

andrej hrausky



Jože Plečnik 2007

Andrej Hrausky je direktor arhitekturne galerije DESSA v Ljubljani. Po stroki diplomirani arhitekt, organizira razstave, piše in predava o arhitekturi. Je član uredništev revij AB (Ljubljana), Arch (Bratislava), Architektur aktuell (Dunaj) in GAM (Graz). Bil je član mnogih mednarodnih žirij. Med njimi so: Evropska arhitekturna nagrada Mies van Der Rohe (1997 in 1999), UIA natečaj za Ostravo (2000), EUROPAN 2001 za Veliko Britanijo v Londonu (2001), Premio Marcello d'Oiva v Udinah (2002), Bauherrenpreis Austria (2002), slovaška arhitekturna nagrada (2005), predsednik žirije za irsko nagrado arhitekture, ki jo podeljuje Architectural Association of Ireland (2005) itd.. Je soavtor (z Janezom Koželjem in Damjanom Prelovškom) štirih knjig o Jožetu Plečniku in soavtor (z Janezom Koželjem) arhitekturnega vodiča po Ljubljani.

Plečnikovo delo je splošno priznано, marsikomu je vseh bogastvo njegovih oblik, vendar se zdi, da njegova dela nimajo prav ničesar s hitrimi sodobnimi časi, v katerih živimo. Kakšen je pomen njegovega dela danes in kaj se od njega lahko naučimo? Opozoril bi na štiri, danes zapostavljene vrline.

Brezčasnost

Da arhitekt ni delal le za svojo dobo, zaslutimo že iz naslova njegove slavne knjige *Architectura perennis* (Večna arhitektura) iz leta 1941. Naslov ni tako neobičajen, če upoštevamo, da ena od teorij o nastanku arhitekture trdi, da arhitektura ni nastala iz človekove potrebe po zavetju, ampak želje po preseganju časa. Znanstveniki celo postavljajo nastanek civilizacije v čas pojava prvih grobov. Tedaj se je homo sapiens prvič zavedel groze svoje minljivosti in jo poskušal preseči. Dvojnost med utilitarno vlogo arhitekture in njenim simbolnim poslanstvom lepo izrazi Adolf Loos v svojem znanem citatu: »Kadar najdemo v gozdu gomilo, šest čevljev dolgo in tri široko, z lopato piramidno nasuto, se zresimo in v nas se nekaj zgane: tu nekdo počiva. To je arhitektura.«

Plečnika je zanimala umetniška plat arhitekture – »nagrobnik in spomenik«, torej tista plat, ki se posveča monumentalni arhitekturi. Pri tem je s pridom uporabljal teorije Goetfrieda Semperja, ki je govoril o razvoju arhitekture, pri katerem se manj trajni materiali nadomeščajo s trajnejšimi, pri tem pa se na primer lesne zveze pri grškem templju prenesejo v kamen in postanejo okrasje (sl. 1). Bolj ko je stavba grajena iz trajnih in masivnih materialov, težje se prilagaja novim potrebam. Njeno funkcionalnost zamenja simbolna vrednost. Stavbe NUK-a Plečnik ni razumel kot funkcionalnega objekta knjižnice, ampak kot tempelj učenosti nekega naroda. Ko se vzpenjamo po

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The work of Jože Plečnik is universally renowned and there are many who appreciate the richness of shapes in his architecture. And yet it seems that his works have absolutely nothing to do with the modern times we live in. What is the significance of his work today, and what can we learn from him? I'd like to draw attention to four virtues that are nowadays being neglected.

Timelessness

One clue that the architect could and did see beyond the needs and fashions of his own time period is the title of his famous book *Architectura perennis* ("perennial architecture"), published in 1941. The title is not too unusual if we consider a theories dealing with the origin of architecture which claims that architecture does not stem from mankind's necessity to have shelter but to triumph over time. Scientists consider the building of the first tombs to be the birth of civilisation. It was then that the Homo Sapiens realised for the first time the dread of his transience and tried to overcome it. Adolf Loos reflected on the duality of architecture's utilitarian role and its symbolic significance in his famous quote: "When we find a mound in the woods, six feet long and three feet wide, raised to a pyramidal form by means of a spade, we become serious and something in us says: someone was buried here. That is architecture." Plečnik was interested in the artistic side of architecture - "a tombstone as well as a monument" - i.e. the side dedicated to monumental architecture, and found good use for Gottfried Semper's theories. Semper talked about the development of architecture as less durable materials are replaced by more durable ones whereby wooden bindings in Greek temples, for example, are replaced by stone and become decorative in the process (Fig. 1). The more durable and massive the materials used in its construction, the harder it is for the building to adapt to new requirements. Its functionality is replaced by its symbolic value. Plečnik didn't see the National University Library (NUK) building as a functional library building but as a temple of one nation's learning. When we ascend the central staircase from the ground floor



Primer: V kamnu in opeki izveden tekstilni vzorec na Žalah
Example: Textile pattern executed in brick and stone at the Žale cemetery in Ljubljana.

Bil je čisto poglobljen v svoje delo in načrte in nedostopen za vse drugo. Zaradi te notranje koncentracije se je odtegoval vsemu in bil popolnoma predan svojemu poslanstvu,

Josef Hoffmann v pismu Marjanu Mušiču leta 1952



glavnem stopnišču iz pritličja proti čitalnici, opravimo simbolno ritualno pot iz teme neznanja k razsvetlitvi, ki nas čaka v knjižnici.

Vendar »architectura perennis« v sebi nosi zadrego, ki jo je nekoč neki arhitekt označil kot trojni strah, ki ga občuti ob svojem delu: da ga bo delo preživelo, da ga ne bodo razumeli in da bo sam, kot avtor, izpadel bedasto. Tu gre za odgovornost do prihodnjih generacij, ki jim arhitekt prepušča svoje delo. Vsa prepričljivost arhitekture mora biti vgrajena v stavbo, saj čez desetletja ne bo več avtorja, ki bi ga lahko pojasnjeval ali branil. Danes, ko živimo iz dneva v dan in mislimo, da se je svet z nami pričel in se bo z nami končal, si težko predstavljamo spoštovanje, ki ga je Plečnik gojil do prednikov, in odgovornost, ki jo je čutil do prihodnjih generacij. Pri tem ga je še posebno mučilo vprašanje razumevanja. Bo neka druga doba, za katero sploh ni mogoče predvideti, kakšna bo, razumela arhitekturo, ki jo gradimo danes? Plečnik je zato uporabljal klasično arhitekturno govorico stebrov, lokov, piramid in obeliskov. Hotel je biti razumljen, ne pa slediti klasičnim kanonom, saj je redno kršil klasična načela kompozicije – postavljal je stebre v sredino fasade ali steber vrh stebra in načrtoval prestrme piramide. V bistvu pa mu je šlo le za razumljivost njegove »architecture perennis«. In petdeset let po njegovi smrti jo še vedno razumemo.

