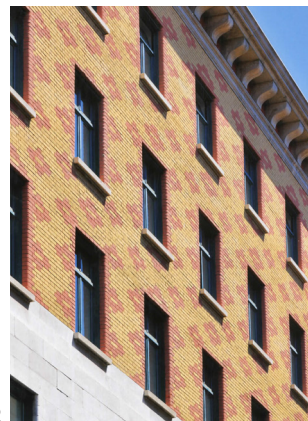
1 Narodni Dom / National Hall
Trieste, Fabio Filzi 14
1904
Max Fabiani

2 Casa Bartoli
Trieste, Piazza della Borsa 7
1908
Max Fabiani



1

1
View from the street
2
Facade detail



2

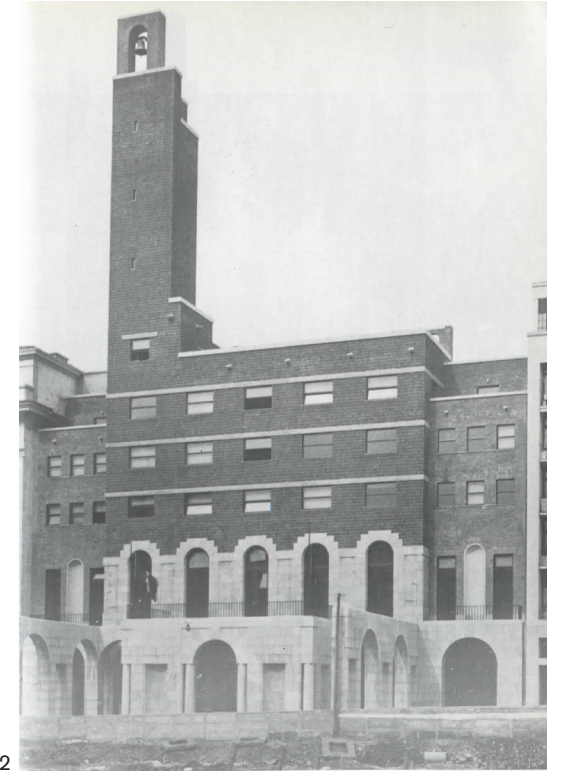
1

1
View from the street
2
Facade detail

2

3 Casa de Stabile
Trieste, Via Belpoggio 1
1906
Max Fabiani

4 Casa del Combattente and Guglielmo Oberdan Mausoleum
Trieste, Via XXIV Maggio 4
1929-1935
Umberto Nordio



1

1

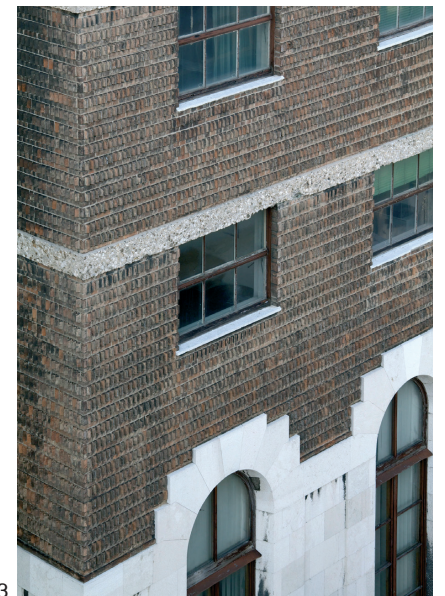
2

1
View from the street
2
Facade detail



2

1
View from the street
2
Facade
3
Facade detail



3

5 Casa del Lavoro
Trieste, Piazza Oberdan Guglielmo 6
1934-1948
Umberto Nordio



1
View from the street

6 Casa della Ras
Trieste, Piazza Oberdan 4
1934-1936
Umberto Nordio



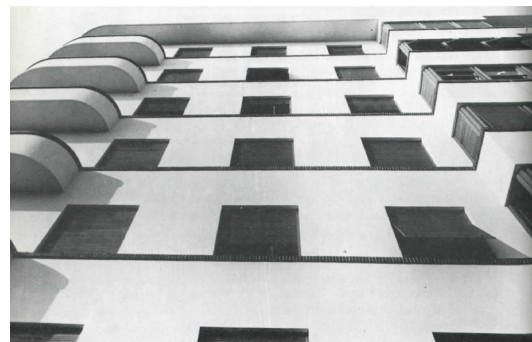
1

1
View from the piazza
2
Facade detail

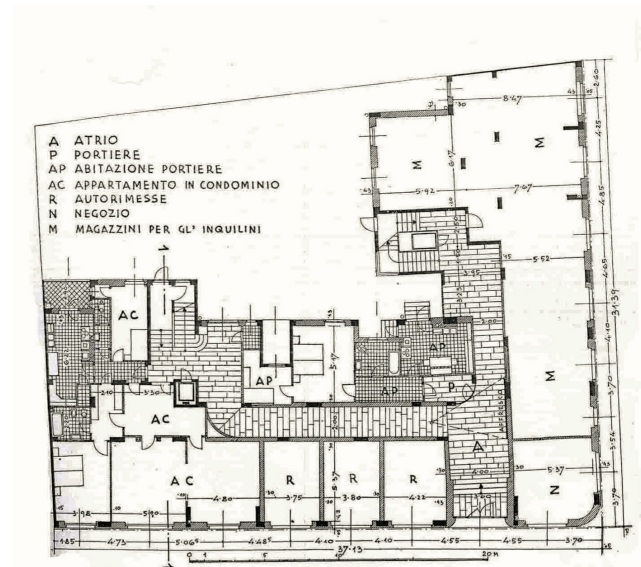
7 Casa Zelco
Trieste, via Murat 1
1934
Umberto Nordio



