



ZLATA DOBA LJUBLJANSKEGA MEŠČANSTVA NA STARIH RAZGLEDNICAH

THE GOLDEN AGE OF LJUBLJANA'S BOURGEOISIE ON OLD POSTCARDS

Inštitut IZRA

Kolofon

Zlata doba ljubljanskega meščanstva na starih razglednicah

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Colophon

The golden age of Ljubljana's bourgeoisie on old postcards

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Kazalo / Table of contents

Kazalo / Table of contents	3
Uvod / Introduction	4
Vzpon slovenskega meščanstva / Rise of the Slovene bourgeoisie	5
Gradbeni razvoj mesta / Urban development of Ljubljana	8
O razglednicah / About the postcards	13
Zmajski most / Dragon bridge.....	15
Vodnikov trg in tržnica / Vodnik's square and the market.....	17
Stolnica sv. Nikolaja / Saint Nicholas's cathedral	19
Prešernov trg / Prešeren's square	21
Tromostovje / Triple bridge.....	23
Kresija in Filipov dvorec / Kresija and Filip's mansion.....	25
Rotovž / Town hall	27
Ljubljanski grad / Ljubljana castle	29
Mestni trg / Town square.....	31
Čevljarski most / Cobblers' bridge.....	33
Stari trg / Old square.....	35
Šentjakobska cerkev in Levstikov trg / Church of St. James and Levstik square	37
Trnovo	39
Križanke.....	41
Vegova ulica / Vegova street	43
Deželni dvorec in Univerza / Provincial mansion and university	45
Kongresni trg in park Zvezda / Congress square and the Star park	47
Kazina / Casino building.....	49
Predsedniška palača / Presidential palace	51
Promenada / Promenade.....	53
Deželno gledališče / Provincial theatre	55
Tivolski grad / Tivoli castle.....	57
Sodišče s parkom / Courthouse with the park	59
Kavarna Evropa / Cafe Europe.....	61
Šempetrska cerkev / St. Peter's parish church	63

Uvod

Spletna publikacija Zlata doba ljubljanskega meščanstva na starih razglednicah, kot že nakazuje naslov, skozi razglednice prve polovice 20. stoletja predstavlja nekaj najbolj eminentnih znamenitosti Ljubljane tistega časa. Slikovno gradivo črpa iz bogate zbirke razglednic mesta, ki jih je doma in na tujem zbirala Ljubljančanka ter velika ljubiteljica zgodovine Milena Žnideršič. Celotno zbirko si je moč ogledati na spletni strani zgodovinanadlani.si, kjer smo jo objavili v sodelovanju s Slovansko knjižnico, s to publikacijo pa sedaj želimo še bolj poglobljeno predstaviti nekaj največjih znamenitosti. Na eni strani publikacija nagovarja vse tiste, zlasti pa mlade, ki za podatki najraje posegajo na spletu, na drugi strani pa vabi turiste, domače in tuje, jih vodi po mestu in jim ostaja za spomin.

Pričujoča publikacija je prva, ki jo je izdal IZRA, Inštitut za zgodovinske raziskave. Z njo želimo njeni ustanovitelji nadgraditi naše večletno delo, ki ga opravljamo predvsem iz ljubezni do zgodovine in občutka odgovornosti do družbe. Mestni občini Ljubljana gre velika zahvala za sofinanciranje izdaje, prav tako pa donatorjema Antiq Palace Turizmu in Kurikulumu, ki sta izkazala velik posluš za zgodovino in dediščino.

Introduction

Online publication »Golden age of Ljubljana's bourgeoisie on old postcards« presents some of the most eminent landmarks of Ljubljana through postcards from the first half of the 20th century. The pictorial material is drawn from a rich collection of city postcards, which a passionate lover of history Milena Žnideršič was collecting at home and abroad. The whole collection is already available for years on the website zgodovinanadlani.si, which we published in cooperation with the Slavic library from Ljubljana. With this publication though, we wish to present some of the city's most important landmarks in greater detail. On one hand, the publication addresses all those, especially the younger generations, who usually turn to the internet for information. On the other hand, it attracts tourists, both domestic and foreign ones, guides them around the city, and stays as a long-lasting memory.

The current publication is an inaugural one, published by IZRA, Institute of Historical Research. With it, the founders of the Institute, wish to upgrade our perennial work, which we are doing above else because of our love for history and as well because of a sense of responsibility towards society. We thank the Municipality of Ljubljana for co-financing the project. Special gratitude goes as well to donors Antiq Palace Turizem and Kurikulum, which showed great appreciation for history and heritage.

Vzpon slovenskega meščanstva

Meščanstvo je v zgodovini predstavljalo privilegiran družbeno-socialni sloj mestnega prebivalstva. Označujejo ga določene poklicne dejavnosti, premoženjska sestava, miselnost in način življenja. Po tem se je ločevalo od plemstva, revnejših mestnih prebivalcev in kmetov. Ob prehodu iz srednjega v novi vek so se začele rahljati meje med družbenimi skupinami, zato se je bogato meščanstvo skušalo izenačevati s plemstvom. Meščanstvu je dala pečat francoska revolucija (1789), ki je pomenila zmago meščanske mentalitete in liberalizma, njihov način življenja pa je začel odločati pri širšem oblikovanju kulturnih vzorcev in standardov. V grobem so sloj sestavljali bankirji, veletrgovci, industrijski podjetniki, tehniki in inženirji, advokati, zdravniki, profesorji, učitelji, vodilni nameščenci in uradniki.

Ko govorimo o slovenskem meščanstvu, je ta kot nacionalno zaveden del družbe začel nastajati šele v 19. stoletju. Slovenci so bili namreč "razdeljeni" po starih srednjeveških deželah, zato so v odnosu do drugih narodov v državi začeli razvijati novo moderno narodno-jezikovno zavest in gojiti politične ambicije po združitvi slovensko govorečih prebivalcev v enoten upravni okvir, pravni enakopravnosti na vseh nivojih in svojem šolstvu vse do univerze. Kultura je na tem mestu predstavljala

Rise of the Slovene bourgeoisie

Thorough history bourgeoisie represented a privileged social class of people who lived in the cities. We are associating it with several business enterprises, property structures, and unique ways of living and thinking. It was different from aristocracy, lower classes of people from urban areas, and peasantry. In the transition period from the Middle Ages to the Early Modern era, boundaries between social groups started to loosen up and crumble, so the rich bourgeoisie tried to get on equal footing with the aristocracy and nobility. The French revolution of 1789 was a victory for the bourgeoisie, their mentality, and liberalism. Its way of living and thinking started to assert itself in decision-making and the wider formation of cultural patterns and standards. In short, the social classes constituted bankers, wholesalers, industrialist businessmen, engineers, lawyers, technicians, physicians, professors, teachers, leading employees, and officials.

When we focus on the Slovene bourgeoisie, with its sense of national awareness it only came into existence in the 19th century. Slovenes were "divided" between old medieval regions and in contrast with other nations in the Habsburg state they started to develop new modern national-language-based national awareness and develop political ambitions in uniting all Slovene-speaking population into a single

pomemben segment. Za slovenski narodni vzpon je bilo tako 19. stoletje prelomno. V manj kot pol stoletja je od kulturnega projekta Žige Zoisa prišlo do prve politične ideje Zedinjene Slovenije (1848), posebne enote upravno zaokroženega narodnega telesa pod habsburškim žezlom. Vzporedno se je ob uradovalni nemščini v uradih, šolstvu in kulturnem življenju začel uveljavljati slovenski jezik.

Slovensko meščanstvo se je predvsem v zadnjih desetletjih 19. stoletja gospodarsko in politično krepilo ter po zgledu Dunaja in Prage začelo preoblikovati Ljubljano v moderno prestolnico. Ta je mestne pravice dobila že leta 1243 in bila stoletja največje mesto dežele Kranjske, njeno cerkveno, upravno, politično, kulturno in gospodarsko središče. Med letoma 1809–1813 je postala glavno mesto državne tvorbe (Ilirske province), leta 1821 s kongresom Svete alianse za kratek čas tudi središče evropske politične elite. Do konca 19. stoletja se je nato spremenila v slovenski politični in kulturni center, kjer so bili sedeži najpomembnejših društev, kulturnih ustanov, časopisov, prvih političnih strank in strokovnih združenj. Temu je sledila tudi z razvojem svoje podobe, pri čemer je vzpenjajoče se meščanstvo postalo usmerjevalec mestnega in arhitekturnega razvoja, ki je s svojimi življenjskimi navadami, gospodarsko iniciativo, intelektualno močjo, kulturnimi modeli in mentaliteto odločilno sooblikovalo razvoj stavbnih ter stanovanjskih projektov.

Ljubljana se je iz deželne prestolnice spreminjala v slovenski narodni center tudi s pomočjo arhitekture, urbanizma in komunalne infrastrukture (elektrifikacija, plinovod, vodovod, kanalizacija). Še prav poseben zagon je sledil v času županovanja

administrational frame, legal equality on all levels in their educational system to university at the later stage. Culture was an important part of this national self-awareness. For Slovene national ascent, the 19th century was of paramount importance. In less than half a century from the modest cultural project of Žiga Zois, Slovenes came to its first political platform "United Slovenia" (1848), a special administrative unit in which all Slovenes were to live together, under the Habsburg crown. At the same time together with the German language, Slovene started to appear in state and educational institutions and cultural life as well.

In the last few decades of the 19th century Slovene bourgeoisie started to grow stronger economically and politically and was looking up to Vienna and Prague in transforming Ljubljana into a modern capital. Ljubljana got the city rights back in the year 1243 and was for centuries the biggest city in the land of Carniola, its religious, administrative, political, cultural, and economic centre. Between 1809 and 1813 it became the capital of the French autonomous region Illyrian provinces and during the Congress of Holy Alliance (Congress of Ljubljana) in 1821 for a brief period, it became a capital of the European political elite. Until the end of the 19th century, it transformed itself into a Slovenian political and cultural centre, where the seats of most important societies, cultural institutions, newspapers, the first political parties, and associations of people from several different professions were located. At the same time the city's look started to change, whereby the rising bourgeoisie with its life habits, economical initiative, intellectual power, cultural models, and mentality became one of the guides of urban and architectonic development and decisively co-shaped evolution of building and housing projects.

Ivana Hribarja v letih 1896–1910, ko je potekala obnova mesta po velikem potresu leta 1895. Ta je mesto močno prizadel, za njegovo obnovo pa se je angažirala celotna takratna monarhija. Nova arhitektura, ki so jo prinašali na Dunaju izšolani slovenski arhitekti (Ciril Metod Koch, Maks Fabiani, Ivan Jager itd.), je bila v veliki meri tudi odraz slovenskih nacionalnih stremeljenj.

Po razpadu avstro-ogrske monarhije leta 1918 je Ljubljana še formalno postala kulturno in upravno središče Slovencev. Z novo jugoslovansko državo so bile izpolnjene dolgoletne težnje slovenske narodne emancipacije po samostojni državi, kar je dajalo zanos pri pospešeni modernizaciji Ljubljane. Mesto se je širilo tako po površini kot po številu prebivalcev. Postalo je eno izmed petih največjih mest v Jugoslaviji, število prebivalstva pa je z dobrih 36.000 na prelomu stoletja naraslo na več kot 100.000 tik pred 2. svetovno vojno. Na rast je vplivala predvsem upravna in politična funkcija mesta, povečanje obrti in trgovine ter živahne kulturne dejavnosti, medtem ko je industrijsko ostajalo slabše razvito. Svoj vrh je v tridesetih letih 20. stoletja doseglo tudi slovensko meščanstvo. Obdobje pa je sicer ob številnih pozitivnih dosežkih, prineslo tudi nekaj manj dobrih, med katerimi je bila družbena diferenciacija v socialnem oziru in ostra delitev med različnimi družbeno-političnimi nazori.

Ljubljana was also changing from a provincial capital into a Slovene national centre with the help of architecture, urbanism, and communal infrastructure (electrification, gas pipelines, sewer systems, and waterworks). During the mayorship of Ivan Hribar (1896-1910), after Ljubljana's Easter earthquake in 1895 several projects were implemented. Earthquake hit the city badly, but the whole (Habsburg) monarchy stood behind its reconstruction. Slovene architects who studied in Vienna (Ciril Metod Koch, Maks Fabiani, Ivan Jager, etc.) brought new architecture to the city, which was in many ways a reflection of Slovenian national aspirations.

After the collapse of Austria-Hungary in the year 1918 Ljubljana also formally became the cultural and administrative capital of Slovenes. With the newly founded Yugoslav state, Slovene national aspirations of an independent state were fulfilled, which gave an additional surge in the city's modernization. The city started expanding by land area as well as by the number of inhabitants. It became one of the five biggest Yugoslav cities. At the turn of the century, it had 36.000 inhabitants and it reached the number 100.000 just before the Second World War. The administration and political function of the city, increased number of handicraft businesses and trade, and as well as rich cultural life influenced its growth, while the city was not that industrially developed. Slovene bourgeoisie reached its high point in the thirties of the 20th century. Many positive achievements from that period, brought also some less positive ones, one of them being social differentiation and a sharp division between different social-political worldwide views.

Gradbeni razvoj mesta

Kljub temu, da je bila Ljubljana že od 13. stoletja deželna prestolnica in deželnoknežje mesto, kjer so od 15. stoletja stalno zasedali deželni stanovi in bili nastanjeni deželnoknežji organi (deželni glavar in vicedom kot namestnika deželnega kneza), je bila v upravnem in sodnem oziru dolgo prostorsko omejena, saj je upravljala le ožje območje – mestno pomirje. Poleg meščanskih hiš v mestu in njihovih zemljišč izven obzidja (t. i. patidenčne hiše) so venec okoli Stare Ljubljane (Mestni, Stari in Novi trg) tvorila predmestja in vaška jedra, ki so šele v 20. stoletju postala upravno, urbanistično in poistovetno integralni del mesta, čeprav so se ponekod kmečki in urbani elementi mešali več stoletij. Stara ljubljanska predmestja so bila Šempeter/Šentpeter, Poljane, Gradišče in Kapucinsko predmestje, Karlovško predmestje in Trnovo. Med urbanizirane ljubljanske vasi štejemo Vodmat, Spodnjo in Zgornjo Šiško, Vič in Glince, Moste, Selo in Fužine, Štepanjo vas, Koseze in Dravljje ter barjanske vasi. Med naselbinske komplekse obdobja vzpona industrializacije pa spadajo Bežigrad, Kodeljevo, Rožna dolina in delavske kolonije. Med njimi zagotovo izstopa najstarejše srednjeveško predmestje Krakovo, ki je vse do danes ohranilo trdoživo arhitekturno-urbanistični videz pritličnih hiš z vrtovi.

Prvi prelomni poseg mesta v predmestja je bilo rušenje srednjeveškega obzidja konec 18. stoletja in nastanek novih trgov (Trg francoske revolucije, Kongresni, Prešernov in Krekov trg). Drugo razvojno etapo je spodbudil prihod železnice leta 1848 in prvi skromni začetki industrializacije, tretjo pa popotresna obnova v letih 1895–1914.

Urban development of Ljubljana

Despite being Carniola's capital since the 13th century and Provincial Duke's town, where since the 15th century nobility was holding regular state sessions and where Provincial authorities were located (Provincial Duke and his subordinates), Ljubljana was in administrative and judicial aspect quite spatially limited. It encompassed only a minor area – the city and its suburbs. Besides the bourgeois houses in the city and its estates outside the City Walls (nursing homes), the town's core around Old Ljubljana (Town, Old and New square) was formed with suburbs and neighbouring villages. They only in the 20th century became administratively, urbanistically, and with the sense of city identification an integral part of Ljubljana. Although in some cases urban and rural elements were overlapping each other for centuries. Old Ljubljana's suburbs were Šempeter/Šentpeter (Saint Peter), Poljane, Gradišče and Kapucinsko predmestje (Capuchin's suburb), Karlovško predmestje (a suburb near Karlovac bridge) and Trnovo. Among the urbanised villages around Ljubljana, we can count Vodmat, Lower and Upper Šiška, Vič and Glince, Moste, Selo and Fužine, Štepanja vas (village), Koseze, Dravljje and villages near the Barje marshes. Among residential complexes from the period of Industrialization, we count Bežigrad, Kodeljevo, Rožna dolina, and several workers' colonies. Among them especially Krakovo stands out, old Ljubljana's medieval suburbs, which even till today preserved its architectural-urban appearance of ground-floor houses with gardens.

Parcelacija zemljišč in urbanistična ureditev Stare Ljubljane dokazuje, da gradbena rast ni bila prepuščena posamezniku in špekulaciji, temveč so parcelacijo stavbišč in gradnjo hiš predpisovali državna (deželna) oblast in mestni svet, ki sta dejansko usmerjala gradbeni razvoj mesta. V drugi polovici 19. stoletja se je mesto iz starega srednjeveškega jedra hitro širilo ob glavnih prometnih poteh navzven, z novo železniško povezavo pa so nastali tudi novi mestni predeli proti zahodu in severu od mestnega središča. Nad današnjo Streliško ulico je Viljem Cloetta, švicarski konzul v Trstu, zgradil leta 1862 prvo vilo v Ljubljani. Za gradbeni razmah Ljubljane je bila pomembna izgradnja gorenjske železnice leta 1870 in ustanovitev tobačne tovarne, ki je dobila ogromne tovarniške prostore ob Tržaški cesti leta 1873.

Ljubljana je bila zaradi slovensko-nemškega nasprotja prizorišče tekmovanja tudi na arhitekturnem in urbanističnem področju. Deželna in občinska oblast, ki je bila v rokah slovenskih politikov, je naročala arhitekturne projekte pri slovenskih arhitektih in v duhu panslavizma pri drugih slovanskih (češki, hrvaški) projektantih. Na drugi strani se je nemški kapital večinoma skoncentriral v delniški Kranjski stavbinski družbi in Kranjski hranilnici kot investitorju. Medtem ko so se slednji pri gradnji ozirali predvsem v historične stile (neogotika, neorenesansa), pa se je slovensko čuteče meščanstvo v takrat sodobno secesijo in skušalo ustvariti celo slovenski narodni slog (arhitekt Ivan Vurnik). Tako lahko sledimo dvema arhitekturnima podobama Ljubljane v času do prve svetovne vojne. Za nemški del je veljal mestni predel med današnjo Slovensko in Prešernovo cesto, za slovenski pa del proti kolodvoru (Miklošičeva ulica).