Večpomenskost

Danes živimo v mestih, naseljih in stavbah, ki so jih večinoma zgradili predniki, in stavb naše dobe ne gradimo le zase, ampak jih bodo uporabljale še generacije, ki bodo prišle za nami. Zato mora imeti vsaka stavba neko univerzalnost, saj se bo morala v prihodnosti prilagajati novim vsebinam, o katerih se nam danes še niti ne sanja. Že danes lahko vidimo, da stavbe iz 19. stoletja zaradi visokih stropov in razkošne kvadrature dokaj preprosto prilagodimo novim funkcijam, medtem ko je to najtežje ravno z arhitekturo funkcionalizma. Bolj ko je stavba prilagojena eni funkciji, težje sprejme drugo. Nekatere stavbe živijo naprej, druge zaradi neprilagodljivosti podrejo, tretje postanejo muzeji. S stališča arhitekture (o tem je govoril Aldo Rossi) je življenje stavbe pomembnejše od zamrznjene muzejske forme. Plečnik nas uči, da je na mestu nekaj zadržanosti, saj arhitektura zaradi trajnosti ne sme podlegati dnevnim modi. Vsako umetniško delo nosi v sebi sporočilo. Če ga razumemo, ga cenimo in na koncu tudi uživamo v njegovi estetiki.

»Arhitektura nas mora zapeljati,« je zapisal Peter Zumthor. Zato je pomembno, da nam pošilja signale, ki jih razumemo. V tem smislu je bil Plečnik pravi mojster arhitekturnega zapeljevanja, saj njegova dela cenijo tako izobraženci kot preprosti ljudje, in to v različnih obdobjih. Vsaka doba je v njegovih delih odkrila nekaj svojega. V osemdesetih letih je preboj pomenila znamenita

towards the reading hall, we also walk the symbolic ritual path from the darkness of ignorance towards the enlightenment that awaits us in the reading hall. And yet the "architectura perennis" is always liable to the predicament that an architect once called a threefold fear that he felt concerning his work: that his work might survive him, that it would be misunderstood, and that he, as its author, would end up looking like a fool in its wake. Central to these sentiments is the responsibility towards the future generations who stand to inherit the architect's work. All of the credibility a building is to exhibit has to be built right into it; as the decades pass, there will once be no author to explain or defend it anymore. Nowadays, as we live from day to day, and entertain the thought that the world begun with our own existence and will just as well end with it, it's difficult for us to imagine the respect that Plečnik had for his predecessors and the responsibility that he felt towards the future generations. He was particularly troubled with the question of understanding - will a different age, an age one cannot possibly predict for, understand the architecture that was being built in his day? This is what led Plečnik to express himself using the classical architectural language of columns, arches, pyramids, and obelisks. He wanted to be understood yet at the same time not merely follow the classical canon. He often broke the classical rules of composition: he placed columns in the middle of the facade, stacked columns atop one another, and designed pyramids with sides that were too steep. Essentially, however, he was only concerned with the intelligibility of his "architectura perennis". And fifty years after his death, we still get it.

Multiple meanings

Today we live in cities, boroughs, and buildings mostly built by our predecessors, and whatever is being built at present is not built just for us, but will be used by generations to come. This is why every building has to possess some sort of universality as it will inevitably be required to accommodate new content in the future - content which we at this time don't have the slightest idea of. Thanks to their high ceilings and generous square footage, 19th century buildings have proven themselves to be quite easily adaptable for new functions whereas it's precisely the functionalist architectures that are most problematic in this regard. The more a building is tailored for a specific function, the harder it is for it to accept a different one. Some buildings live on, others are torn down due to their inadaptability while some are effectively turned into museums. From the architectural standpoint (as argued by Aldo Rossi), the life of a building is more important than a frozen historical form. Plečnik teaches us that a little reservation isn't out of place since architecture, due to its perennial character, must not succumb to daily whims. Every work of art carries a message; if we understand it, we appreciate it, and finally come to enjoy its aesthetics. "Architecture has to seduce us," wrote Peter Zumthor. That's why it's important that the signals it sends are understood. In this sense, Plečnik was a true

He was completely immersed in his work and plans, and open to little else. His inner focus had him alienate from everything, and he was utterly devoted to his calling.

Josef Hoffmann in his letter to Marjan Mušič, 1952



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razstava v Centru Pompidou v Parizu. Takrat so postmoderni arhitekti v Plečniku prepoznali svojega predhodnika. Občudovali so njegove stebre in loke ter izvirnost, s katero jih je uporabljal. Takrat smo mnogi obžalovali, da si ga je prisvojil ta modni slog, in bali smo se, da bo zanimanje za Plečnika z zatonom postmoderne arhitekture ugasnilo. Pa se to vendarle ni zgodilo. Devetdeseta leta so odkrila njegov urbanizem, danes odkrivamo njegovo »recikliranje« materiala in vrednot. Njegova dela pa cenijo tudi preprosti ljudje. Ko sva z Janezom Koželjem po Vojvodini iskala Plečnikova dela, sva v neki rusinski vasi našla katoliško cerkev vzhodnega obreda s Plečnikovim oltarjem (sl. 2). Čeprav tam še nihče ni slišal za Plečnika niti niso vedeli, odkod oltar, so ga prepoznali kot veliko umetniško delo in ga skrbno negovali.

Svoja sporočila je Plečnik s svojimi deli posredoval večpomensko. Kdor ne bo razumel enega, bo morda zaznal drugega. Lep primer Plečnikovega simbolnega nagovora najdemo na Češkem, v Lanyh, kjer je Plečnik za predsednika Masařyka preurejal grad v njegovo letno rezidenco. Leta 1926 je Plečnik v parku na križišču pred gradom zasnoval spomenik umrlim v prvi svetovni vojni (sl. 3). Zasnovan je kot staroegipčanski jambor za zastave. Na stebru je na antični način pritrjen obelisk, celota je zavarovana s štirimi žicami, ki so z vrha napeljene v tla. Spomenik je kombinacija treh arhitekturnih tipov – stebra, obeliska in piramide. Vsak od njih je prikazan in izveden na drugačen način. Steber je natančno obdelan, obelisk je grobo obdelan kos granitnega monolita, piramida pa je le nakazana s pomočjo štirih žic, ki so napete od vrha spomenika do tal. Če obiskovalec spregleda piramido, je tu še obelisk; da ni nobenih dvomov, poskrbi steber.

Takšno podvajanje simbolike lahko odkrijemo pri skoraj vseh Plečnikovih delih. Morda kaže omeniti njegov spomenik NOB v Laškem iz leta 1951 (sl. 4), pri katerem so na skoraj prefinjen način združeni simboli različnih pomenov. Na prvi pogled kompozicijo sestavljata enakokranični trikotnik in steber. Prvi simbolizira skladnost in tudi božansko, steber je star simbol trdnosti stavbe ali družbe. Vendar je na stebru preklada z napisom, nanjo pa je Plečnik postavil zvezdo. Pozornejšega opazovalca kompozicija spomni na krščanski križ. V trikotnik je Plečnik vstavil večno luč, spet krščanski simbol, da bi tako ustvaril vtis božjega očesa. Ne glede na to, da gre za spomenik žrtvam druge svetovne vojne, je Plečnik napol prikrito uporabil krščansko simboliko.