1



1



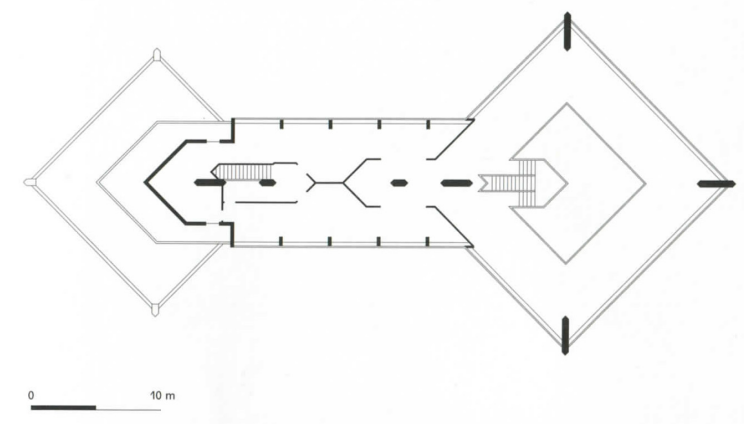
3

1
View from the street
2
Facade detail
2
Balconies

8 School Canteen, Villaggio del Fanciullo
Trieste, Opicina, Via di Conconello 16
1950-1957
Marcello d'Olivo



1



2



3

1
View from the courtyard
2
Plan
3
Interior

9 RAI-TV Headquarters
Trieste, Via Severo 7
1961
Aldo Cervi



1

1
Facade

10 S. Luigi Gonzaga Church,
Trieste, Via Leopoldo Mauroner 24
1955-1960
Dino Tamburini



1

2

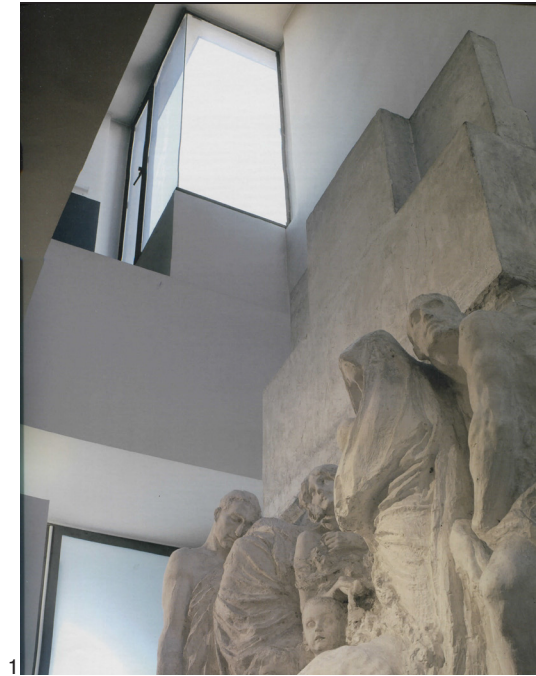
3

1
Interior detail
2
skylights
3
Interior view
4
Front facade and bell tower

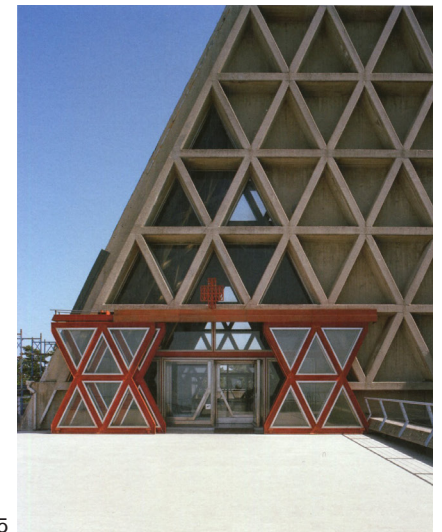
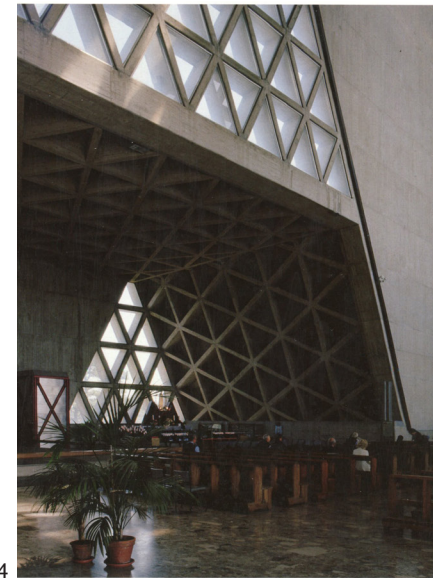
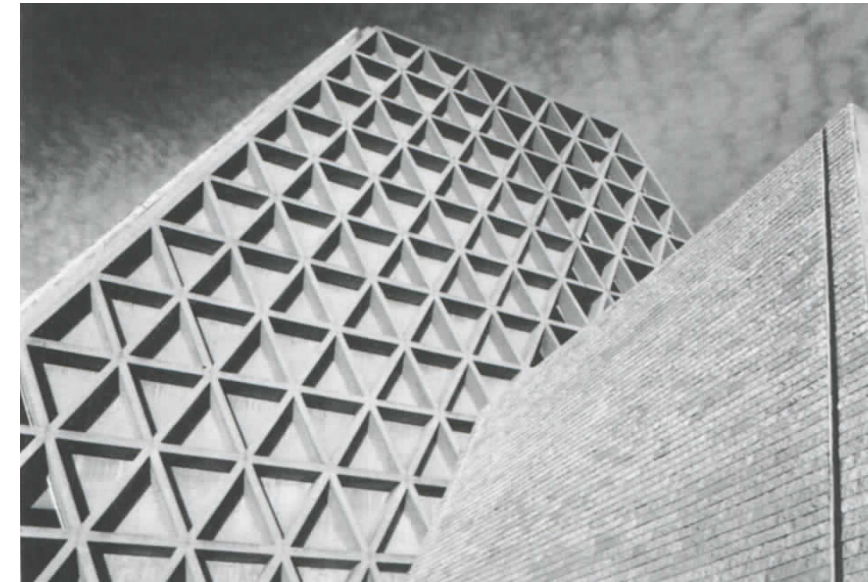
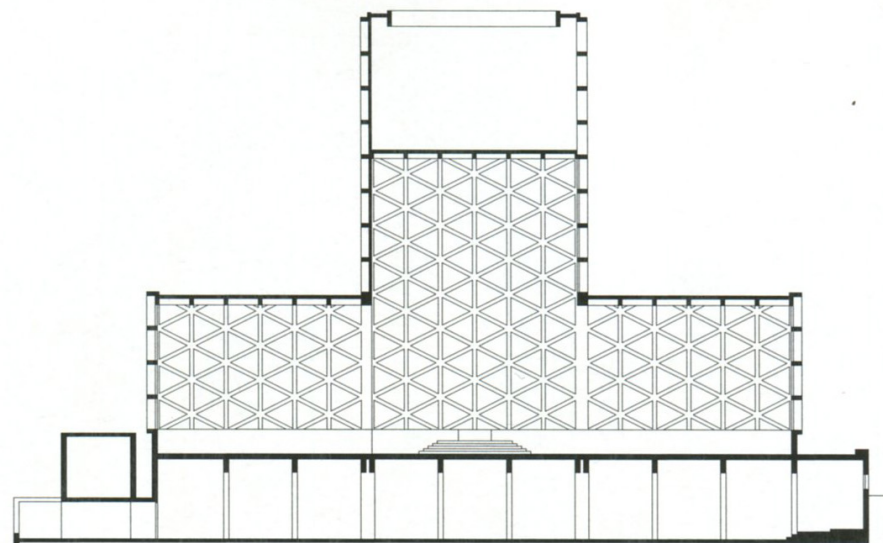
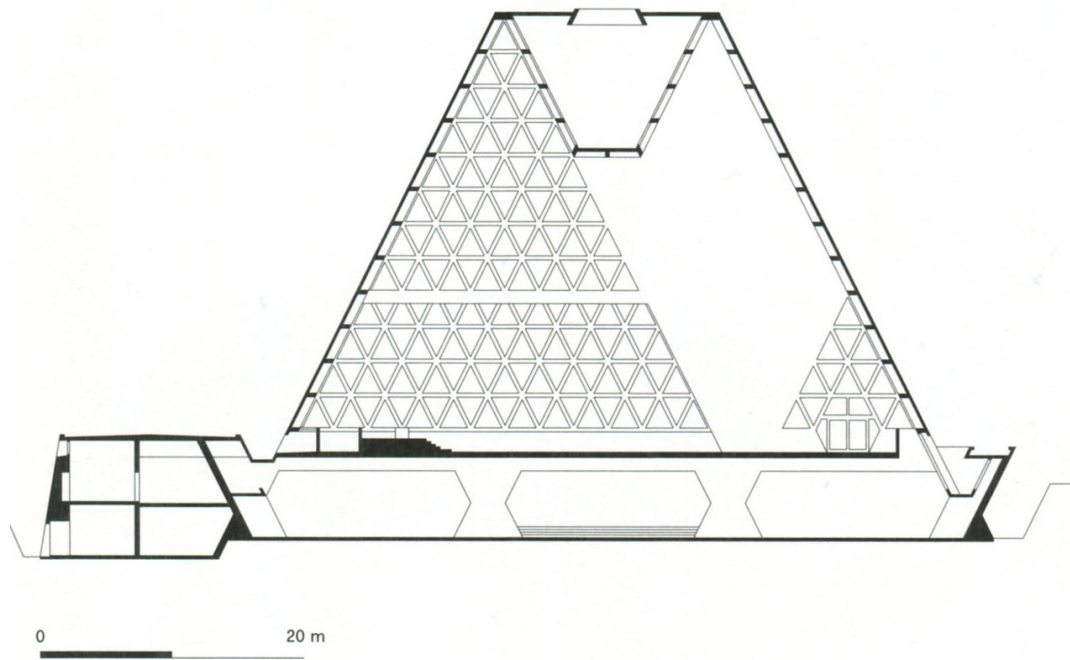


4

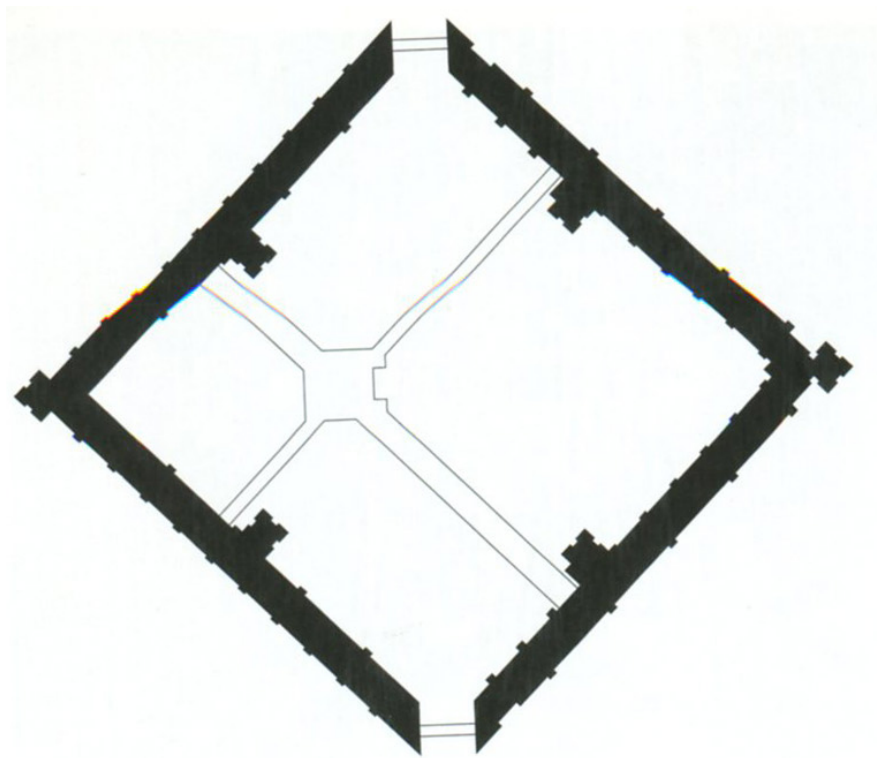
11 Revoltella Museum
Trieste, via Diaz 27
1963
Carlo Scarpa



- 1
Elevation
- 2
Interior view
- 3
Staircase
- 4
Exterior



- 1 Long section
- 2 Cross section
- 3 Facade elements
- 4 Entrance lobby
- 5 Entrance