The first groundbreaking intervention into the city's suburbs was the destruction of the Medieval City Walls in the late 18th Century and the formation of new squares (today known as Krek's, Congress, Prešeren's, and French Revolution squares). The second stage of evolution started with the arrival of the train in 1849 and the first modest beginnings of industrialization. As the third stage, we can consider the reconstruction of the city after the Easter earthquake (1895-1914). Land parceling and urban planning proves that the urbanistic growth of the town was not left either to individuals or speculations. Construction of buildings and houses was regulated by the land of Carniola and the city's administration, which shaped the development of the town. In the second part of the 19th century, the city started to grow quite quickly from its old medieval core along the main transport routes. With the new railway connection (1849) new parts of the city were created, west and north of the town's core. Willem Cloetta, the Swiss consul from Trieste, built the first Villa in Ljubljana in 1862 above Streliška (Shooter's) street. For further construction boom, we can thank the newly established Upper Carniola rail line (1870) and the construction of the Tobacco factory, which received huge premises near the Trieste (Tržaška) Road in 1873.

Because of its Germanic-Slavic (German-Slovene) conflicts in the town, Ljubljana also became a site of competition in architectural and urbanist areas. Carniola's and municipal administration were in the hands of Slovene politicians and were ordering architectural projects at Slovenian architects and also in the spirit of Pan-Slavism with other Slavic (Czech, Croat) architectural bureaus. On the other hand, the German capital was concentrated in Carniola's construction company and Carniola Savings Bank, which was the main investor. While the latter looked upon the historical architectural styles (Neorenesance, Gothic Revival architecture) for their construction projects, the Slovene

Gradbena dejavnost v tem obdobju je večinoma obsegala nadzidavanje in prezidavanje že obstoječih poslopij, nekaj pa je bil tudi novih stavb in večjih projektov: realka na Vegovi ulici (1871), šola na Grabnu (1875), upravno poslopje Kranjske hranilnice na današnji Tomšičevi ulici (1879), Deželni muzej (1883), pehotna vojašnica na Taboru (1886) in otroška bolnišnica na Streliški ulici (1887). Leta 1886 so ustanovili Društvo za gradnjo delavskih stanovanj, ki je v naslednjih letih kupilo zemljišče za Bežigradom in na današnji Hranilniški ulici sezidalo pet enonadstropnih večstanovanjskih hiš za 91 družin. Po potresu leta 1895 so podobne delavske kolonije s hišami zrastle še na Koleciji, v Zeleni jami in Rožni dolini. Do 20. stoletja so bile zgrajene še številne javne zgradbe, na primer koncertna dvorana na Kongresnem trgu, novo deželno gledališče, hiralnica na Vidovdanski cesti, Marijanišče na Poljanski cesti, Rokodelski dom na Komenskega cesti in nov trakt uršulinskega samostana.

Prvi stavbni red za urejanje gradbene problematike je Ljubljana dobila šele leta 1847, leta 1875 pa je bil izdan stavbni red tudi za celotno Kranjsko. Mestna infrastruktura se je počasi modernizirala in približevala zahodnoevropskim standardom. Leta 1861 je bila zgrajena plinarna, leta 1890 prvi vodovod, leta 1897 elektrarna, leto kasneje sistem kanalizacije in prve tramvajske proge leta 1901. Odločilno prelomnico v urbanističnem načrtovanju in izgradnji mesta je pomenil že omenjeni velikonočni potres, ki je spodbudil tudi ljubljansko mestno oblast k temeljitejšem urbanističnem pristopu in urejanju novega mestnega središča. Nove urbanistične zasnove in regulacijske načrte so prispevali mestni arhitekt Anton Wolf, dunajski urbanist Camillo Sitte in dr. Maks Fabiani.

bourgeoise population was closer to the at that time modern Secession style (Art Nouveau) and even tried to develop a special Slovene national architectural style (architect Ivan Vurnik). So, until the beginning of the First World War, we can follow two different architectural visions of Ljubljana simultaneously. The German-speaking part was considered the one between today's Slovenian and Prešeren's roads, and the Slovene one was heading from the old core towards the main Railway station (Miklošič's road).

Construction activity in that period was primarily focused on enlarging and renovating already existing buildings, but there were also a few newly built projects. The most impressive ones were the Gymnasium (School) on Vegova street (1871), the school on Graben Street (1875), the administrative building of Carniola Savings bank on today's Tomšičeva street (1879), the Carniola region museum (1883), Infantry Barracks in Tabor district (1886) and children's hospital on Streliška (Shooter's) street. In 1886 Society for construction of worker's housing was founded. Soon after it bought land in Bežigrad district on today's Hranilniška (Savings) street and built five single-floor multi-apartment buildings for 91 families. After the earthquake of 1895 similar worker colonies with houses were built in Kolecija, Zelena jama (Green cave), and Rožna dolina (Flower's valley) districts. Until the beginning of the 20th century several other public buildings were constructed, for example, a Concert Hall on Congress square, the new Theater of Carniola region, a nursing house on Vidovdan's (St. Vitus's) street, Marijanišče on Poljanska road, Handicrafts House on Komenskega road and new part of Ursuline monastery was built.

Ljubljana got its first building code for regulation of construction issues only in the year 1847. In 1875 similar code was issued for the whole

V obdobju med obema svetovnjima vojnama (1918–1941) je Ljubljana prerasla meje, ki jih je zajemal stari regulacijski načrt. Začela je dobivati značilno obliko mesta, v katerem se je intenzivno gradilo ob glavnih vpadnicah in so se izgubljale jasno definirane meje mesta v hierarhični strukturi, ki se je odražala tako v socialni, ekonomski kot v fizični podobi. Medtem ko je bil razvoj Ljubljane v središču mesta organiziran in oblikovan, je bil razvoj v predmestjih stihijski in neorganiziran. Zaradi izredno hitrega razvoja mesta severno od železniške postaje (Bežigrad) se je že v dvajsetih letih pojavila potreba po izdelavi novega regulacijskega načrta za celotno mesto Ljubljane. Arhitekt Plečnik je leta 1929 izdelal regulacijski načrt Velike Ljubljane, ki je mesto zasnoval koncentrično in predvidel njegovo širitev iz starega historičnega jedra radialno navzven. Zaradi intenzivne gradbene dejavnosti so leta 1935 nekatere ljubljanske okoliške vasi uradno priključili mestu v enotno upravno območje takratne Mestne občine Ljubljanske.

Z vesplošnim razvojem Ljubljane v medvojnem obdobju se je z večanjem mestne površine širilo tudi njegovo središče, ki je že v dvajsetih letih 20. stoletja zaobjelo območje današnje Slovenske ceste in bilo gradbeno najbolj živahno. Tam so zgradili nekaj stavb, ki so presegle višino gradnje, do tedaj značilne za Ljubljano. Ljubljanski »downtown« je začel izstopati iz značilnega vertikalnega gabarita stare Ljubljane z novimi štiri- in petnadstropnimi stavbami. Mestno središče je spreminjalo svojo arhitekturno in morfološko podobo, ki se je odražala v vse bolj strnjeni pozidavi in višini zgradb, urejanju ulic, parkov in postavljanju spomenikov, za kar je najbolj poskrbel Plečnik. V mestnem središču so se koncentrirale najrazličnejše aktivnosti mestnega, regionalnega in nacionalnega nivoja. Gradile so se

Carniola region. The city's infrastructure was slowly modernising and was getting closer to Western-European standards. In 1861 city got its Gas plant, in 1890 water supply system, in 1898 electrical power plant, and sewer system a year later and the first electrical tram lines started functioning in 1901. A decisive breakthrough in urban planning and city building was already mentioned Easter earthquake, which encouraged the city authorities to create a thorough urbanistic approach to developing the new city centre. Local architect Anton Wolf, Vienna urbanist Camillo Sitte and dr. Maks Fabiani contributed to the new regulation plans and urban development of the city.

In the period between two world wars (1918-1941) Ljubljana stretched above the boundaries set by the old regulation plan. It started getting a unique shape in the town, in which intensive building projects started appearing on the town's main avenues. Clearly defined boundaries of the city in a hierarchic structure, which reflected itself in social, economic, and physical shape started to disappear. At the same time development of Ljubljana in the centre of the town was organised and planned, while the development of the city's suburbs was exactly the opposite. Because of the extremely quick development of the Bežigrad district (North of the Railway station), already in the twenties of the previous century a need arose for a modern regulation plan for the whole town. In 1929 architect Plečnik created a regulation plan for the so-called "Big Ljubljana". He designed the city concentrically and envisaged its expansion from the old historical core radially outwards. Because of the intensive building projects in 1935 several of Ljubljana's suburban villages were officially annexed to the town into a united area of at that time Municipality of Ljubljana.

With the overall development of Ljubljana in the interwar period also the city's land area and centre started growing. Already in the twenties

nove upravne, kulturne, šolske in poslovne stavbe. Tu se je koncentriral bančni in gospodarski kapital, s katerim so bile zgrajene palače in razne poslovne stavbe. Prav v tridesetih letih je mestno središče dobilo tudi nov vrh v stavbi Nebotičnika (Vladimir Šubic, 1933), ki je simboliziral novo preobrazbo mesta. Poleg njega so zrasle številne, še danes pomembne in ikonične stavbe: Slavija (Ivo Medved, 1938), palača Bata (Franjo Lušičič, 1939), hotel Slon (Stanko Rohrman, 1937), Zadrúžna gospodarska banka (Ivan Vurnik, 1921), Sokolski dom na Taboru (Ivan Vurnik, 1926), Dukičevi bloki (Jože Sivec, 1935) in Rdeča hiša na Poljanski cesti (Vladimir Mušič, 1929). Nadaljnji razvoj je presekala vojna, po njej pa je drugačno arhitekturno in urbanistično pot narekoval nov družbeno-politični sistem s socialistično oblastjo na čelu.

of the 20th century, it encompassed the area of today's Slovenian road, where construction was the most intense. There several projects were finished and the sizes of new achievements were uncharacteristically high for buildings built in Ljubljana before that period. "Ljubljana's downtown" began to stand out from its characteristic vertical size of the old town with its new four or five-floor buildings. The city's core was changing its architectural image and morphology, which was reflected in increasingly compact buildings and their sizes, the arrangement of streets and parks, and new monuments. For all this architect Plečnik is the most responsible. In the city centre, several different activities from the regional to the national level were concentrated. New administrative, cultural, educational, and business buildings were constructed. Bank and business capital were concentrated there with which new palaces and other office buildings were built. In the thirties, the 20th century city centre reached the pinnacle of its development with the building of the Skyscraper (Nebotičnik, architect Vladimir Šubic, the year 1933), which symbolised the transformation of the city. Besides it several iconic buildings emerged, important even today. Most important ones are - Slavija (Ivo Medved, 1938), Palace Bata (Franjo Lušičič, 1939), Hotel Elephant (hotel Slon, Stanko Rohrman, 1937), Cooperative Business Bank Building (Zadrúžna gospodarska banka, Ivan Vurnik, 1921), House of the Falcon society in Tabor district (Sokolski dom, Ivan Vurnik, 1926), Dukič's houses (Dukičevi bloki, Jože Sivec, 1935) and Red House on Poljanska road (Rdeča hiša, Vladimir Mušič, 1929). Further development was cut short by the Second World War and after it, a completely new vision of architectural and urbanist development arrived with the new social-economical-political system in the socialist period.

O razglednicah

Prelom iz 19. v 20. stoletje velja za čas razcveta razglednic. Predhodnice razglednic so bile voščilnice, ki so jih sprva izročali osebno, kasneje pa pošiljali po pošti. Prve ročno narejene in umetelno okrašene so nastale že v začetku 19. stoletja, prave razglednice pa so se v Evropi pojavile v sedemdesetih letih. Oktobra 1869 je namreč avstro-ogrška poštna uprava izdala prve dopisnice (nem. Correspondenz-Karte), iz katerih so se zelo hitro razvile razglednice. Na dopisnicah so se namreč kmalu pojavile ročno risane sličice z različnimi motivi. Prva stran razglednice je bila do leta 1906 v celoti namenjena naslovu, druga ali hrbtna stran pa podobi kraja, ki se je počasi povečevala od četrte strani do cele strani na prelomu iz 19. v 20. stoletje. Razglednice pa niso bile prenašalke zgolj na roko napisanega tekstovnega sporočila, temveč so bile razumljene tudi kot del narodne propagande z izbiro motivike, jezika, obeležnja pomembnega datuma ali dogodka, portreta pomembne osebnosti, uporabe narodnih barv in mestnih vedut ali posameznih stavb. Med temi »narodno-prebudnimi« razglednicami so bile tudi raznovrstne podobe Ljubljane, ki sta si jo lastila oba narodnostna tabora, slovenski in nemški, na njih pa so se pojavljale mestne ulice, trgi in posamezne stavbe ter panorame mesta.

Vrednost teh razglednic je v tem, da so nastale bodisi izpod rok likovnih umetnikov bodisi je šlo za obarvane fotografije (foto razglednice), saj so bile do leta 1920 vse razglednice ročno kolorirane s pomočjo klišejev. Prav fotografi in ilustratorji so zaslužni, da se je »zgodovina« ohranila na fotografijah in

About the postcards

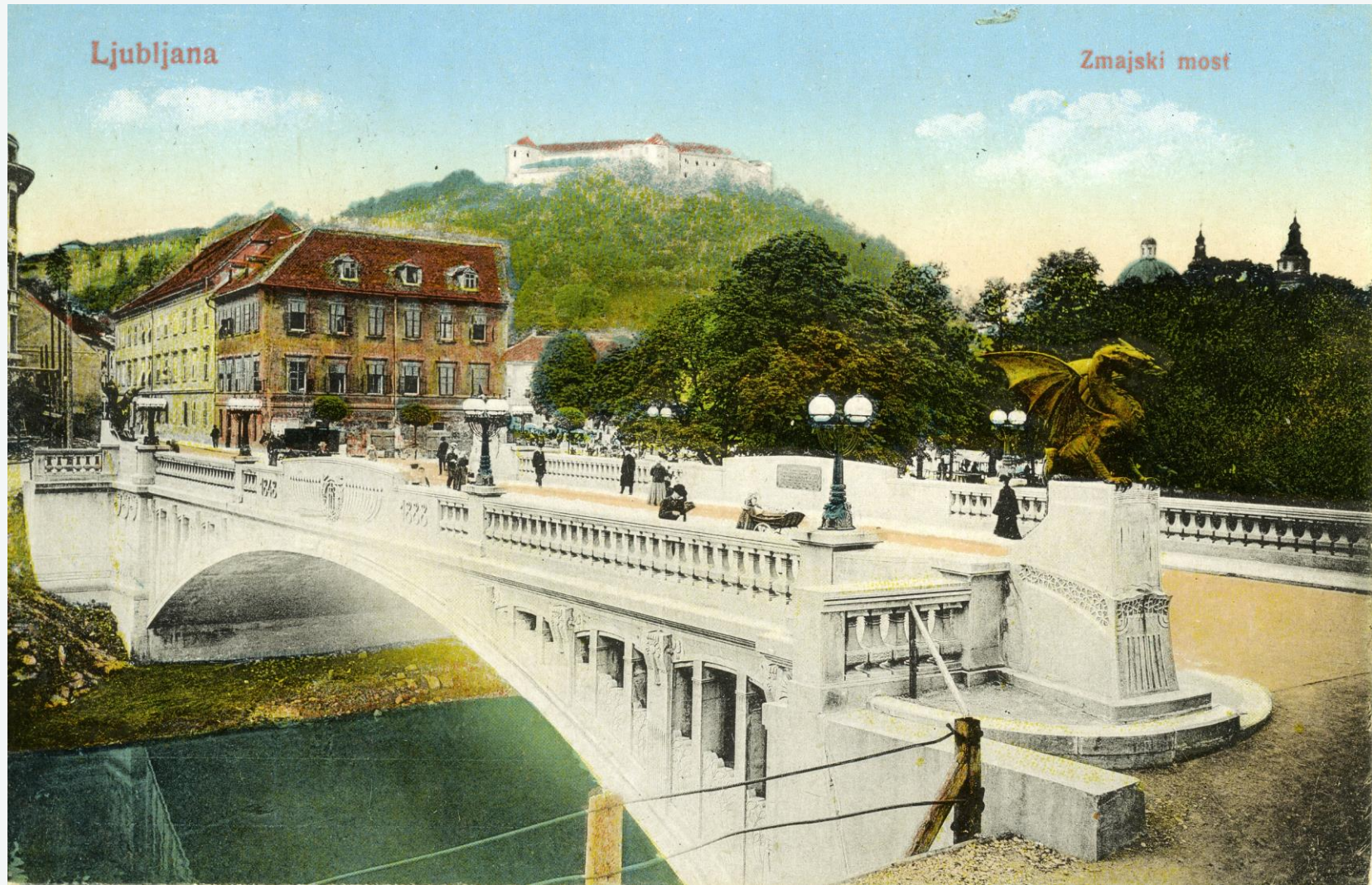
The turn from the 19th to 20th century is considered to be the golden age of postcards. Predecessors of postcards were greeting cards, which were initially delivered in person and later sent by post. The first handmade and artfully decorated were created at the beginning of the 19th century and the first postcards in Europe began to appear in the seventies of that century. The Post administration of Austria-Hungary published the first Postal Cards in October 1869 (German Correspondenz-Karte). From them, the first postcards evolved. On the first postcards soon different drawings with unique motives appeared. Until the year 1906, the first page of the postcard was fully intended for the address, while the back side was reserved for the image of a certain city or area and was slowly expanding from one-quarter of the size of the postcard to a full page on the turn from the 19th to 20th century. Postcards were not just delivering handwritten text messages but were also understood to be a part of national propaganda, with carefully selected motives, and language, commemorating important dates or events, portraits of important personalities, and use of national colours, city symbols, or certain buildings. Among these postcards with motives of "national awakening" were also several images of Ljubljana, in which both national camps – German and Slavic (Slovene), considered as their own. On the city's streets, squares, buildings, and panoramic images of the town were appearing.