Podoben pristop lahko vidimo tudi pri spomeniku NOB na partizanskem pokopališču v Zgornjih Gorjah pri Bledu iz leta 1951 (sl. 5). Zvezda je vstavljena v gotsko rozeto, vanjo pa je vstavljen kip ženske z vencem, ki spominja na angela. Večpomenskost simbolike lahko pri partizanski zvezdi razumemo tudi kot Plečnikovo zavestno prosto interpretacijo, s katero zvezdi odvzema politični

master of architectural seduction as his works have been appreciated both by intellectuals and ordinary people to this day. Every period discovered in his works something meaningful for itself. In the 80s, the breakthrough was achieved by the famous exhibition in the Pompidou Centre in Paris. At that time, the Postmodern architects recognised Plečnik as their predecessor. They admired his columns and arches, and the original way in which he used them. Back then, many Slovene architects were disapproving of how Plečnik was appropriated by a currently fashionable style because we were afraid that the interest in Plečnik may wane together with the Postmodern architecture. Yet this did not happen; the 90s discovered his urbanism, nowadays we are discovering his "recycling" of materials and values. It's not only the experts who appreciate his works, however. When my colleague Janez Koželj and I were looking for Plečnik's works in Vojvodina, we found an Eastern Catholic church with Plečnik's altar inside in a Rusyn village. Even though no-one there had ever heard of Plečnik, nor did they remember how they got their altar (Fig. 2), the villagers recognised it as a great work of art and took special care of it.

In his works, Plečnik conveyed his messages by means of multiple meanings: if one should go over the viewer's head, another one might not. A great example of the way Plečnik symbolically addresses us can be found in Lany, Czech Republic, where he was adapting the local chateau into a summer residence for President Masařyk. In 1926, Plečnik designed a monument for World War 1 victims at the crossroads in front of the chateau (Fig. 3). It's designed as an Ancient Egyptian flagpole. The obelisk is attached to the column in the antique tradition, and this composition is secured by four wires fixed to the ground meeting at the top. The monument is a combination of three architectural types: a column, an obelisk, and a pyramid. Each one is represented and executed in a different way. If a visitor fails to see the pyramid, he's likely to see the obelisk, and just in case, there's still the column. Such redundancies of symbols are characteristic of almost all Plečnik's works. His People's Liberation War (NOB) memorial in Laško (1951) (Fig. 4), embodying symbols of various meanings in an almost cunning way, is one such example. At first glance, the composition consists of an equilateral triangle and a column; the former symbolises harmony as well as divinity, and the column is the ancient symbol of strength of a building, or the society. Fixed to the column, however, there is a lintel with an inscription, and a star was placed on top. A careful observer may find that the composition is reminiscent of a Christian cross. Into the triangle, Plečnik placed an eternal light, another Christian symbol, in order to create the image of the Eye of the Lord. Even though this is a memorial for the victims of World War 2, Plečnik used disguised Christian symbolism. A similar approach may be observed in the Partisan cemetery in Zgornje Gorje near Bled (1951) (Fig. 5). The star is inserted in a Gothic rosette, and a statue of a woman with a wreath, reminiscent of an angel, is placed onto the star. When it comes to the Partisan star, the use multiple meanings can be interpreted as Plečnik's deliberate personal interpretation so as to strip the star of the political connotation that was

Plečnik je bil izrazit samouk! Šola ni imela nanj nobenega vpliva. Vse kar je slišal, je sprejel na moč prevlado in zadržano, često po napornem premisleku.

Maks Fabiani v pismu Marjanu Mušiču leta 1957



pomen, ki ji je bil tedaj določen. Cela vrsta Plečnikovih spomenikov NOB zvezde sploh nima (Ribno, Vipava, Srpenica, Velika Bučna vas, Novo mesto, Bizovik, Radeče, Mežica, Črna), drugod nastopa v kompoziciji zelo obrobno ali pa je spremenjena. Na spomeniku žrtvam vojne na Riharjevi ulici v Trnovem (sl. 6) iz leta 1945 štiri zvezde držijo kroglo, ki si jo lahko razlagamo kot simbol novega sveta. Zvezde so del kompozicije, vendar podrejene krogli. Pri spomeniku na pokopališču v Štepanji vasi (sl. 7) je zvezda oblikovana kot izdelek umetnega kovaštva, z vsemi pripadajočimi okraski. V vhodni verandi Plečnikove hiše v Trnovem lahko vidimo mavčni model, ki ga je po Plečnikovih navodilih oblikovala Vladimira Bratuž. Gre za zvezdo, na kateri so upodobljene človeške figure. Bronasti odlitek je leta 1953 Plečnik uporabil za spominsko ploščo na hiši na Vodnikovi 27 v Ljubljani (sl. 8), v kateri je bilo ustanovljeno glavno poveljstvo slovenskih partizanov.

Na teh primerih vidimo, kako je Plečnik uporabljal različne simbole, da bi prepričal opazovalca. Včasih jih je uporabljal vzporedno, pri političnih simbolih pa tudi izključujoče. Eni so na spominski plošči videli zvezdo, drugi so si predstavljali vrtnec človeških figur. Zdi se mi, da Plečniku ni šlo za politično nasprotovanje, saj sicer ne bi zasnoval toliko partizanskih spomenikov, ampak bolj za zavest, da politični simboli nekega časa niso prava popotnica arhitekturi, ki bi hotela biti večna.

Večplastnost

Arhitektura velja za eno najbolj kreativnih dejavnosti, če se strinjamo z definicijo, po kateri je kreativnost sposobnost obvladovanja velikega števila vhodnih podatkov. Zahteve, s katerimi se sooča arhitekt, nikoli niso idealne in si vedno nasprotujejo. Odgovor na kak arhitekturni problem ni le eden in najboljši, ampak je vedno le eden od možnih odgovorov. Zato je vsaka rešitev kompromis med želenim in možnim, kreativen ustvarjalec pa je sposoben v danih okvirih ponuditi največ. Kvaliteto arhitekture tako lahko merimo tudi z večplastnostjo rešitve – v kolikšni meri rešuje različne vidike zadane naloge. Plečnik se je nalog loteval celovito in poskušal s preprosto obliko odgovoriti na cel niz problemov.

Kot primer si pogledajmo na videz manjše delo, zadnji prizidek stavbe filharmonije v Ljubljani (sl. 9). Projekt je nastal leta 1937, ko je bil v stavbi kino Matica. Takrat je hišo prenavljal arhitekt Jože Platter, sicer znan kot avtor mnogih bolnišnic. Znano je, da si je Plečnik prizadeval Ljubljano povezati z mestom in iz nje narediti enega vodilnih urbanih motivov. Preden so po načrtih graškega arhitekta dr. Alfreda Kellerja pred prvo svetovno vojno reko zabetonirali v korito, ob bregu ni bilo poti in stavbe ob Ljubljani so neposredno mejile na rečni breg. To so bile zadnje fasade, ki niso bile okrašene. Namesto tega so imele značilne gospodinske balkone in nekaj takšnih fasad se je

assigned to it at that time. A number of Plečnik's NOB memorials (those in Ribno, Vipava, Srpenica, Velika Bučna vas, Novo mesto, Bizovik, Radeče, Mežica, and Črna) don't even feature the star, elsewhere it's altered or only marginally represented in the composition. In the memorial in Riharjeva Street in Trnovo (Fig. 6), Ljubljana (1945), four stars are holding up a sphere that could be interpreted as a symbol of the new world. The stars are a part of the composition, but subordinated to the sphere. In the Štepanja vas (Fig. 7) cemetery memorial, the star is made of hand-wrought iron with artistic ornaments. In the entrance veranda of Plečnik's house in Trnovo, a plaster model, created by Vladimira Bratuž after Plečnik's instructions, can be seen. It depicts a star with human figures on its surface. In 1953, Plečnik used its bronze casting for the exterior wall-mounted memorial plaque on 27 Vodnikova Road in Ljubljana (Fig. 8), where the General Command of Slovene Partisan movement was constituted. All the above examples demonstrate how Plečnik used different symbols in order to convince the viewer. He sometimes used them in parallel, but also in a mutually exclusive manner when it came to political symbols: on the plaque, some saw a star while others saw a whirl of human figures. I don't think Plečnik's intention was political contrariness, otherwise he wouldn't have designed so many Partisan memorials - it's more likely that he was conscious of the fact that political symbols of an era don't lend themselves too well to architecture that aspires to being perennial.