1



2

- 1 Site plan
- 2 Facade
- 3 Covered bridge
- 4 Courtyard

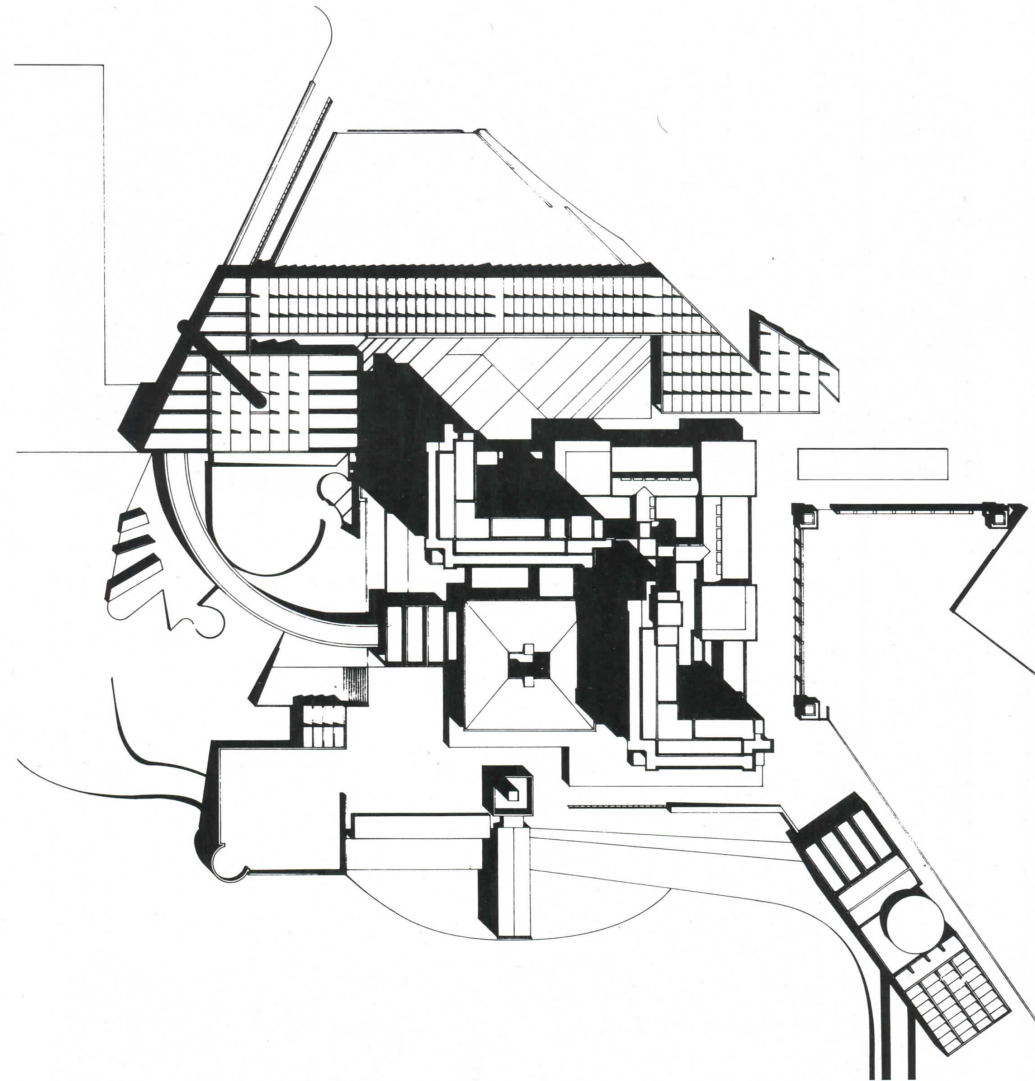


3



4

14 Cattinara Hospital
 Trieste, Strada di Fiume 447
 1965-1983
 Luciano Semerani + Gigetta Tamaro



1



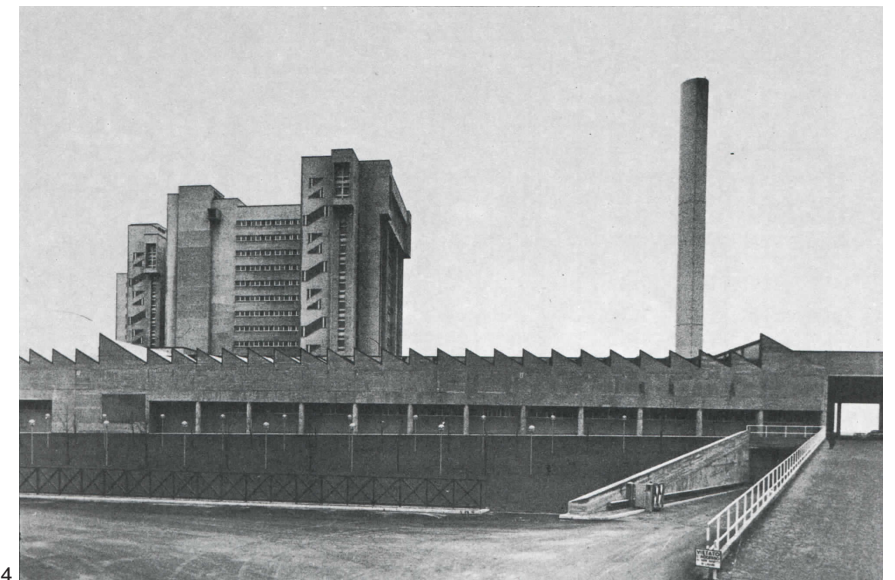
2



3



4



4

- 1
Plan
- 2
Tower
- 3
General view
- 4
Parking ramp
- 5
Shed building

15 'Silos' bus terminal and car park
Trieste, Piazza della Libertà 9
1986
Luciano Semerani + Gigetta Tamaro



1



2



3

1
View from the street
2
Parking ramp
3
Parking ramp

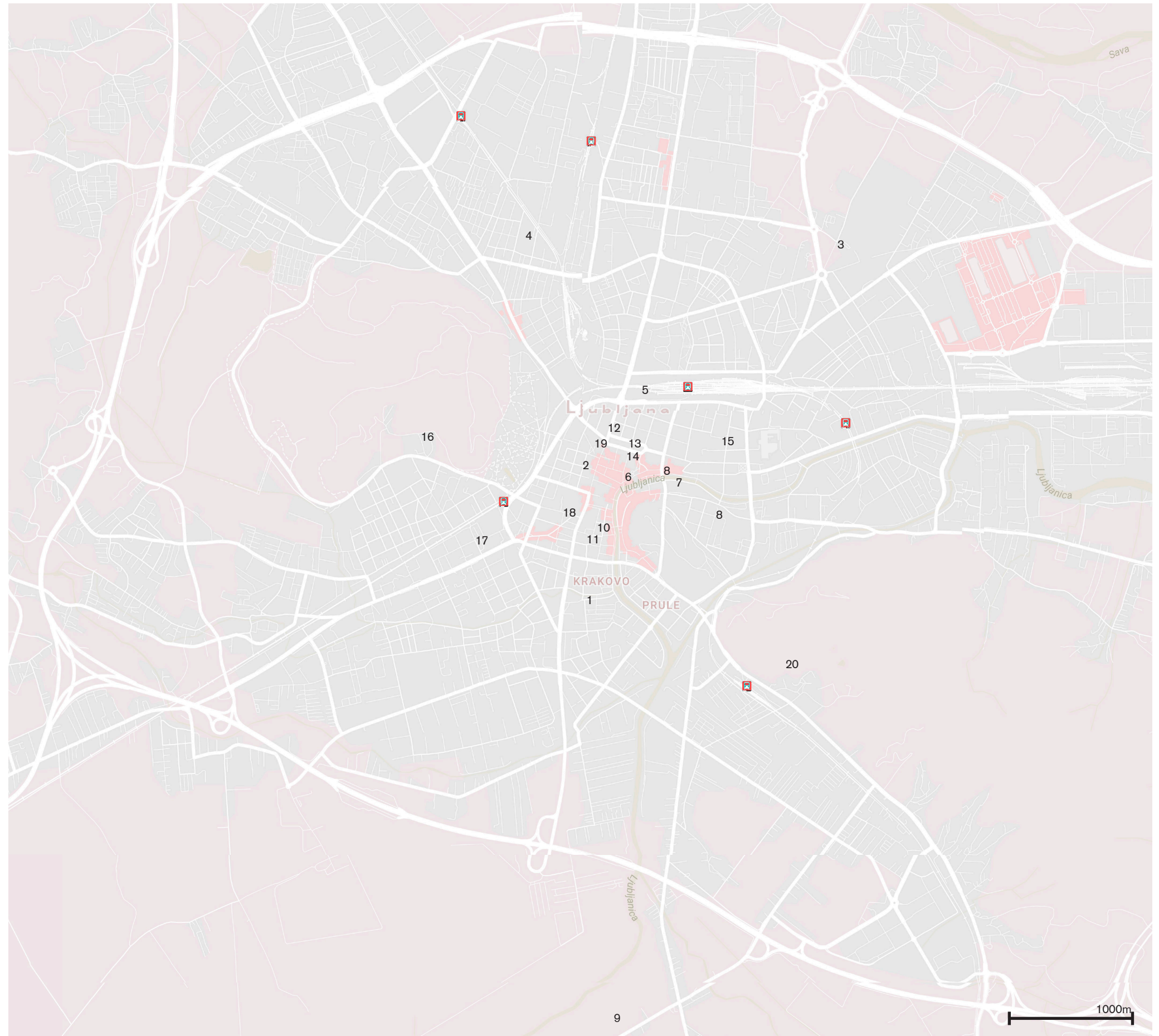
16 General Archive of the city of Trieste
Trieste, Via Punta del Forno 2
1990-1993
Luciano Semerani + Gigetta Tamaro



1

1
View from the street

- 1 Plečnik House, Jože Plečnik, 1921-1930
Karunova ulica 4
- 2 Constitutional Court Building, Jože Plečnik, 1925-1927
Beethovnova ulica 10
- 3 Zale Cemetery, Jože Plečnik, 1927
Med hmeljniki 2
- 4 Church of St. Francis, Jože Plečnik, 1927
Černetova ulica 20
- 5 «Vzajemna» Insurance company building, Jože Plečnik, 1928-1930
Miklosiceva street 19
- 6 Triple Bridge, Jože Plečnik, 1929-1932
Stritarjeva ulica
- 7 Flat Iron Building, Jože Plečnik, 1932
Poljanska cesta 1
- 8 Market, Jože Plečnik, 1939-1942
Adamič-Lundrovo nabrežje 6
- 9 Church of St. Michael in the Marsh, Jože Plečnik, 1937
Crna vas 48
- 10 National and University Library, Jože Plečnik, 1930-1941
Turjaška ulica 1
- 11 Monastery of the Teutonic Knights, Jože Plečnik, 1952
Trg Francoske revolucije 2
- 12 Hribar House, Max Fabiani, 1903
Tavcarjeva ulica 2
- 13 Bamberg House, Max Fabiani, 1937
Miklosiceva cesta 16
- 14 Cooperative Commercial Bank/ Vurnik House, Ivan Vurnik, 1921-1922
Miklošičeva cesta 8
- 15 House of the Sokols, Gymnasium, Ivan Vurnik, 1923-27
Tabor 13
- 16 Villa Marija Vera, Maks Strenar, 1929
31 Cesta na Rožnik
- 17 Villa Perhavec, Josip Costaperaria, 1932
Oražnova ulica 3
- 18 The Little Skyscraper, Herman Hus, 1931-1932
Igriška ulica 3
- 19 Neboticnik skyscraper, Vladimir Šubic, 1930-1933
Crna vas 48
- 20 Villa Oblak, France Tomažič, 1931-1935
Rakovniška ulica 5a



Plečnik House, Jože Plečnik

When Plečnik came back to Ljubljana, he moved in with his brother and added a circular extension to the one-storey house for own use. The new tower is characterized by its cylindrical shape and white stucco finish, its shallow roof supported by sturdy wooden beams, the simple cornice which runs between the ground and first floors, and the windows set back into the depth of the wall. The tower has its own entrance to the north, a portico of columns with glass walls between them. Plečnik planted a Virginia creeper which eventually smothered the whole house. The thick green coat gives the building an almost surreal look in the summer.