The value of these postcards is that they were either created by fine artists or were coloured photographs (photo postcards), as they were till the year 1920 all handmade coloured. Photographers and illustrators deserve the credit that history was preserved on photographs and

razglednicah. Kot najbolj pogosto so se na razglednicah uporabljali motivi pomembnih kulturnih, upravnih in družbenih stavb, kakor tudi novogradenj kot znak napredka in kulturnosti posameznega naroda. Predstavljene razglednice v publikaciji imajo izredno sporočilno vrednost, saj razkrivajo oblačilno kulturo, arhitekturo, narodno motiviko, idealizirano podobo mestne preteklosti in predstavljajo t. i. drobno kulturno dediščino. Klasičnega meščanstva in slikovitih razglednic, vsaj v taki komunikacijski obliki in sporočilnosti, danes ni več.

postcards. The most frequent motifs on postcards were important cultural, administrative, and social buildings, as well as newly built enterprises as a sign of progress and the cultural level of a specific nation. Exhibited postcards in the publication have immense value as a message, as they unveil the dress culture, architecture, national motives, and idealised vision of the city's past and represent a so-called small cultural heritage. Classical bourgeoisie and picturesque postcards in that communicative form and address, do not exist anymore in modern times.

Zmajski most / Dragon bridge



Med najimenojanejšie mostove Ljubljane sodi zagotovo Zmajski most. Preden so leta 1901 zgradili secesijsko mojstrovino dalmatinskega arhitekta Jurija Zaninovića in statika Josefa Melana, je na tem mestu že osem desetletij let stal lesen Mesarski most. Stari most, ki ga je poškodoval velikonočni potres leta 1895, je povezoval Šempetrsko predmestje in Poljane. Župan Ivan Hribar je v gradnji novega mostu videl priložnost za simbolno utrditev političnega položaja slovenskega naroda. Mestna oblast je pri izgradnji mostu sledila tehnološkim razvojem in dala postaviti železobetonsko konstrukcijo, ki je bila med prvimi in največjimi v Evropi, povrh tega pa je bila rešitev še cenejša.

Franca Jožefa I. jubilejni most, kot so ga poimenovali, so postavili v čast ob 40. obletnici vladanja omenjenega cesarja in kot poklon, da je zagotovil sredstva pri obnovi popotesne Ljubljane. Most so zgradili v manj kot letu in pol ter ga slovesno odprli 4. oktobra 1901, na njem pa je bil položen prvi asfalt na Slovenskem. Sprva je bilo zamišljeno, da bodo most krasili veliki krilati levi – grifoni, toda po prigovarjanju župana Hribarja jih je Zaninović zamenjal s simbolom Ljubljane, zmajem. Skupaj most krasi dvajset zmajev iz bakrene pločevine - štiri veliki vogalni in šestnajst majhnih.

Dragon bridge is definitely among the most wonderful and impressive bridges in Ljubljana. Before this masterpiece was built in Art Nouveau (Secession style) in 1901 by Dalmatian architect Jurij Zaninović and engineer Josef Melan, on its location for eight decades a wooden oak Butcher's bridge was located. The old bridge which was damaged by an Easter earthquake of 1895, was connecting St. Peter's (Šempetersko) suburb of the town and the Poljane district. With the construction of a new bridge, mayor Ivan Hribar saw the opportunity for symbolic consolidation of the Slovene nation in the city. Town's administration was following state-of-the-art technological standards of the time during the construction of the bridge. They ordered an iron-concrete construction of the bridge, which was among the first ones and biggest in Europe, and was as well one of the cheaper options for the construction.

The bridge was named Jubilee bridge, in honour of Franz Josef I. It was to commemorate 40 years of his rule and for providing the funds for the reconstruction of Ljubljana after an earthquake. The bridge was built in less than 18 months and was solemnly opened on 4th October 1901. On its first asphalt in Slovene lands was laid down. First, they intended to decorate the bridge with giant Lions with wings – Griffons, but after objections by mayor Hribar, Zaninović replaced them with the symbol of Ljubljana – Dragons. The bridge has 20 dragons made out of copper, four bigger ones are on the corners and the other sixteen are located on the bridge's lamps.

Vodnikov trg in tržnica / Vodnik's square and the market



Vodnikov trg in osrednja ljubljanska tržnica sta nastala po potresu leta 1895, ko so porušili poškodovano štiritraktno klasicistično poslopje liceja. Do konca 18. stoletja se je iz grajskega pobočja preko Krekovega trga proti Ljubljani spuščalo srednjeveško mestno obzidje, vhod v mesto pa so zapirala Samostanska vrata. Ta so dobila ime po frančiškanskem samostanu, ki je stal na mestu Vodnikovega trga že v 13. stoletju. Pred cerkvijo je stalo plemiško pokopališče, poleg njega pa Šenklaško kopališče. V 18. stoletju je poslopje dobilo novo podobo. Nekdanji samostan je postal za nekaj časa bolnišnica, po predlogu razsvetljenca Antona Tomaža Linharta pa je zgradbo zasedla novoustanovljena mesta šola – Ljubljanski licej, kjer je poučeval slovenski narodni buditelj, duhovnik in pesnik Valentin Vodnik. V času Ilirskih provinc (1809–1813) je v njej delovala prva popolna ljubljanska univerza, od leta 1821 pa prvi deželni muzej in knjižnica.

Prav tam so leta 1898 pred vhodom postavili prvi slovenski narodni kip Valentinu Vodniku, ki ga je iz bron izdelal kipar Alojzij Gangl, sredstva zanj pa so prispevali narodno zavedni Slovenci in ljubljanski meščani. Leta 1905 so stavbo porušili in trg poimenovali po pesniku. Arhitekt Jože Plečnik je na tem mestu želel postaviti Novi magistrat. Zaradi pomanjkanja finančnih sredstev so leta 1942 postavili le tržnice ob Ljubljani, vendar brez načrtovanega Mesarskega mostu.

Vodnik's square and Ljubljana's market were designed and built in the aftermath of the earthquake of 1895 when the damaged building of square-shaped lyceum built in classical style was demolished. Until the end of the 18th century from the castle's slope through Krek's square towards Ljubljana river, medieval city walls were extending. The entrance to the city was called Monastery gates. They were named after a Franciscan monastery, which was built back in the 13th century on the location of current Vodnik's square. In front of the church a cemetery for the nobility used to stand and beside it public baths were located. In the 18th century, the area got a different image. The former monastery was for a while used as a hospital and after a suggestion by a playwright and historian Anton Tomaž Linhart from the Enlightenment period the building Ljubljana lyceum moved in. In the newly built city's school, Valentin Vodnik, a priest and poet and a person extremely important for the Slovene national awakening was teaching. During the time of the Illyrian provinces (1809-1813) in it the first University of Ljubljana was located and as well as the first museum and library.

Exactly there in 1898 in front of the entrance, the first national monument to Valentin Vodnik was erected. It was made from bronze by the sculptor Alojzij Gangl and funds were provided by nationally conscious Slovenes and citizens of Ljubljana. In the year 1905, the old building was demolished and a newly built square was named after a mentioned poet. Architect Jože Plečnik wanted to build a new Ljubljana Town hall there. Because of the lack of funds in 1942 only Market Colonnade along the Ljubljana river was built, without the new Butcher's bridge that Plečnik was planning.

Stolnica sv. Nikolaja / Saint Nicholas's cathedral



Na prehodu iz 12. v 13 stoletje so ribiči in čolnarji ob Mestnem trgu zgradili romansko cerkev (prvič omenjena 1262) in jo

posvetili svojemu zaščitniku sv. Nikolaju. Pozneje je postala stolna cerkev ljubljanske škofije, ki je bila ustanovljena z

ustanovno bulo 6. decembra 1461. Po letu 1533 so imeli ljubljanski škofje pravico do knežjega naslova. Cerkev je bila večkrat prezidana, od romanskega do gotskega sloga, dokler je niso konec 17. stoletja podrli.

Da bi tudi Ljubljana postala pomembno kulturno in umetniško središče, je stolni dekan Janez Anton Dolničar po zgledu italijanskih akademij leta 1693 v svojem stanovanju pred škofijo s somišljeniki ustanovil *Academio operosorum*, intelektualno združbo ljubljanskih plemičev, meščanov in cerkvenih dostojanstvenikov. Prav akademija je zaslužna za zidavo nove ljubljanske baročne stolnice in semenišča z javno znanstveno knjižnico. Med letoma 1701 in 1706 je po načrtih rimskega arhitekta Andrea Pozza, najslavnejšega italijanskega arhitekta tedanjega časa, zrasla današnja stolnica. Notranjščino cerkve so okrasili tedanji vrhunski umetniki in kiparji, med njimi slikar Giulio Quaglio, ki je s freskami okrasil osrednji del cerkve z navidezno kupolo ter stranske kapele. Njegove freske v ljubljanski stolnici so prva enotno zasnovana iluzionistična poslikava na Slovenskem in spominjajo na delo beneških mojstrov Tintoretta, Correggia in Veroneseja. Leta 1841 je cerkev dobila kupolo.

On the turn from the 12th to 13th century fishermen and boatmen from Ljubljana's Town square built a church in Romanesque style (first mentioned in the year 1262) and dedicated it to their protector Saint Nicholas. Later it became the main church of the Ljubljana diocese, which was founded by Papal bull on 6th December 1461. After 1533 bishops of Ljubljana had a right to Princes' titles. The church was renovated several times, from Romanesque to Gothic styles, until it was completely torn down in the late 17th century.

To turn Ljubljana into an important cultural and art centre cathedral's dean Janez Anton Dolničar, following the trends of Italian academies, founded »Academia operosorum«, the intellectual society of Ljubljana's nobility, bourgeoisie, and important members of the clergy. Academy deserves the credit for the construction of the city's new Baroque-style cathedral and the Seminary, which had a public scientific library. Under the watchful eye of Roman Andrea Pozzo, considered to be the finest Italian architect of the era, between 1701 and 1706 Ljubljana's cathedral was constructed. The Interior of the church was decorated by world-class artists and sculptors, among them painter Giulio Quaglio, who decorated the virtual dome and side chapels with frescoes. His frescoes in Ljubljana's cathedral are the first uniformly designed illusionistic paintings in Slovene lands and remind us of creations by Venetian masters like Tintoretto, Correggio, and Veronese. Cathedral's dome was built in 1841.

Prešernov trg / Prešeren's square



Prešernov trg ni bil nikoli načrtovan, temveč je bil po svoji zgodovinski zasnovi predmestno križišče ulic in poti, ki so vodile v obzidano srednjeveško mesto, danes znano kot Stara Ljubljana. Prostor je postajal pomemben zaradi lesenega Špitalskega mosta, ki je ime dobil po meščanskem špitalu oziroma bolnišnici na mestu današnje Kresije. Prešernov trg skriva pod seboj tudi staroslovenske grobove pri izginuli cerkvi sv. Martina, ki je stala poleg današnje baročne cerkve Marijinega oznanjenja že pred 14. stoletjem. Trg je izgubil predmestni značaj šele, ko so konec 18. stoletja porušili mestno obzidje in ga sredi 19. stoletja tlakovali. Ob izravnavi prostora pred cerkvijo je ta dobila stopnišče, ki so ga Ljubljančani poimenovali Pri Devici Mariji na štengcah. Na mestu obzidja so zrasle nove ulice in trgi, namesto lesenega so leta 1842 zgradili kamnit most. Arhitekt Maks Fabiani je ob bok frančiškanske cerkve načrtoval Miklošičevo ulico, Camillo Sitte pa je razširil in poravnal Stritarjevo ulico.

Gabariti novih historičnih in secesijskih stavb so bili poravnani z vencem baročne cerkve, trg pa je dobil palače, ki še danes krasijo srce Ljubljane: Frischevo (zelena vogalna na Čopovi), Seunigovo in Mayerjevo palačo (danes Centralna lekarna), prvo ljubljansko veleblagovnico Urbanc (Centromerkur) in Hauptmannovo hišo (stolpič) ter tik pred drugo svetovno vojno še Mayerjevo veleblagovnico na mestu nekdanje Lassnikove hiše. Leta 1901 je čez trg stekla proga ljubljanskega tramvaja, leta 1905 pa je bil postavljen spomenik slovitemu slovenskemu pesniku Francetu Prešernu. Spomenik je delo arhitekta Maksa Fabianija in kiparja Ivana Zajca, ki prikazuje Prešerna in nad njim muzo pesništva z lovorovo vejico v roki. Podoba gole muze je naletela na veliko kritik s katoliškega dela družbe in politike.

Prešeren's square was never planned and was used throughout history as a suburb's crossroad of streets and paths, which were leading towards the fortified medieval city, today known as Old Ljubljana. The area became important because of the old wooden Špital bridge, named after the city hospital (German: Spittal), which was located at the location of today's building of Kresija (Kreisamt). In the area of Prešeren's square, the hidden old Slavic (Slovene) graves are located below the church of Saint Martin which used to stand there even before the 14th century. Square lost its suburban function in the late 18th century when Ljubljana's city walls were torn down. Paving of the square began in the mid-19th century. When the space in front of the church was levelled, this Baroque-style beauty got its staircase. Citizens of Ljubljana named it "At Virgin's Mary on staircases" (Pri Devici Mariji na štengcah). At the place where City Walls used to stand new streets and squares were built and instead of the wooden bridge in 1842, a new stone bridge was built. Architect Maks Fabiani designed nearby the Franciscan church a new Miklošič's Road and Camillo Sitte enlarged and levelled Stritar's street.

Sizes of new historical and secession style buildings were measured to be the same as Geison of the Baroque style church. Square was beautified by palaces that stand in Ljubljana even today: Frisch's, Seunig's and Mayer's palace (today the Central pharmacy), department store Urbanc and Hauptmann's house with the tower. After the WW1 also Mayer's department store was added next to it. After 1901 through the square an electric tram line was made and four years later a monument in honour of the famous poet France Prešeren was unveiled. It is a work of architect Maks Fabiani and sculptor Ivan Zajec, which shows the poet and above him a muse of poetry with a laurel leaf in her hand. Naked muse was the subject of several critics from both clergy and local politicians.

Tromostovje / Triple bridge



J. Giottini, Laibach - Ljubljana.

LAIBACH
Ljubljana

Franzens-Brücke
Frančiškanski most

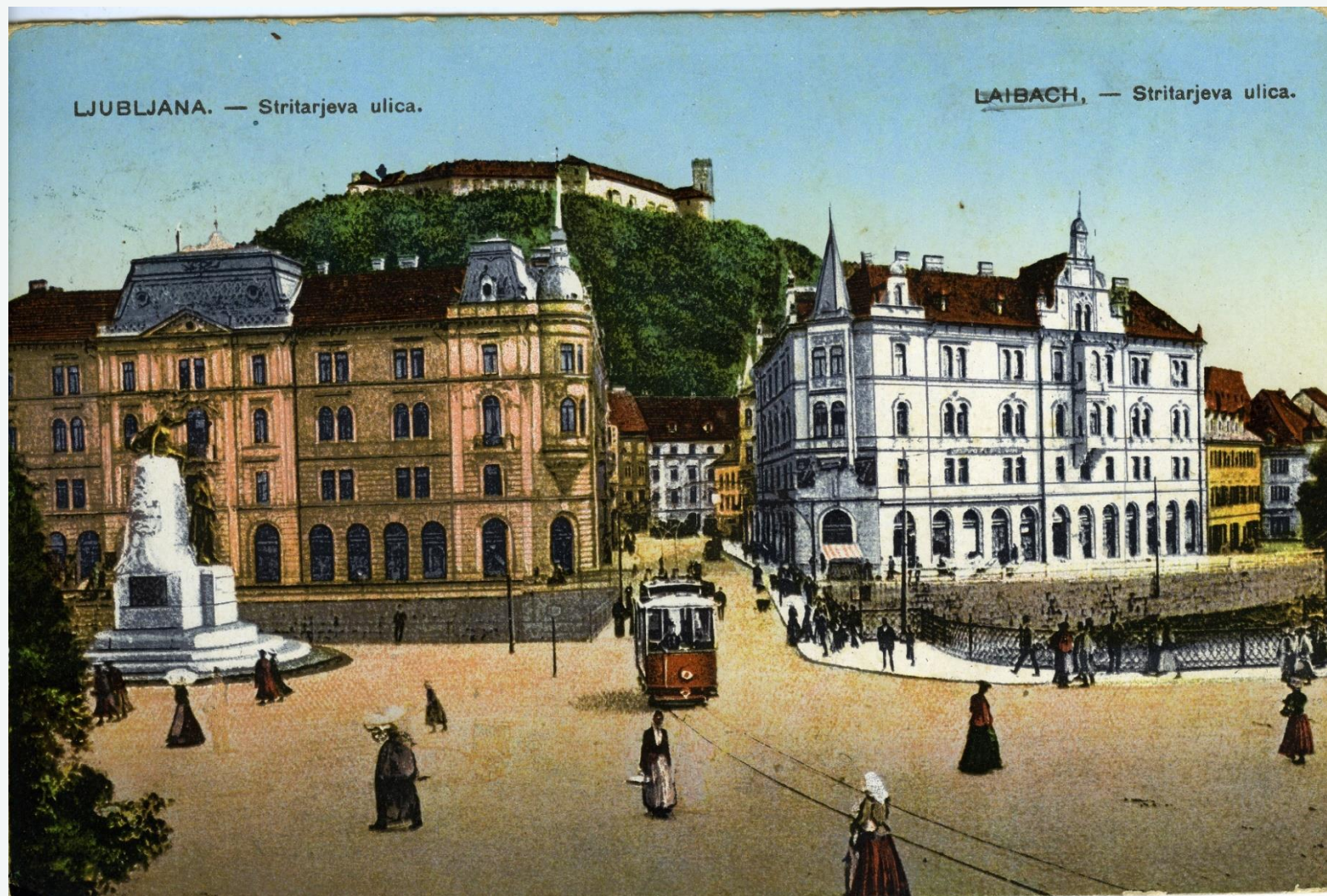
Srednjeveški most se je imenoval Spodnji most ali Špitalski, ob svoji prvi omembi leta 1280 pa je bil v listini zapisan kot »na okljuku ležeči Stari most«. Špitalski most je bil prvi most zgrajen po antiki, zaradi izjemne strateške lege, povezoval je Italijo z Ogrsko in srednjo Evropo z Balkanom, pa je veljal za najpomembnejši prehod čez Ljubljano. Na njem so stoletja mestni vratarji pobirali mostnino. Preko mostu je vodila vijagasta in stara Špitalska ulica, danes Stritarjeva ulica.