Multiple layers

Architecture is considered as one of the most creative activities as long as we agree with the definition that creativity means the ability to manage a great number of input data. The demands an architect is faced with are never ideal and always contradictory. There is no one perfect answer to any architectural problem - it's always going to be one answer among many. This is why every solution is a compromise between what's wished for and what's possible, and it's the mark of a creative designer to be able to make the most of a given set of circumstances. The quality of architecture can thus also be measured in terms of how many layers there are to a solution, i.e. to what extent it is able to address various aspects within the task at hand. Plečnik had a holistic approach to the tasks he was faced with, and tried to find an answer to multiple problems through simple forms.

Let's take the rear extension to the Slovenian Philharmonic, a seemingly minor work, as our example (Fig. 9). The project started in 1937 when the building was used as a cinema. At the time, it was being renovated by Jože Platter, an architect known as the author of several hospitals. It's well known that Plečnik was very keen on making the river Ljubljana more connected with the city and turning it into one of the leading urban motifs. Before the river bed was encased in concrete just before World War 1 - the plans were made by Dr Alfred Keller, an architect from Graz - there was no path alongside the river bank. The buildings along the Ljubljana were



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Plečnik was very much a self-taught man - the schooling hardly influenced him at all. He was extremely careful and reserved about anything he'd learned, and accepted it only after thinking long and hard about it.

Maks Fabiani in his letter to Marjan Mušič, 1957

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Plečnik ni mogel nadomestiti učencem, povečini absolventom strokovnih šol, kar je bilo zanemarljivo poprej, v letih zorenja. Pri tem je s svojo osebnostjo naravnost posegal v študij, kar je slabilo samostojno razsojanje dijakov. Zato pa tudi ta učna metoda ni zapustila trajnih sledov.

Otokar Novotny leta 1958 v knjigi Jan Kotera in njegova doba o Plečnikovem poučevanju na šoli za umetno obrt v Pragi

ohranilo do danes. Z izgradnjo nabrežij so nekatere stavbe dobile glavno fasado z vhodom z rečne strani. Plečnik si je prizadeval, da bi tudi filharmonija, najpomembnejša stavba, ki je mejila na Ljubljano, proti reki dobila ustrezno lice. V pritličju je zasnoval arkade, saj je nad njimi prekoračil stavbno črto, valovito fasado pa je razdelil v pet polj. Na stranskih dveh poljih sta dve okni, v srednja tri je Plečnik namestil vaze. Kompozicija z valovito fasado in vazami (za vodo?) spominja na reko. Po drugi strani lahko valovito fasado razumemo kot prilagajanje kontekstu baročne Ljubljane, in končno, pet polj na fasadi je arhitektov dialog s fasado uršulinske cerkve. Z grajskega hriba se zadnja fasada filharmonije v perspektivi vidi pod fasado uršulinske cerkve in Plečnik je želel, da sta fasadi podobno oblikovani. Na tem preprostem primeru lahko vidimo, da je Plečnik pri oblikovanju fasade mislil tako na pogled z gradu kot na prilagajanje baročni Ljubljani in na simboliko vode.

Na videz še preprostejša je Plečnikova postavitev jambora pred stavbo Peglezen (1934) v Ljubljani (sl. 10). Vendar tudi tu ni šlo brez skrbno pretehtane odločitve. Jambor ni postavljen v osi sicer ozke fasade stavbe in ne označuje točke, kjer bi se srečali obe stranski fasadi Peglezna. Takšna rešitev bi bila najbolj preprosta in logična. Vendar je Plečnik jambor postavil nekoliko vstran. Kaj nam je s tem hotel povedati? Odgovor najdemo na stranskem vhodu v ljubljansko stolnico. Gre za vhod, ki se največ uporablja, in stolnica ima po hierarhiji mestnih spomenikov po svoji simbolni in umetniški vrednosti najvišje mesto. Sam vhod v katedralo pa je imel za Plečnika še posebno vrednost. Pomenil mu je prehod iz posvetnega v posvečeno in konec svečane poti do kraja molitve. Če s praga stolnice pogledamo proti Pegleznju, ugotovimo, da je jambor postavljen tako, da se ga vidi samo s te točke (danes ta pogled delno zastirajo drevesa). Ko pa pogledamo na drugo stran, zagledamo Robbov vodnjak. Prag stolnice je torej edina točka, s katere je mogoče hkrati videti oba spomenika. Torej je jambor nekakšen antipod Robbovemu vodnjaku. Vodnjak je posvečen trem slovenskim rekam, Ljubljani, Savi in Krki, ki nekako simbolizirajo našo deželo. Trojnost označuje trikotni obelisk nad vodnjakom. Tudi jambor je zasnovan podobno. Sestavljen je iz treh debel, simbolizira pa tedanje državo Srbov, Hrvatov in Slovencev. Vsak jambor je po višini pobarvan s trobojnico posameznega naroda, ki jih prečno povezujejo zastave kraljevine Jugoslavije. Na eni strani torej baročni vodnjak, ki predstavlja Slovenijo, na drugi trojni jambor, ki predstavlja Jugoslavijo, vmes pa prag katedrale. S svojo rešitvijo je Plečnik Robbov vodnjak povezal v svojo mrežo urbanih ureditev in mu dal še pomembnejše mesto.

Robbov vodnjak je pomemben tudi za kompozicijo Tromostovja (1932), ki je morda ena najsijajnejših Plečnikovih rešitev. Z njim se je arhitekt lotil cele vrste problemov in jih ustrezno rešil. Stari

perched on its very edge and their rear facades were thus left undecorated. Instead, they featured typical residential balconies, and some of these facades are preserved to this day. As the proper river banks were constructed, certain buildings received a riverside main facade with entrances. Plečnik was very much in favour of the Philharmonic, the most important building alongside Ljubljana, receiving a suitable new riverside face. He designed arcades on the ground floor since he exceeded the facade line above them, and he divided the undulating facade into five fields. There is a window in each of the two side fields, and he installed three vases into the three fields in the middle. The composition with its undulating facade and the vases (for water?) is reminiscent of a river. On the other hand, the undulating facade may be regarded as conforming with the context of Baroque Ljubljana. And finally: the five fields of the facade is the architect's dialogue with the facade of the Ursuline Church. When viewed from the castle hill, the perspective makes the rear facade of the Philharmonic appear below the Ursuline Church facade, and Plečnik aimed for similarity between the two. This simple example shows how the view from the castle, the look of Baroque Ljubljana, and the water symbolism were all taken into consideration by Plečnik when he was designing the facade.