Plečnik would have liked a more representative dwelling with polished marble columns, but he lacked the financial means for that. He designed a bedroom for himself on the ground floor of the house, no bigger than a monk's cell, and set up his studio in the ample round room at the base of the tower, while his brother and wife were to have their apartments in the old part of the house. The only shared area was to be the kitchen. With this rearrangement he wanted to ensure privacy for himself, his two brothers and his sister's family. The extension allowed for individual privacy in a communal setting.

The family later bought the neighbouring house, and Plečnik built a winter garden along its south wall, a rectangular box of glass with columns on the outside supporting a flat roof. The modest, almost improvised quality of the house continues in the garden. Plečnik used a mixture of concrete slabs and fragments of stone to pave the area by the house, and made paths from half-buried concrete pipes. Owing to his limited funds Plečnik had to content himself with materials recovered from other construction sites: the concrete slabs paving the garden and the windows are reused.

Plečnik objected to the idea of minimal housing. "Utilitarianism, typology and standardization are the death of any art; art cannot be industrialized." Nothing could have been more alien to Plečnik than Le Corbusier's machines for living in. However, although he rejected the achievements of modern functionalism, he always believed good lighting, ventilation and hygiene, to be traditional architectural qualities.

Chamber of Trade, Industry and Commerce (Constitutional Court), Jože Plečnik

The institution was housed in an existing neo-Renaissance palace. Work involved redesigning the interiors to produce reception rooms, a conference hall, the conversion of the mansard roof into office space and the renovation of the courtyard.

Plečnik embarked upon the conversion work at the Chamber as if he were designing for an antique royal palace rather than a modern office block. At the time great progress was being made in European modern architecture, and Gropius' ideas reached Ljubljana and were eagerly taken up at Ljubljana's architecture school. However, Plečnik reacted to these challenges with a categorical and demonstrative return to antiquity.

The most notable feature of the building is the magnificent new staircase. Projecting out of the original building, the new extension has a huge circular window looking out over the courtyard. The walls around the staircase are clad in dark local marble, a smooth, rich surface, creating a rather dim but stately atmosphere.

Plečnik created a true "parcours narratif" using columns - which had almost ceased to play a part in European architecture - as the leitmotif to create a "route". The turns in the stair are marked by a variety of columns, each slightly different. The stairs are lit through the glazed walls of the landings and the circular windows, which Plečnik was then using frequently.

On the first floor, the ceiling is particularly sumptuous, with dark deep coffers painted in dark shades. With this polychrome coffered ceiling, Plečnik was citing Semper literally. Other details are indebted to Semper's principle of cladding: the textile metaphors of the stone "carpets", the gently twisted hand rails of the banisters, the use of stylized "woven" or "plaited" ornaments instead of the usual consoles above the doors.

The spatial hierarchy is defined by a mixture of clearly historicist elements and others which are completely innovative. The materials used are traditional, but the way in which they are used is entirely Plečnik's. With the help of Semper's theory of cladding, Plečnik developed a highly personal creative attitude to antiquity.

The most memorable impression of the building is its mysterious darkness. The polished surfaces of metal and marble, the twisted forms of the columns and the depth of the coffers in the ceiling create a sombre but exciting place.

Zale Cemetery, Jože Plečnik

In the early 30s, the city of Ljubljana decided to build a new cemetery including premises for administration, post-mortem examinations and a chapel where relatives could say their final farewells. Plečnik, who was extremely sensitive to anything connected with liturgy, its rituals and ceremonies, was dismayed by the idea of combining the administrative and more personal religious aspects, and horrified by the prospect of a common mortuary where the corpses would be on public display.

Plečnik began to prepare a plan of his own, in which the functions would be clearly separated. He designed a large building with a solemn entrance for the administrative offices, while relegating funeral ceremonies to a number of smaller chapels located in an extensive park and separated by hedges. By offering a separate place for each deceased person, he thus provided the mourners with a suitably quiet, intimate place for expressing their grief.

Plečnik designed a huge gateway built up from a plethora of columns which contained the administrative offices and the morgue. The columns were arranged on two floors in concave semicircles placed back to back, forming a triumphal arch representing a symbolic border between the city of the living and that of the dead. The idea is developed in a very innovative manner, to become a part of Plečnik's own customary repertoire of columns, portals, cornices, crowns and corbels.

The main chapel was placed directly in line with the entrance arch, a canopy supported on four columns. Behind it, the chapel is a simple cubic volume pierced by endless tiny windows.

To the left and right of the central axis, the flamboyant funeral chapels are distributed apparently at random, and surrounded by hedges so that each entrance is clearly separated from the next. They are derived from basic architectural types, ranging from a burial mound to a Greek shrine and a Byzantine church, and with their wealth of forms and symbols, they represent a collection of architectural models

culled from all over Europe and beyond.

At the end of the park, the carpentry workshop building, where coffins were made, was designed according to Semper's principles. The exterior is beautifully handled, with the wall between the windows faced in a combination of dark ceramic tiles and pebbles, resembling carpets made of brick and stone, and the upper walls decorated with biblical scenes. Plečnik designed the workshop as a large roof with projecting eaves held up by four massive pillars, and a rectangular block beneath containing a spacious ground floor.

Plečnik also produced graves for individual clients. Plečnik was always ready to carry out such work since it provided him with a perfect opportunity to develop a variety of new forms which required no functional justification and could be clearly symbolic, possibly historically derived. Columns were a recurrent feature in Plečnik's repertoire of monuments, often with huge and finely decorated capitals. Other typical structures were porches, canopies and pergolas supported by columns.

Church of St. Francis, Jože Plečnik

With this grandiose building, Jože Plečnik made his mark on Ljubljana, providing the city with an indication of the monumentality to which it could aspire. It represented the beginning of the "urban planning phenomenon" that is Plečnik's Ljubljana.

His unconventional design for the new Franciscan church derives from his plans for the Church of the Sacred Heart in Prague. The hall is designed as a square with a deep central nave, which is in turn surrounded by a colonnade. It is a bold and quite stunning design, creating a dramatic wide open space, full of light, and at the time was regarded by many as too much of a departure from the Catholic tradition. The monumental columns are over 11m tall, built in brick on solid cubic concrete bases, and joined at the top by an architrave which runs along the four sides of the space. Because of the colonnade, the altar is shifted toward the centre and designed as an autonomous space within the space. The hall, with its wooden coffered ceiling and a row of upper windows, creates the impression of an old Christian basilica, which for Plečnik was the original prototype of a church.

The solemnity of the interior is announced by the monumentality of the entrance facade, a monumental colonnade with an open tympanum. The compact volume of the body of the church is made even more prominent by the presence of the bell tower behind the altar, on axis with the main entrance. The belfry has a distinctive shape dominated by two rows of pillars in the two upper storeys, like a Renaissance tempietto, and a steep conical roof.

«Vzajemna» Insurance company building, Jože Plečnik

The basic compositional problem in this project was an exposed corner between two streets intersecting at a 75° angle. To mask this, Plečnik designed a circular entrance lobby, which leads to the main stairway, designed as a trapezoid-shaped stairwell in order to compensate for the irregular shape of the site and to make the best use of the ground plan.

With its rows of columns detached from the wall, the facade has great plasticity, emphasised by the use of materials such as local stone and brick. The functions of the upper and lower parts of the building differed, and Plečnik marked

them off strictly from each other, contrasting ample shop windows and a generous mezzanine on the lower floors, which are covered in Podpec stone, with the upper residential floors, where the brickwork is exposed.

However, Plečnik wanted to create a unified facade, and decided to wrap it around the corner of the building. Similarly, he decided that the band of columns would have to be extended to three upper floors in order for the separate parts of the building to merge into a cohesive whole. The columns, which had become part of Plečnik's personal architectural language, result in a monumental form of expression. They are slightly tapered downward, a device Plečnik used to achieve optical correction of the perspectival distortion of the tall columns. In order to soften the vertical articulation, he inserted a smooth band of concrete in the brickwork to separate one floor from the next.

The attic is adorned with a classical frieze, with Atlas figures holding a ribbon. The band is repeated on the upper cornice, where it is held by smaller figures, and again beneath the gutter, in the form of an undulating copper line.

In contrast to the monumental street facade, the courtyard facade is plastered and features a very rational design.

Triple Bridge, Jože Plečnik

The old stone bridge, which lies at an important crossroads on one of the oldest medieval routes into the city became too narrow for the city's growing traffic, but rather than demolishing and rebuilding it, Jože Plečnik wanted to preserve it and incorporate it into a new composition.

Plečnik's intervention involved building two new footbridges, one on either side of the old nineteenth-century bridge, fanning out towards the square. Thus, Plečnik connected both embankments in a united composition and made Prešernov trg the focal point of the city. Another feature of the design are the two staircases running from the footbridges to the embankment. These staircases form a river portal that evokes the bridges of Venice, and the architect used this feature to emphasise Ljubljana's Mediterranean character. He also fitted the bridges with a parapet featuring Venetian balustrades and a wide handrail, thus giving the entire structure a coherent appearance.