Leta 1657 so ognjeni zublji uničili most, Ljubljančani pa so hitro postavili novega in mu dodali prodajne lope, ki so jih uporabljali kramarji, strugarji, glavničarji in celo slaščičar. Leta 1786 so bile podrte kolibe na obeh straneh mosta, prav tako pa tudi Špitalska vrata. Leta 1841 je bil postavljen nov most iz rezanega kamna, načrt zanj je izdelal Giovanni Picco. Most so poimenovali v čast nadvojvode Franca Karla (Frančev most), današnje Cankarjevo nabrežje pa je dobilo ime Frančevo. Zaradi naraščajočega prometa je kasneje mestna oblast most želela porušiti, vendar ga je arhitekt Jože Plečnik v tridesetih letih 20. stoletja rešil z genialno idejo Tromostovja. Osrednjemu mostu je dodal dodatna dva mostova, ki sta razbremenila promet, z balustradami pa je približal mesto Ljubljani in likovno opozoril na beneške vplive, ki mesto že stoletja oplajajo.

A bridge from the Middle Ages was called Lower or Špital bridge. In 1280 it was first mentioned in the charter by the name »on the corner located Old bridge«. The Špital bridge was the first bridge built in the city after antiquity. Because of its strategically important location, connecting Italy with Hungarian lands and Central Europe with the Balkan peninsula, it was considered to be the most important passage across Ljubljana. For centuries on it, the bridge toll was collected by the city's gatekeepers. Across the bridge curving and old Špital Street was heading to the town, today known as Stritar's street.

In 1657 fires destroyed the bridge, but citizens of Ljubljana soon built a new one with sales cabins, which were used by merchants, turners, comb makers, and even a confectioner. In 1786 the Špital gates and sales cabins on both sides of the bridge were torn down. In the year 1842, a new stone arch bridge was made, by the plans of architect Giovanni Picco. It was named in honour of archduke Franz Karl (Franciscan bridge) and today's Cankar's embankment got the name after the same archduke. Because of too much traffic after the First World War city authorities wanted to destroy the bridge, but the 19th century design was saved by the architect Jože Plečnik in the early thirties of the previous century by the genius idea of transforming it into the Triple bridge. He added two additional footbridges to the central one, which relieved the traffic. With balustrades, he connected the city and its river and reminded its citizens of Venetian influences, which have been present in Ljubljana for centuries.

Kresija in Filipov dvorec / Kresija and Filip's mansion



Namesto treh patidenčnih hiš je po ljubljanskem potresu leta 1895 zrasel nov monumentalni vhod v staro mestno jedro s poravnano Stritarjevo ulico, pogledom na Robbov vodnjak in Ljubljanski grad, kot je predlagal urbanist Camillo Sitte. Na mestu nekdanjega meščanskega špitala je zrasla stavba Kresije (sedež kresijskega ali okrožnega urada) oziroma poslopje zaklada meščanske imovine in Filipov dvorec na drugi strani ulice. Obe stavbi je projektiral graški arhitekt Leopold Theyer v neorenesančnem slogu.

Stoletja dolgo so bila nabrežja neurejena, zato je Ljubljana neredko poplavljalna. Že od 16. stoletja naprej si je mestna oblast prizadevala rečno strugo urediti. Z regulacijskimi deli nabrežij Ljubljane so v mestnem središču pričeli leta 1908 in po štirih letih še z poglobljanjem rečne struge. Prve načrte je leta 1912 izdelal arhitekt Alfred Keller, ki je reko umestil v betonsko korito, zaradi prve svetovne vojne pa je delo zastalo. Kasneje se je z urejanjem nabrežij ukvarjal Jože Plečnik. Prav slednji je oblikoval Tromostovje kot pahljačasti kompleks treh mostov na okljuku Ljubljane po vzoru beneškega Canal Grande. Na spodnji terasi starega mostu je ob Prešernovem trgu zasadil topole v spomin na srednjeveška Špitalska vrata in slavnostni vstop v staro mestno jedro.

Instead of three nursing homes, after the 1895 earthquake by the suggestions of urbanist Camillo Sitte a new entrance to the old city core was created with the levelled Stritar's street and a view of the Robba's fountain and the Ljubljana castle. On the location of the old city's hospital, the Kresija (head of district administration office) building, or the building of the treasury of bourgeoisie's property was constructed. Philip's Mansion was built on the other side of the street. Both buildings were designed in Neo-Renaissance style by an architect from Graz Leopold Theyer.

For centuries the city's embankments were in bad shape so the river Ljubljana was often flooding. From the 16th century onwards city authorities tried to improve the condition of a streambed. Regulation works on Ljubljana's embankments started in the city's centre in 1908. Four years later they also started with the reconstruction of the streambed. The first plans were made in 1912 by the architect Alfred Keller, who placed the river on the concrete streambed, but because of the First World War project was not implemented. His work was continued by Jože Plečnik. The architect designed the Triple Bridge in the shape of the Hand Fan complex of Three Bridges on the corner of Ljubljana, reminding us of Venice's Canal Grande. On the lower terrace of the old bridge near the Prešeren's square, he planted Populus trees, reminding us of Medieval Spittal gates and the ceremonial entrance to the old town core.

Rotovž / Town hall



Mestna hiša (Rotovž, Magistrat) je odraz večstoletne mestne avtonomije, edinstven arhitekturni spomenik, svečan prostor razpravljanja Mestnega sveta ter domovanje najvišje mestne oblasti in uprave z županom na čelu. Kako pomembna je bila Mestna hiša v zgodovini Ljubljane, nam že več kot 500 let zgovorno priča prostorska umestitev na trgu, saj njeno osrednje pročelje s stopniščem in arkadami gospodovalno izstopa iz poravnane fasadne linije, dodatno pa je poudarjena v višino s peterokotnim stolpom z uro.

Današnji Rotovž je dejansko sestavljen iz petih hiš. Najstarejši in osrednji del je bil postavljen leta 1484, skozi stoletja povečan, leta 1718 barokiziran in leta 1898 predelan v današnjo podobo. Prvotni Rotovž je imel sprva samo en prostor, mestno posvetovalnico oziroma sodno dvorano. Stavbo je po vzoru italijanskih mestnih patricijskih palačah postavil Peter Bezlaj. Poslikano zunanjščino sta dopolnjevala vogalna kipa Adama in Eve kiparja Janeza Lipca. Po ljudskem verovanju je moral vsak, ki je prvič prispel v mesto, simbolno poljubiti Evo, simbol Ljubljane.

Ob osrednji stavbi so leta 1548 na mestu nekdanjega rimskega kamnoloma postavili zgradbo, v kateri je bila velika dvorana občine meščanov. Leta 1649 so od jezuitov odkupili še sosednjo Čavljevo hišo. V tej hiši je bila že v 18. stoletju prva stalna gledališka dvorana v Ljubljani. Desni trakt (Dolničarjeva hiša) je mestna oblast odkupila šele leta 1891.

Čeprav si je mestna oblast v 18. stoletju želela prenoviti le glavno fasado, je bila po deželnoknežjem nalogu osrednja stavba leta 1717 v celoti porušena. Prvo maketo nove stavbe je na podlagi odobrene skice izdelal furlanski arhitekt Carlo Martinuzzi, dokončal pa jo je stavbenik Gregor Maček.

Ljubljana's Town Hall is a reflection of the city's centuries-old autonomy, a unique monument of architecture, a festive place for the debates in the City Council, and a home for the highest municipal authorities with the mayor at its head. The importance of the building is reflected in the more than 500 years old spatial arrangement on the square. Its central façade with the staircase and arcades stands out in style from the aligned facade line. It stands out additionally with its height with the pentagonal tower and the town hall's clock.

Today's Town Hall is created from five different houses. The oldest and central part was built in 1484 and was enlarged through the centuries. In 1718 its Baroque elements were added and in 1898 it got its current look. First Town Hall originally had only one space, the city's consulting room – the court hall. Peter Bezlaj (Petrus de Lubiana) designed the building looking up to the style of Italian Patrician (noble) palaces. The exterior was decorated with paintings and the statues of Adam and Eve on both corners, made by sculptor Janez Lipec. By popular spiritual belief, each person who arrived in Ljubljana for the first time had to kiss Eve, at the time a symbol of the city.

Near the central building in 1548 on the site of the old roman quarry, they erected a building in which a big hall of the municipality's citizens was located. In 1649 they bought the building next door – Čavelj's house. In that house, already in the 18th century, a theatre hall was located. The building on the right (Dolničar's house) was acquired by the city only in the year 1891.

Although city authorities wished in the 19th century only to reconstruct the main facade, by the order of the Region's governor (Duke), the central building was completely torn down in 1717. The first proposal for the new building was made by Friulian architect Carlo Martinuzzi, but it was finished by local builder Gregor Maček.

Ljubljanski grad / Ljubljana castle



Na griču sredi Ljubljanske kotline že stoletja stoji mogočen srednjeveški grad s snežno belim neorenesančnem stolpom iz sredine 19. stoletja. Dominantna podoba gradu se je vtisnila v podobo mesta, zato so mu meščani namenili častno mesto, sprva v pečatu kasneje pa za stalno v mestnem grbu. Prve pisne omembe Ljubljane kot srednjeveškega naselja segajo v 12. stoletje, ko je Rudolf iz Tarcenta podaril oglejskemu kapitlju manjšo posest pri Ljubljanskem gradu. Ljubljana se je v pisnih virih omenja sprva kot Laibach med letoma 1112 in 1125, nato pa leta 1144 v listini oglejskega patriarha Pelegrina I. v slovensko-romanski obliki Luwigana (fonetično Lubijana).

V 15. stoletju je dobil Ljubljanski grad podobo, kot jo poznamo še danes. Ta je delo takratnega mestnega gospoda ljubljanskega in gospodarja gradu, deželnega kneza in kasnejšega cesarja Friderika III., prvega Habsburžana na cesarskem prestolu Svetega rimskega cesarstva. Gradbeni mojstri so stari grad plemiške družine Spanheim porušili do temeljev in na ravnem platoju zgradili povsem nov grad, vendar s tradicionalnim nepravilnim tlorisom poznosrednjeveške utrdbe. Povezali so obzidje z vogalnimi stolpi, zgradili Peterokotni stolp, ki je povezoval zunanost z dviznim mostom nad obrambnim jarkom ter zgradili grajsko kapelo, ki je bila posvečena krščanskemu zavetniku svetemu Juriju, ubijalcu zmaja. V naslednjih dveh stoletjih so postopno nastale še ostale grajske stavbe na dvorišču, ki tvorijo sedanjo podobo grajskega poslopja. Grad je bil poleg vojaške trdnjave nekaj časa prostor srečevanj deželnih stanov in sedež deželnih glavarjev, v mestnem stolpu so bivali piskači in protipožarni čuvaji. V 20. stoletju je lastnica gradu postala mestna občina, ki ga je tudi prenovila.

On the hill in the middle of Ljubljana Valley for centuries a magnificent medieval castle with snow white mid-19th century Neo-Renaissance tower is located. Its dominant position became one of the city's symbols. Its citizens gave it a place of honour, at first in stamps and later also in the city's coat of arms, where we can find it even now. The first written mentions about the existence of Ljubljana date back to the 12th century when Rudolf from Tarcento presented a small estate near the Ljubljana castle to the Patriarch of Aquileia. Ljubljana is first mentioned in written sources by the German term Laibach, between 1112 and 1125. In 1144 in the charter of Pellegrino I. - Patriarch of Aquileia, the city is mentioned in its Slavic-Romanic form Luwigana (phonetically Lubijana).

In the 15th Century, the castle got the shape we still know today. It is a work from Frederick III. - city lord, owner of the castle, archduke of the Carniola region, and first Holy Roman Emperor from the line of the Habsburgs. Castle builders destroyed the old Spanheim's castle almost entirely and on the flat plateau built a completely new castle, although with the traditional irregular floor plan of a late medieval fortress. They connected the castle walls with towers on each corner and added a Pentagonal tower which was the entrance to the castle; it had a drawbridge and a defensive moat. They also built a castle chapel, dedicating it to Christian patron Saint George – the Dragon slayer. Over the next two centuries, several other buildings were built in the castle's courtyard, which forms the present image of the castle's enterprise. Except for its military purposes, the castle also served as a place of meetings for the nobility and the seat of the region's governors. In the city's tower, the Trumpeteers were residing together with firefighter guards. In the 20th century the Municipality of Ljubljana became the owner of the castle and is renovating it regularly.

Mestni trg / Town square



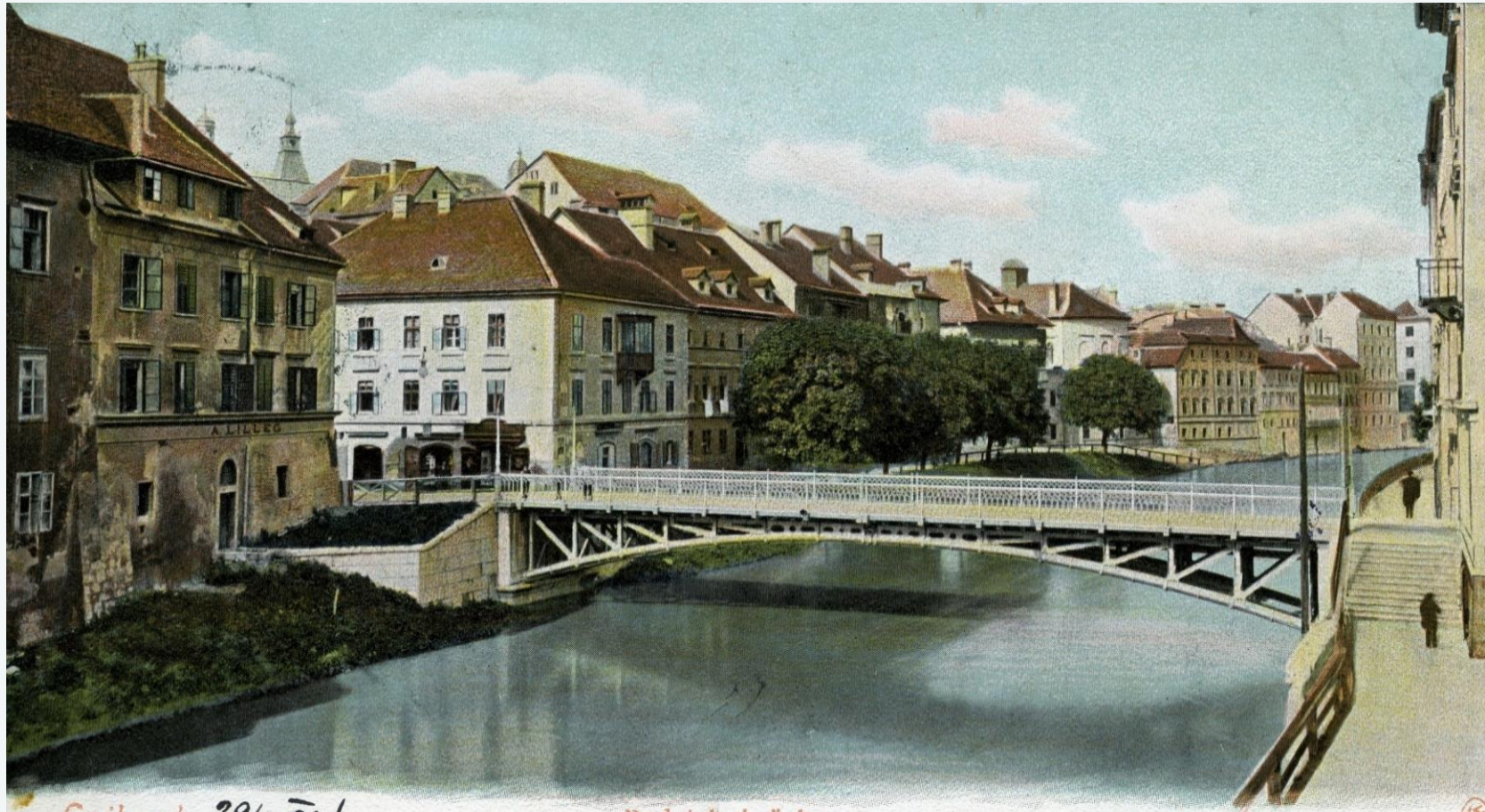
Mestni trg ali Mesto je prvi del srednjeveške Ljubljane, ki je bilo že na začetku ustanovljeno s statusom mesta neposredno pod fevdalnim gradom. Zgrajeno je bilo že pred letom 1220, ko se prvič omenja, saj arheološki ostanki datirajo v obdobje okoli leta 1000. Mestni trg je spadal pod šentpetsko prafaro in bilo povezano z območjem ob sedanji Trubarjevi ulici do cerkve sv. Petra. Mestni trg je v osnovi razširjena ulica med Starim trgom in Ciril Metodovim trgom. Večinoma so ga naseljevali bogati ljubljanski trgovci in rokodelci, na katere še vedno spominjajo bližnje ulice, ki vodijo prečno do Ljubljanice. Končno podobo je trg dobil v času baroka, delne prezidave hiš v tri nadstropne pa so potekale vse do konca 19. stoletja.