At first glance, Plečnik's placement of the mast in front of the "Peglezen" ("flat-iron") building (1934) in Ljubljana (Fig. 10) seems even more straightforward - yet its exact location was again determined by a most careful consideration. Noticeably, the mast is not placed in line with the buildings narrow facade, nor does it mark the spot where the two "Peglezen's" side facades would intersect. This would've been the simplest solution, and one which would've made perfect sense, yet Plečnik chose to place the mast slightly off-centre. What was his message, then? Our answer can be found at the side entrance to the Cathedral. It's the entrance that's used most, and the Cathedral holds the highest rank in the hierarchy of the city monuments, both symbolically and artistically. The entrance to the Cathedral, however, had a further significance for Plečnik - he saw it as the portal between the worldly and the holy, the destination of the solemn journey to the place of worship. If we look towards "Peglezen" while standing on the Cathedral entrance doorstep, we find that due to its placement, the mast cannot be seen from any other point (nowadays, the view is partly obscured by trees). And if we look in the opposite direction, we see the Fountain of the Carniolan Rivers by Francesco Robba. It follows that the Cathedral doorstep is the only point from which both landmarks can be seen at the same time. The mast is and the Fountain are therefore made into some sort of antipodes. The Fountain itself is dedicated to three Slovene rivers, Ljubljana, Sava, and Krka, which are symbolise our country; the trinity is marked by the three-sided obelisk rising above the fountain. The mast is designed in a similar fashion. It consists of three posts and symbolises the state of Serbs, Croats, and Slovenes. Longitudinally, each mast is painted with the tricolour belonging to one of the nations, and they're joined by several flags of Kingdom of Yugoslavia painted across all three of them horizontally.



kamniti most, ki so ga zgradili leta 1842 in posvetili avstrijskemu nadvojvodi Karlu, je bil pretesen za naraščajoči promet. Mesto ga je hotelo podreti in ga nadomestiti z novim, vendar se je Plečnik zavzel za njegovo ohranitev, zraven pa je predlagal izgradnjo dveh brvi za pešce. Mestnega sveta ni toliko prepričal s samo rešitvijo kot s ceno, saj se je izkazalo, da je izgradnja dveh manjših mostov cenejša kot rušenje starega in ponovna gradnja večjega. Ljubljana na tem mestu zavija, zato brvi za pešce nista vzporedni s starim mostom, ampak sledita reki. Plečnik je to izkoristil, tako da se brvi lijakasto iztekata s širokega Prešernovega trga na eni strani reke v ozko Stritarjevo ulico na drugi. S tem je prenesel trg preko reke in ga usmeril proti Robbovemu vodnjaku, mestni hiši in dominantni grajski stavbi nad njima.

Tudi s to rešitvijo je Plečnik poskušal povezati različne urbanistične elemente. Prenašanje trga preko reke pa je del Plečnikove strategije ponovne povezave med reko in mestom. Vanjo sodijo tudi arkade ob vodi, ki jih je zastavil že arhitekt Alfred Keller, Plečnik pa jih je le preuredil v nekakšen začetek promenade ob vodi. Z mostu vodijo do arkad stopnišča na obeh straneh Tromostovja. Na eni strani je omogočena povezava do ribarnic v sklopu tržnic, na drugi strani reke stopnišči vodita do javnih sanitarij. Tedanji zakon je namreč pri urejanju javnih površin zahteval tudi izgradnjo sanitarij. Vendar pa stopnišča nimajo le namena približati Ljubljane občanom. Še pomembnejši je profil mostu, ki s poševnimi stopnišči daje vtis mostu, ki se vzpenja, takšni pa so mostovi v Benetkah.

Ljubljana je bila takrat v bistvu avstro-ogrsko podeželsko mesto, kjer so bile stavbe pomanjšane kopije tistih z Dunaja. Plečnik pa je vsepovsod poudarjal njen izvor v rimski Emoni, njeno baročno arhitekturo, ki so jo ustvarili italijanski mojstri, in bližino Sredozemlja. To pa je bilo tedaj in je tudi še danes neizčrpen vir navdiha evropske arhitekture. Pri Tromostovju je Plečnik ohranil stari most, zamenjal pa mu je ograjo. Nova ograja iz prefabriciranih balustrov je okrašena z betonskimi krogli. Iz Plečnikovih pisem zvemo, da je s krogli želel ustvariti vtis, da je most vedno poln ljudi. In res, ko hodimo prek mostu, se nam krogle v perspektivi zdijo kot ljudje, ki hitijo v nasprotni smeri. Staro železno ograjo je Plečnik uporabil pri Gerberjevem stopnišču na Hribarjevem nabrežju. Pomembno je, da je arhitekt spoštoval delo svojih prednikov – klesarjev, ki so porabili veliko truda in znanja, da bi postavili kamnit most, in kovačev, ki so naredili ograjo – in zato njihovih izdelkov ni želel zavreči, ampak jih je vključil v svoja dela.

Če se vrnemo k večplastnosti – pri Tromostovju je Plečnik rešil celo vrsto problemov: urbanistični problem povezave Prešernovega trga s Stritarjevo ulico, cenovni problem razširitve mostu, povezavo mesta z Ljubljano, mestu je vdihnil nekaj sredozemskega ambianta, povrh pa je še ohranil stari

A Baroque fountain representing Slovenia on one side, a triple mast representing Yugoslavia on the other, and the Cathedral doorstep between them – this is how Plečnik integrated the Fountain of the Carniolan Rivers into his network of urban arrangements, featuring it even more prominently within it.

The Fountain of the Carniolan Rivers is also an important part of the composition of the Triple bridge (1932), possibly one of Plečnik's most brilliant solutions. Here, the architect tackled a number of problems and suitably resolved all of them. The old stone bridge, built in 1842 and dedicated to the Archduke Charles of Austria, had become a bottleneck due to increasing traffic. The city's intention was to demolish it and replace it with a new one but Plečnik intervened and suggested to keep the old bridge but add two footbridges to it. The city council was convinced, not so much with the solution itself but with its financial side since it turned out that it was cheaper to build two additional smaller bridges than demolishing the old one and building a bigger one in its place. The river Ljubljanica curves at this location, which is why the two footbridges aren't parallel to the old bridge but follow the river instead. Plečnik took advantage of that and the two footbridges act as a funnel by connecting the broad Prešeren Square on one side of the river and the narrower Stritar Street on the other. He thus successfully brought the Square over the river and directed it towards the Fountain of the Carniolan Rivers and the City Hall, as well as and the domineering castle building above them. This can be seen as another attempt by Plečnik to join various urbanistic elements together, while bringing the Square over the river was part of his strategy of re-establishing the connection between the river and the city. This strategy also included the riverside arcades, which were already part of Alfred Keller's vision – Plečnik merely made them a kind of a starting point of the river promenade. There are twin staircases that descend to the arcades on both sides of the Triple bridge. On one side, they provide the access to the fish shops (part of the Market) and on the other, they lead to the public toilets. A law was in effect at that time that required toilets to be built as part of any public area development. But the role of the staircases is not only to bring Ljubljana closer to the populace – their effect on the bridge profile is even more important. The sloping staircases give the bridge a rising appearance, thus evoking the images of Venetian bridges. Back then, Ljubljana was essentially an Austro-Hungarian provincial town with buildings mostly modelled after Vienna, only on a smaller scale. Plečnik, however, always emphasised Ljubljana's origin in the Ancient Roman settlement Emona, its Baroque architecture created by Italian craftsmen, and the proximity of the Mediterranean, which was an inexhaustible source of inspiration for European architecture back then as much as it is today. With the Triple bridge, Plečnik retained the old bridge but he did change the parapet. The new parapet, made of prefabricated balusters, is decorated with concrete spheres. Plečnik's letters reveal that the spheres were intended to give the appearance that the bridge is always bustling with people. And indeed, as we walk across the bridge, the perspective makes the spheres