The left embankment is planted with rows of poplar trees, whose tops are visible from the bridges. From the Three Bridges to the Bridge of Dragons, the right bank is occupied by the long, narrow buildings of the central market. Plečnik's idea was to introduce the market with a small temple-like pavilion used as a florist's shop followed by a long line of columns and a massive covered colonnade to shelter the market stalls.

Plečnik wanted to better integrate the river into the city's landscape and to animate its embankments. He designed many bridges for Ljubljana, all of which transcend their basic function: they are designed as symbols of integration and should be understood as belonging to the range of architectural elements Plečnik used to mark his urban interventions and integrate them into an urban continuum.

Market, Jože Plečnik

Rather than designing a standard market in a single hall, Plečnik proposed to transform the entire riverbank from Triple Bridge to Dragon Bridge into a market place. He developed a continuous line of buildings between the two bridges consisting of classical architectural elements: a pavilion, pillared kiosks and a temple along the curve of the river. On the upper level, an open colonnade mediates between the shops and the imposing arches of the market building. Beneath them is a promenade with a fish market that can be accessed from above via a spiral staircase.

At the beginning of the row of market buildings, Plečnik erected a flower shop that he designed as a temple within a temple according to the Palladian model. At the centre of this composition, he planned a covered bridge, Butcher's Bridge, that would act as a unique city "loggia" spanning the river. However, the war broke out and the bridge was never built. In its place, a two-storey open loggia with columns and a tympanum overlooking the river separates the two long buildings. A modern bridge was installed in 2010.

The structure for the buildings is a series of concrete cross vaults. Large arched windows look out across the water to one side, and their rhythm is repeated on the other side by arches which incorporate a door and shop windows behind the colonnade. Towards the river, the long buildings are finished with heavy rusticated stone, in contrast to the smooth finish of the floor above and the colonnade that faces the market place. The whole structure is covered with a roof of custom-made concrete tiles. By using rustication along the river, the continuous colonnade - an obvious allusion to Bernini's colonnade at St Peter's in Rome - and concrete tiles, Plečnik was expressing his enthusiasm for Mediterranean motifs.

Flat Iron Building, Jože Plečnik

The building's floors are stacked one above the other as different architectural units. The main body of the building is a two-storey block, with a row of six infilled arches at ground level and twelve windows above. Above this two-storey block, a winter garden forms the corner of the building, its glass walls set back behind four columns on either side. The corner is marked by a flagpole.

Behind the conservatory the building grows more solid, with the addition of a third and fourth floor, so that the elevation of the building is an L-shape leaning away from the corner. The facade on Kapiteljska Street is much less regular, responding to the nature of its surroundings. It is more sculptural and dynamic, with a projecting turret reaching up to the roof of the building. The facade is characterised by Renaissance elements with a combination of light plaster and grey artificial stone.

One of the most famous features of the building is the staircase which runs between walls which gradually grow apart, creating an optical illusion that expands the space of the narrow staircase, and makes the flights seem longer than they are. The staircase is supported on metal posts which run right up to the third floor.

The expressive impact of the Flat Iron derives from its asymmetry, which is achieved by stacking layers of different elements which are symmetrical in themselves, and from the radical contrast between the oversized, simplified openings in the smooth wall on Poljanska Street and the abstract, dynamic composition of the facade overlooking Kapiteljska Street.

Church of St. Michael in the Marsh, Jože Plečnik

The project for St Michael's combined a number of Plečnik's fundamental ideas on church design. The layout of the church is very original, with its side entrance leading to the transverse nave. The grand flight of stairs leading up to the entrance incorporates the bell tower in a kind of triumphal arch. The bell tower was made more imposing by opening it up into a series of arches at the level of the bell chamber. Above it, the tower's massive concrete roof was topped with a belvedere and a cross.

The apse opposite the entrance did not contain the altar but instead the staircase leading to the priest's living quarters.

The way in which St Michael was constructed is also original. The rough stone base extends upwards to form the corners of the building, and the same material is used to mark the entrance and the apse. Between the corners and the entrance, the wall is built up from a series of hollow circular concrete columns with wooden panelling on either side. Under the overhanging eaves of the roof, the wooden panelling gives way to standard rectangular windows.

The basic structure of the church is a roof supported by four huge concrete columns polished and decorated with a geometric pattern, with beams running between them. These hollow concrete columns support a grid of beams and smaller square wooden posts which imitate those in Japanese Shinto temples. Elegantly carved and brightly coloured, they create a lively forest of columns. Various furnishings and statues were specially designed for the church.

The combination of simple, well crafted forms – their careful creation itself a symbol of faith – and decorative eloquence, much of it of slightly exotic provenance, is brought together in a beautifully balanced and ordered way to produce a particularly warm and inviting environment.

National and University Library, Jože Plečnik

After some initial controversy with the authorities, the building was completed just before the start of WWII. Few of Plečnik's works offered the Functionalists as much scope for criticizing his architecture as the National and University Library. Ivan Vurnik, his colleague at the Ljubljana school of architecture, embraced the functionalist approach and was Plečnik's fiercest critic. He disparagingly called the building "a Baroque palace" and produced a counter proposal in 1934. By the early 1930s the new movements in art had become so established in Europe that the library building did indeed seem an anachronism.

The library was designed by Plečnik to replace the handsome Prince's Palace, which once stood on the site of the library and was destroyed in the earthquake of 1895, with a building that expressed the dignity of one of the city's national institutions.

Plečnik's design for the library owed much to the teachings of Wagner. The library stands on a trapezium-shaped site. Its four wings occupy the four sides of the site, and the resulting central courtyard is divided by a monumental staircase with a long dark stone colonnade on either side leading to the reading room at the top of the stairs. The first floor is bathed in light. The staircase to the reading room is dark and solid, a metaphorical representation of the notion that students should "rise

slowly from the darkness of ignorance towards the light of wisdom". For Plečnik, almost everything could be invested with religious symbolism, and light was for him divine illumination. Here he developed the theme of the processional route, the symbolic path leading from darkness into light.

Positioned transversally in relation to the entrance, the great reading room fills the entire width of one wings of the building and has a monumental height of 10 metres. It is divided vertically by balconies, which provide access to the open shelves above. The balconies are narrow, made from concrete and connected by two bridges running across the space. The rows of tables and chairs, designed specially for the reading room, are laid out symmetrically. The space between the bridges is filled with three chandeliers.

The overall handling of the facade is fairly traditional, with a heavy rusticated base carrying the lighter brickwork storeys above. With the library, Plečnik returned to Semper's idea of cladding. The combination of a smooth brick surface with grey stone inserts, some rough, some smooth, forms a very expressive facade, emphasised by a grid of bay windows, and is evidence of his fabric-like treatment of the facade.

The facade only partly relates to the activities inside the building. The building's composite nature – four blocks with a connecting staircase – is completely concealed from the outside and from the street it appears as a single, solid block.

Krizanke complex - Monastery of the Teutonic Knights

Plečnik was asked to transform the monastery of the Holy Cross, recently vacated by the Knights of the Teutonic Order, into a suitable venue for the Ljubljana Festival.

The dominant feature of the monastery was the Baroque church, with its elegant dome and small bell tower. To the right and left were the monastery courtyards, both surrounded by high walls. Inside the monastery the main courtyard was surrounded by three cloisters.

Plečnik worked on several alterations to the existing structure, which included opening up the solid masonry wall and reconstructing of the inner courtyard and cloisters.

Against the church wall, he built a simple portico. In order to make the collection of engraved stones visible from the street, he made five new windows in the eastern wall, and a large opening facing the square. In this way he preserved the solidity of the original monastery building, but at the same time opened up the complex, making it visible from the street, in keeping with its new public role.

In the large courtyard, Plečnik created another layer to the existing wall with a series of arches supporting a long balcony and columns supporting an open roof. The courtyard was embellished with a row of lamp posts, and the terrace with a pergola.

The forms used were all distinctive and sculptural, many of them part of Plečnik's new decorative and colourful repertoire. But the overall organization of the complex was clumsy, and the connections between the different parts difficult to understand. With its strangely shaped lamp posts, arcades, gateways and decorative plasterwork, the entire Krizanke complex soon became known as "Plečnik's Temple". In this project, Plečnik seemed unable to use his characteristic forms to create a coherent unity.

Hribar House, Max Fabiani

Fabiani designed the corner building for Ivan Hribar who, as Mayor of the city of Ljubljana, greatly contributed to its rebuilding and modernization after the 1895 earthquake.

The building has apartments in the upper storeys and retail units on the ground floor. Fabiani designed the facade on a square grid. The main elevation is characterised by three protruding tripartite windows, which give an undulating movement to the otherwise rigorous geometric grid. The grid extends to the side facade, where the surface is calmer. The rounded edges at the corners have a rusticated finish. The cornice is monumental in size and richly decorated. The building as a whole has a Secessionist character. Lion heads decorate the window lintels above the panorama windows. These motives taken from the sketches he made during a trip to Sicily had a symbolic meaning for Fabiani: he wanted to represent the Mediterranean spirit of Ljubljana.

Bamberg House, Max Fabiani

This building marks a departure from the Vienna Secession style as Fabiani show his vision of the relationship between modern architecture and Ljubljana's Baroque tradition.

The main facade does not face the Piazza but the adjacent street leading to the city centre. Fabiani tried to relate to the Baroque style of the surrounding neighbourhood by using a cornice, a typical motif of the baroque town houses. Evoking the draping of a the roof of a tent, the cornice rises at the centre of the main facade to the roof gable, where a discreet floral ornamentation emerges.

Here Fabiani chose to articulate the facade design with simple vertical lines of darker concrete aggregate which rise up from the ground floor and have the same finish. The high windows reinforce the impression of a vertically structured facade. The centre of the facade composition is emphasized by an oriel protruding over the entrance, crowned by a balcony on the top floor.

Fabiani's key message was that architecture must survive through the ages, and should not be influenced by fashionable trends. A new building should integrate with the local cultural tradition and merge with the existing, although modern technological innovations should by no means be rejected.