Osrednji del trga je nekdam zavzemal Kumersteinerjev zlat kip Neptuna. Na njegovem mestu vse od leta 1751 stoji Vodnjak treh kranjskih rek, bolj znan kot Robbov vodnjak, ki ga je po naročilu mestnih oblasti izdelal beneški mojster in meščan Ljubljane Francesco Robba. Kamniti vodnjak je eden najpomembnejših baročnih spomenikov na Slovenskem in simbol mesta Ljubljana. Sestavljajo ga globok bazen na visokem stopničastem podstavku v obliki trilista (oblika ljubljanskega pečata), trije poosebljeni rečni bogovi kranjskih rek in obelisk.

Town (City) square on the Town (City) was the first district of medieval Ljubljana, which already at the beginning had city rights and was built directly below the feudalist castle. It was built before the year 1220 when it was first mentioned in documents, causing archaeological remains to date back to the period around the year 1000. The town square was a part of St. Peter's old parish and was connected with the part of the city near today's Trubar's road heading to the Church of St. Peter. The town square is based on an enlarged street between Old and Saint Cyril and Methodius squares. It was mostly inhabited by rich merchants and craftsmen from Ljubljana. Nearby streets heading from the Town square towards the Ljubljanica river still remind us of them even today. During the times of Baroque, the square got its current look, and partial renovations of houses, turning them into three-floor buildings were happening till the end of the 19th century.

The central part of the square was in the past beautified by Kumersteiner's golden statue of the God Neptune. On its location in the year 1751 Fountain of the Three rivers was built, also known as Robba's fountain. It was made upon the order of city authorities by Venetian sculptor and resident of Ljubljana, Francesco Robba. The stone statue is one of the most important Baroque monuments in the whole Slovene ethnic area and a symbol of Ljubljana. It consists of a deep shell-shaped pool and a high staircase pedestal in a shape of a trefoil (design of Ljubljana's stamp), three personified gods of Carniola's rivers, and an obelisk.

Čevljarski most / Cobblers' bridge



Laibach. 29/8 03'

Radetzkybrücke.

Liebe Tante! Teile Ihnen mit, daß wir gestern abends wieder einen feinen Baben bei,
Kamen haben. Alles wohl. Hoffen, daß sich Ihr werthes Befinden gebessert hat.
Mit Hautkuss ergebenster
Kais. Verderber

8336 G. Rüger & Co. Wien V. |

AUTOMATISCH
SCHEIBEN

Na stičišču treh mestnih predelov, Mestnega, Starega in Novega trga, je že leta 1280 stal lesen most, ki je zaradi toka Ljubljanice dobil ime Zgornji oziroma Novi most. Nedaleč stran je stala Tranča, prvi mestni komun, upravno središče srednjeveške Ljubljane, vse dokler niso konec 15. stoletja zgradili Rotovž na Mestnem trgu, Tranča pa je nato postala zapor. Dvonadstropno poslopje je stalo na oboku med sosednjima stavbama vse do konca 18. stoletja. Na nekdanjo slovito stavbo danes spominja samo še ime Pod Trančo.

Na mostu so bile prodajalne mesarjev, trgovcev in obrtnikov. Leta 1614 so postavili nov lesen most po načrtu Petra Peliorinija, ki so ga ob straneh krasile kramarske lope. Ker je bilo največ obrtnikov čevljarjev, je dobil ime Čevljarski ali (iz nemščine) Šušarski most. Most je sicer izhajal iz Mestnega trga in je pomenil za Ljubljano eno glavnih vozlišč mestnih poti. Zgrajen pa je bil na mestu, kjer se Ljubljanica najbolj približa Grajskemu griču, ni pa bil utrjen, saj so ga varovale utrdbe Novega trga in znamenita Vodna vrata na Prulah. V 19. stoletju je postal prenevaren, zato so na njegovem mestu leta 1867 postavili prvi litoželezni most v Avstriji, ki so ga po delih izdelali v železarni kneza Auersperga v Dvoru pri Žužemberku. Kasneje je bil zaradi novega Plečnikovega mosta v obliki trga prestavljen k porodnišnici, danes pa povezuje Krakovo in Žabjak pri izlivu Gradaščice v Ljubljano.

At the junction of three city districts – Town, Old and New squares, since the year 1280 a wooden bridge was located. Because of the flow of the Ljubljanica river, it got the name Upper or New bridge. Not far away from it »Tranča« was located. It was the Town's commune and administrative centre of Ljubljana, all the way till the construction of the Town Hall on the Town square in the late 15th century. Later it was turned into a prison. A two-floor building used to stand there on the vault between two neighbouring buildings till the end of the 18th century. Term and a small city street "Pod Trančo" (Below Tranča) remind us of the famous building even today.

On the bridge shops of butchers, merchants and craftsmen were located. In the year 1614, a new wooden bridge was created by the plans of Peter Peliorini, who put the hawker's sheds on the bridge. Because the majority of the craftsmen were cobblers, the bridge got the name Cobblers or from the German language (Schusterbrücke) Šušarski most. It was one of the main transport nodes in the city and was connected to the Town square. It was built at the location where the Ljubljanica river gets closest to Castle hill. It was not fortified, because fortifications at the New square and famous Watergates in the Prule district were protecting it. In the 19th century, it became too dangerous, so in 1867 the first cast-iron bridge in Austria was built in its place. It was constructed in the ironworks facilities of Counts of Auersperg in Dvor near Žužemberk. Later it was moved because of the new Plečnik's bridge on the location of the maternity ward. Today it is connecting Krakovo and Žabjak districts where the Gradaščica river merges with Ljubljana.

Stari trg / Old square



Laibach, Alter Markt.

Purger & Co., München, Photochromiekarte 621

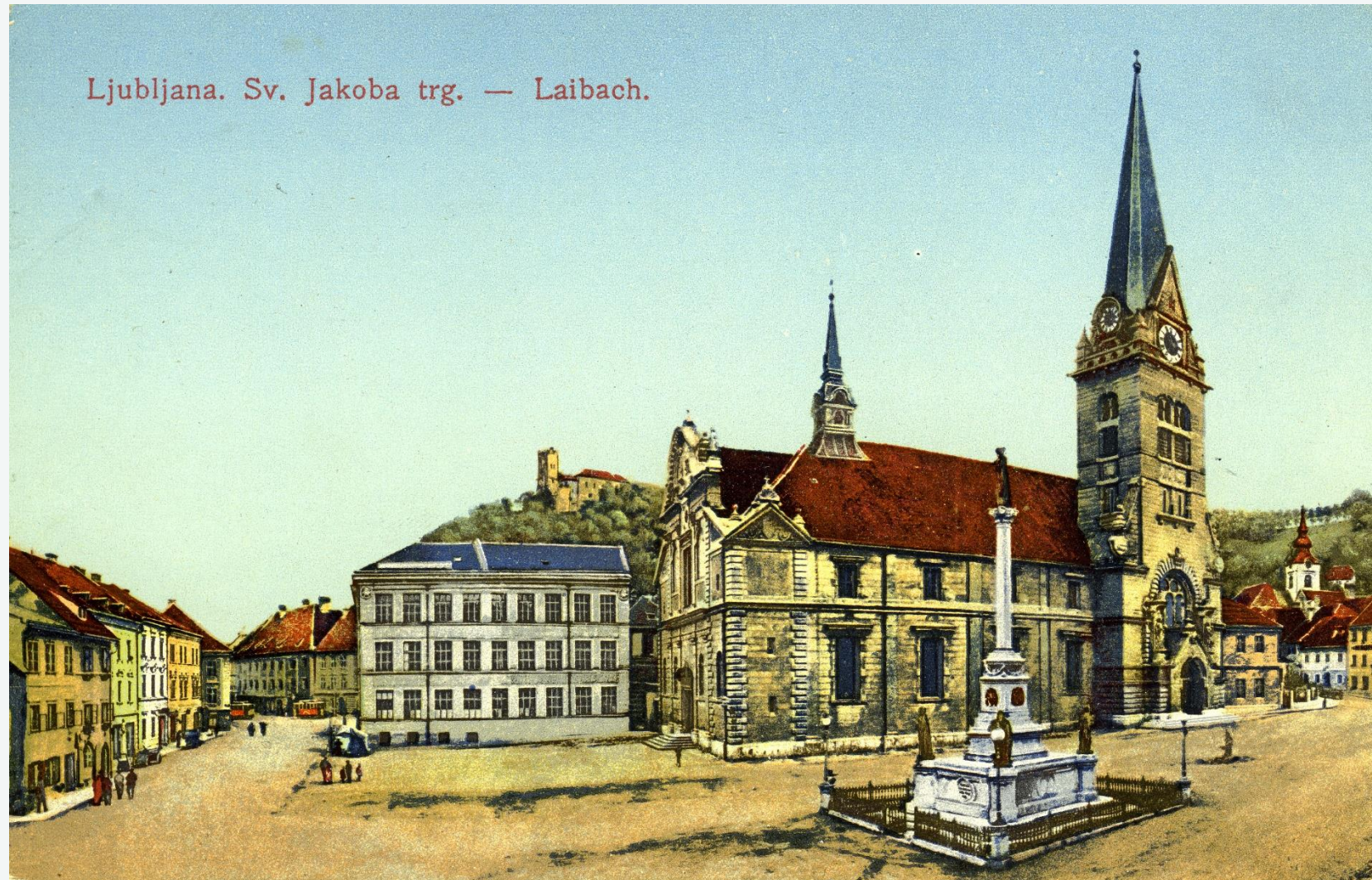
Že pred prihodom Rimljanov je bilo območje pod Grajskim gričem poseljeno in urbanistično urejeno s tlakovanimi potmi in stanovanjskimi otoki. Ob njem je nastal najprej rimski vojaški tabor, kasneje na drugem bregu Ljubljaniče pa pravokotno obzidano mesto Emona. Po propadu rimskega mesta je na istem območju pod gričem nastal Trg s sejmsko pravico (1243), ki je kasneje dobil ime Stari trg. Čeprav je bil trg po nastanku najstarejši del srednjeveškega mesta, je obzidje dobil šele v 16. stoletju.

Že v srednjem veku je na Starem trgu stala mogočna lipa, pod katero so se meščani zbirali, prirejali plese in od koder je bajeslovno bitje iz Ljubljaniče Povodni mož odpeljal Urško v globine reke. Ob lipi je stal baročni vodnjak s kipom Herkula z levom, ki pa je bil zaradi ukinjenega vodovoda z Golovca konec 18. stoletja podrt. V devetdesetih letih 20. stoletja se je mestna oblast odločila rekonstruirati vodnjak na podlagi Valvasorjeve upodobitve.

Even before the arrival of the Romans, the area below the castle hill was inhabited and was urbanistically arranged with paved paths and residential areas. Nearby it, a Roman military camp was located and on the other side of Ljubljaniča was the Perpendicular city of Emona. After the demise of the Roman city in the same area below the hill a Square came into existence and acquired trading rights in 1243. It later got its current name – Old Square. Although it was the oldest in the town it was fortified by city walls only in the 16th century.

Even in the Middle Ages, a mighty Linden tree used to stand on the Old Square, below which the residents of Ljubljana were gathering and dancing. At that location, a fairy tale character The Water Man (Povodni mož) took a local lady Urška into the depths of the Ljubljaniča river. Close to the Linden tree a Baroque-style fountain with the statue of Hercules with the lion used to stand. It was demolished in the late 18th century after the Water Supply system from Golovec hill was torn down. In the nineties of the previous century, authorities decided to reconstruct the fountain, designing it upon illustrations of Carniolan natural historian Janez Vajkard Valvasor.

Šentjakobska cerkev in Levstikov trg / Church of St. James and Levstik square



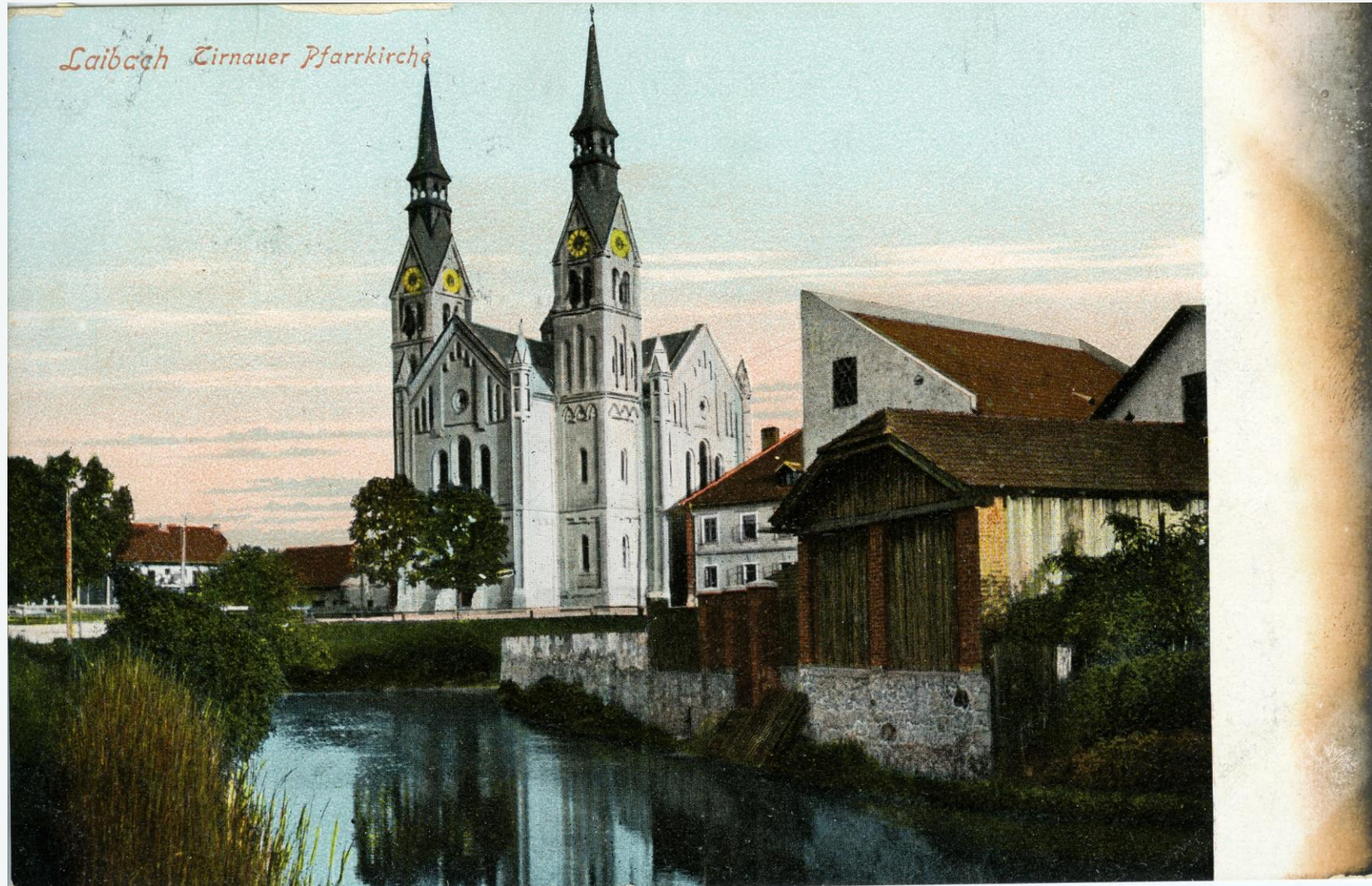
Kaplanija sv. Jakoba se omenja prvič leta 1383, v 15. stoletju pa so cerkev prevzeli bosonogi avguštinci. S prihodom jezuitov v Ljubljano se je okoli cerkve v začetku 17. stoletja oblikoval jezuitski kompleks. Cerkev sv. Jakoba je bila večkrat prezidana, baročna notranjost je ena prvih primerov jezuitske dvoranske cerkve s stranskimi kapelami. Po požaru leta 1774 so kolegij podrli, gimnazijsko stavbo pa leta 1786 preuredili v reduto oziroma dvorano za ples, razstave, prostozidarsko ložo in druge družabne dogodke. Ob potresu leta 1895 so zvonika znižali, ob strani pa je bil zgrajen nov visok zvonik. Avtor predelane zunanosti je bil arhitekt Raimund Jeblinger.

Vse od leta 1682 stoji na trgu Marijino znamenje, za katerega je naredil osnutek Janez Vajkard Valvasor. Slednji je iznašel postopek tudi za ulivanje tankostenskih kipov, ki ga je uporabil za Marijin kip. Svojo iznajdbo je opisal v vodilni londonski in leipziški reviji, s tem pa velja za prvega mednarodno priznanega izumitelja iz slovenskih krajev. Današnje podobo je trg dobil v 20. stoletju, potem ko ga je leta 1926 preoblikoval arhitekt Jože Plečnik, in dvanajst let kasneje rekonstruiral še Marijin steber. Levstikov trg je bil urbanistično porušen v šestdesetih letih, ko so skozi hiše speljali novo Karlovško cesto za avtomobile.

The Chaplaincy of Saint James was first mentioned in 1383 and it was taken over in the 15th century by Discalced Augustinians. With the arrival of the Jesuits to the town at the beginning of the 17th century, a Jesuit complex was formed around the church. The Church of St. James was rebuilt several times. Its Baroque interior is one of the first examples of Jesuit Hall churches with side chapels. After the fire in 1774 college was torn down and two years later Gymnasium school was rearranged to serve as a hall for dances, exhibitions, freemasons lounge, and other social events. After the 1895 earthquake the church's exterior was renovated by the architect Raimund Jeblinger. Also, two church bells were lowered and beside it, a new bell on a higher elevation was added.