11



12

To his students, mostly technical school graduates, Plečnik could not make up for what had been neglected earlier, in their formative years. At the same time, he made the course centre around his personality, which imposed a bias on the students' critical thinking. Consequently, his teaching method did not leave any permanent legacy.

Otokar Novotny about Plečnik's teaching at the Prague School of Applied Arts (from the book Jan Kotera and His Age, published in 1958)

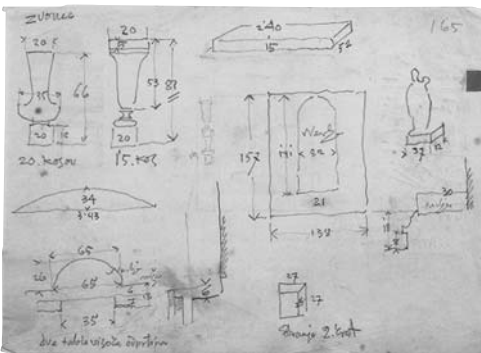
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Wagner ga je ob neki priliki označil kot Pygmaliona, človeka, ki se je zaljubil v lastno umetniško ustvaritev, ki mu je po Afroditini milosti oživila in mu izpolnila življensko srečo. Te poteze se je toliko zavedal, da se je še l. 1945 enkrat podpisal kar Pygmalion.

France Stele v knjigi Arh. Jože Plečnik v Italiji, 1967

Karlov most in njegovo ograjo. Pri postavitvi jamba pred Pegleznom smo videli primer, kako je na simbolni ravni gradil svojo urbano mrežo Ljubljane. S tem smo spet pri Plečnikovi večpomenskosti. Vsako njegovo delo nas nagovarja na več ravneh, najprej neposredno, potem pa zmeraj bolj subtilno in na koncu le s pomočjo skritih namigov, ki jih lahko razberejo le posvečeni poznavalci.

Recikliranje pomenov

Naša civilizacija vse bolj uničuje svoje okolje in surovine, kot da bi bil svet ustvarjen le za nas. Sodobni investitorji ne znajo več obnoviti starih stavb, pa naj so še tako kvalitetne in včasih tudi zaščitene. Če je danes reciklaža sodoben pojem, ki zbujajo upanje, jo pri Plečniku najdemo na vsakem koraku. Omenili smo, da je Plečnik železno ograjo s starega kamnitega mostu na Tromostovju uporabil pri gradnji Gerberjevega stopnišča. Kamen zanj je dobil iz ostanka kamna pri gradnji Šušarskega mostu. Tudi pri ureditvi Vegove ulice (sl. 13) je uporabljal stare kamne. Pred Glasbeno matico je postavil vrsto herm, spomenikov glasbenikom, in pri tem uporabil kamne z odstranjene ograje okoli opere. Glave glasbenikov, ki jih je oblikoval kipar Lojze Dolinar, so sponzorirali ugledni meščani z Ivanom Hribarjem na čelu. Za stopnice pred Glasbeno matico pa je Plečnik uporabil stare, ki so jih leto prej odstranili pri obnovi magistrata (pri nedavni obnovi so jih zamenjali z novimi).

Vse to so bili načini pocenitve urbanega posega. Plečnikove mestne ureditve danes delujejo bogato, vendar je resnica ravno nasprotna. Ljubljana je imela omejeno vsoto za urejanje cest in trgov, ki je izhajala iz cene kvadratnega metra rdečega porfirja, s katerim so tradicionalno tlakovali pločnike. Plečnik ga skoraj ni uporabljal in je tako prihranil denar za druge elemente, ki so se mu zdeli pomembnejši. Na Zoisovi cesti je pločnik tlakoval le po sredini z ozkim pasom betona, na obeh straneh pa je pesek. S tem je Plečnik prihranil za drevje in Zoisovo piramido. Tudi na Vegovi ulici je bil pločnik prvotno peščen (šele po drugi svetovni vojni so položili pas kamnitih plošč), arhitekt pa je s privarčevanim denarjem uredil dostope do stavb, trafik in kipe umetnikov. Pri tem mu je prišlo prav gradivo, ki so ga drugi, ali pa tudi sam, druge odstranili.

Zanimiva je zgodba o fasadi Glasbene matice (sl. 14), ki jo je Plečnik leta 1932 preuredil za prvi slovenski glasbeni festival. Obstoječi stavbi je dodal dva balkona in preoblikoval obrobe okoli oken. Manjši balkon nad vhodom je bil konzolen, večjega v drugem nadstropju pa so podpirali štirje stebri, ki so segali prek dveh nadstropij. Balkonske ograje so krasile balustrade. Zaradi slabega temeljenja na nekdanjem mestnem jarku je bilo treba po drugi svetovni vojni fasado popraviti. V takih primerih se Plečnik dela ni želel več dotakniti in fasado sta leta 1952 v Plečnikovem slogu

look like people making their way towards us. Plečnik later reused the old iron railing with the Gerber staircase on Hribarjevo Embankment. Significantly, the architect respected the work of his predecessors - the stonemasons who put a lot of effort and knowledge in building the stone bridge, and the blacksmiths who made the railing - and rather than wasting the fruits of their labour, he incorporated them into his works.

Returning to the theme of multiple meanings, Plečnik succeeded in solving a number of problems with the Triple bridge, namely the urbanistic problem of connecting Prešeren Square with Stritarjeva Street and the financial issue of enlarging the bridge, he made the city and the Ljubljana more connected, he introduced a little Mediterranean ambient into the city, all this by retaining the old Charles's bridge - and its railing. The placement of the mast in front of the "Peglezen" was an example of how Plečnik was symbolically developing his urban network in Ljubljana. In the previous section, we already looked at the multiple meanings found in Plečnik's work, how each of them speaks to us on several levels, first directly and then with increasing subtlety, until there's nothing but arcane hints that only the most dedicated enthusiast would recognise.