Cooperative Commercial Bank/ Vurnik House Ivan Vurnik

Ivan Vurnik's search of a Slovene "National Style" begun after World War I, when he moved back to his native country together with his wife. The style is best exemplified by the 1921 building of the Cooperative Business Bank. The building is considered the most beautiful of Ljubljana's building; its facade was inspired by the Vienna Secession movement and is decorated in the Slovene flag's "national colors".

The interior boasts a large reception hall with wall paintings and a glass ceiling constructed from small squares of blue glass, with a decorative strip made from coloured bottles. The staircase hall on the first and second floors is decorated with stained glass windows with geometric motifs.

The frescoes on the building's facade and interior wall paintings are the work of the architect's Viennese-born wife Helena, who contributed to her husband's

search for a distinctive Slovenian architecture. Her geometric ornaments in red, white and blue, the colours of the Slovenian tricolour, are mixed with elements of Slovenian iconography, such as stylized woodlands and cornfields, vines and women in Slovenian national costumes.

House of the Sokols, Gymnasium Ivan Vurnik

In the late 1920s Ivan Vurnik turned to a purely functionalist architecture and designed the headquarters of the Slovenian Sokol movement, known as Sokol Hall. By then he had rejected the search for a "National Style".

In 1919, Vurnik had established a department of architecture within the Technical Faculty of the University of Ljubljana. Upon his invitation, the great Slovene architect Jože Plečnik became a member of the founding faculty. However, a rivalry developed between the two. Vurnik thought it was Plečnik's influence in the conservative circles of local Slovenian policy-making that prevented him from realising his more functionalist projects.

Another reason for the antagonism between the two architects may have derived from their different political affiliations, as Plečnik was a conservative and fervent Roman Catholic, while Vurnik, although religious, embraced the Slovenian progressive national-liberal tradition.

Villa Marija Vera, Maks Strenar

The white villa with a round tower built for the actress Marija Vera at the foot of Tivoli is considered one of the most beautiful of Ljubljana's modernist villas. It is also one of the first functionalist villas in Slovenia: its architect, Maks Strenar, who had been one of Plečnik's students, was inspired by the work of the Viennese architect Adolf Loos.

Villa Perhavec Josip Costaperaria

The villa was built by Josip Costaperaria in 1932 and used the elements of modernist architecture: a flat roof, a corner window, a free facade and included columns. It is recognizable by the linear, striped decoration of its three facades.

Costaperaria had worked in Vienna at Max Fabiani's studio, who sent him to Trieste as project architect in the building of the Chamber of Commerce. After the Serbian war, he was unable to return to Trieste and settled in Ljubljana.

The Little Skyscraper, Herman Hus

The Little Skyscraper was designed in 1931 by Herman Hus, a student of Plečnik who had emancipated himself from the formal language of his teacher.

The seven-storey apartment tower with shops on the ground floor is best known for the treatment of its corners. The design features three differing wings along the streets from which numerous semi-circular balconies protrude. Inspired by the 1930s Modern style, the facade is curved in a number of places and enhanced by a horizontal line of decorations to the upper two storeys. The facade is adorned with the statue of a mother and child by France Kralj. The effect of an optical illusion makes the building appear taller than it is - hence its name.

At the time of construction it was considered a high-standard building: it was among the first in Ljubljana to feature an elevator, and had generously sized apartments.

Neboticnik / Skyscraper, Vladimir Šubic

The building was the first skyscraper to be built in Ljubljana and one of the city's most recognisable landmarks. Upon completion, it was one of the tallest buildings in Europe (70 metres). Some of the residents immediately pronounced it an aberration that would ruin the Baroque skyline of the city.

Vladimir Šubic accepted modernism and functional architecture and designed the Neboticnik following the classical principle of the tripartite division of tall buildings pioneered by Louis Sullivan.

Constructed in a remarkably short time, with the then revolutionary use of reinforced concrete, it is a thirteen-floor office and residential building with shops on the ground floor and first floor. Floors between the second and fifth floor are dedicated to offices, while apartments are located from the sixth to the ninth floor. On the top three floors there are a café, a bar, and an observation terrace. The top of the building, the thirteenth floor, is crowned by a glorie and a flagpole.

The entrance to the building leads to a magnificent vestibule lined with Karst marble. From here three lifts provide vertical movement through the building, while a monumental spiral staircase leads from the ground floor up to the tenth floor.

Technically innovative elements are used not only for the lifts, but also in the services. Heating is centralised, with automatic oil furnaces, and automatic pumps supply water above the sixth floor. The building was design following the strictest Japanese anti-seismic construction criteria. Thus, the Neboticnik rests on 16 supporting piles set at a depth of 18 metres in solid ground.

Villa Oblak, France Tomažič

France Tomažič was a student of Jože Plečnik and his first assistant. He followed his professor conscientiously and supervised his constructions in Slovenia during Plečnik's frequent visits to Prague. However, Tomažič gradually distanced himself from Plečnik and became more and more interested in functionalist architecture. In 1930 he left his professor and opened his own studio. He distinctly turned away from the principles of his teacher and designed several residential houses that represent the pinnacle of functionalist architecture in Slovenia.

The oblong building lies at the foot of a hill and faces the slope on its northern side. The house is modular, consisting of three differently shaped cubes. The first one was the entrance with a two storey vestibule marked by an arch. The second cube contained the living rooms and the third one the bedrooms.

The floor plan is arranged in three parallel sections: the northern one contains corridors and utility rooms, the central one the main rooms and the southern one terraces, arcades and a conservatory. The servants' quarters are on the ground floor, while the first floor is intended for the family.

The skeletal construction facilitated the opening up and connection of rooms in all directions. Additionally the premises were connected by a corridor that facilitated circular movement between different levels and extensions of the house.

It is interesting that the owners subsequently commissioned Plečnik to design the garden. The house endeavoured to establish contact with nature by means of large windows. A distinctive feature of Villa Oblak was the vestibule with the external staircase marked by a large concrete arch.

1 Plečnik House
Ljubljana, Karunova ulica 4
1921-1930
Jože Plečnik



1



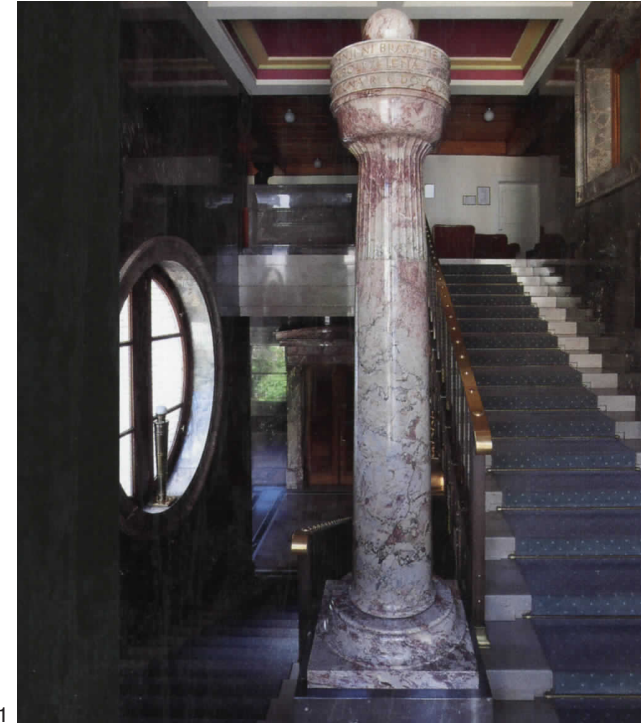
2

1
View from Garden
2
Patio
3
Staircase



3

2 Chamber of Trade, Industry and Commerce (today Constitutional Court Building)
Ljubljana, Beethovnova ulica 10
1925-1927
Jože Plečnik