Since 1682 on the square a St. Mary's Column has been located. The Original was designed by Janez Vajkard Valvasor. He also invented a process for casting thin-walled sculptures, which he used for the construction of Mary's statue. He described his invention in leading magazines in London and Leipzig and is considered as the first internationally recognized inventor from the Slovene ethnic lands. Square got its current look in the 20th century after it was redesigned by architect Jože Plečnik in 1926. Twelve years later he also reconstructed Mary's column. Levstik square was urbanistically torn down in the sixties of the 20th century when the new Karlovac road (Karlovška Cesta) was being constructed for automobiles.

Trnovo



Trnovo je eno izmed najstarejših ljubljanskih predmestij. Prav pogumni trnovski čolnarji so bili tisti, ki so se od 13. do konca 18. stoletja ukvarjali s plovbo po zeleni Ljubljanici in prevažali blago ter ljudi med Vrhniko in ljubljanskim pristaniščem na Bregu. Mali in veliki čolnarji so se združevali v bratovščine s cehovskimi privilegiji. Trnovčani so že konec 18. stoletja dobili prvo baročno cerkev, ki je bila sredi 19. stoletja na novo sezidana in po velikonočnem potresu leta 1895 prezidana. Znamenita trnovska farna cerkev je znana po prvem snidenju največjega slovenskega pesnika dr. Franceta Prešerna in njegove muze Julije Primic leta 1833 in pesmi Trnovo, kraj nesrečnega imena.

Najvidnejši sosed cerkve je bil arhitekt Jože Plečnik, ki je Ljubljano tako rekoč gradil kot zgodbo iz svoje hiše na Karunovi. Uredil je nabrežja Gradaščice, kjer otroci vsako leto na Gregorjevo spuščajo ladjice po starem ljubljanskem običaju, postavil Petelinjo brv, uredil perišče za bizoviška dekleta in nekdanji trnovski pristan spremenil v prijetno sprehajalno pot z vrbami. Leta 1931 je postavil nov trnovski most, mogočno betonsko konstrukcijo z obloženim podpeškim apnencem, ki s svojo dvajsetmetrsko širino, štirimi vogalnimi piramidami, obeliskom in kipom sv. Janeza Krstnika (zavetnik trnovske fare) spreminja most v trg ter prostor srečevanja. Posebnost v evropski tradiciji gradnji mostov pa mu daje edinstven brezov drevored.

Trnovo is one of the oldest suburbs of Ljubljana. Brave boatmen from Trnovo were the ones who were embarking on endeavours on »green Ljubljanica« from the late 13th to 18th century and transported goods and people between Vrhnika and Ljubljana's shipyard at Breg embankment. Bigger and smaller boatmen were merging into brotherhoods with guild privileges. Citizens of Trnovo got the first Baroque church already in the late 19th century. The church was renovated in the mid-19th century and rebuilt after the 1895 earthquake. The Famous Trnovo parish church is known for its first meeting between the greatest Slovene poet dr. France Prešeren and his muse Julija Primic in the year 1833 and his poem Trnovo, place of an unhappy name.

The most prominent neighbour of the church was architect Jože Plečnik, who was building Ljubljana like a fairy tale from his home on Karunova street. He beautified the embankments of Gradaščica river, where the children every year on St. Gregory's Day by the old Ljubljana tradition send small boats along the river. In the same place, he built Petelinja brv (Rooster's footbridge), and rebuilt areas for laundry washing which ladies from Bizovik village were using. He also beautified the former Trnovski pristan (dock), turning it into a pleasant walking path decorated with Willows. In 1931 he erected a new Trnovo bridge, mighty concrete construction with coated limestone from Podpeč. The bridge is 20m wide, and it has four pyramids on the corners, an obelisk, and a statue of Saint John the Baptist (protector of Trnovo church) and turned the bridge into a meeting place for the district's residents. Its uniqueness in the European tradition of bridge building is birch avenue on the bridge.

Křižánke



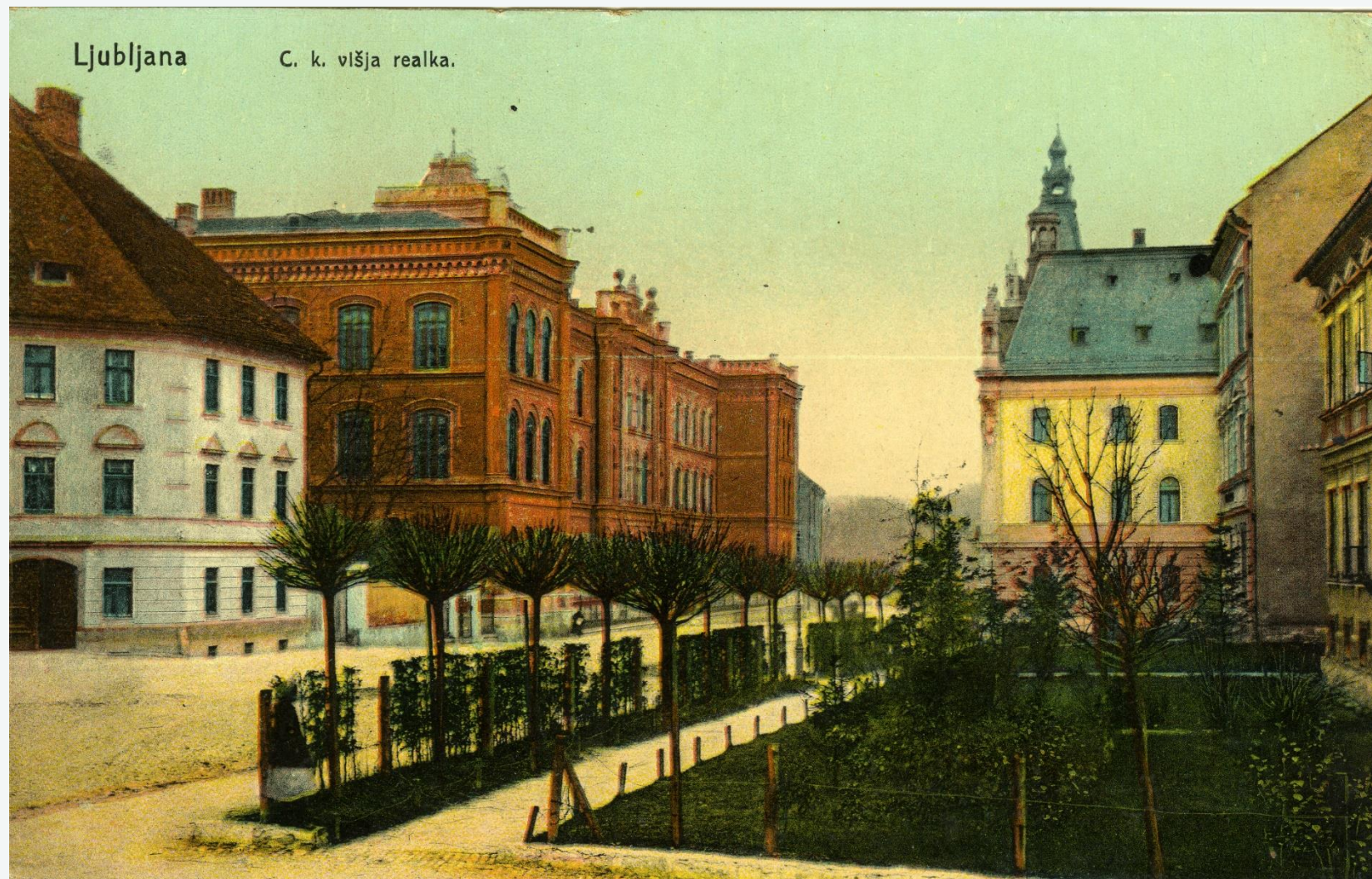
Kompleks Križank je postopoma nastajal na levem bregu Ljublanice na Novem trgu, ki se je razvil ob ugodni legi poleg stare rimske ceste, ob vzhodnem delu emonskega obzidja nasproti amfiteatra ter v bližini Neptunovega templja, odkritega v 17. stoletju. Na območju Križank je sprva stalo Spanheimovo pridvorno gospodarsko središče zemljiškosposkega kompleksa, leta 1167 pa so se tod naselili vitezi templjarji, ki so konec 12. stoletja zgradili romansko cerkev. Njihovo ljubljansko posest je pred letom 1228 prevzel ustanovljeni Nemški viteški red. Ti so po letu 1260 postavil novo gotško cerkev. V 14. stoletju sta bili prizidani stranski kapeli, s čimer je cerkev dobila obliko grškega križa, nad stropom pa se je dvigoval visok stolp. V okviru samostana je bila postavljena šola in bolnišnica (špital).

Največjo prezidavo je samostan doživel v 18. stoletju, ko je v redovni hiši nastala svečana Viteška dvorana, namesto gotške cerkve pa je v slogu beneškega baroka zrasla nova cerkev Device Marije pomočnice. V samostanu so v 19. stoletju prirejali koncerte Filharmoničnega društva, v njem je delovalo tudi sodišče z zapori. Po drugi svetovni vojni je samostanski kompleks arhitekt Jože Plečnik kot svoje zadnje veliko delo preuredil v osrednje koncertno prizorišče Ljubljanskega festivala.

Križanke complex was gradually evolving on the left side of the Ljublanica river on the New square. It had a good location, near the old Roman road, on the east side of Emona's city walls. On the opposite side was the Roman amphitheatre and in its vicinity was Neptune's temple, which was discovered in the 17th century. In the area of Križanke, the first rulers of medieval Ljubljana – the Spanheim family built an economic centre of the landowner's complex. In the year 1167, the area was settled by the Templar knights, who built a Romanesque-style church in the late 12th century. Their estate was taken over in 1228 by the German Teutonic Knights. They were the ones who in 1260 erected a new Gothic church. In the 14th century, two side chapels were added to the church, with which the church got a shape of a Greek cross. Also, above the ceiling, a large tower was erected. School and hospital (Spittal) were established on the premises of the monastery.

The biggest reconstruction of the monastery happened in the 18th century. Festive Knight's Hall was built and instead of the old Gothic church in the style of Venetian Baroque a new Our Lady the Helper church was erected. In the 19th century concerts of the Philharmonics, society was taking place in the monastery. In it also the courthouse with prisons was located. After the Second World War architect, Jože Plečnik turned the monastery into a concert venue for the Ljubljana festival. It was his last major work before his death.

Vegova ulica / Vegova street



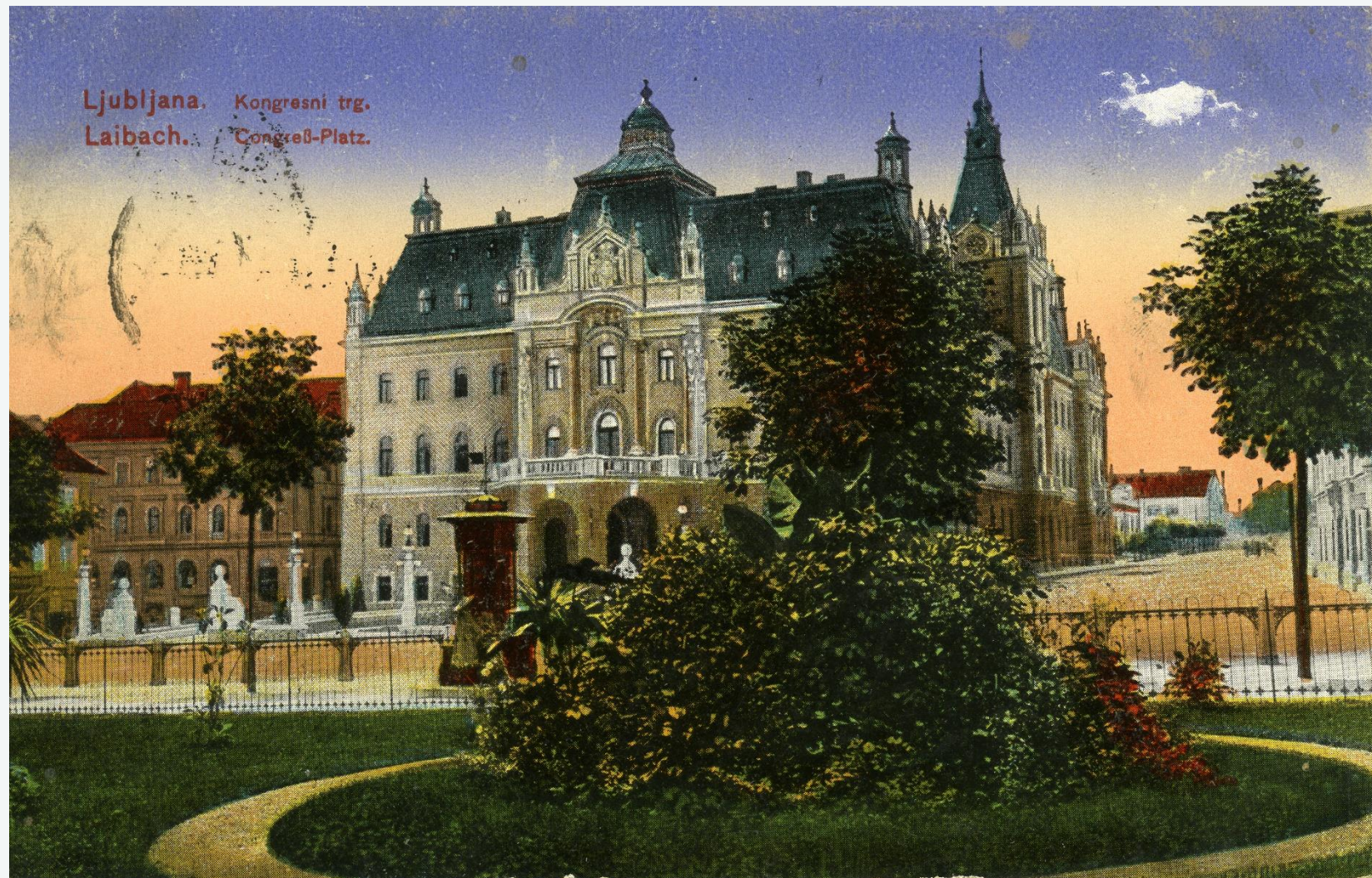
Predhodnica sodobne Ljubljane je bila rimska Emona, ki skriva svoje arheološke ostanke le nekaj centimetrov pod pločniki in cestami. Nekdanje poimenovanje Vegove ulice, ki je do leta 1877 nosila ime Dolnje Gradišče, opozarja ravno na antične ostaline. Ulica leži na zahodnem robu rimskega obzidja, pod katerim so potekali odtočni kanalizacijski kanali. Ena od kloak preko katere so se zivali telesni izločki in deževnica v Ljubljano, pa je še danes vidna na Vegovi ulici. V srednjem veku je tod potekalo obzidje Novega trga, ki je varovalo mestni predel ob Ljubljani.

Območje ulice je že pred stoletji slovelo po številnih gostilnah, v eni izmed njih pa je konec 17. stoletja delovala Obrezova pivovarna. Po odstranitvi mestnega obzidja se je mesto začelo počasi širiti tudi v ta predel. Leta 1897 je Albin Belar v neoromanski stavbi Višje realke na Vegovi ulici ustanovil potresno opazovalnico, prvo v habsburški monarhiji. Vse do leta 1899, ko so porušili bližnji vicedomski dvorec, je bil ob Vegovi ulici še manjši grajski ali mestni vrt. Arhitekt Jože Plečnik je kopensko urbanistično os gradil iz Trnovega do Kongresnega trga in prav na Vegovi ulici je nekaj njegovih najpomembnejših del (Križanke, Ilirski steber na Trgu francoske revolucije, Narodna in univerzitetna knjižnica). Plečnik je Vegovo ulico oblikoval kot kulturno alejo z bustami slovenskih skladateljev.

The Roman city of Emona was a predecessor of modern Ljubljana. Its archaeological secrets are being revealed till the modern days and are hiding just a few centimetres below the town's sidewalks and streets. Vegova street, which was in 1877 named Dolnje Gradišče (Lower construction site), reminds us of these ancient relics. The street is located on the western edge of the old Roman walls, below which the drain sewer canals were located. One of the Roman sewers across which rainwater and Human excrements were going to the Ljubljana river is still seeable today on Vegova's street. In the Middle Ages in that location city walls used to stand which protected the urban areas near Ljubljana.

The area around the street was famous for centuries for its numerous guesthouses. One of them was even housing a brewery (Obrez's brewery) in the late 17th century. After the destruction of the city walls, Ljubljana started merging with this area. In 1897 Albin Belar created a seismic observatory, the first in the whole Habsburg state. It was located in a Neo-Romanesque building where School was located (German Oberrealschule). Until the year 1899 when a nearby Vicedomian mansion was demolished, close to Vegova street a smaller city garden was located. Architect Jože Plečnik decided to connect the Trnovo district and the Congress square with an urban axis directly on the location of Vegova street. On it, some of his most famous works in Ljubljana are located (Križanke, Illyrian column on French Revolution square, National and University Library). He also beautified the street as a cultural alley with busts of Slovene and Yugoslav composers.

Deželni dvorec in Univerza / Provincial mansion and university



Na prostoru današnjega sedeža Univerze v Ljubljani je med 15. in 18. stoletjem stal Vicedomski dvorec, sedež vicedoma, namestnika deželnega kneza in upravitelja deželnoknežjega premoženja na Kranjskem. Dvorec je bil do 18. stoletja na robu srednjeveškega obrambnega sistema Novega trga, ki je obsegal obzidni jarek z vodo, okrogli vodni stolp ob Ljubljanici in Vicedomska (fištamska) vrata ter obzidje vzdolž Vegove ulice. Z upravnimi spremembami je dvorec v 18. stoletju postal sedež kranjske deželne vlade, deželnega zbora in deželnega glavarja. Dvonadstropno baročno stavbo je velikonočni potres leta 1895 močno poškodoval.