Recycling of meanings

Today more than ever, our civilisation is characterised by destroying its environment and raw materials as if the world was created for us only. Modern investors can't seem to be able to renovate old buildings anymore, regardless of how well they're built - sometimes even if they are listed as protected heritage. Recycling may be a fashionable term today, and one that inspires hope, yet Plečnik practised it all the time. In the previous section, we mentioned that Plečnik saved the iron railing from the old stone bridge at the site of the Triple bridge and reused it when he was building the Gerber staircase; the stone for it came from the Shoemakers' Bridge construction leftovers. Plečnik also reused old stones when he was working on Vegova Street (Fig. 13). In front of the Glasbena matica music society building, he installed a row of herm busts commemorating various musicians; as supports, he used the stones from the Opera house fence that had been removed. The musicians' heads, designed by sculptor Lojze Dolinar, were sponsored by eminent citizens including Mayor Ivan Hribar. For the the Glasbena matica front steps (Fig. 14), Plečnik again used a set of old ones, which had been removed during the renovation of the City Hall a year earlier (these steps have been replaced during the recent renovation of the Glasbena matica). Evidently, Plečnik was adamant about reducing the costs of urban undertakings and nowadays, the work he did throughout the city belies the fact that it was done on a budget. For any work done on streets and squares, the Municipality of Ljubljana had limited funds, calculated on the basis of the price of one square metre of red porphyry, which was traditionally used to pave the pavement. Plečnik practically didn't use it so as to save money for other elements which he deemed more important. On Zoisova Road, Plečnik paved only a narrow strip in the centre of the pavement with concrete



zasnovala njegov asistent Janko Valentinčič in Tone Žnidaršič. Plečniku se je zdelo škoda stebrov in balustrov in sklenil jih je ponovno uporabiti. Priložnost se je pokazala pri obnovi župnijske cerkve v Zgornjih Stranjah, ki jo je obnavljal od leta 1947 dalje. Pri tem se je moral sprijazniti z zelo omejenimi sredstvi, saj so oblasti obnovo cerkve na vse načine ovirale. S seznama, ki si ga je naredil (sl. 15), je razvidno, da je razpolagal z dvajsetimi nižjimi balustri z gornjega balkona in petnajstimi višjimi s spodnjega. Nižje balustre je uporabil za ograjo na južni terasi za cerkvijo, višje pa je kombiniral z nižjimi in tako sestavil stebre, ki nosijo streho nad teraso. Zaradi estetskih in statičnih zahtev je posamezen steber sestavil iz po dveh balustrov vsake vrste, manjkajočo višino pa dopolnil z betonskim podstavkom. Na ta način je iz »ostankov« ustvaril enega svojih najbolj znamenitih stebrov (sl. 16). Tudi stebre, ki so podpirali balkon, je Plečnik ponovno uporabil na Navju in jih postavil v zaključek parka.

Vendar Plečnik ni recikliral le posameznih obdelanih elementov. Za tlakovanje Peklenskega dvorišča v ljubljanskih Križankah (sl. 17) je uporabil celo kamnite odpadke. Položil jih je v narezane betonske kanalizacijske cevi in ostanek prostora zapolnil s prodcem. Uporabil je staro metodo, ki so jo uporabljali pri tlakovanju srednjeveških mest, da so se izognili rezanju kamnitih plošč. Čeprav je šlo za odpadke, prodec in cene betonske cevi, je Plečniku uspelo ustvariti tlak, ki po vtisu daleč presega vrednost vgrajenega gradiva. Nehote se spomnimo na Franka Lloyd Wrighta, ki je nekoč izjavil: »Arhitektura nastane, ko je pol centa vredna opeka vgrajena tako, da je vredna svoje teže v zlatu.«

Pogledali smo si nekaj primerov Plečnikovega recikliranja gradiva, vendar je še pomembnejši njegov odnos do kulturnega izročila. Odnos do starega se s časom spreminja. V 19. stoletju so ruševine starih gradov obnavljali v skladu z romantičnimi fantazijami in ne na podlagi zgodovinskih dokumentov. Kot odgovor na to svobodo je potem prevladala konzervatorska doktrina vernega ohranjanja. Danes menimo, da bi morala arhitektura živeti naprej, ne pa da umre kot zamrznjen eksponat, ali še huje, da jo porušijo. Tu se je mogoče pri Plečniku veliko naučiti, saj nam je zapustil celo vrsto primerov, kako staro vgraditi v novo celoto. Pri tem je večkrat ubiral povsem svoje in izvirne poti, vedno pa je izhajal iz spoštovanja do minulega dela naših prednikov. »Domačim goram smo iztrgali kamenje, domače roke so jih oblikovale in gladile: saxa loquuntur (nam govori kamen),« je zapisal leta 1926. Bogojnskemu župniku Baši, ki si je namesto stare cerkve želel popolnoma novo, pa je pisal: »Še nikdar nisem podiral, kar so naši očetje dobro naredili.« In njegova cerkev v Bogojini (sezidana 1927) je morda najbolj znan primer, kako je staro cerkev ohranil in jo povsem samosvoje uporabil za preddverje novi. Značilno za Plečnika je, da je

and left gravel on either side and saved enough money to plant trees and build the Zois Pyramid. Initially, Vegova Street also sported gravel pavement (replaced by stone slabs only after World War 2), which left the architect with enough money to execute building entrances, build a news stand, and put up statues of various artists. Once again, he made good use of the material that other architects or even himself removed from other locations.

The history of Glasbena matica facade is also interesting. Plečnik redid it in 1932 for the occasion of the first Slovene music festival. He added two balconies to the existing building and redesigned the detailing around the windows. The smaller cantilever balcony was located above the entrance while the larger one on the 2nd floor was supported by four columns which extended all the way to the ground. Both balconies were enclosed by balustrades. Due to poor foundation work on the site of the former city ditch, the facade needed to be refurbished after World War 2. In cases like this, Plečnik wouldn't take on the job for the second time and in 1952, the facade was designed in the style of Plečnik by his assistant Janko Valentinčič and Tone Žnidaršič. Plečnik didn't want the columns and balusters to go to waste and he decided to reuse them. He felt he could put them to good use in the parish church in Zgornje Stranje, which he had been renovating since 1947. For this project, he had to make do with very limited funds as the authorities were making every effort to hinder the renovation. His inventory lists (Fig. 15) twenty short balusters from the upper balcony and fifteen long ones from the lower balcony. He used the short balusters for the south patio balustrade behind the church, and combined the long balusters with the short ones to form columns supporting the roof above the patio. To comply with aesthetic and static requirements, each column was assembled from two balusters of either kind and set upon a concrete plinth, thus bridging the gap to the ground. Plečnik thus made one of his signature columns (Fig. 16) by using "leftovers". The columns that supported the Glasbena matica balcony were also reused, this time at the rear of the Navje memorial park.

Yet Plečnik did not only recycle individual crafted elements - for the Devil's Courtyard in the Križanke monastery in Ljubljana (Fig. 17), he even used scrap stone. He had concrete sewage pipes cut and scraps laid inside them; the gaps were filled with gravel. This was an ancient method used for paving of mediaeval towns to avoid cutting stone slabs. Despite using nothing but scrap, gravel and cheap concrete pipes, Plečnik succeeded in creating pavement that makes a very strong impression far exceeding the value of the material used. This is evocative of a famous quote by Frank Lloyd Wright, namely: "Architecture makes a brick costing half a penny worth its weight in gold."