1



2

1
Staircase
2
Addition viewed from courtyard
3
Session Hall

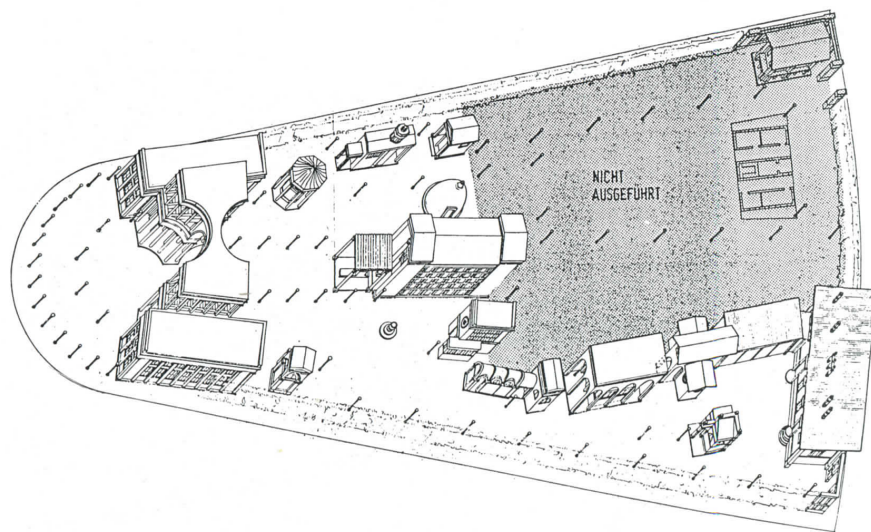


3

3 Zale Cemetery
Ljubljana, Med hmeljniki 2
1927
Jože Plečnik



1



2

- 1 Entrance arch
- 2 Plan
- 2 Detail



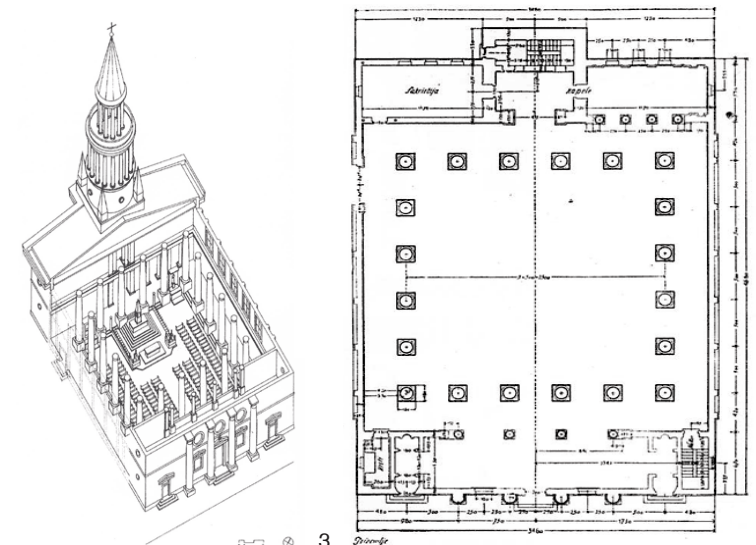
3

4 Church of St. Francis
Ljubljana, Černetova ulica 20
1927
Jože Plečnik



1

- 1 Front facade
- 2 Axonometry
- 3 Plan



2

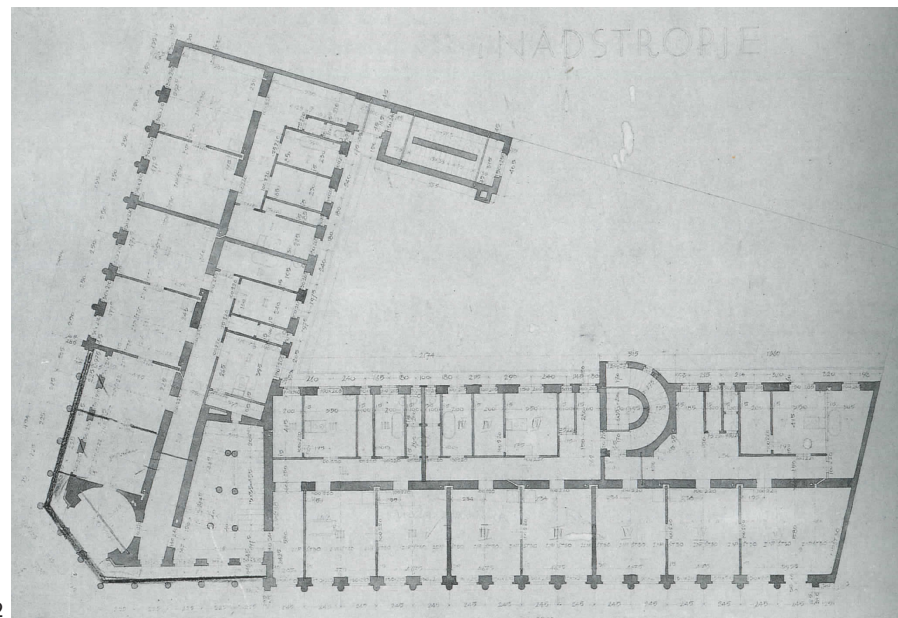
3

5 «Vzajemna» Insurance company building
Ljubljana, Miklosiceva street 19
1928-1930
Jože Plečnik



1

1
View from street
2
Plan



2

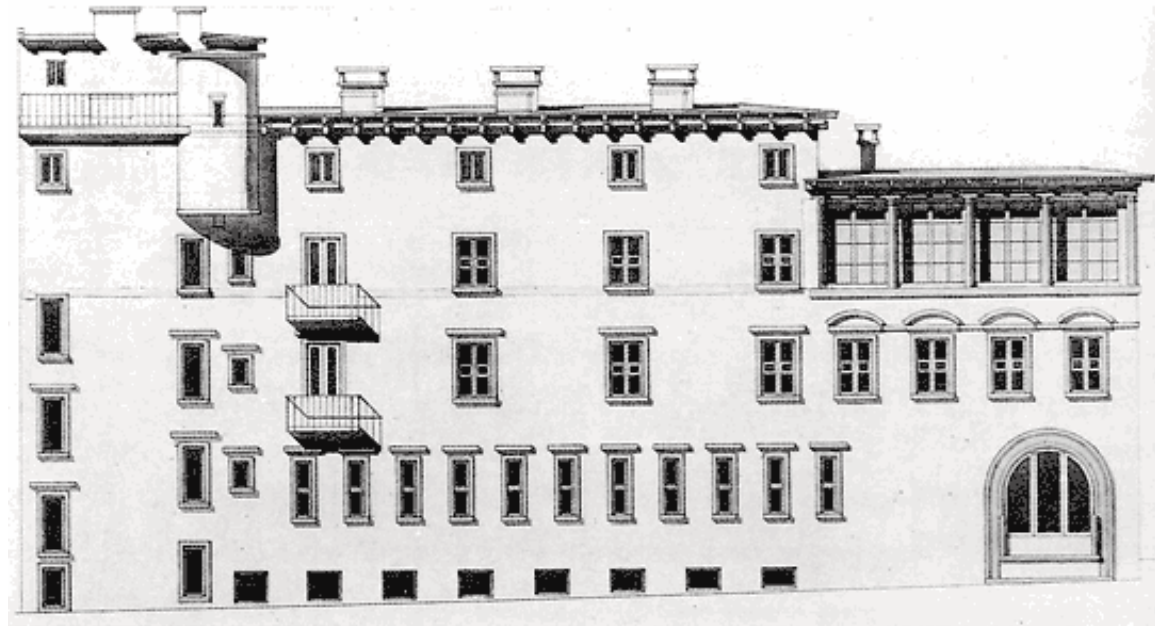
6 Triple Bridge
Ljubljana, Stritarjeva ulica
1929-1932
Jože Plečnik