Novi deželni dvorec sta v slogu nemške in češke renesanse postavila češka arhitekta Hráský in Hudetz leta 1902. Fasado krasijo grbi kranjskih mest, na osrednji fasadi pa se dviguje velik grb dežele Kranjske. Z balkona dvorca je bila leta 1918 razglašena Država SHS, v njeno drugo nadstropje pa se je leto kasneje preselila na novo ustanovljena ljubljanska univerza s prostori za pravno in filozofsko fakulteto. Pred dvorcem je manjši trg s skulpturo Evrope in doprskimi kipi posameznikov, zaslužnih za ustanovitev univerze.

On the location of the current site of the University of Ljubljana between the 15th and 19th centuries, a Vicedomian mansion was located. It was the headquarters of the deputy of the Duke of the Province (Carniola) and administrator of the Duke's properties in the Carniola region. Mansion was until the 18th century located on the edge of the medieval system of fortification on the New Square. It consisted of the town's moat connected with defensive city walls, round shaped Water Tower near the Ljubljanica river, and Vicedomian doors along Vegova street. With administrative changes, the mansion became in the 18th century the headquarters of the government of the region of Carniola, the region's parliament, and a land governor (Duke). The two-floor Baroque building was badly damaged by the earthquake of 1895.

The new mansion was constructed in the style of German and Czech renaissance by Czech architects Hráský in Hudetz in the year 1902. The façade is decorated with coats of arms of Carniolan cities and on the central façade, there is a giant Coat of Arms of the Carniola region. From the balcony of the mansion in the year 1918, The State of Slovene, Croats, and Serbs was proclaimed and in the following year, the University of Ljubljana moved into its second floor. It also housed the premises of the newly founded Faculty of Law and Faculty of Arts. In front of the mansion, there is a sculpture of Europe with bust statues of individuals responsible for the foundation and evolution of the University.

Kongresni trg in park Zvezda / Congress square and the Star park



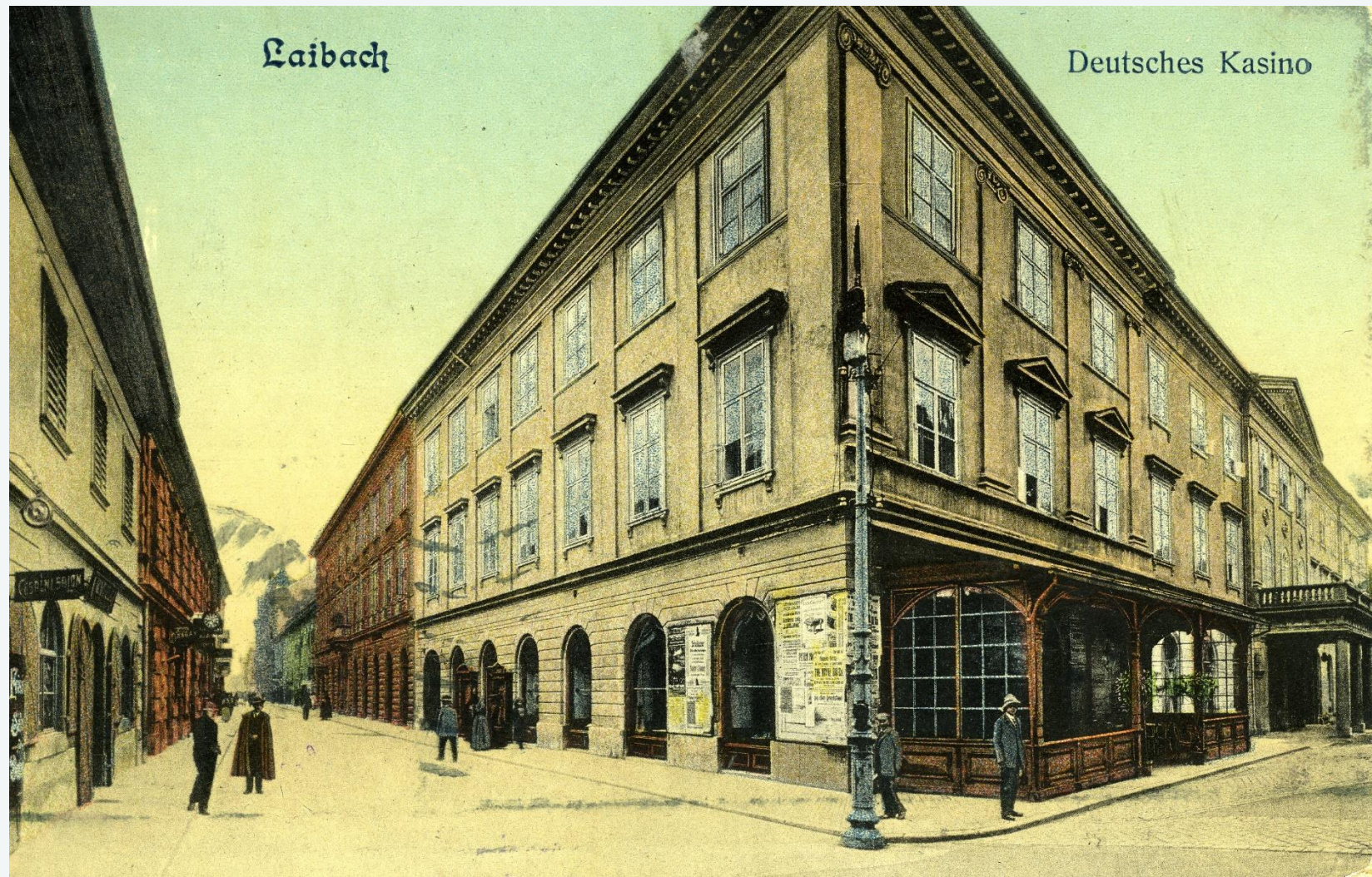
Kongresni trg s parkom Zvezda je najpomembnejša klasicistična urbana kompozicija v središču Ljubljane s pravokotno obliko in vizualno usmerjenostjo proti Ljubljanskemu gradu. Trg je nastal na prostoru zasutega obzidnega jarka rimskega mesta in nanj prislonjenega srednjeveškega obzidja. Do leta 1817 je na območju Kongresnega trga stal tudi kapucinski samostan s cerkvijo, v času Ilirskih provinc (1809–1813) pa so imeli Francozi v njem kasarno s konjušnico in vojaško skladišče.

Po ponovni vzpostavitvi avstrijske monarhije je bil samostan porušen, za čas polletnega gostovanja evropske diplomatske in kraljeve smetane leta 1821 ob kongresu Svete alianse pa so razširili nekdanji Kapucinski trg ter ga preuredili v pravokoten prostor za vojaške parade, ki je po končanem kongresu dobil današnje ime Kongresni trg. Leta 1824 so po naročilu župana Hradeckega ob trgu zasadili kostanjev drevored, ki se križa v osmih smereh, po čemer je dobil ime Zvezda. Leta 1928 je arhitekt Jože Plečnik Kongresni trg na novo tlakoval, v parku Zvezda je kostanje zamenjal s platanami, celotni prostor pa je urbanistično uglasil s povezavo do nabrežja Ljubljanice.

Congress square with its Star park is the most important classical urban composition in the centre of Ljubljana. It has a rectangular shape and is visually directed towards the Ljubljana castle. The Square was designed on the area of the former, now filled up defensive moat of the Roman city, on which medieval walls were laid down. Until the year 1817 in the area of today's square, a Capuchin monastery with a church used to stand. During the time of the Illyrian provinces, the French were using it as barracks with stables and an army warehouse.

After the Habsburgs regained the territory, the monastery was demolished for the half-year Congress of The Holy Alliance in 1821, when European diplomats and royalty visited the town. Former Capuchins' square was renovated and it got its rectangular shape for military parades after the conferences finished it got its current name – Congress square. After the directive of mayor Hradeczky in 1824 on the square, an avenue of chestnut trees was added. It has crossings in eight directions, after which it got the name Star. In 1928 architect Jože Plečnik decided that the square needed to be paved again. Chestnuts in Star Park were substituted with Platanus trees. The whole area was urbanistically designed to be connected with the embankments near the Ljubljanica river.

Kazina / Casino building



Stavba Kazine je povezana z istoimenskim društvom, ki se je v Ljubljani pojavilo že pred letom 1775 in kot prvo v mestu dobilo kavarniško koncesijo. Po statutu društva je bila Kazina elitno zbirališče izbrane ljubljanske visoke družbe za pospeševanje domače trgovine, pravilnega razumevanja izobrazbe in okusa ter prirejanje za izobražene kroge primernih zabav. Ker je članstvo naraščalo, so se odločili za gradnjo lastne stavbe. Gradnja na robu Kongresnega trga je potekala med letoma 1836 in 1838 pod vodstvom stavbnega mojstra Venceslava Vadrava. Palača je bila zgrajena za namene prirejanja elitnih plesov in drugih družabnih prireditiv. V dvonadstropni klasicistični palači so delovali kavarna, restavracija, igralne in biljardne sobe, kadilnici, jedilnici, čitalnici in velika dvorana za 400 oseb. Hitro je postala središče družabnega življenja višjega sloja prebivalcev mesta.

Kazina je ob koncu 19. stoletja postala središče ljubljanskih Nemcev, zato so se pred stavbo v času napetih slovensko-nemških odnosov občasno odvijale protinemške demonstracije. Po razpadu Avstro-Ogrske je vlada stavbo društvu odvzela, leta 1921 pa je Kazino prevzela liberalna Jugoslovanska demokratska stranka. Že leta 1918 je najel gostinske prostore v stavbi Fran Krapeš in jo preuredil. V park Zvezda je postavil nov kovinski gradbeni paviljon, kjer so igrali godbeniki.

Casino Building is associated with the Casino Society (Slovene - Kazinsko društvo). Society was functioning in Ljubljana even before 1775 and was the first one in the city to acquire a concession for hosting cafeterias. After the societies' code Casino building was an elite meeting place for the high cases of Ljubljana's society. Its purposes were improving domestic trade, a correct understanding of education, and a proper taste in hosting receptions for educated circles of the society. As the membership continued to rise, they decided the construction of their building was necessary. On the edge of the Congress square, under the watchful eye of architect Venceslav Vadlav a building was constructed between 1836 and 1838. It was built to host elite dances and other social events. The two-floor palace used to host a cafeteria, restaurant, play, and billiard rooms, smoking areas, dining rooms, reading rooms, and a Great hall for 400 persons. Quickly it became a centre of social life for the higher classes of Ljubljana's society.

At the end of the 19th century, the Casino building became an elite centre of Ljubljana's Germans. During the turbulent times of Germanic-Slavic (German-Slovene) relations, it was a place of frequent anti-German demonstrations. After the end of the First World War, society was stripped of the ownership of the building. In 1921 Yugoslav liberal Democratic party took over the building. Already in the year, 1918 hospitality premises were taken over by Fran Krapeš, who renovated it. He also added a new Pavilion made out of iron in the Star Park in which musicians were performing.

Predsedniška palača / Presidential palace



Ob koncu 19. stoletja so bili uradi deželne vlade raztreseni po različnih lokacijah in stavbah Ljubljane, zato so v devetdesetih letih 19. stoletja začeli premišljevat o gradnji povsem nove in enotne stavbe izvršne oblasti vojvodine Kranjske. Za projekt so izbrali zemljišče v nekdanjem Souvanem vrtu med Rimsko in Erjavčevo cesto. Gradnja se je pričela leta 1896, načrte je izdelal inženir Rudolf Bauer, gradila pa jo je Kranjska stavbinska družba. Palača stoji na pilotih in je bila dokončana spomladi 1897. Fasadni plašč je oblikovan v stilu renesančnih firenških palač.

Palača je v preteklosti nosila številna imena, vedno pa so bili v njej prostori državne oblasti v Ljubljani. Tam so bili kranjski deželni predstavniki, predstavniki narodne vlade, veliki župani ljubljanske oblasti, bani Dravske banovine, palača Izvršnega sveta, ustavno sodišče, danes pa ima v njej urad Predsednika Republike Slovenije in Generalni sekretariat Vlade. Podobni palači, kjer so bili sedeži deželnih oblasti, stojita danes le še na Dunaju in v Sarajevu.

At the end of the 19th century offices of the Carniola region were scattered across different locations and buildings in Ljubljana. So, in the nineties of the 19th century, they started to think about a construction of a new unified building of executive power of the Duchy of Carniola. The area at the former Souvan gardens between Rimsko and Erjavčeva roads was designed as a place for the project. Construction began in 1896 according to plans by engineer Rudolf Bauer and it was implemented by the Carniolan construction company. The palace stands on stilts and was finished in the spring of 1897. Façade's coat is designed in the style of the renaissance palaces of Florence.

In the past the Palace had several different names, but state authorities in Ljubljana were always located in it. There the representatives of the Carniola region used to work in the Habsburg era, as well as representatives of the National government of Slovenia (State of Slovenes, Croat, and Serbs), grand mayors of Ljubljana oblast (Kingdom of Serbs, Croats, and Slovenes), bans (governors) of Drava banovina (Kingdom of Yugoslavia), Palace of the Executive council (Socialist period) and Constitutional court (Independent Slovenia). Today it houses the office of the President of the Republic of Slovenia and the General Secretariat of the government. Similar palaces, where the seats of regional governments used to be, were preserved till modern times only in Vienna and Sarajevo.

Promenada / Promenade



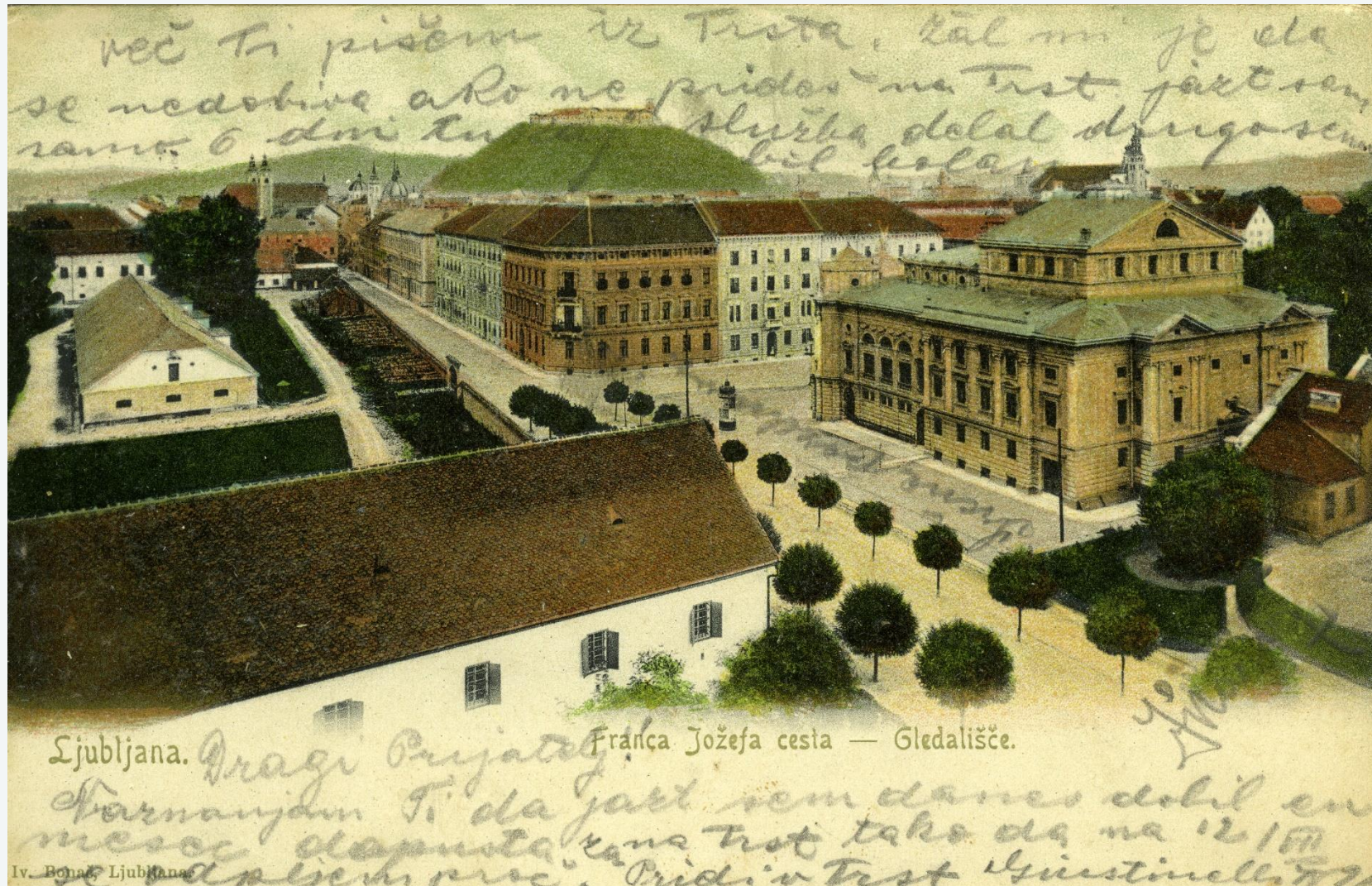
Kratkotrajna francoska okupacija Ljubljane v začetku 19. stoletja je v mesto prinesla nove ideje, ki so spodbudile mestno oblast k uradni skrbi za javno zelenje. Po vzoru pariškega urbanističnega urejanja je bila zasnovana Blanchardova oziroma Lattermannova aleja (dva radialna drevoreda), ki je povezala parkovne ureditve Cekinovega gradu in Podturna ter s tem začetek urejanja parka Tivoli. Ljubljanska oblast je v 19. stoletju širila zeleno mestno tkivo, tradicijo sprehajališč in promenad, namenjenih tako družbeni emancipaciji meščanstva kot tudi bolj zdravemu urbanemu življenju. Novi javni parki so bili dokaz moči vzhajajočega meščanskega razreda in so imeli daljnosežne socialne, psihološke, zdravstvene in ekonomske učinke.