We looked at some examples of Plečnik's recycling of materials, yet his attitude towards cultural heritage was even more important. The attitude towards the old changes over time. In the 19th century, old castle ruins were being renovated according to romantic notions, not historical documents. The conservationist doctrine of faithful preservation began as a reaction to such freedom



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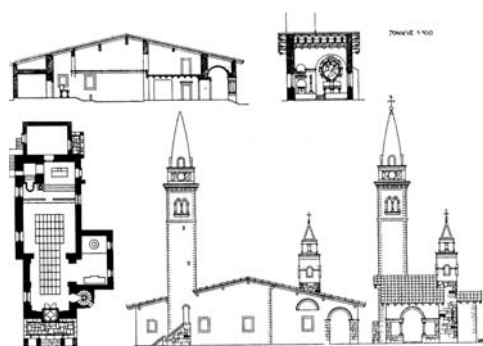
On one occasion, Wagner compared Plečnik to Pygmalion, the man who fell in love with his own work of art, which was then brought to life by the goddess Aphrodite to bring him happiness and fulfilment. Plečnik was well aware of his trait and even signed a document as "Pygmalion" as late as 1945. France Stele in his book *Arh. Jože Plečnik v Italiji* (Architect Jože Plečnik in Italy), published in 1967



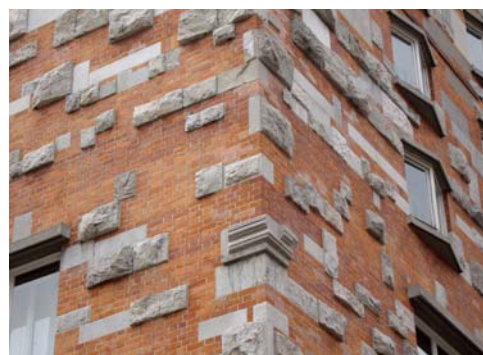
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Novo cerkev prizidal pravokotno na staro in s tem spremenil smer prostora. Novo cerkev je postavil za nekaj stopnic višje, tako da je vrh stare lahko postavil kor z orglami. Tako imamo na koncu popolnoma samostojno avtorsko delo arhitekta z ohranjeno staro cerkvijo, ki pa ima v novi kompoziciji popolnoma drugačno vlogo. Manj znana je njegova povečava župnijske cerkve Srca Jezusovega na Rakeku (sl. 18, 19), posvečene leta 1938. Tudi tu je ohranil staro cerkev in ponovno spremenil smer prvotnega prostora, le da je tokrat stara cerkev ostala v sredini nove. Nad njo je postavil kor z orglami in zgradil obok, ki nosi streho. Morda še radikalnejša je Plečnikova prenova med vojno uničene župnijske cerkve Obiskanja Device Marije na Ponikvah (1951-58) (sl. 20, 21). Tu je arhitekt obrnil smer cerkve tako, da je tam, kjer je bil prej vhod, uredil oltar, na mestu nekdanjega oltarja pa je uredil nov vhod. Na ta način je vstop v cerkev obrnjen proti vasi. Na tej strani je prizidal tudi manjši zvonik, ki v perspektivi ob dostopu tekmuje s starim, ki je na zadnji strani. Zdi se, kot da ima cerkev dva vzporedna zvonika. Plečnik je zamenjal tudi smer strehe; običajno vzdolžno dvokapnico je spremenil v prečno, s čimer se stavbni volumen prilagaja vrhu griča, na katerem stoji cerkev. Privoščil si je tudi svojstveno igro obdelave zidov. Obstojeci zidovi so na fasadi ometani, novi pa so iz vidnega kamna. V notranjosti je ravno obratno – stari zidovi so obdelani v kamnu, novi pa ometani. Tudi med kamni na fasadi NUK-a (sl. 22) lahko zasledimo nekaj kamnov rimske Emone, ki so jih našli pri kopanju temeljev, in fragmente Deželnega dvorca, ki je nekoč stal na tem mestu. Tako sta Emona in Deželni dvorec simbolično prisotna na novi stavbi.

Plečnik je utiral marsikatero novo stezo arhitekture. To ni počel le zaradi sebe, ampak tudi za nas. Naredil je korake v neznano. Jih bomo nadaljevali ali pa bomo ponovno pričeli od začetka?

and eventually replaced it. Today, it's generally believed that architecture should live on, rather than end up as a dead historical exhibit or, worse still, be torn down. A lot can be learned from Plečnik in this respect as he left behind a number of examples how to integrate bits of the old into a new whole. He often did this in an individual and original way, yet always one to which the respect towards past achievements of our predecessors was central. "The stone was ripped out of our mountains; it was cut and polished by the hands of our people: saxa loquuntur (the stone speaks to us)," he wrote in 1926. And in his letter to Bogojina parish priest Baša, who wanted a completely new church to be built in place of the old one, Plečnik wrote: "I've never taken down that which our fathers did a good job of putting up." The church in Bogojina he subsequently built in 1927 is perhaps the most famous example of how he retained the old church and inventively turned it into an entrance loggia to the new one. The new church was built perpendicular to the old one and its spatial orientation was changed - another Plečnik trademark. In order for the choir to be placed on top of the old church, the new one also stands a few steps taller. Altogether, we are presented with a fully original, self-contained work of architecture with the old church preserved but with its role in the new composition completely re-interpreted. Plečnik's enlargement of the parish Church of the Sacred Heart in Rakek (Fig. 18, 19), consecrated in 1938, isn't as well-known. He again retained the old church and re-oriented the original space, except that in this instance, the old church stayed in the centre of the new one. Above it, Plečnik placed the choir with an organ and constructed an arch supporting the roof. Perhaps even more radical is his rebuilding of the parish Church of the Visitation of the Blessed Virgin Mary in Ponikve (between 1951 and 1958) (Fig. 20, 21) that had been destroyed in the war. Here, Plečnik made the church itself point in a new direction, building an altar in the place of the old entrance and vice versa, with the church's new entrance now pointed towards the village. On the same side, he also constructed a new bell tower that is smaller than the old one yet, viewed in perspective upon approaching the church, it appears to be level with it, as if the church had two parallel bell towers. When Plečnik rebuilt the roof, he changed the usual longitudinal gable roof to a transverse one in order for the building volume to better follow the slope of the hill the church is built upon. He also created an interesting interplay between the wall finishes. On the outside, wall coating was applied on the existing walls while the newly erected ones were left with stonework exposed; inside, it's just the opposite with the existing walls finished in stone and the new ones in render. This harks back to the stones in the facade of the NUK (Fig. 22) featuring sundry Roman-era stones from Emona found during the foundation excavations, and fragments of the Provincial Mansion that had once stood in its place. This way, both Emona and the Mansion are symbolically present on the new building. Plečnik pioneered many an architectural path. He wasn't doing it just for himself, he was doing it for us, too. He ventured into the unknown and it's upon us to venture further - or are we to begin from square one again?

Ko sem videl to proceduro, se je začelo nekaj v meni upirati in arhitekture šišenske cerkve nisem več občutil tako sočno, kot bi jo, ko bi vse to bolj raslo eno iz drugega.

Dušan Grabrijan leta 1968 v knjigi Plečnik in njegova šola o tem kako je videl, da so opečni stebri v šišenski cerkvi le dekorativni in zakrivajo betonske