1

1
Triple Bridge

7 Flat Iron Building
Ljubljana, Poljanska cesta 1
1932
Jože Plečnik



1



2



3



4

- 1
Elevation
- 2
View from the street
- 3
Staircase
- 4
Facade detail

8 Market
Ljubljana, Adamič-Lundrovo nabrežje 6
1939-1942
Jože Plečnik



1

1
Market Entrance
2
View from the river



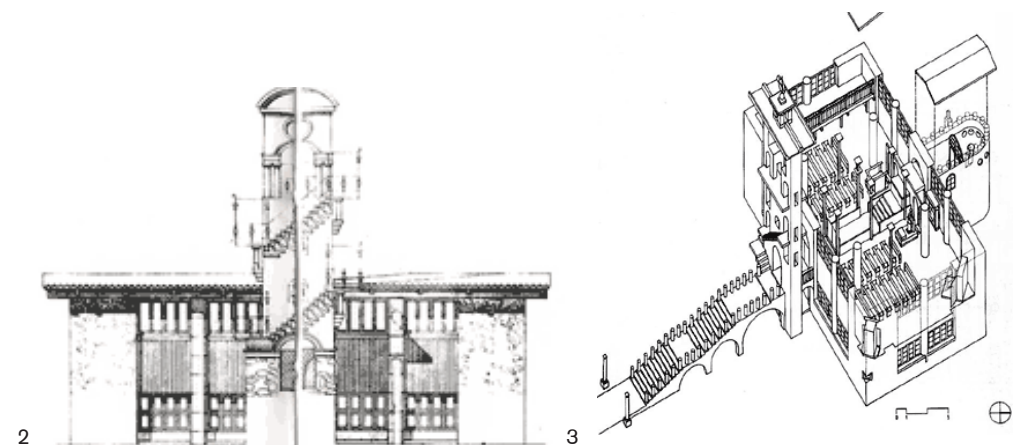
2

9 Church of St. Michael in the Marsh
Ljubljana, Crna vas 48
1937
Jože Plečnik



1

1
View from street
2
Section
3
Axonometry

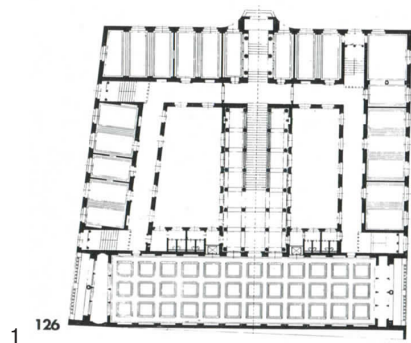


2

3

10 National and University Library
 Ljubljana, Turjaška ulica 1
 1930-1941
 Jože Plečnik

11 Krizanke complex - Monastery of the Tectonic Knights
 Ljubljana, Trg Francoske revolucije 2
 1952
 Jože Plečnik



1



3



2

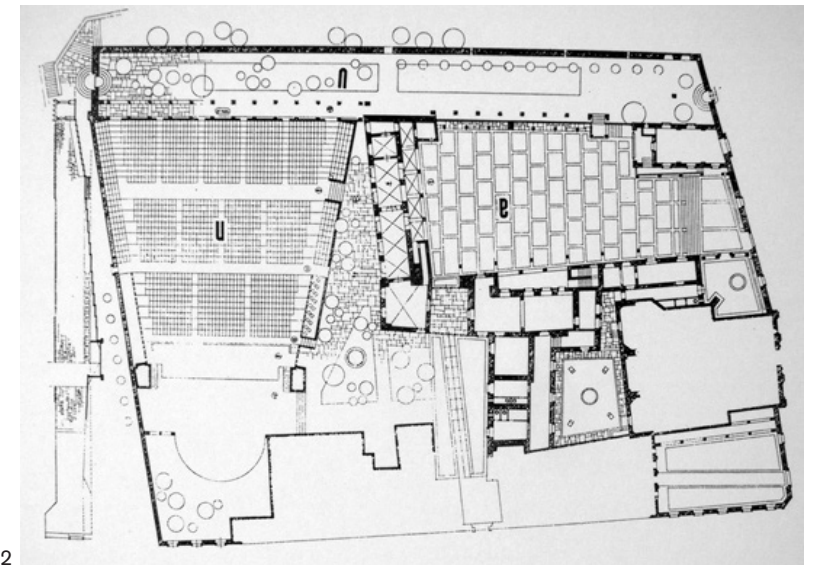


4

- 1 Plan
- 2 Reading Hall
- 3 Staircase
- 4 View from the street



1



2

- 1 Courtyard
- 2 Plan

12 Hribar House
Ljubljana, Tavcarjeva ulica 2
1903
Max Fabiani



1

1
View from street
2
Facade detail



2

13 Bamberg House
Ljubljana, Miklosiceva cesta 16
1937
Max Fabiani



1

1
View from street
2
Facade detail



2

14 Cooperative Commercial Bank/ Vurnik House
Ljubljana, Miklošičeva cesta 8
1921-1922
Ivan Vurnik



1
View from street

15 House of the Sokols, Gymnasium
Ljubljana, Tabor 13
1923-27
Ivan Vurnik



1

1
Gymnasium
2
Front Facade



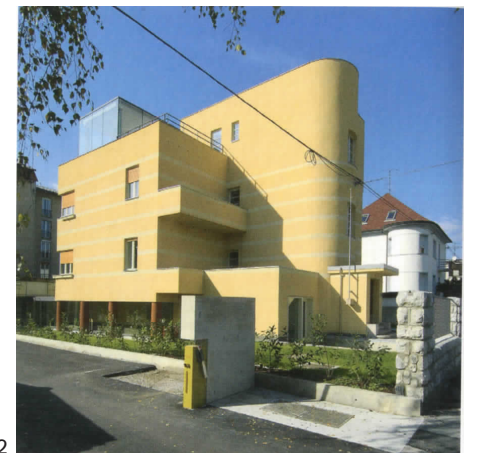
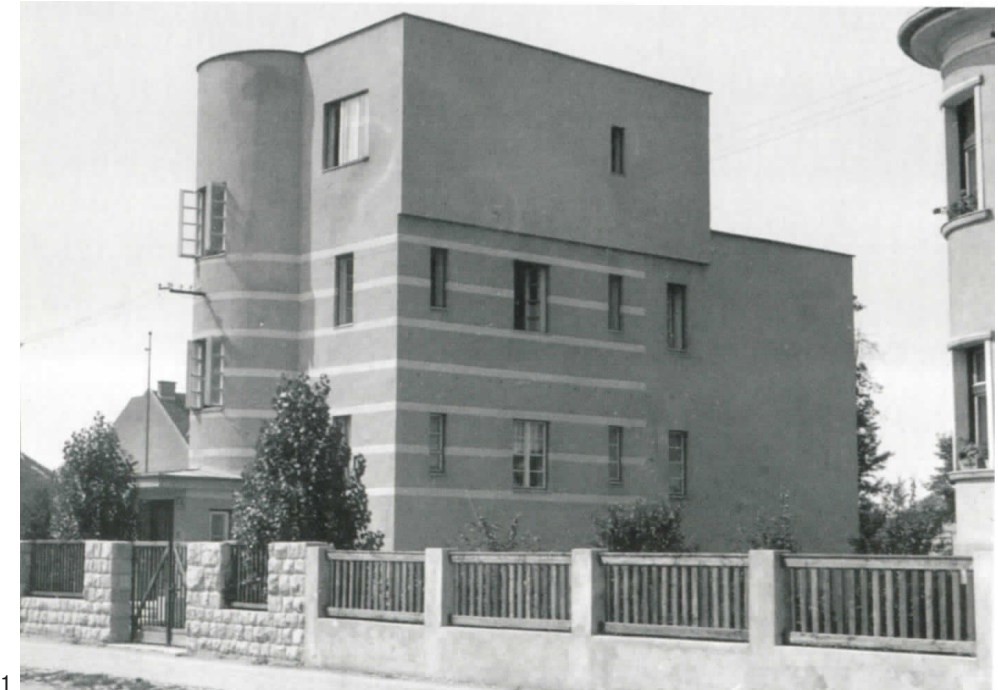
2

16 Villa Maria Vera
Ljubljana, 31 Cesta na Rožnik
1929
Maks Strenar



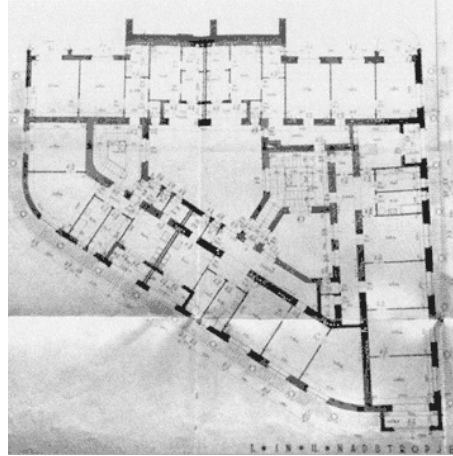
1
View from the garden
2
View from the garden
3
View from the garden

17 Villa Perhavec
Ljubljana, Oražnova ulica 3
1932
Josip Costaperaria



1
View from the street
2
View from the street

18 The Little Skyscraper
Ljubljana, Igriška ulica 3
1931-1932
Herman Hus



1
Plan



2
View from the street

19 Neboticnik / Skyscraper
Ljubljana, Crna vas 48
1930-1933
Vladimir Subic



1
Detail

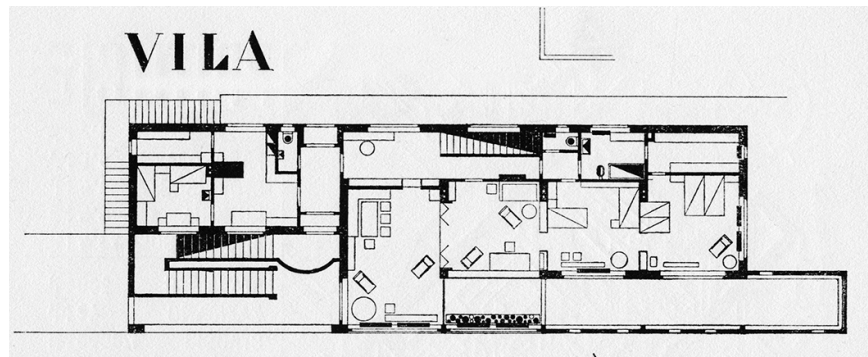


2
View of the tower

20 Villa Oblak
Ljubljana, Rakovniška ulica 5a
1931-1935
France Tomazic



1



1
View from the garden

2
Plan

2

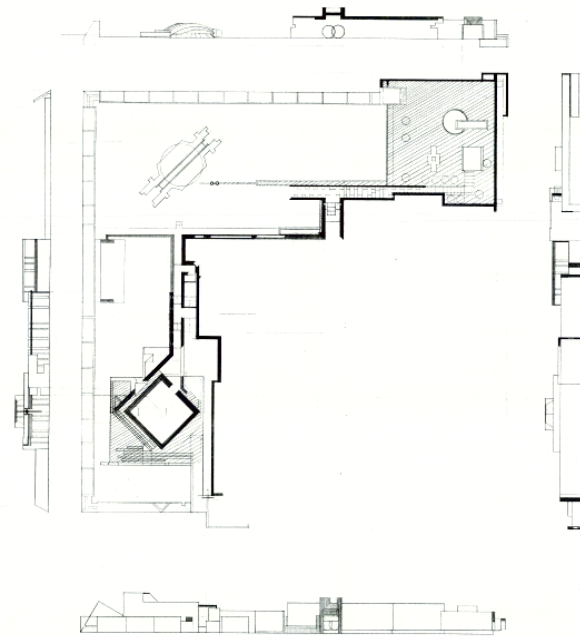
Brion Cemetery, Carlo Scarpa

In 1969, Carlo Scarpa was commissioned to design a memorial for the Brion family in the small cemetery of San Vito d'Altivole, near Treviso. Scarpa designed the access to the Brion memorial as a sort of "propylaea", a monumental gateway in ancient Greek architecture. The path leads to a pavilion in a shape of a box suspended over water.

The element of water, often used by Scarpa, is a means of distancing the structure from the reality of life. The pavilion is empty and offers a view to the outside only when one sits down - it demands that visitors to slow down.

At the centre of the monumental garden stands the burial place of the Brion family, the "aedicula", a shrine on a sort of "arcosolium" (an arched recess used as a burial place), with a slit in the roof that evokes the old tradition of removing some roof tiles from burial monuments, to allow the souls of the deceased to escape their mortal remains.

The lawn and vegetation surrounding transform the site into a beautiful garden that offers respite, a space of retreat and reflection.



References

- Plečnik: the complete works**
Peter Krečič, London : Academy Editions ; [Berlin] : Ernst & Sohn, 1993.
- Josef Plečnik 1872 - 1957 Architekt in Wien, Prag, Laibach**
Adolph Stiller, Salzburg: Anton Pustet, 2006
- Jože Plečnik, 1872-1957 architectura perennis**
Damjan Prelovšek, New Haven : Yale University Press, 1997.
- National and University Library Ljubljana Jože Plečnik**
Mel Gooding, London : Phaidon, 1997
- Slovenia: architecture - The masters & the scene**
Adolph Stiller, Vienna : Anton Pustet, 2008
- Max Fabiani : Wien, Ljubljana, Triest**
Andrej Hrausky, Klagenfurt : Hermagoras, 2015
- Umberto Nordio architettura a Trieste 1926-1943**
Gianni Contessi, Milano : F. Angeli, 1981.
- Semerani + Tamaro: la città e i progetti**
Giancarlo Rosa (ed.), Roma : Kappa, 1983.
- Carlo Scarpa e il Museo Revoltella**
Giovanni Ceiner, Maria Masau Dan (ed.), Trieste : Museo Revoltella, 2006.

Contacts

Professor

Jonathan Sergison
jonathan.sergison@usi.ch

Assistants

Maria Seline Brenni
mseline.aejmelaeus@usi.ch

Jeanne Wellinger
jeanne.wellinger@usi.ch

Studio

3rd floor
Palazzo Canavée

Office

Palazzo Canavée
Office C3.56
Largo Bernasconi 2
CH 6850 Mendrisio