Tivolski park je že v času cesarja Franca Jožefa I. in po bivanju feldmaršala Radetzkega postajal kulturno, zabaviščno, razvedrilno, sejmsko, promenadno in tudi športno središče ljubljanskega meščanstva. Tam sta stala letno telovadišče Sokola in Jakopičev paviljon, prva slovenska umetnostna galerija, v hotelu Tivoli pa je bila sprejeta tivolska resolucija, ki je zahtevala preobrazbo Avstro-Ogrske na podlagi avtonomije narodov in popolno združitev vseh Jugoslovanov. Na tivolski zelenici je bil postavljen tudi prvi slovenski velodrom in nogometno igrišče, občasno cirkus, v tridesetih letih 20. stoletja pa je v neposredni bližini zraslo še moderno kopališče Ilirija. Vse do šestdesetih let je bil med meščani razvit običaj sprehajanja za vikend po promenadi med Pošto na vrhu Čopove ulice in Cekinovim gradom v Tivoliju.

Short French occupation of Ljubljana at the beginning of the 19th century brought new ideas to the town, which encouraged city authorities to start caring about the well-being of Ljubljana's green areas. Role-model was Parisian urbanistic regulation upon which Blanchards (later Lattermann alley) was designed (two tree avenues). It connected the park's enterprises of the Cekin mansion and Podturn Manor, which began the history of Tivoli Park. Ljubljana's authorities already in the 19th century started expanding the city's green areas, with which the tradition of pedestrian zones and promenades began. They were meant to represent the social emancipation of the bourgeoisie and also to promote a healthy urban lifestyle. New public parks were representing the power of the rising bourgeoisie and had long-lasting social, psychological, health, and economical effects.

During the reign of Emperor Franz Josef I, Tivoli Park was slowly becoming a cultural, entertainment, fair, promenade, and also a sports centre of Ljubljana's bourgeoisie. Even the famous marshal Radetzky was residing in it. It was the location of the summer practice area of the gymnastic society Sokol (Falcon), Jakopič's pavilion, and the first Slovene art gallery. In Hotel Tivoli so-called Tivoli resolution was passed with which transformation of Austria-Hungary was requested with which all Yugoslavs (South-Slavs) in monarchy would be merged into one territorial unit. In Tivoli Park first Slovene Velodrome was located as well as the football (soccer) field. In the thirties of the 20th century nearby the park Ilirija swimming pool was constructed and the park sometimes even hosted circus events. Until the sixties of the previous century urban classes had traditional walks on the weekends which lead from the main Post office in the centre of Ljubljana to Cekin's mansion in Tivoli Park.

Deželno gledališče / Provincial theatre



Leta 1888 se je po katastrofalnem požaru Stanovskega gledališča na Kongresnem trgu deželni odbor vojvodine Kranjske odločil postaviti novo gledališče. Izbrali so zemljišče ob današnji Cankarjevi cesti, kjer so se od sredine 19. stoletja znotraj pravokotnih karejev ulic gradile sodobne pravokotne meščanske stavbe po vzoru Dunaja, Gradca in Trsta. Načrt za stavbo sta po vzoru italijanske renesanse narisala češka arhitekta Jan Vladimír Hráský in Anton Hruby, ljubljanski gradbenik Gustav Tönnies pa jo je postavil. Gledališka lepota je bila zgrajena med letoma 1890 in 1892. Velikost gledališča je bila zasnovana za tisoč ljudi, v štirih nadstropjih pa je bilo razvrščenih štirideset lož.

Na otvoritvi 29. septembra 1892 je bila kot zadnja v seriji predstav uprizorjena Jurčičeva Veronika Deseniška – tragedija v petih dejanjih, ki jo je pripravilo slovensko Dramatično društvo v režiji Ignacija Borštnika. Slednje društvo je dobilo domovanje v novem gledališču, s tem pa so bili postavljeni tudi temelji prvega slovenskega poklicnega gledališča. Stavba je postala domovanje dramskih in opernih predstav. Opera je imela stalne dirigente, soliste in zbor ter najet orkester, od leta 1908 so bili to glasbeniki takrat ustanovljene Slovenske filharmonije. Gledališki konzorcij je že v sezoni 1918/19 usposobil slovenske operne igralce, ki so izvajali francoske in italijanske opere, spomladi pa so se jim pridružili še baletniki. Danes v stavbi domuje Slovensko narodno gledališče Opera in balet Ljubljana.

After the devastating fire in 1888 which destroyed a Theatre on Congress square, the committee of Duchy of Carniola decided to erect a new one. They chose an area nearby today's Cankar's road, where since the mid-19th century several modern Vienna, Trieste, and Graz-style rectangular bourgeois buildings were built. Plans were made by Czech architects Jan Vladimír Hráský in Anton Hruby in the style of the Italian renaissance. Industrialist Gustav Tönnies took care of the construction in the years 1890-1892. The building was intended for a thousand people and on its four floors, it had 40 lounges.

The last show during the opening night of the Theatre on 29th September 1892 was the play Veronika of Desenice by Josip Jurčič. It is a tragedy play in five acts, which was staged on the floor of the theatre by the Slovene Dramatic society and directed by Ignacij Borštnik. Society started working in a new theatre and with that basis, the first Slovene professional theatre was laid down. The building became a place where drama and opera shows were happening. Opera has permanent conductors, soloists, and a choir. After 1908 musicians at that time founded Slovene philharmonics and became a theatre orchestra. Theatre Consortium already trained Slovene opera performers in seasons 1918-19, who staged French and Italian operas. In the spring of that season also the ballet crew joined the Theatre. Today the building hosts the Slovenian national theatre opera and ballet Ljubljana.

Tivolski grad / Tivoli castle



Palme, agave in cvetlični nasadi nas še danes presenečajo na starih razglednicah lepo oskrbovanega Tivolskega gradu. Nad dvorcem je že v 13. stoletju stal stolp Turn, ki je bil porušen, ko so Ljubljano leta 1442 oblegali Celjski grofje. Pod njim je bil kasneje sezidan nov grad, ki je dobil ime Podturn. V začetku 17. stoletja so ga kupili jezuiti in okolico spremenili v park s sprehajališčem. Tukaj so uprizarjali tudi gledališke igre in druga dramska dela. Grad je po razpustitvi jezuitov menjal številne lastnike, leta 1852 pa je postal lastnik celo sam cesar Franc Jožef I.

Ob upokojitvi legendarnega avstrijskega feldmaršala Josefa grofa Radetzkega, je Tivolski grad z dosmrtnim užitkom postal njegovo domovanje. Park in grad je Radetzky, tudi častni meščan Ljubljane, prenovil, pešpoti in zelenje pa so postali javno dostopni vsem meščanom. V spomin na njegovo vojaško udejstvovanje in ljubljansko bivanje so mu Ljubljančani pred gradom postavili celopostavni bronasti kip.

When we take a look at old postcards, we are surprised to see Palm trees, Agave, and flower plantations on the well-cared Tivoli castle. Above the castle, already in the 13th century, a Turn tower stood in the woods. It was destroyed when Ljubljana was besieged by the count of Celje in 1442. Below it later a new castle was built, which got the name Podturn (below Turn, English Podturn Manor). At the beginning of the 17th century, it was bought by the Jesuits who turned the surrounding area into a park with a promenade. There they staged theatre plays and other drama performances. After the Jesuit order was dissolved the castle changed its ownership several times and in the year 1852, Emperor Franz Josef I. himself became an owner of the castle.

After his professional retirement, it became a home for the legendary Austrian Field Marshal Count Josef Radetzky. He became an honourable citizen of Ljubljana. He renovated the park, and castle, and enlarged the footpaths and green areas, which became publicly accessible for all citizens of Ljubljana. For his military service and above all else for his stay and work in Ljubljana, its citizens even erected a bronze statue in his honour.

Sodišče s parkom / Courthouse with the park



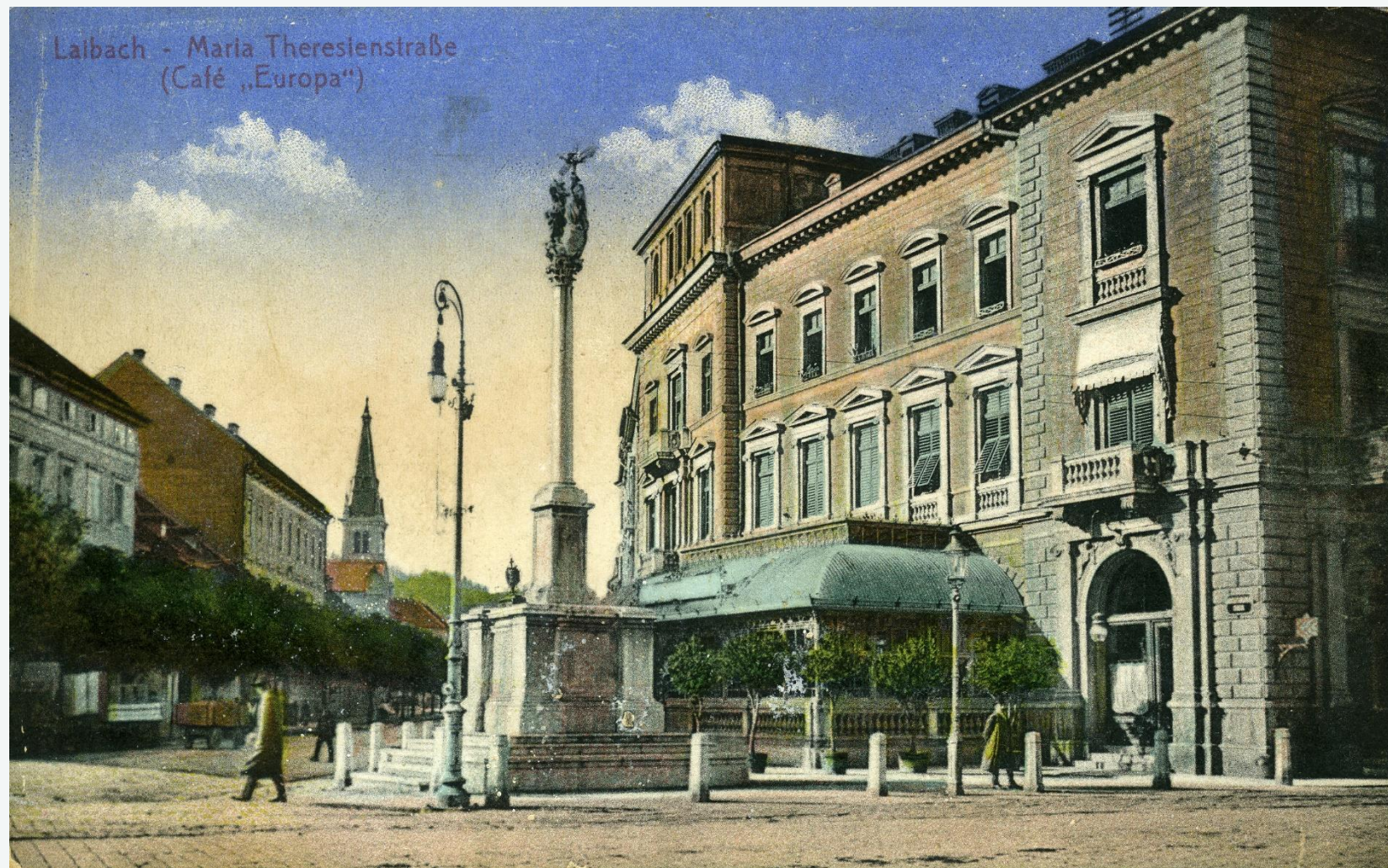
Slovenski trg oziroma današnji Miklošičev park je nastal leta 1902 na pobudo župana Ivana Hribarja in deželne vlade, ki je hotela imeti pred novozgrajenim klasicističnim sodiščem monumentalen trg. Gre za enega redkih secesijskih trgov na Slovenskem. Po popotresnih urbanističnih zasnovah Maksa Fabianija se, podobno kot vsi ostali ljubljanski trgi, ozira na Ljubljanski grad, osrednjo urbanistično točko mesta. Okolica trga je obzidana z najlepšimi ljubljanskimi palačami v stilu secesije.

Leta 1908 je bil v parku postavljen kip cesarja Franca Jožefa I. v zahvalo za obnovo popotresne Ljubljane, ki ga je izdelal kipar Svitoslav Peruzzi. Leta 1918 je avstrijskega cesarja v novi jugoslovanski državi zamenjal kip velikega slovenskega jezikoslovca Frana Miklošiča izpod rok kiparja Tineta Kosa.

Slovenian square, known today as Miklošič's park was designed in the year 1902 upon the initiative of the mayor Ivan Hribar and the provincial government, who wanted to have a monumental square in front of the newly built classical-style Courthouse. It is one of the few Secession-style (Art nouveau) parks in Slovene lands. It was designed by the post-earthquake (1895) urbanist plans of Maks Fabiani. Like the majority of Ljubljana's squares, it is looking towards the Ljubljana castle, the central urbanistic point of the city. In the surroundings, we can notice several of the most beautiful Ljubljana secession-style palaces.

The monument of Emperor Franz Josef I. was erected in the park in 1908. It was a sign of gratitude for the reconstruction of Ljubljana after an earthquake. It was the work of the sculptor Svitoslav Peruzzi. After the new Yugoslav state was formed in 1918, the Habsburg emperor was substituted by a statue of Slovene linguist Fran Miklošič, which is a work of the sculptor Tine Kos.

Kavarna Evropa / Cafe Europe



Med znamenitimi in bolj obiskanimi ljubljanskimi družabnimi prostori je bila kavarna Evropa. Staro gostilno je s parcelami leta 1867 kupil hotelir in posestnik Luka Tavčar. Stari objekt je podrl, po načrtih dunajskega arhitekta Karla Tieza pa je na Ajdovščini oziroma križišču takratne ceste Marije Terezije in Dunajske ceste začela nastajati palača Evropa, ki je bila zgrajena dve leti pozneje. Nekateri so jo poimenovali tudi Tavčarjeva palača.

Ne le njena zunanost, tudi notranost je bila v dunajskem duhu, in sicer z bogato notranjo opremo ter dobro šolano postrežbo. Tam se je pilo belo in črno kavo ter kapučino. V ponudbi so imeli še vročo čokolado, čaj, likerje, kakav, punč, grog, angleški in dunajski zajtrk ter žemljice, hrenovke, pecivo in sladice, znani pa so bili tudi po domačem sladoledu. V Evropo so zahajali večinoma intelektualci, od gospodarstvenikov in trgovcev do umetnikov, profesorjev, študentov in politikov. V dopoldanskih urah so jo do prve svetovne vojne rade obiskovale tudi »fine« dame, nič manj pa ni bila priljubljena med tujimi gosti.

Among the most famous and most frequently visited social spaces in Ljubljana was Cafe Europe. The Old Inn with surrounding estates was bought in 1867 by the hotelier and landlord Luka Tavčar. The old building was torn down. Two years later a new one was built upon the plans by Viennese architect Carl Tiez. It was located on the crossroads of at that time called Maria Theresia and Vienna roads and got the name Europe. It was also called simply Tavčar's palace by some citizens.

Both its interior and exterior were built in Viennese style and had luxurious interior equipment and well-educated service staff. There people were drinking dark black coffee, white coffee, and cappuccino. Also, in the offer, there were several beverages like hot chocolate, tea, liquors, cacao, punches, and grog. For food, you could order English or Viennese breakfast and bread rolls, Frankfurter sausages, pastries, and sweets. They were also known for their famous ice cream. Café Europe was frequently visited by intellectuals, businessmen, merchants, artists, professors, students, and politicians. In the period before the First World War, it was frequently visited by "fine ladies". It was also popular with foreign visitors to Ljubljana.

Šempetrska cerkev / St. Peter's parish church



Ljubljana. — Laibach.

sv. Petra cerkev. — St. Peters-Kirche.

Ljubljana je imela v okviru organiziranosti rimokatoliške cerkve eno samo župnijo skoraj pol tisočletja. Ta je bila pri cerkvi sv. Petra zunaj mestnega obzidja, geografsko pa je obsegala ogromen del dežele Kranjske in bila ustanovljena kot prafara na prehodu iz 9. v 10. stoletje. Tako je bilo vse do leta 1461, ko je bila pri cerkvi sv. Nikolaja ustanovljena ljubljanska škofija in mestna župnija.

Šempetrska cerkev je novo baročno podobo dobila leta 1731 po načrtih arhitektov Carla Martinuzzija in Giovannija Fusconija. Imela je triladijsko zasnovo s prečno ladjo in kupolo. Prvič so jo prezidali po potresu leta 1895, ko so po načrtih arhitekta Raimunda Jeblingerja delno preuredili glavno fasado in zgradili nov prezbitarij z dvema stranskima prostoroma, kamor so vzdali tudi nagrobnike z opuščenega bližnjega mestnega pokopališča ob cerkvi, ki je tu stalo od 9. do 18. stoletja. Leta 1938 je Ivan Vurnik preuredil glavno fasado z modernistično pravokotno ploskvijo.

Inside the organisation of the Roman Catholic Church, Ljubljana had just a single parish for almost half of a century. It was located nearby the church of St. Peter, outside the boundaries of the city walls. Geographically though it encompassed a huge area of the Carniola region and was first established as an old parish in the turn from 9th to 10th Century. It was like that till the year 1461, when the Church of Saint Nicholas, a Ljubljana diocese and city-parish was founded.

St. Peter's Church got its new baroque look in the year 1731 after the plans of the architects from Trieste – Carlo Martinuzzi and Giovanni Fusconi. It has a three-nave basis with the Transept and a Dome. It was first reconstructed after an earthquake in 1895 by the plans of architect Raimund Jeblinger. The main façade was partly renovated, a new Chancel was built with two side areas at which they added tombstones from the abandoned city's cemetery, which was located nearby the church from the 9th to 18th century. After 1938 architect Ivan Vurnik renovated the façade once more with a modernist rectangular plot.